City of New Haven

165 Church Street
New Haven, CT 06510
(203) 946-6483 (phone)
(203) 946-7476 (fax)
cityofnewhaven.com

Meeting Agenda

Tuesday, June 30, 2026

6:00 PM

Meeting can be viewed on Board of Alders YouTube.

Aldermanic Chambers

Legislation Committee

(Board of Alders Notice New Haven) The Legislation Committee of the Board of Alders will meet "in-person" on Tuesday, June 30, 2026, at 6:00 p.m. in the Board of Alders Chamber located at 165 Church Street, 2nd Floor; New Haven, CT to hear and act on the following items:

1) LM-2026-0109 ZONING ORDINANCE TEXT AMENDMENT APPROVING AN AMENDMENT TO SECTION 42, TABLE 3. USE TABLE, PARAGRAPH V OF THE NEW HAVEN ZONING ORDINANCE TO PERMIT CULTURAL ACTIVITIES NOT CARRIED ON AS A GAINFUL BUSINESS, INCLUDING ART GALLERIES, LIBRARIES, AND MUSEUMS, TO BE DESIGNATED AS-OF-RIGHT IN THE LIGHT INDUSTRIAL (IL) DISTRICT

2) OR-2026-0007 ZONING ORDINANCE MAP AMENDMENT APPROVING A CHANGE IN THE ZONING DESIGNATION OF 249 LEGION AVENUE FROM BA (GENERAL BUSINESS) AND BD-2 (CENTRAL/BUSINESS/MEDICAL) DISTRICTS TO ENTIRELY BD-2 CENTRAL BUSINESS/MEDICAL DISTRICT AND TO INCLUDE IT WITHIN THE DOWNTOWN FOR ALL OVERLAY ZONE.

3) OR-2026-0013 ZONING ORDINANCE TEXT AMENDMENT OF THE NEW HAVEN BOARD OF ALDERS AMENDING ARTICLE 1 DEFINITIONS AND ARTICLE V. SECTION 42, TABLE 3, USE TABLE OF THE NEW HAVEN ZONING ORDINANCE TO DEFINE "JUICE BARS AND SIMILAR FACILITIES" AND TO PROHIBIT "JUICE BARS AND SIMILAR FACILITIES" WITHIN ESTABLISHMENTS THAT OPERATE UNDER A CAFE PERMIT AND THAT SELL OR SERVE ALCOHOLIC BEVERAGES.

Per Order: Hon. Richard Furlow, Chair
Attest: Hon. Michael Smart, City/Town Clerk

These items are on file and available in the Office of Legislative Services, City Hall, 165 Church Street, 2nd Floor, New Haven, Connecticut 06510.

For accessibility related accommodations, please call (203) 946 7651 (V) or (203) 946 8582 (TTY/TDD).

Public comment/testimony may also be submitted via email to publictestimony@newhavenct.gov before 2:00 pm on the day of the meeting.

This meeting may be viewed on the New Haven Board of Alders YouTube page.

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Text File

File Number: LM-2026-0109

Agenda Date: **Version:** 1 **Status:** In Committee

In Control: Legislation Committee **File Type:** Order

Agenda Number: 1)

WHEREAS, pursuant to 1925 Special Act No. 490 §5, Article XIII §2 of the Charter of the City of New Haven, and § 64(d)(1) of the Zoning Ordinance, City of New Haven (the "Zoning Ordinance"), Lost in New Haven, Inc. LLC ("Petitioner") filed with the New Haven City Clerk for transmission to the Board of Alders a Petition (the "Petition") requesting that the Board of Alders amend the text of the New Haven Zoning Ordinance, Section 42, Table 3, Use Table, Paragraph V to permit Cultural activities not carried on as a gainful business, including art galleries, libraries and museums, to be permitted as-of-right in the Light Industrial (IL) Districts, as set forth on Schedule A attached hereto (the "Text Amendment"); and

WHEREAS, on _____, 2026 pursuant to the City of New Haven Charter and the Zoning Ordinance, the Board of Alders referred the Petition to the New Haven City Plan Commission for a public hearing and for their advice;
And

WHEREAS, on _____ , the City Plan Commission following its public hearing rendered an advisory report to the Board of Alders after considering the factors set forth in § 64(d)(2) of the Zoning Ordinance recommending _____ of the Petition, City Plan Commission Report No. _____

and

WHEREAS, following the public hearing of the Board of Alders Legislation Committee on _____ , the Committee issued a _____ report; and WHEREAS, the Board of Alders finds that the Text Amendment to the Zoning Ordinance requested in the Petition is in accordance with the Comprehensive Plan of Development and the Comprehensive Plan for the City of New Haven, as such an amendment will facilitate the repurposing of vacant industrial buildings for cultural uses, and encourage the development of cultural activities in neighborhoods outside of downtown New Haven, in accordance with the goals and strategies set forth in Vision 2034, the City's Comprehensive Plan of Development; and

WHEREAS, the Board of Alders further finds that the Text Amendment to the Zoning Ordinance requested in the Petition is designed to lessen congestion in the streets, secure safety, promote health and the general welfare, provide adequate light and air, prevent the overcrowding of land, avoid undue concentrations of population, provide adequate provisions for all forms of transportation and other public requirements, reflect the character of the applicable zoning district and its peculiar suitability for the uses to be allowed in such district, conserve the value of existing buildings, and encourage the most
appropriate use of land in the City; and

WHEREAS, the Board of Alders further finds that the Text Amendment to the Zoning Ordinance requested in the Petition is uniform for each class of buildings or structures within the IL District.

NOW THEREFORE BE IT ORDAINED by the Board of Alders of the City of New Haven that the Petition of Lost in New Haven, Inc. is granted for an amendment to the Zoning Ordinance text permitting Cultural activities not carried on as a gainful business, including art galleries, libraries and museums, be allowed as of right in the Light Industrial (IL) District, and the text of the Zoning Ordinance, Section 42, Table 3. Use Table, Paragraph V shall be amended to provide that such uses are permitted as of right in the IL District. This Ordinance shall be effective on the day after the date of publication of notice of the adoption of this Ordinance.

ZONING ORDINANCE TEXT AMENDMENT APPROVING AN AMENDMENT TO SECTION 42, TABLE 3. USE TABLE, PARAGRAPH V OF THE NEW HAVEN ZONING ORDINANCE TO PERMIT CULTURAL ACTIVITIES NOT CARRIED ON AS A GAINFUL BUSINESS, INCLUDING ART GALLERIES, LIBRARIES, AND MUSEUMS, TO BE DESIGNATED AS-OF-RIGHT IN THE LIGHT INDUSTRIAL (IL) DISTRICT

LOST IN NEW HAVEN, INC.
80 HAMILTON STREET
NEW HAVEN, CT 06511

March 10, 2026

VIA HAND-DELIVERY

Honorable Tyisha Walker-Myers
President
Board of Alders
City of New Haven
165 Church Street
New Haven, CT 06510

Mr. Michael Smart
City/Town Clerk
City of New Haven
200 Orange Street
New Haven, CT 06510

Re: Petition to Amend the Text of the New Haven Zoning Ordinance, Section 42, Table 3, Use Table, Paragraph V, to Permit Cultural Activities Not Carried On As A Gainful Business, Including Art Galeries, Libraries and Museums to be Permitted As-Of-Right in Light Industrial (IL) Districts.

Dear President Walker-Myers and Mr. Smart:

Lost in New Haven, Inc., the operator of the Lost in New Haven Museum, respectfully requests that the New Haven Board of Alders amend the text of the New Haven Zoning Ordinance to permit nonprofit cultural activities, including art galeries, libraries and museums located in IL Districts to be as-of-right uses. Currently, such uses are prohibited in the IL zones. The requested amendment furthers the goals Vision 2034 to support the arts, to repurpose vacant industrial and manufacturing buildings for cultural activities, to make the arts more accessible to New Haven residents, and to update the Zoning Ordinance to support neighborhood development.

The Lost in New Haven Museum ("Lost In New Haven" or the "Museum") holds in excess of 20,000 objects, maps, photographs and other memorabilia that document New Haven's 400 year plus industrial, cultural and artistic history. The Museum is open to the public for visitation and tours and partners with schools and community organizations to host educational programs and musical and cultural events.

Lost in New Haven is located at 80 Hamilton Street in the IL District. As stated above, museums are not permitted uses in the IL District. In 2021, the New Haven Board of Zoning Appeals granted a use variance to permit Lost in New Haven to occupy a vacant industrial building at 80 Hamilton Street. In granting the use variance, the Board of Zoning Appeals noted that the former industrial building at that location was

"perfect for what [was] proposed," noting that the high ceilings, strong concrete floors, sufficient size as well as the loading dock supported museum use.

Today, Lost in New Haven seeks to expand the Museum. Lost in New Haven has additional objects that it wishes to display, it needs space for its administrative functions (offices, a conference room), it requires storage spaces, and desires to have a library, a classroom, a community function space, and a gallery where it can host temporary exhibitions, including art shows of local artists. To achieve these goals, Lost in New Haven wishes to occupy the second floor of 80 Hamilton Street and also to acquire an adjoining vacant industrial property at 60 Hamilton Street, which is also in the IL District. In both instances, additional museum use is not permitted. Accordingly, the requested zoning amendment is necessary to allow the expansion of the Museum as-of-right thereby providing certainty to the Museum, its donors and its funders that museum use is an allowed use at these locations.

In sum, Lost in New Haven is seeking to change the text of the New Haven Zoning Ordinance to permit it to occupy these properties as-of-right. The Museum recognizes that such change would impact properties in addition to 60 and 80 Hamilton Street but believes that such zoning amendment is appropriate for those locations as well. This amendment will allow vacant and underutilized factories and warehouses, which are not appropriate for modern manufacturing, to be repurposed as cultural institutions. Such change will enliven neighborhoods, provide desperately needed space for the arts and bring museums, libraries and art galeries to a number of new locations in the City, thereby making cultural activities more accessible to the residents of New Haven.

The attached Petition for a Text Amendment complies with the requirements of Section 64(d)(2) of the Zoning Ordinance for an amendment to the Zoning Ordinance as well as the Charter requirements for a zoning amendment, as set forth in the attached Petition.

For all of these reasons, we urge approval of this Petition. Enclosed please find a check for the filing fee in the amount of $1,500.

Very truly yours,

Cynthia Bannon
Managing Director

Enclosures

cc: Laura Brown, Executive Director of the City Plan Department (*VIA Hand-Delivery*)

Attachment A: Petition for Zoning Map Amendment
Attachment B: Proposed Ordinance for Zoning Text Amendment

ATTACHMENT B

ZONING ORDINANCE TEXT AMENDMENT APPROVING AN AMENDMENT TO SECTION 42, TABLE 3. USE TABLE, PARAGRAPH V OF THE NEW HAVEN ZONING ORDINANCE TO PERMIT CULTURAL ACTIVITIES NOT CARRIED ON AS A GAINFUL BUSINESS, INCLUDING ART GALERIES, LIBRARIES, AND MUSEUMS, TO BE DESIGNATED AS-OF-RIGHT IN THE LIGHT INDUSTRIAL (IL) DISTRICT

WHEREAS, pursuant to 1925 Special Act No. 490 §5, Article XIII §2 of the Charter of the City of New Haven, and § 64(d)(1) of the Zoning Ordinance, City of New Haven (the "Zoning Ordinance"), Lost in New Haven, Inc. LLC ("Petitioner") filed with the New Haven City Clerk for transmission to the Board of Alders a Petition (the "Petition") requesting that the Board of Alders amend the text of the New Haven Zoning Ordinance, Section 42, Table 3, Use Table, Paragraph V to permit Cultural activities not carried on as a gainful business, including art galeries, libraries and museums, to be permitted as-of-right in the Light Industrial (IL) Districts, as set forth on Schedule A attached hereto (the "Text Amendment"); and

WHEREAS, on _____, 2026 pursuant to the City of New Haven Charter and the Zoning Ordinance, the Board of Alders referred the Petition to the New Haven City Plan Commission for a public hearing and for their advice; and

WHEREAS, on _____, the City Plan Commission following its public hearing rendered an advisory report to the Board of Alders after considering the factors set forth in § 64(d)(2) of the Zoning Ordinance recommending _____ of the Petition, City Plan Commission Report No. _____ _____; and

WHEREAS, following the public hearing of the Board of Alders Legislation Committee on _____, the Committee issued a _____report; and

WHEREAS, the Board of Alders finds that the Text Amendment to the Zoning Ordinance requested in the Petition is in accordance with the Comprehensive Plan of Development and the Comprehensive Plan for the City of New Haven as such Amendment will facilitate the repurposing of vacant industrial buildings for cultural uses and encourage the development of cultural activities in neighborhoods outside of downtown New Haven; in accordance with the goals and strategies set forth in Vision 2034, the City's Comprehensive Plan of Development; and

WHEREAS, the Board of Alders further finds that the Text Amendment to the Zoning Ordinance requested in the Petition is designed to lessen congestion in the streets, secure safety, promote health and the general welfare, provide adequate light and air, prevent the overcrowding of land, avoid undue concentrations of population, provide adequate provisions for all forms of transportation and other public requirements, reflect the character of the applicable zoning district and its peculiar suitability for the uses to be allowed in such district, conserve the value of existing buildings, and encourage the most appropriate use of land in the City; and

WHEREAS, the Board of Alders further finds that the Text Amendment to the Zoning Ordinance requested in the Petition is uniform for each class of buildings or structures within the IL District.

NOW THEREFORE BE IT ORDAINED by the Board of Alders of the City of New Haven that the Petition of Lost in New Haven, Inc. is granted for an amendment to the Zoning Ordinance text permitting Cultural activities not carried on as a gainful business, including art galeries, libraries and museums, be allowed as-of-right in the Light Industrial (IL) District, and the text of the Zoning Ordinance, Section 42, Table 3. Use Table, Paragraph V shall be amended to provide that such uses are permitted as-of-right in the IL District. This Ordinance shall be effective on the day after the date of publication of notice of the adoption of this Ordinance.

_____

Signed

_____

Date

ATTACHMENT A

CITY OF NEW HAVEN
BOARD OF ALDERS

In re Petition of Lost in New Haven, Inc. for a Text Amendment to Section 42, Table 3. Use Table, Paragraph V of the New Haven Zoning Ordinance to Permit Cultural Activities Not Carried on as a Gainful Business, including Art Galeries, Libraries, and Museums, To Be Designated As-of-Right in the Light Industrial (IL) District.

PETITION FOR A TEXT AMENDMENT TO SECTION 42, TABLE 3. USE TABLE, PARAGRAPH V OF THE NEW HAVEN ZONING ORDINANCE TO PERMIT CULTURAL ACTIVITIES NOT CARRIED ON AS A GAINFUL BUSINESS, INCLUDING ART GALERIES, LIBRARIES, AND MUSEUMS, TO BE DESIGNATED AS-OF-RIGHT IN THE LIGHT INDUSTRIAL (IL) DISTRICT

Pursuant to 1925 Special Act No. 490, § 5, Article IV, §§ 3, 4 and 5, Article XIII § 2 of the Charter of the City of New Haven, and § 64(d)(1) of the Zoning Ordinance of the City of New Haven (the "Zoning Ordinance"), Petitioner, Lost in New Haven, Inc. ("Petitioner"), hereby petitions the Board of Alders of the City of New Haven to amend the New Haven Zoning Ordinance, Article V, Section 42 to change the designation of “Cultural activities not carried on as a gainful business, including art galeries, libraries and museums” (“Cultural uses”) in the Light Industrial (IL) Zone under Table 3 Use Table from “X – Not Permitted” to “R – As-of-Right” as set forth in Schedule A attached hereto.

In support of this Petition, Petitioner represents as follows:

1. Lost in New Haven, Inc. (“Lost in New Haven” or “Petitioner”) is a 501(c)(3) corporation that owns a parcel of land located at 80 Hamilton Street (the “80

Hamilton Street Property"). Petitioner operates the Lost in New Haven Museum ("Lost in New Haven" or the "Museum") at the 80 Hamilton Street Property.

2. The Museum houses a collection of over 20,000 objects, maps, photographs and other memorabilia that document New Haven's 400 year plus industrial, cultural and artistic history. The Lost in New Haven Museum is open to the public for visitation and tours and partners with schools and community organizations to host educational programs and musical cultural events.

3. The 80 Hamilton Street Property is located in the Light Industrial (IL) zoning district. Museum use is not permitted in the IL zoning district. In 2021, the New Haven Board of Zoning Appeals granted a use variance to permit Petitioner to operate the Lost in New Haven Museum at the 80 Hamilton Street Property in a vacant building that had formerly housed an industrial use. In granting the use variance, the Board of Zoning Appeals noted that the building was "perfect for what [was] proposed" because it had high ceilings, strong concrete floors, was of sufficient size, and had a loading dock.

4. The Petitioner wishes to expand the Museum to house additional objects, provide for administrative spaces (offices and a conference room) and storage space for its collections, and create a library, a classroom, additional exhibit space, and a gallery for temporary exhibitions, including space for local artists to show their work. The Petitioner would like to expand the Museum to the second floor of the 80 Hamilton Street Property and to an adjacent property at 60 Hamilton Street (the "60 Hamilton Street Property") that is also located in the IL District.

5. Petitioner is seeking this amendment of the text of the Zoning Ordinance in order to permit the expansion of the Museum described above. Permitting museum use in the IL District as-of-right will create certainty for Petitioner, its donors and its funders.

6. The text amendment that the Petitioner is seeking furthers the goals and strategies of Vision 2034, the City's Comprehensive Plan of Development (the "Plan" or "Vision 2034") as follows:

a. Section 2.8 (Arts and Culture) of the *New Haven Today* Chapter of the Plan states that "New Haven has a dynamic and diverse arts and cultural scene that is integral to the city's identity and economic vitality. . . Contributing to New Haven's culture are ... museums and galeries... libraries...." Approving the requested text amendment and consequently the expansion of the Museum and the ability of other museums, galeries and libraries to locate in the IL District supports the City's dynamic and diverse cultural scene.

b. Additionally, the requested text amendment furthers Goal 1 of The *Arts & Cultural Identity* Chapter of Vision 2034, which is to "increase support for and promotion of arts and culture in New Haven." Vision 2034 writes, "Strong arts and culture initiatives improve quality of life, contribute to mental well-being, and create opportunities for education and workforce development." Allowing cultural institutions in an additional zoning district, i.e. the IL District, increases the promotion of arts and culture in New Haven and furthers these goals..

c. The text amendment that the Petitioner is requesting additionally furthers Goal 2 of the *Arts& Cultural Identity* Chapter of Vision 2034, which is to "[e]xpand access to education, training and employment opportunities in arts and culture." Strategy 2.3 proposes to [b]uild and support partnerships with local institutions and performance venues as a means of connecting New Haven's residents with the City's cultural resources." Allowing cultural activities in an additional zoning district, the IL district, allows more opportunities for New

Haven's residents to connect with such institutions.

d. Goal 3 of the *Arts& Cultural Identity* Chapter of Vision 2034 is to "[s]upport the development of accessible and affordable space for arts and culture across the City." Vision 2034 writes that "few [arts and cultural] spaces exist in New Haven's neighborhoods" outside of Downtown and that "[p]roviding space that is available to a wider audience is important to improving access to opportunities in the arts and to improving equity in arts and culture." Allowing cultural institutions in the IL zone where rents and acquisition costs will be less than in Downtown expands the availability of suitable places for museums, libraries and art galeries and creates more opportunities for City residents to have access to cultural activities.

e. Strategy 3.2, which is intended to implement Goal 3 of the *Arts & Cultural Identity*" Chapter of Vision 2034, states "Repurpose vacant and underutilized space for community use." This strategy notes that "[t]here is vacant and underutilized space located across the City that could be used or converted for use for local artists. This includes vacant and underutilized office and industrial space, institutional space and retail space." The *Economic Opportunity for All* Chapter of Vision 2034, Section 3.4 similarly recognizes the need to support the reuse of former industrial sites. Amending the Ordinance to permit Cultural uses as-of-right in Light Industrial Districts furthers this strategy, because it permits underutilized industrial spaces in the IL District, such as the 80 Hamilton Street Property and the 60 Hamilton Street Property, which are not suitable for modern manufacturing or warehousing, to be used for cultural uses.

f. Allowing museum use in the IL zone, particularly permitting the Lost in

New Haven Museum to be an as-of-right use in the IL District, directly furthers Strategy 5.5 of *the Arts & Cultural Identity* Chapter of Vision 2034, which is to. "[d]ocument and tell New Haven's story from diverse and multicultural perspectives." The mission of Lost in New Haven is to accomplish this exact strategy, which the text amendment will allow it to expand.

g. Additionally, Vision 2034 recognizes the critical role that zoning plays in accomplishing its goals and furthering its strategies. See Strategy 3.3 which implements Goal 3 of the *Economic Opportunity for All* Chapter of Vision 2034 and which states that the City's strategy is to "[u]pdate the New Haven Zoning Ordinance to ensure that locations are available for emerging industries and business types that mitigate adverse impacts and support neighborhood development" and Strategy 4.4 which implements Goal 4 of this Chapter which is to "Review and update the New Haven Zoning Ordinance and policies to better support neighborhood commercial development". Adopting the text amendment requested in this Petition is consistent with these zoning strategies.

7. Permitting museum use in the IL Zone is also in harmony with the Comprehensive Plan (the Zoning Ordinance) as found by the Board of Zoning Appeals. In its 2021 Decision granting a use variance to permit the Museum to operate at the 80 Hamilton Street Property, the Board of Zoning Appeals stated that the Lost in New Haven Museum use was in harmony with the Zoning Ordinance because there are other institutional, nonindustrial uses in the IL zone, such as vocational training, music and dancing schools, and various recreational uses, such as restaurants and amusement centers. In addition, stores selling or renting antiques and secondhand goods, and health clubs/gyms

are all permitted as-of-right in the IL District, notwithstanding the fact that they are nonindustrial uses. Permitting Cultural uses as-of-right, similar to these other uses, is therefore consistent with the zoning scheme for the IL Zone.

8. In addition, as shown on Schedule A, Cultural activities are permitted as-of-right (or in the case of the Marine Business (BC) District by Special Permit) in all of the business zones except for the Business E (Wholesale and Distribution) zone and in all of the Residence Zones except for the RS-1 District. Permitting Cultural activities in the IL District, which allows many of the same nonindustrial uses that are permitted in the business districts, is therefore in accordance with the overall Zoning Ordinance scheme.

9. This request for an ordinance text amendment complies with the requirements for a zoning amendment under § 64(d)(2) of the Zoning Ordinance. The text amendment is needed because changes have taken place in the City, which are that many of the City's industrial buildings are no longer appropriate for modern manufacturing and warehouse uses, are vacant and are suitable for repurposing for museums and other cultural uses. Additionally, as stated above, there is currently a recognized need for museums and cultural/artistic uses in neighborhoods outside of the Downtown area.

10. Additionally, in compliance with § 64(d)(2) of the Zoning Ordinance, no other alternative method or procedure under the Zoning Ordinance is more appropriate. This text amendment will allow appropriate and reasonably priced space to be made available for cultural activities, will encourage the repurposing of vacant industrial buildings and should stimulate the location of cultural activities in neighborhoods outside of Downtown.

11. As stated extensively above, the text amendment being sought in this Petition furthers the purposes of the City's Comprehensive Plan of Development, Vision 2034, as required by § 64(d)(2) of the Zoning Ordinance and Article XIII, §2C of the City Charter.

12. As also required by Article XIII § 2C of the City of New Haven Charter, this Text Amendment is designed to lessen congestion in the streets, secure safety, promote health and the general welfare, provide adequate light and air, prevent the overcrowding of land, avoid undue concentrations of population, provide adequate provisions for transportation and other public requirements, reflect the character of the applicable zoning district and its peculiar suitability for the uses to be allowed in such district, conserve the value of existing buildings, and encourage the most appropriate use of land in the City.

13. As additionally required by Article XIII § 2B of the City of New Haven Charter, the proposed Text Amendment is uniform for each class of buildings or structures throughout the IL District.

WHEREFORE, Petitioner requests that the Board of Alders amend the Zoning Ordinance in the manner set forth in Schedule A.

Respectfully submitted

Petitioner,
Lost in New Haven, Inc.

Cynthia Bannon:
Managing Director:

SCHEDULE A

TABLE 3, USE TABLE
Key: R - Permitted As-of-Right SP - Special Permit SE - Special Exception X - Not Permitted NA - Not Applicable In case of conflict between this Table 3 and the text of the Zoning Ordinance, the text shall prevail.

Use	BA	BA-1	CGD	BA-2	BC	BD	BD-1	BD-2	BD-3	BE	MUL W	TOC	IL	IM	IH	Parking	Loading
V. Institutional and Public Uses																	
Cultural activities not carried on as a gainful business, including art galeries, libraries and museums.	R	R	R	R	SP	R	R	R	R	X	R/R	R	~~X~~ R	X	X	h	

CHECK LIST FOR ALDERMANIC SUBMISSIONS

x	Cover Letter
x	Resolutions/ Orders/ Ordinances
x	Prior Notification Form
x	Fiscal Impact Statement - Should include comprehensive budget
x	Supporting Documentation (if applicable)
x	Disk or E-mailed Cover letter & Order

IN ADDITION IF A GRANT:

	Notice of Intent
	Grant Summary
	Executive Summary (not longer than 5 pages without an explanation)

Date Submitted: **March 10, 2026**

Meeting Submitted For: **March 16, 2026**

Regular or Suspension Agenda: **Regular**

Submitted By: **Lost in New Haven, Inc.**

Title of Legislation:

PETITION TO AMEND THE TEXT OF THE NEW HAVEN ZONING ORDINANCE, SECTION 42, TABLE 3. USE TABLE, PARAGRAPH V, TO PERMIT CULTURAL ACTIVITIES NOT CARRIED ON AS A GAINFUL BUSINESS, INCLUDING ART GALERIES, LIBRARIES AND MUSEUMS TO BE PERMITTED AS-OF-RIGHT IN LIGHT INDUSTRIAL (IL) DISTRICTS.

Comments: Legislator file ID.

Coordinator's Signature:

Controller's Signature (if grant):

Mayor's Office Signature:

Call 946-7670 with any questions.
jrodriguez@newhavenct.gov

12V8555.DOC

PRIOR NOTIFICATION FORM

NOTICE OF MATTER TO BE SUBMITTED TO THE BOARD OF ALDERS

TO (list applicable alder): Hon. Mandy Martinelli

DATE: March 10, 2026

FROM: Lost in New Haven, Inc.

Person Cynthia Bannon Telephone 203-507-2436

This is to inform you that the following matter affecting your ward(s) will be submitted to the Board of Alders.

PETITION TO AMEND THE TEXT OF THE NEW HAVEN ZONING ORDINANCE, SECTION 42, TABLE 3. USE TABLE, PARAGRAPH V, TO PERMIT CULTURAL ACTIVITIES NOT CARRIED ON AS A GAINFUL BUSINESS, INCLUDING ART GALERIES, LIBRARIES AND MUSEUMS TO BE PERMITTED AS-OF-RIGHT IN LIGHT INDUSTRIAL (IL) DISTRICTS.

Check one if this an appointment to a commission

☐ Democrat

☐ Republican

☐ Unaffiliated/Independent/Other _____

INSTRUCTIONS TO DEPARTMENTS

1. Departments are responsible for sending this form to the alderperson(s) affected by the item.
2. This form must be sent (or delivered) directly to the alderperson(s) **before** it is submitted to the Legislative Services Office for the Board of Aldermen agenda.
3. The date entry must be completed with the date this form was sent the alderperson(s).
4. Copies to: alderperson(s); sponsoring department; attached to submission to Board of Aldermen.

FISCAL IMPACT STATEMENT

DATE: March 10., 2026
FROM (Dept.): Lost in New Haven, Inc.
CONTACT: Cynthia Bannon **PHONE** 203-507-2436

SUBMISSION ITEM (Title of Legislation):

PETITION TO AMEND THE TEXT OF THE NEW HAVEN ZONING ORDINANCE, SECTION 42, TABLE 3. USE TABLE, PARAGRAPH V, TO PERMIT CULTURAL ACTIVITIES NOT CARRIED ON AS A GAINFUL BUSINESS, INCLUDING ART GALERIES, LIBRARIES AND MUSEUMS TO BE PERMITTED AS-OF-RIGHT IN LIGHT INDUSTRIAL (IL) DISTRICTS.

List Cost: **Describe in as much detail as possible both personnel and non-personnel costs; general, capital or special funds; and source of funds currently budgeted for this purpose. NONE**

	GENERAL	SPECIAL	BOND	CAPITAL/LINE ITEM/DEPT/ACT/OBJ CODE
A. Personnel N/A	N/A			
1. Initial start up		…	…	
2. One-time		…	…	
3. Annual	N/A		…	
B. Non-personnel N/A	N/A		…	
1. Initial start up		…	…	
2. One-time		…	…	
3. Annual		…	…	

List Revenues: **Will this item result in any revenues for the City? If Yes, please list amount and type.**

NO
YES X

1. One-time $ (see below)
2. Annual $

1. **One-time Revenue: Building Permit fees for expansion of the Lost in New Museum and for other cultural activities that may wish to be located in the IL Districts.**

LOST IN NEW HAVEN, INC.
80 HAMILTON STREET
NEW HAVEN, CT 06511

March 10, 2026

VIA HAND-DELIVERY

Honorable Tyisha Walker-Myers
President
Board of Alders
City of New Haven
165 Church Street
New Haven, CT 06510

Mr. Michael Smart
City/Town Clerk
City of New Haven
200 Orange Street
New Haven, CT 06510

Re: Petition to Amend the Text of the New Haven Zoning Ordinance, Section 42, Table 3, Use Table, Paragraph V, to Permit Cultural Activities Not Carried On As A Gainful Business, Including Art Galeries, Libraries and Museums to be Permitted As-Of-Right in Light Industrial (IL) Districts.

Dear President Walker-Myers and Mr. Smart:

Lost in New Haven, Inc., the operator of the Lost in New Haven Museum, respectfully requests that the New Haven Board of Alders amend the text of the New Haven Zoning Ordinance to permit nonprofit cultural activities, including art galeries, libraries and museums located in IL Districts to be as-of-right uses. Currently, such uses are prohibited in the IL zones. The requested amendment furthers the goals Vision 2034 to support the arts, to repurpose vacant industrial and manufacturing buildings for cultural activities, to make the arts more accessible to New Haven residents, and to update the Zoning Ordinance to support neighborhood development.

The Lost in New Haven Museum ("Lost In New Haven" or the "Museum") holds in excess of 20,000 objects, maps, photographs and other memorabilia that document New Haven's 400 year plus industrial, cultural and artistic history. The Museum is open to the public for visitation and tours and partners with schools and community organizations to host educational programs and musical and cultural events.

Lost in New Haven is located at 80 Hamilton Street in the IL District. As stated above, museums are not permitted uses in the IL District. In 2021, the New Haven Board of Zoning Appeals granted a use variance to permit Lost in New Haven to occupy a vacant industrial building at 80 Hamilton Street. In granting the use variance, the Board of Zoning Appeals noted that the former industrial building at that location was

"perfect for what [was] proposed," noting that the high ceilings, strong concrete floors, sufficient size as well as the loading dock supported museum use.

Today, Lost in New Haven seeks to expand the Museum. Lost in New Haven has additional objects that it wishes to display, it needs space for its administrative functions (offices, a conference room), it requires storage spaces, and desires to have a library, a classroom, a community function space, and a gallery where it can host temporary exhibitions, including art shows of local artists. To achieve these goals, Lost in New Haven wishes to occupy the second floor of 80 Hamilton Street and also to acquire an adjoining vacant industrial property at 60 Hamilton Street, which is also in the IL District. In both instances, additional museum use is not permitted. Accordingly, the requested zoning amendment is necessary to allow the expansion of the Museum as-of-right thereby providing certainty to the Museum, its donors and its funders that museum use is an allowed use at these locations.

In sum, Lost in New Haven is seeking to change the text of the New Haven Zoning Ordinance to permit it to occupy these properties as-of-right. The Museum recognizes that such change would impact properties in addition to 60 and 80 Hamilton Street but believes that such zoning amendment is appropriate for those locations as well. This amendment will allow vacant and underutilized factories and warehouses, which are not appropriate for modern manufacturing, to be repurposed as cultural institutions. Such change will enliven neighborhoods, provide desperately needed space for the arts and bring museums, libraries and art galeries to a number of new locations in the City, thereby making cultural activities more accessible to the residents of New Haven.

The attached Petition for a Text Amendment complies with the requirements of Section 64(d)(2) of the Zoning Ordinance for an amendment to the Zoning Ordinance as well as the Charter requirements for a zoning amendment, as set forth in the attached Petition.

For all of these reasons, we urge approval of this Petition. Enclosed please find a check for the filing fee in the amount of $1,500.

Very truly yours,

Cynthia Bannon
Managing Director

Enclosures

cc: Laura Brown, Executive Director of the City Plan Department (*VIA Hand-Delivery*)

Attachment A: Petition for Zoning Map Amendment
Attachment B: Proposed Ordinance for Zoning Text Amendment

ATTACHMENT A

CITY OF NEW HAVEN
BOARD OF ALDERS

In re Petition of Lost in New Haven, Inc. for a Text Amendment to Section 42, Table 3. Use Table, Paragraph V of the New Haven Zoning Ordinance to Permit Cultural Activities Not Carried on as a Gainful Business, including Art Galeries, Libraries, and Museums, To Be Designated As-of-Right in the Light Industrial (IL) District.

PETITION FOR A TEXT AMENDMENT TO SECTION 42, TABLE 3. USE TABLE, PARAGRAPH V OF THE NEW HAVEN ZONING ORDINANCE TO PERMIT CULTURAL ACTIVITIES NOT CARRIED ON AS A GAINFUL BUSINESS, INCLUDING ART GALERIES, LIBRARIES, AND MUSEUMS, TO BE DESIGNATED AS-OF-RIGHT IN THE LIGHT INDUSTRIAL (IL) DISTRICT

Pursuant to 1925 Special Act No. 490, § 5, Article IV, §§ 3, 4 and 5, Article XIII § 2 of the Charter of the City of New Haven, and § 64(d)(1) of the Zoning Ordinance of the City of New Haven (the "Zoning Ordinance"), Petitioner, Lost in New Haven, Inc. ("Petitioner"), hereby petitions the Board of Alders of the City of New Haven to amend the New Haven Zoning Ordinance, Article V, Section 42 to change the designation of "Cultural activities not carried on as a gainful business, including art galeries, libraries and museums" ("Cultural uses") in the Light Industrial (IL) Zone under Table 3 Use Table from "X – Not Permitted" to "R – As-of-Right" as set forth in Schedule A attached hereto.

In support of this Petition, Petitioner represents as follows:

1. Lost in New Haven, Inc. ("Lost in New Haven" or "Petitioner") is a 501(c)(3) corporation that owns a parcel of land located at 80 Hamilton Street (the "80

Hamilton Street Property"). Petitioner operates the Lost in New Haven Museum ("Lost in New Haven" or the "Museum") at the 80 Hamilton Street Property.

2. The Museum houses a collection of over 20,000 objects, maps, photographs and other memorabilia that document New Haven's 400 year plus industrial, cultural and artistic history. The Lost in New Haven Museum is open to the public for visitation and tours and partners with schools and community organizations to host educational programs and musical cultural events.

3. The 80 Hamilton Street Property is located in the Light Industrial (IL) zoning district. Museum use is not permitted in the IL zoning district. In 2021, the New Haven Board of Zoning Appeals granted a use variance to permit Petitioner to operate the Lost in New Haven Museum at the 80 Hamilton Street Property in a vacant building that had formerly housed an industrial use. In granting the use variance, the Board of Zoning Appeals noted that the building was "perfect for what [was] proposed" because it had high ceilings, strong concrete floors, was of sufficient size, and had a loading dock.

4. The Petitioner wishes to expand the Museum to house additional objects, provide for administrative spaces (offices and a conference room) and storage space for its collections, and create a library, a classroom, additional exhibit space, and a gallery for temporary exhibitions, including space for local artists to show their work. The Petitioner would like to expand the Museum to the second floor of the 80 Hamilton Street Property and to an adjacent property at 60 Hamilton Street (the "60 Hamilton Street Property") that is also located in the IL District.

5. Petitioner is seeking this amendment of the text of the Zoning Ordinance in order to permit the expansion of the Museum described above. Permitting museum use in the IL District as-of-right will create certainty for Petitioner, its donors and its funders.

6. The text amendment that the Petitioner is seeking furthers the goals and strategies of Vision 2034, the City's Comprehensive Plan of Development (the "Plan" or "Vision 2034") as follows:

a. Section 2.8 (Arts and Culture) of the *New Haven Today* Chapter of the Plan states that "New Haven has a dynamic and diverse arts and cultural scene that is integral to the city's identity and economic vitality. . . Contributing to New Haven's culture are ... museums and galeries... libraries...." Approving the requested text amendment and consequently the expansion of the Museum and the ability of other museums, galeries and libraries to locate in the IL District supports the City's dynamic and diverse cultural scene.

b. Additionally, the requested text amendment furthers Goal 1 of The *Arts & Cultural Identity* Chapter of Vision 2034, which is to "increase support for and promotion of arts and culture in New Haven." Vision 2034 writes, "Strong arts and culture initiatives improve quality of life, contribute to mental well-being, and create opportunities for education and workforce development." Allowing cultural institutions in an additional zoning district, i.e. the IL District, increases the promotion of arts and culture in New Haven and furthers these goals..

c. The text amendment that the Petitioner is requesting additionally furthers Goal 2 of the *Arts& Cultural Identity* Chapter of Vision 2034, which is to "[e]xpand access to education, training and employment opportunities in arts and culture." Strategy 2.3 proposes to [b]uild and support partnerships with local institutions and performance venues as a means of connecting New Haven's residents with the City's cultural resources." Allowing cultural activities in an additional zoning district, the IL district, allows more opportunities for New

Haven's residents to connect with such institutions.

d. Goal 3 of the *Arts& Cultural Identity* Chapter of Vision 2034 is to "[s]upport the development of accessible and affordable space for arts and culture across the City." Vision 2034 writes that "few [arts and cultural] spaces exist in New Haven's neighborhoods" outside of Downtown and that "[p]roviding space that is available to a wider audience is important to improving access to opportunities in the arts and to improving equity in arts and culture." Allowing cultural institutions in the IL zone where rents and acquisition costs will be less than in Downtown expands the availability of suitable places for museums, libraries and art galeries and creates more opportunities for City residents to have access to cultural activities.

e. Strategy 3.2, which is intended to implement Goal 3 of the *Arts & Cultural Identity*" Chapter of Vision 2034, states "Repurpose vacant and underutilized space for community use." This strategy notes that "[t]here is vacant and underutilized space located across the City that could be used or converted for use for local artists. This includes vacant and underutilized office and industrial space, institutional space and retail space." The *Economic Opportunity for All* Chapter of Vision 2034, Section 3.4 similarly recognizes the need to support the reuse of former industrial sites. Amending the Ordinance to permit Cultural uses as-of-right in Light Industrial Districts furthers this strategy, because it permits underutilized industrial spaces in the IL District, such as the 80 Hamilton Street Property and the 60 Hamilton Street Property, which are not suitable for modern manufacturing or warehousing, to be used for cultural uses.

f. Allowing museum use in the IL zone, particularly permitting the Lost in

New Haven Museum to be an as-of-right use in the IL District, directly furthers Strategy 5.5 of *the Arts & Cultural Identity* Chapter of Vision 2034, which is to. "[d]ocument and tell New Haven's story from diverse and multicultural perspectives." The mission of Lost in New Haven is to accomplish this exact strategy, which the text amendment will allow it to expand.

g. Additionally, Vision 2034 recognizes the critical role that zoning plays in accomplishing its goals and furthering its strategies. See Strategy 3.3 which implements Goal 3 of the *Economic Opportunity for All* Chapter of Vision 2034 and which states that the City's strategy is to "[u]pdate the New Haven Zoning Ordinance to ensure that locations are available for emerging industries and business types that mitigate adverse impacts and support neighborhood development" and Strategy 4.4 which implements Goal 4 of this Chapter which is to "Review and update the New Haven Zoning Ordinance and policies to better support neighborhood commercial development". Adopting the text amendment requested in this Petition is consistent with these zoning strategies.

7. Permitting museum use in the IL Zone is also in harmony with the Comprehensive Plan (the Zoning Ordinance) as found by the Board of Zoning Appeals. In its 2021 Decision granting a use variance to permit the Museum to operate at the 80 Hamilton Street Property, the Board of Zoning Appeals stated that the Lost in New Haven Museum use was in harmony with the Zoning Ordinance because there are other institutional, nonindustrial uses in the IL zone, such as vocational training, music and dancing schools, and various recreational uses, such as restaurants and amusement centers. In addition, stores selling or renting antiques and secondhand goods, and health clubs/gyms

are all permitted as-of-right in the IL District, notwithstanding the fact that they are nonindustrial uses. Permitting Cultural uses as-of-right, similar to these other uses, is therefore consistent with the zoning scheme for the IL Zone.

8. In addition, as shown on Schedule A, Cultural activities are permitted as-of-right (or in the case of the Marine Business (BC) District by Special Permit) in all of the business zones except for the Business E (Wholesale and Distribution) zone and in all of the Residence Zones except for the RS-1 District. Permitting Cultural activities in the IL District, which allows many of the same nonindustrial uses that are permitted in the business districts, is therefore in accordance with the overall Zoning Ordinance scheme.

9. This request for an ordinance text amendment complies with the requirements for a zoning amendment under § 64(d)(2) of the Zoning Ordinance. The text amendment is needed because changes have taken place in the City, which are that many of the City's industrial buildings are no longer appropriate for modern manufacturing and warehouse uses, are vacant and are suitable for repurposing for museums and other cultural uses. Additionally, as stated above, there is currently a recognized need for museums and cultural/artistic uses in neighborhoods outside of the Downtown area.

10. Additionally, in compliance with § 64(d)(2) of the Zoning Ordinance, no other alternative method or procedure under the Zoning Ordinance is more appropriate. This text amendment will allow appropriate and reasonably priced space to be made available for cultural activities, will encourage the repurposing of vacant industrial buildings and should stimulate the location of cultural activities in neighborhoods outside of Downtown.

11. As stated extensively above, the text amendment being sought in this Petition furthers the purposes of the City's Comprehensive Plan of Development, Vision 2034, as required by § 64(d)(2) of the Zoning Ordinance and Article XIII, §2C of the City Charter.

12. As also required by Article XIII § 2C of the City of New Haven Charter, this Text Amendment is designed to lessen congestion in the streets, secure safety, promote health and the general welfare, provide adequate light and air, prevent the overcrowding of land, avoid undue concentrations of population, provide adequate provisions for transportation and other public requirements, reflect the character of the applicable zoning district and its peculiar suitability for the uses to be allowed in such district, conserve the value of existing buildings, and encourage the most appropriate use of land in the City.

13. As additionally required by Article XIII § 2B of the City of New Haven Charter, the proposed Text Amendment is uniform for each class of buildings or structures throughout the IL District.

WHEREFORE, Petitioner requests that the Board of Alders amend the Zoning Ordinance in the manner set forth in Schedule A.

Respectfully submitted

Petitioner,
Lost in New Haven, Inc.

Cynthia Bannon:
Managing Director:

SCHEDULE A

TABLE 3, USE TABLE
Key: R - Permitted As-of-Right SP - Special Permit SE - Special Exception X - Not Permitted NA - Not Applicable In case of conflict between this Table 3 and the text of the Zoning Ordinance, the text shall prevail.

Use	BA	BA-1	CGD	BA-2	BC	BD	BD-1	BD-2	BD-3	BE	MUL W	TOC	IL	IM	IH	Parking	Loading
V. Institutional and Public Uses																	
Cultural activities not carried on as a gainful business, including art galeries, libraries and museums.	R	R	R	R	SP	R	R	R	R	X	R/R	R	~~X~~ R	X	X	h	

ATTACHMENT B

ZONING ORDINANCE TEXT AMENDMENT APPROVING AN AMENDMENT TO SECTION 42, TABLE 3. USE TABLE, PARAGRAPH V OF THE NEW HAVEN ZONING ORDINANCE TO PERMIT CULTURAL ACTIVITIES NOT CARRIED ON AS A GAINFUL BUSINESS, INCLUDING ART GALERIES, LIBRARIES, AND MUSEUMS, TO BE DESIGNATED AS-OF-RIGHT IN THE LIGHT INDUSTRIAL (IL) DISTRICT

WHEREAS, pursuant to 1925 Special Act No. 490 §5, Article XIII §2 of the Charter of the City of New Haven, and § 64(d)(1) of the Zoning Ordinance, City of New Haven (the "Zoning Ordinance"), Lost in New Haven, Inc. LLC ("Petitioner") filed with the New Haven City Clerk for transmission to the Board of Alders a Petition (the "Petition") requesting that the Board of Alders amend the text of the New Haven Zoning Ordinance, Section 42, Table 3, Use Table, Paragraph V to permit Cultural activities not carried on as a gainful business, including art galeries, libraries and museums, to be permitted as-of-right in the Light Industrial (IL) Districts, as set forth on Schedule A attached hereto (the "Text Amendment"); and

WHEREAS, on _____, 2026 pursuant to the City of New Haven Charter and the Zoning Ordinance, the Board of Alders referred the Petition to the New Haven City Plan Commission for a public hearing and for their advice; and

WHEREAS, on _____, the City Plan Commission following its public hearing rendered an advisory report to the Board of Alders after considering the factors set forth in § 64(d)(2) of the Zoning Ordinance recommending _____ of the Petition, City Plan Commission Report No. _____ _____; and

WHEREAS, following the public hearing of the Board of Alders Legislation Committee on _____, the Committee issued a _____report; and

WHEREAS, the Board of Alders finds that the Text Amendment to the Zoning Ordinance requested in the Petition is in accordance with the Comprehensive Plan of Development and the Comprehensive Plan for the City of New Haven as such Amendment will facilitate the repurposing of vacant industrial buildings for cultural uses and encourage the development of cultural activities in neighborhoods outside of downtown New Haven; in accordance with the goals and strategies set forth in Vision 2034, the City's Comprehensive Plan of Development; and

WHEREAS, the Board of Alders further finds that the Text Amendment to the Zoning Ordinance requested in the Petition is designed to lessen congestion in the streets, secure safety, promote health and the general welfare, provide adequate light and air, prevent the overcrowding of land, avoid undue concentrations of population, provide adequate provisions for all forms of transportation and other public requirements, reflect the character of the applicable zoning district and its peculiar suitability for the uses to be allowed in such district, conserve the value of existing buildings, and encourage the most appropriate use of land in the City; and

WHEREAS, the Board of Alders further finds that the Text Amendment to the Zoning Ordinance requested in the Petition is uniform for each class of buildings or structures within the IL District.

NOW THEREFORE BE IT ORDAINED by the Board of Alders of the City of New Haven that the Petition of Lost in New Haven, Inc. is granted for an amendment to the Zoning Ordinance text permitting Cultural activities not carried on as a gainful business, including art galeries, libraries and museums, be allowed as-of-right in the Light Industrial (IL) District, and the text of the Zoning Ordinance, Section 42, Table 3. Use Table, Paragraph V shall be amended to provide that such uses are permitted as-of-right in the IL District. This Ordinance shall be effective on the day after the date of publication of notice of the adoption of this Ordinance.

_____
Signed

_____
Date

SCHEDULE A

TABLE 3, USE TABLE
Key: R - Permitted As-of-Right SP - Special Permit SE - Special Exception X - Not Permitted NA - Not Applicable In case of conflict between this Table 3 and the text of the Zoning Ordinance, the text shall prevail.

Use	BA	BA-1	CGD	BA-2	BC	BD	BD-1	BD-2	BD-3	BE	MUL W	TOC	IL	IM	IH	Parking	Loading
V. Institutional and Public Uses																	
Cultural activities not carried on as a gainful business, including art galeries, libraries and museums.	R	R	R	R	SP	R	R	R	R	X	R/R	R	~~X~~ R	X	X	h	

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NEW HAVEN CITY PLAN COMMISSION ADVISORY REPORT

RE: **PETITION TO AMEND THE TEXT OF THE NEW HAVEN ZONING ORDINANCE**, Section 42, Table 3, Use Table, Paragraph V, to Permit Cultural activities not carried on as a gainful business, including art galleries, libraries, and museums, to be permitted as of right in the Light Industrial (IL) Districts.

Submitted by: Lost in New Haven, Inc.

REPORT: **1681-05**
ADVICE: **Deny**

SUBMISSION:
The petition for this ordinance amendment was dated for and received at the March 16, 2026 Board of Alders meeting. Legistar File ID: LM-2026-0109. The submission included:

- Full Submission PDF, 6 pages.
  - Cover Letter, 2 pages, dated March 10, 2026.
  - Schedule A – Proposed Use Table, 1 page.
  - Attachment B – Order Language, 3 pages.

BACKGROUND
This amendment involves a change to the text of Section 42 of the New Haven Zoning Ordinance. Section 42 establishes use regulations for business and industrial districts, and the applicant proposes to change "Table 3. Use Table" to permit "*Cultural activities not carried on as a gainful business, including art galleries, libraries and museums*." by right in the IL zone. Currently the IL zone does not permit this use at all.

SCHEDULE A

TABLE 3, USE TABLE

Key: R - Permitted As-of-Right SP - Special Permit SE - Special Exception X - Not Permitted NA - Not Applicable
In case of conflict between this Table 3 and the text of the Zoning Ordinance, the text shall prevail.

Use	BA	BA-1	CGD	BA-2	BC	BD	BD-1	BD-2	BD-3	BE	MUL W	TOC	IL	IM	IH	Parking	Loading
V. Institutional and Public Uses																	
Cultural activities not carried on as a gainful business, including art galeries, libraries and museums.	R	R	R	R	SP	R	R	R	R	X	R/R	R	~~X~~ R	X	X	h	

Figure 1. Excerpt from petition showing zoning table change

PUBLIC HEARING
A Public Hearing was be held by the City Plan Commission on April 15, 2026. A transcript of the hearing, meeting #1681, will be available from the City Plan Department.

The hearing included discussion of the following topics:

- Concern over impact to taxpayers, and the tax base due to this change.

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- General support for Lost in New Haven and emphasis on the importance of arts and culture in New Haven.
- Praise for the educational value of the Lost in New Haven Museum.
- Emphasis on the civic value of Lost in New Haven Museum.
- Negative financial impact of increasing tax-exempt uses across the city
- Concern over pedestrian safety and traffic in IL Districts.
- Suggestion that this zoning change should remain on a case-by-case basis by Special Permit or Special Exception rather than as-of-right in all IL Zones

PLANNING CONSIDERATIONS

The proposed text amendment, if adopted, would permit a variety of arts and cultural land uses within areas currently zoned for light industrial uses. The IL zone was designed to accommodate less intensive uses than those found in the Heavy Industry (IH) zones. Arts and cultural uses such as art galleries, museums, and libraries have a significantly low environmental impact compared to common industrial uses, which is in keeping with the goals of the IL zone as a lower nuisance industrial district. Many of these uses often require and utilize open format floor plans in order to exhibit art work and archival materials and to hold talks and workshops.

To that end, vacant and formerly industrial buildings are appropriate physical structures for these uses as they tend to have open floor plans, high ceilings, and strong concrete floors that allow for a level of programmatic flexibility within the space. This type of adaptive reuse of industrial buildings is not only appropriate for the nature of these cultural land uses but can also help to promote the insertion of land use activities that are welcoming to nearby residents in areas that have otherwise been isolated from pedestrian activity due to their strict land use allowances and levels of vacancy.

Further, the IL zone already permits as-of-right a variety of retail uses carried on as gainful business that are in service of community needs and interests and that typically require open and large floor plan layouts to operate. Such uses include health clubs and gyms, grocery stores, and music or dancing schools. To this end, while the IL zone gives preference and priority to light industrial uses, it is already a zone that permits and is appropriately situated to accommodate a variety of non-industrial uses.

Several existing arts and cultural spaces within New Haven exemplify the potential for permitting cultural activities as-of-right in both industrial zones and in formerly industrial buildings. For example, Erector Square (315 Peck Street) in the Fair Haven neighborhood is a former toy factory located within the IL zone that hosts one of the largest artist studio complexes in the region and includes exhibition space for local artists. Similarly, NXTHVN (169 Henry Street) in the Dixwell neighborhood is a former manufacturing plant within the RM-2 zone that is now used as artist studios, exhibition space, housing, and community programming space for visiting and local curators and artists. Both examples showcase the value of adaptive reuse of formerly industrial spaces towards arts and cultural uses that are of benefit to local artists and local visitors seeking engagement with cultural enrichment activities.

The majority of IL zones within the City of New Haven abut RM-1, RM-2, or RH-2 zones. These residential zones all permit cultural activities as described in this text amendment as-of-right. The expanded allowance of cultural activities into IL zones would be in alignment with the land use allowance of the abutting lower intensity residential zones and would permit that use in areas that can accommodate larger scale arts and cultural uses that may not be as feasible in the properties commonly found in residential areas.

NEW HAVEN COMPREHENSIVE PLAN: SUBMISSION MEETS REQUIREMENTS

The proposed text amendment aligns with the goals of the City of New Haven's Plan of Conservation and Development, Vision 2034 Comprehensive Plan (adopted October 2025) by supporting the arts broadly and

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encouraging the adaptive reuse of vacant and formerly industrial and manufacturing properties. Specifically, this text amendment aligns with the following goals and strategies from Vision 2034:

Arts and Cultural Identity

Goal 1: Increase support for and promotion of arts and culture in New Haven. (p. 146)
Increasing the support for and promotion of arts and culture can provide economic benefits, attract tourism, and strengthen community identity. With more resources, the City can better support creativity, innovation, and social cohesion by providing platforms for diverse voices and cultural expression. Strong arts and culture initiatives improve quality of life, contribute to mental well-being, and create opportunities for education and workforce development.

Goal 3: Support the development of accessible and affordable space for arts and culture across the City. (p. 150)
While New Haven has remarkable galleries, studios, and performance spaces, most of those are located Downtown or are associated with institutions such as Yale University and Southern Connecticut State University. Few spaces exist in New Haven's neighborhoods or are available to small organizations or the public. Providing space that is available to a wider audience is important to improving access to opportunities in the arts and to improving equity in arts and culture. Additionally, many spaces are not accessible to artists and patrons with disabilities and should be retrofitted to provide universal accessibility.

- **Strategy 3.2: Repurpose vacant and underutilized spaces for community use.** (p. 150)

There is vacant and underutilized space located across the City that could be used or converted for use for local artists. This includes vacant and underutilized office and industrial space, institutional space, and retail space. The City, through its Economic Development Administration, should work with property owners to make such space available to artists and arts and culture organizations through short-term rentals, leases, or purchase agreements. New Haven should also continue its support for redevelopment of the Armory and for the inclusion of arts and culture space when redeveloped.

Additionally, most IL zones in New Haven are located in areas that are identified in Vision 2034 Future Land Use Map (p. 183) as future Coastal Mixed-Use or Neighborhood Commercial land use areas. These areas are imagined to be future waterfront and inland districts that support a diversity of business and community gathering spaces and encourage cultural and economic activity in New Haven's neighborhoods and coastal areas.

CITY CHARTER AND ZONING ORDINANCE CRITERIA

Sections 181 and 182 of the Charter of The City of New Haven
The City Plan Commission finds that, based on submitted information, the proposed zoning ordinance amendment complies with Sections 181 and 182 of the Charter of the City of New Haven in that it is:

(i.) uniform for each class of buildings or structures,
(ii.) made in accordance with the comprehensive plan,
(iii.) designed to lessen congestion in the streets, secure safety from fire, panic and other dangers, promote health and the general welfare, provide adequate light and air, prevent the overcrowding of land, avoid undue concentration of population, facilitate the adequate provisions for transportation, water, sewerage, parks and other public requirements, and
(iv.) made with reasonable consideration, as to the character of the proposed district and its peculiar suitability for particular uses, and with a view to conserving the value of buildings and encouraging the most appropriate use of land throughout the City.

Docusign Envelope ID: DAF5DF2B-3D3B-868D-83AA-B7C8F38050E5

FINDINGS AND ADVICE

Following the public hearing held on April 15, 2026 the City Plan Commission recommended that the proposed zoning text amendment be **Denied**.

ADOPTED: April 15, 2026
Ernest Pagan
Chair

ATTEST: DocuSigned by: Laura E. Brown E71FA1E41A27483...
Laura E Brown
Executive Director, City Plan Department

Ordinance Establishing an Exception to the Elector Requirement of the Charter and City Residency for the Incumbent Coordinators.

Purpose: *To transfer from the Charter to the Code of Ordinances the organizational language pertaining to the following Boards and Commissions required by Article VII, Section 4 of the Charter:*

- *Financial Review and Audit Commission*
- *Board of Fire Commissioners*
- *Board of Public Health*
- *Board of Police Commissioners*
- *Board of Parks Commissioners*
- *Board of Library Directors*
- *Civilian Review Board*

With the exception of the Board of Parks Commissioners the intent was not to engage in a wholesale modification of the current structures; although the Board of Alders has the inherent legislative authority to do so. Rather, the intent was to allow modifications to Boards and Commissions to be made by Ordinance, providing the flexibility needed to address local concerns within the guidelines of the Charter in real time. The current provisions of the Charter will remain in full force and effect until they are replaced by an Ordinance. As the Historical Transition Provision" states: "Upon (1) the effective date of the approved Ordinance accompanied by (2) an opinion of an attorney, designated by the Board of Alders, certifying that (a) the functions of the pertinent section pertaining to the Board or Commission have been addressed by the Ordinance; and (b) the Ordinance complies with the administrative requirements of this Charter in particular, §1 and 2 of this Article, the pertinent provision or provisions of the Charter shall expire and may be removed from the Charter."

ORDINANCE RE – TRANSFER OF BOARDS AND COMMISISONS REQUIRED BY ARTICLE VII, SECTION 4 OF THE CHARTER FROM THE CHARTER TO THE CODE OF ORDINANCE, INCLUDING MODIFICATION OF THE COMPOSITION OF THE SCOPE AND COMPOSITION OF THE BOARD OF PARKS COMMISSIONERS.

The New Haven Code of Ordinances is amended by adding new Chapter 2¼ entitled "Boards and Commissions Required by the Charter," including the transfer and recodification of Chapter 2, Article X, Division 10 pertaining to the "Civilian Review Board" and as follows:

ARTICLE I - THE FINANCIAL REVIEW AND AUDIT COMMISSION[1]

Sec. 2¼-1. Establishment[2].

As required by Article VII, Sec. 4.A of the Charter there shall be a Financial Review and Audit Commission which shall be responsible for reviewing and reporting on the financial condition of the City.

CONFIDENTIAL ATTORNEY/CLIENT WORK PRODUCT – 6 NOVEMBER 2024

Sec. 2¼-2. Composition[3].

The Financial Review and Audit Commission shall consist of nine (9) members.

(a) Terms[4]. Members shall be appointed for five (5) year terms, except that of the nine (9) first appointed, one (1) shall be appointed for a term of one (1) year, and two (2) shall be appointed to terms of two (2), three (3), four (4) and five (5) years, respectively.

(b) Restriction on Service[5]. No member of the commission shall hold any other office or position in the government of the City, appointed or elected, except as a member of said commission.

(c) Additional Ground for Removal from Office[6]. In addition to the reasons set forth in this Charter, a member of said commission may be remove for failure to attend a specified number of meetings of the commission within a specified period as the commission may set forth in its bylaws"

(d) Experience[7]. Not fewer than seven (7) members shall have training and experience in financial matters as evidenced by being a certified public accountant, having earned a bachelor's degree in business or public administration, having not less than five (5) years' service as the financial officer of a business, having not less than five (5) years' service as a public administrator, or having a similar degree or experience.

(e) Chair of the Commission[8]. The commission shall elect a chair from among its members to hold office for a term or terms of one (1) year each and may adopt bylaws to govern its procedures.

Sec. 2¼-3. Staff: Executive Director and Deputy Executive Director.

The commission by affirmative vote of seven (7) of its members shall appoint or reappoint, for a term or terms not to exceed four (4) years each, an executive director and a deputy director, who shall not be members of the classified service, and who may be removed by the affirmative vote of seven (7) of the members of the commission[9]. The commission may appoint such other personnel as the City budget may provide, who shall be members of the classified service[10]. The expenses of the commission, including the salaries of its employees, shall be paid by the City[11].

Sec. 2¼-4. General Duties and Powers of the Financial Review and Audit Commission.

(a) The commission shall meet not less frequently than monthly to review the financial condition of the City as described in the monthly financial reports described in

CONFIDENTIAL ATTORNEY CLIENT WORK PRODUCT - 6 NOVEMBER 2024

§5 of Article VIII and in the audited financial statements, and to conduct such other business as may come before it[12].

(b) The Mayor, the Controller and other Public Officials shall make available to the commission all information concerning the financial performance of the City as the commission may request[13].

(c) Not later than the tenth (10th) day of each month, the commission shall submit a report to the Mayor and the Board of Alders containing such comments and recommendations concerning the financial report issued by the Mayor during the preceding month pursuant to §5 of Article VIII of the Charter and the City's financial condition as the commission may deem appropriate[14].

(d) The commission shall make recommendations to the Board of Alders concerning the selection of the auditor of the City[15].

Sec. 2¼-5 through 2¼-9. Reserved

ARTICLE II - BOARD OF POLICE COMMISSIONERS[16]

Sec. 2¼-10. Establishment[17]. As required by Article VII, Sec. 4.B of the Charter there shall be a Financial Review and Audit Commission There shall be a Board of Police Commissioners. Said Board shall advise and consult with the Chief of Police concerning matters pertaining to the chief's duties and to the conduct of the department, and together with the chief shall make all rules and regulations relating to the administration of the department which it may deem necessary or advisable, which rules shall be printed and made available to the public.

Sec. 2¼-10. Appointment and Membership[18].

The Board shall consist of six (6) members.

(a) Terms[19]. During the month of January each year the Mayor shall appoint two (2) members of said Board for a term of three (3) years from the first (1st) day of February next succeeding.

(b) Police commissioners not to deal in intoxicating liquors[20]. No commissioner on said police Board excepting a licensed druggist shall, either as principal, agent, or employee, be engaged in or directly or indirectly interested in the manufacture or sale of intoxicating liquors.

Sec. 2¼-10. General Duties and Powers of the Board of Police Commissioners [21].

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In general, the Board of Police Commissioners shall be responsible for policy making, with the advice of the chief of police, and for the evaluation of such policies.

Sec. 2¼-11 through 2¼-14. Reserved

ARTICLE III - BOARD OF FIRE COMMISSIONERS[22]

Sec. 2¼-15. Establishment.

As required by Article VII, Sec. 4.C of the Charter there shall be a Board of Fire Commissioners[23]. Said Board of Fire Commissioners shall advise and consult with the Fire Chief concerning matters pertaining to the chief's duties and to the conduct of the department, and together with the chief shall make all rules and regulations relating to the administration of the department which it may deem necessary or advisable, which rules shall be printed and made available to the public[24].

Sec. 2¼-16. Appointment and Membership[25].

The Board shall consist of five (5) members.

(a) Terms[26]. During the month of January each year the Mayor shall appoint for a term of three (3) years from the first (1st) day of February next succeeding such number of commissioners as may be necessary to fill vacancies arising by reason of the expiration of terms.

Sec. 2¼-17. Duties[27].

Said Board of Fire Commissioners shall have authority to make a Contract with corporations and individuals outside of the areas now served by the municipality and outside of the limits of said City, granting such corporations and individuals fire protection for such compensation as may be deemed just and proper, subject to the approval of the Board of Alders.

Sec. 2¼-18 through 2¼-20. Reserved

ARTICLE IV - GENERAL PROVISIONS CONCERNING THE POLICE AND FIRE COMMISSIONERS[28]

Sec. 2¼-21. Power of Boards of Commissioners over employees[29].

Each of said Boards of Commissioners shall have sole power of appointment and promotion of all sworn members and employees of their respective Departments, under such rules and regulations as they may adopt for the purpose, and in accordance with

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rules governing the Civil Service System and any applicable collective bargaining agreements.

Sec. 2¼-22. Vote required for appointments, promotions.

(a) Board of Police Commissioners[30]. No appointments or promotions in the police department shall be made except by the affirmative vote of not less than four (4) commissioners, except where otherwise provided.

(b) Board of Fire Commissioners[31]. No appointment or promotion in the fire department shall be made except by the affirmative vote of a majority of the members present.

Sec. 2¼-23. Removal, demotion, suspension[32].

Each of said Boards of Commissioners shall have power, for cause, after a hearing on charges, made in writing, to remove, reduce in rank, or suspend without pay any sworn member or employee in its department that it has power to appoint.

Sec. 2¼-23. Authorized Procedure[33].

No removal, reduction in rank, or suspension shall be made for political reasons. Charges against any sworn member or employee shall be preferred by the chief, served upon the person accused at least forty-eight (48) hours before the time fixed for a hearing, and presented to the Board of Commissioners of the department to which such sworn member or employee may belong[34].

Sec. 2¼-24 through 2¼-29. Reserved

ARTICLE V – THE PARK PRESERVATION AND RECREATION COMMISSION[35] [36]

Sec. 2¼-30. Establishment[37].

(a) In accordance with Article VII, Sec. 4.D of the Charter there shall be a Park Preservation and Recreation Commission[38]. The Commission shall advise and consult with the Director of the Parks Department and the Director of Youth and Recreation Departments pertaining to duties of the directors and to the conduct of their respective departments[39].

(b) Board of Park Commissioners Abolished. In accordance with the requirements of the Charter, the terms of office of the members of the Board of Parks Commissioners in office at the time of the adoption of this Ordinance shall conclude and said Board shall be abolished following the confirmation of the members of the Park

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Preservation and Recreation Commission. At such time, all powers, duties and authority of the said Board and its members shall be terminated, null and void.

(c) Authority of the Commission. All property, rights of action and rights of every description, and all obligations established in the name of the City by the Board of Park Commissions shall be continued and assume by the Commission, which Commission shall have perpetual succession and may hold and exercise all powers and privileges heretofore exercised by said Board and not inconsistent with the provisions of this Charter and the additional powers and privileges conferred by Law, unless otherwise terminated by Ordinance.

Sec. 2¼-31. Membership[40].

The Commission shall consist of up to nine (9) Electors of the City.

(a) Terms of Mayoral Appointees[41]. During the month of December of each year the Mayor shall appoint Board members to hold office from the first (1st) day of February for staggered terms, as follows:

(i) Three (3) members to a term of three (3) years commencing on the 1st day of February, 2025 and thereafter to a term of three (3) years commencing on the 1st day of February, 2028.

(ii) Two (2) members to a term of two (2) years commencing on the 1st day of February, 2025 and thereafter to a term of three (3) years commencing on the 1st day of February, 2027.

(iii) Two (2) members to a term of one (1) year commencing on the 1st day of February, 2025 and, thereafter to a term of three (3) years commencing on the 1st day of February, 2026.

(b) Representatives of the Board of Alders. There shall be up to two (2) members of the Board of Alders to be selected by said board, on a bipartisan basis, in each year.

(c) Political affiliations[42]. Mayoral appointments shall take into account compliance with the minority party representation provisions of the General Statutes.

(d) Rules of Procedure[43]. The Commission shall adopt rules for the conduct of its business consistent with this Charter.

Sec. 2¼-32. Role of the Commission.

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(a) Policy Making Role[44]. In general, the Commission shall be responsible for policy making regarding (i) parks preservation and management utilizing the advice of the Director of the Parks Department; and, (ii) recreational uses of the parklands of the City utilizing the advice of the Director of Youth and Recreation. The Commission shall be responsible for the evaluation of these policies[45]. This shall include, but not be limited to the adoption of such rules and regulations, on recommendation of the respective Department Heads. All policies developed u the Commission shall be consistent with the General Statutes or the provisions of this Charter, related to the use, preservation and enjoyment of all public parks and recreation areas of the City of New Haven.

(b) Rules and Regulations. The Commission is hereby empowered to make and alter, from time to time, all necessary rules and regulations for the maintenance of order, safety and decency in said parks and places, use of recreation facilities, the prevention of any depredation therein or misuse of the same, and the protection and preservation of said parks and places, both within and without the limits of the City. The Commission may adopt rules and regulations which shall have the force of the Ordinances of the City and may set penalties for violations thereof subject to approval by the Board of Alders, and then available in a Public Notice, at full length, in accordance with the provisions of the Charter and also printed and posted in conspicuous places within the limits of the parks or places to which such regulation is intended to apply[46].

(c) Enforcement[47]. The Commission may enforce its order in accordance with Law.

(d) Acquisition of Park Land. The Commission, with the approval of the Board of Alders, shall have power, in the name and on behalf of the City of New Haven, to procure by gift, purchase, lease exchange or other Contract, or by condemnation as permitted by Law, real property, whether within or without the limits of the City of New Haven, for the purpose of providing public parks or the enlarging of existing parks, provided no expenditures shall be made in excess of the amount previously appropriated for such purpose, and provided no land shall be acquired by the Commission in the manner above specified in any other town except by Contract with the officials of the town in which such land shall be located[48].

(e) Authority of the Commission to accept, control property[49]. The Commission is hereby authorized and empowered to accept, with the approval of the Board of Alders, any and all devises, legacies or gifts of property, either real or personal, of any kind or class, that may be given or left to it by will or devise; and the Commission is hereby given full power and authority, as trustees or otherwise, to invest, reinvest property of any class or kind, already given, or which may hereafter be given, either to Commission or the defunct Board of Park Commissioners, or to the City of New Haven in trust for the use of the Commission.

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Sec. 2¼-33. Applicability of budgeting, financial provisions to Director and park commission[50].

The Commission and departments related thereto shall be subject to all the provisions of this Charter pertaining to budgetary control and financial administration which are applicable to other departments, agencies and offices of the City except when the same is in conflict with the discretion of the director and the Board in the management and control of trust funds for park purposes.

Sec. 2¼-34 through 2¼-39. Reserved

ARTICLE VI - BOARD OF PUBLIC HEALTH[51]

Sec. 2¼-40. Establishment[52].

As required by Article VII, Sec. 4.E of the Charter there shall be a There shall be a Board of Public Health.

Sec. 2¼-41. Appointment and Membership.
The Board shall consist of six (6) members[53].

(a) Terms. Members of the Board shall be appointed by the Mayor for a term of five (5) years[54]. The Mayor shall appoint one (1) member every year from the first (1st) day of February, except in the year when two (2) members have completed their term of office in which year two (2) appointments shall be made[55].

(b) Qualifications[56]. At least two (2) of the members shall be doctors of medicine, from an accredited school of medicine.

Sec. 2¼-42. Employees[57].
The department shall have such a number of professional and clerical assistants as said Board shall prescribe.

Sec. 2¼-43. Duties.

(a) **Adoption of Rules and Regulations.** On recommendation of the Director of Public Health it shall have the power to adopt such rules and regulations, not inconsistent with the General Statutes or the provisions of this Charter, as in its judgment the prevention of disease and the preservation of public health shall require[58]. Such rules and regulations shall be published and enforced in the same manner as City Ordinances[59].

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(b) **Advisory Functions**[60]**.** The Board of Public Health shall advise with the Director of Public Health on matters pertaining to the duties of office and to the conduct of the department.

Sec. 2¼-44 through 2¼-49. Reserved

ARTICLE VII - BOARD OF LIBRARY DIRECTORS

Sec. 2¼-50. Statement of Purpose[61]**.**

The City of New Haven recognizes the right of all its citizens to have full and unlimited access to information and knowledge so that they can meet the needs of daily living, have the opportunities for self-education and participate successfully in self-government.

Sec. 2¼-50. Establishment.

As required by Article VII, Sec. 4.F of the Charter, there shall be a Board of Library Directors[62]. Said Board shall have charge of all the property of said City used for the purposes of said library, and shall direct the expenditures of all money placed at its disposal by the City from whatever source derived[63].

Sec. 2¼-51. Appointment and Membership[64]**.**

Notwithstanding the provisions of this Charter to the contrary, the Board shall consist of nine (9) directors and the Mayor who may preside ex officio over said Board and who shall vote only to dissolve a tie.

(a) Terms.

(i) In January, 1952 and in every third year thereafter, and in January, 1953, and in every third year thereafter, the Mayor shall appoint two (2) directors to hold office for three (3) years from the date of their appointment[65].

(ii) In January, 1952, and annually in said month thereafter, the Mayor shall appoint one (1) Alder of the City to hold office as director for one (1) year; provided, however, that if said appointee shall at any time during the year cease to be a member of the Board of Alders, then said appointee's term of office as director shall also expire, and the Mayor shall fill the vacancy by the appointment of another Alder to hold the said office of director for the remainder of one (1) year[66].

Sec. 2¼-52. General Duties of the Board[67]**.**

Said Board shall make and enforce such rules and regulations as it may deem proper, for the management, protection and preservation of the property of said library.

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(a) Regulation of use of library[68]. Said Board may make rules, extending, upon such terms and under such conditions as to the Board may seem best, all of the privileges of said library to any or all of the following classes of persons, viz.: First, to nonresidents attending school or college within the limits of said City of New Haven; second, to nonresidents doing business in said City of New Haven who pay taxes therein; third, to all nonresidents on the payment of such sums as may be fixed by the Board of Library Directors.

(b) Disposition of library receipts; books and records; debts exceeding available funds prohibited[69]. All receipts of said library from fines, sales of books, catalogues and all other receipts shall be added to said fund, and shall be at the disposal of said Board. All bills and vouchers for expenses incurred shall be kept on file in said library, subject to inspection by the City Controller, the Corporation Counsel and the members of the board of directors of said library. In no case shall the Board of Library Directors incur any debt for the free public library beyond the amount of current funds on hand and the previous unexpended appropriations of the budget.

(c) Gifts, devises, legacies for library purposes[70]. The Department of the Public Library is hereby authorized and empowered to accept any and all devises, legacies or gifts of property, either real or personal, of any kind or class, that may be given or left to it by will or devise; and the Board of Library Directors of the Public Library is hereby given full power and authority, as trustees or otherwise, to invest, reinvest and to have complete direction and management over all such property of any class or kind, already given, or which may hereafter be given, either to said free public library of New Haven, or to the City of New Haven in trust for the use of the said free public library, and may, in connection therewith, engage the services of any bank or trust company maintaining a trust investment section, for advice and recommendations in connection with the management, investment and reinvestment of said trust funds. All funds, moneys, bonds, mortgages and securities of any class or kind which have been or may be hereafter given to the free public library of New Haven, or to the City of New Haven in trust for the use of the free public library, shall be kept by the City Treasurer who shall give a bond, in addition to the bond otherwise required by him, in an amount satisfactory to the Board of Library Directors, for the care and safekeeping of the said securities, and who, upon notification of a vote of said Board of said free public library, shall allow any bank or trust company chosen by the vote of said Board to have possession of the trust funds in common with said City Treasurer so that neither said City Treasurer nor such bank or trust company shall alone have access to the trust funds. The Board of Library Directors may maintain a common trust fund in which may be included all funds and investments of one or more trusts held by the City of New Haven or the Board of Library Directors for the benefit of the Department of the Public Library.

Sec. 2¼-53 through 2¼-59. Reserved

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ARTICLE VIII - CIVILIAN REVIEW BOARD[71]

Sec. 2¼-60. Civilian Review Board[72].

(a) As required by Article XII, Sec. 4.G of the Charter there shall be a Civilian Review Board[73].

(b) The Civilian Review Board has the authority to monitor, review, and conduct independent investigations of civilian complaints of police misconduct by police officers empowered to act with municipal police powers in the City of New Haven.

(c) The office and the professional staff that provide assistance to the Civilian Review Board shall be located in, the Office of the Commission on Equal Opportunities.

(d) The Office of the Civilian Review Board shall be funded permanently by annual allotments for personnel, services, equipment, supplies, and facilities in an amount no less than that of similarly sized existing departments, offices, and agencies of the City of New Haven.

(e) The Office of the Civilian Review Board may not be eliminated by any action of any part of the executive branch of government of the City of New Haven.

(Ord. No. 1853, §1, 1-7-19); Ord. No. ____ 8-5-24, transferred from §2-796 (a) – (d) to §2¼-60 (b) – (e); §2¼-60 (a)(New).

Sec. 2¼-61. Objectives[74].

The civilian review board's function is to create a public, transparent, and impartial means by which to review, monitor and independently investigate any civilian complaints of police misconduct against a police officer employed by a police department empowered to act with municipal police powers in the City of New Haven.

(Ord. No. 1853, § 2, 1-7-19); Ord. No. _____ __-__-24 (transferred from 2-797 to 2¼-61)

Sec. 2¼-62. Membership[75].

(a) The Civilian Review Board shall consist of a number of members with no more than fifteen (15), and shall, at a minimum, consist of members selected as follows: one (1) member from each of the police districts in the City of New Haven, one (1) member of the Board of Alders, and, at least, two (2) at-large members.

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(b) A non-at-large member, who moves from one policing district to another policing district, within six (6) months of the term expiration date, may complete the term to which that member was appointed.

(c) All members of the civilian review board shall be residents of the City of New Haven.

(d) No member of the civilian review board shall be a current sworn officer of any police department or law enforcement entity.

(e) Except for the member of the board of alders appointed by the president of the board of alders, no current elected official shall be a member of the civilian review board.

(Ord. No. 1853, §3, 1-7-19) (Ord. No. ____ 8-5-24, 2-798 (b) was add and sub sections (b) – (d) were modified to (c) – (e)) (Ord. No. ____ 8-5-24, transferred §2-798(a) - (e) to §2¼-62(a) – (e)).

Sec. 2¼-63. Appointment[76].

(a) The Mayor shall nominate all members of the Civilian Review Board, except the at-large members, who shall be nominated by the Board of Alders, and the aldermanic representative, who shall be a member of the Board of Alders appointed by the President of the Board of Alders.

(b) All nominees shall be confirmed by a majority vote of the Board of Alders.

(c) The Board of Alders shall maintain a list of community engagement organizations or similar neighborhood-based organizations, who are interested in offering names of prospective civilian review board members.

(d) The civilian review board shall be reflective of the city's diversity.

(Ord. No. 1853, § 4, 1-7-19) (Ord. No. ____ 8-5-24, 2-799(c), (f) and (g) were repealed.) (Ord. No. ____ __-__-24, §2-799(a) - (d) transferred to §2¼-63(a) – (d))

Sec. 2¼-64. Term[77].

Except for the initial term of the representatives for the odd number policing districts which shall be three (3) years, the term of office for each member shall be two (2) years. The terms shall be staggered as follows: initial appointments to odd-numbered police districts shall be for a period of three (3) years only, and all other and all subsequent appointments

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shall be for a period of two (2) years. The initial term of the member of the board of alders shall end on December 31, 2019, or until a successor is appointed and duly qualified.

(Ord. No. 1853, § 5, 1-7-19)(Ord. No. _____, §2-800 transferred to 2¼ -64.)

Sec. 2¼-65. Duties[78].

The Civilian Review Board shall have the following authority, and such other authority as may be set forth by ordinance:

(a) To monitor, review and independently investigate civilian complaints of alleged police misconduct against any police officer acting in the City of New Haven pursuant to municipal police powers to monitor and review the processing of internal affairs complaints by any police department acting within the City of New Haven pursuant to municipal police powers in order to make sure such processing is complete, accurate and factually supported; and to make recommendations to the police chief alongside any recommendations made by internal affairs[79];

(b) To receive a copy of any civilian complaint of alleged police misconduct filed against any police officer acting in the City of New Haven pursuant to municipal police powers within five (5) days of the filing of said complaint;

(c) To receive, in writing, a copy of any findings of fact and/or recommended disposition of a complaint at the same time it is forwarded to internal affairs, before it is submitted for final action to the relevant chief of police and to interview the officer(s) preparing such proposed findings of fact and/or recommended disposition[80];

(d) To hear appeals from any civilian complainant within ninety (90) days of the completion of an internal affairs investigation by any police department acting within the City of New Haven pursuant to municipal police powers[81];

(e) To require any police department acting within the City of New Haven pursuant to municipal police powers to investigate civilian complaints of alleged police misconduct in the event no investigation has been commenced after an initial complaint[82];

(f) To prepare an annual report to the Office of the Mayor and the Board of Alders indicating:

(i) The number, type, and basic facts of complaints filed;

(ii) The number of police officers against whom complaints were filed and the number of police officers against whom multiple complaints were received;

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(iii) The civilian review board's findings and recommendations on the complaints;

(iv) Internal affairs' findings and recommendations on the same complaints; and

(v) The disposition of the complaints, provided such disclosure does not violate confidentiality laws and regulations;

(vi) To require any police department acting within the City of New Haven pursuant to municipal police powers to reopen any closed investigation and to continue an investigation, if in the judgment of the Civilian Review Board, an initial investigation was incomplete, unfair, or otherwise unresolved;

(vii) To recommend revisions to policies, the manner of processing civilian complaints, training protocols, and/or provisions of general orders or departmental standards, to any police department acting within the City of New Haven pursuant to municipal police powers[83];

(viii) To develop policies and procedures for the filing and processing of civilian complaints to the Civilian Review Board, for the operations of said board, and for the training of members of said board and the community-based agencies and organizations, as selected by said board[84];

(ix) To develop a memorandum of understanding with the Yale University Police Department designed to effectuate the goal of assuring transparent civilian review of any civilian complaint of an alleged police misconduct by an officer employed by a police department acting within the City of New Haven pursuant to municipal police powers.

(Ord. No. 1853, § 6, 1-7-19) (Ord. No. ____ __-__-24, §2-801(1) - (6) transferred to §2¼-65(a) – (f)))

Sec. 2¼-66. Investigations[85].

(a) When the Civilian Review Board by simple majority vote of members present determines it in the public interest, the Civilian Review Board shall contract or hire the services of certified independent investigators who are not active, sworn police officers. The Civilian Review Board shall rely upon the findings and investigative reports of the independent investigator in making recommendations.

(b) The independent investigator shall have access to the same files and reports as internal affairs, as allowed by existing statutes or requirements of law.

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(c) In appropriate circumstances, the Civilian Review Board may take sworn testimony from witnesses concerning the alleged misconduct which is the subject of the complaint. Any officer or member of the police department may be called to attend and participate as allowed by existing statutes or requirements of law.

(d) Following the review of a civilian complaint, the Civilian Review Board will promptly report its findings and recommendations to the police chief, the board of police commissioners, and the complainant. These recommendations may include discipline or other actions the civilian review board deems appropriate.

(e) The police chief shall not make a decision regarding a civilian complaint until said chief has received the findings and recommendations of both the civilian review board and internal affairs. Should the police chief elect not to accept either the findings or the recommendations of the Civilian Review Board, the chief shall promptly notify the Civilian Review Board, in writing, of such decision and the reasons for said decision related to the specific civilian complaint. In the event the police chief adopts the findings or accepts the recommendation of the Civilian Review Board, she or he shall promptly notify in writing the Civilian Review Board.

(Ord. No. 1853, § 7, 1-7-19) (Ord. No. ____ __-__-24, §2-802(a) – (e) transferred to §2¼-66(a) – (e); §2¼-66(e) modified to reflect gender neutrality)

Sec. 2¼-67. Staff[86].

The Civilian Review Board shall have the authority to hire, with the approval of the Board of Alders, such staff as is necessary to perform the duties herein described and to perform such other tasks as the Civilian Review Board may in its discretion require with the exception of the first Civilian Review Board coordinator, who shall be hired by the Board of Alders.

(Ord. No. 1853, § 8, 1-7-19) (Ord. No. ____ __-__-24, §2-803 transferred to §2¼-67)

Sec. 2¼-68. Applicability of other Laws[87].

Nothing in this article shall exempt any person from applicable provisions of any other laws of the city, state, federal, or other appropriate jurisdiction.

(Ord. No. 1853, § 9, 1-7-19) (Ord. No. ____ __-__-24, §2-804 transferred to §2¼-68)

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Sec. 2¼-68. Confidentiality of Records[88].

The provisions of this chapter are intended to preserve and enhance the security of persons and property within the city. Where public release of certain information may put someone in jeopardy, it shall be the intent of the civilian review board to preserve the confidentiality, where permitted by law.

(Ord. No. 1853, § 10, 1-7-19) (Ord. No. ____ __-__-24, §2-805 transferred to §2¼-69)

Sec. 2¼-69 - 74. Reserved[89].

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[1] Transferred from Article XV, Sec. 3.B of the Charter. The final version of this provision in the Charter was a 2023 recodification of current Article VII, Sec. 3.C which has been transferred to Article XV of the Charter and will be repealed and removed from the Charter upon the adoption of an implementing Ordinance by the Board of Alders. Pre-2013 §63 entitled "Creation, membership of the Financial Review and Audit Commission." See, Amend. of 7-1-93

[2] The language is transferred from Article XV, Sec. 3.B(1) which is derived from pre-2013 §64 (First and third sentences). See, Amend. of 7-1-93.

[3] The language is transferred from Article XV, Sec. 3.B(2) which is derived from 2013 modification and recodification of pre-2013 §63 (First sentence), in lieu of the following: "There shall be in the City a nine (9) member financial review and audit commission, whose members shall be appointed by the Mayor with the approval of the Board of Alders." See, Amend. of 7-1-93.

[4] The language is transferred from Article XV, Sec. 3.B(2)(a) which is derived from 2013 recodification of pre-2013 §63 (Fourth sentence). See, Amend. of 7-1-93.

[5] The language is transferred from Article XV, Sec. 3.B(2)(b) which is derived from 2013 recodification of pre-2013 §63 (Second paragraph). See, Amend. of 7-1-93.

[6] The language is transferred from Article XV, Sec. 3.B(2)(c) which is derived The from 2013 recodification of pre-2013 §63 (Fifth sentence), as follows: "~~Members shall serve until their successors have been appointed and qualified, unless removed for cause, which shall not be political,~~ but may include failure to attend a specified number of meetings of the commission within a specified period as the commission may set forth in its bylaws"

[7] The language is transferred from Article XV, Sec. 3.B(2)(d) which is derived from 2013 modification and recodification of pre-2013 §63 (Remainder of the third sentence), as follows: "~~and n~~ Not fewer than seven (7) members shall have training and experience in financial matters as evidenced by being a certified public accountant, having earned a bachelor's degree in business or public administration, having not less than five (5) years service as the financial officer of a business, having not less than five (5) years service as a public administrator, or having a similar degree or experience". See, Amend. of 7-1-93.

[8] The language is transferred from Article XV, Sec. 3.B(2)(e) which is derived from 2013 recodification of pre-2013 §63 (Ninth sentence). See, Amend. of 7-1-93.

[9] The language is transferred from the first sentence of Article XV, Sec. 3.B(3) which is derived from 2013 recodification of pre-2013 §63 (Sixth sentence). See, Amend. of 7-1-93.

[10] The language is transferred from the second sentence of Article XV, Sec. 3.B(3) which is derived from 2013 recodification of pre-2013 §63 (Seventh sentence). See, Amend. of 7-1-93.

[11] The language is transferred from the third sentence of Article XV, Sec. 3.B(3) which is derived from 2013 recodification of pre-2013 §63 (Eighth sentence). See, Amend. of 7-1-93.

[12] The language is transferred from the third sentence of Article XV, Sec. 3.B(4)(a) which is derived from 2013 recodification of pre-2013 §64 (First sentence). Pre-2013 section entitled "Meetings of the commission; duties." See, Amend. of 7-1-93.

[13] The language is transferred from the third sentence of Article XV, Sec. 3.B(4)(b) which is derived from 2013 recodification of pre-2013 §64 (Second sentence). See, Amend. of 7-1-93.

[14] The language is transferred from the third sentence of Article XV, Sec. 3.B(4)(c) which is derived from 2013 recodification of pre-2013 §64 (Third sentence). See, Amend. of 7-1-93.

[15] The language is transferred from the third sentence of Article XV, Sec. 3.B(4)(d) which is derived from 2013 recodification of pre-2013 §64 (Fourth sentence). See, Amend. of 7-1-93.

[16] Transferred from Article XV, Sec. 3.C of the Charter. The final version of this provision in the Charter was a 2023 recodification of current Article VII, Sec. 3.E which has been transferred to Article XV of the Charter and will be repealed and removed from the Charter upon the adoption of an implementing Ordinance by the Board of Alders. Pre-2013 Article XX entitled "Department of Police Service". Section 102 entitled "Board of Police Commissioners; created; appointment; term; general duties, powers".

[17] The language is transferred from Article XV, Sec. 3.C(1) which is derived from 2013 recodification of pre-2013 §102 (First sentence), as follows: "There shall be ~~in the Department of Police Service~~ a Board of Police Commissioners ~~consisting of six (6) commissioners~~ who shall advise and consult with the Chief of Police concerning matters pertaining to the chief's duties and to the conduct of the department, and together with the chief shall make all rules and regulations relating to the administration of the department which it may deem necessary or advisable, which rules shall be printed and made available to the public". Note: Authority for the commission is derived from Sp. L. 1899, p. 403, §§46. 48, 49 and 50; See also, Sp. L. 1901, p. 675, §1; Sp. L. 1905, p. 899, §§2 and 3; and, Sp. L. 1927, §§95, 97, 98 and 99. See, Amend. of 7-1-93.

[18] The language is transferred from Article XV, Sec. 3.C(2) which is derived from 2013 recodification of pre-2013 §102 (First sentence), as follows: "There shall be ~~in the Department of Police Service~~ a Board of Police Commissioners

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~~consisting of six (6) commissioners~~ who shall advise and consult with the Chief of Police concerning matters pertaining to the chief's duties and to the conduct of the department, and together with the chief shall make all rules and regulations relating to the administration of the department which it may deem necessary or advisable, which rules shall be printed and made available to the public". Note: Authority for the commission is derived from Sp. L. 1899, p. 403, §§46. 48, 49 and 50; See also, Sp. L. 1901, p. 675, §1; Sp. L. 1905, p. 899, §§2 and 3; and, Sp. L. 1927, §§95, 97, 98 and 99. See, Amend. of 7-1-93. The language is transferred from Article XV, Sec. 3.C which is derived from 2013 recodification of pre-2013 §102 (First sentence), as set forth above.

[19] The language is transferred from Article XV, Sec. 3.C(2)(a) which is derived from 2013 recodification of pre-2013 §102 (Third sentence).

[20] The language is transferred from Article XV, Sec. 3.C(2)(b) which is derived from 2013 recodification of pre-2013 §109. Derived from Sp. L. 1899, p., 408, §63; See also, Sp. L. 1927, §111 (First sentence). See also, Amend. of 1-1-83.

[21] The language is transferred from Article XV, Sec. 3.C(3) which is derived from 2013 recodification of pre-2013 §102 (Second sentence)..

[22] Transferred from Article XV, Sec. 3.D of the Charter. The final version of this provision in the Charter was a 2023 recodification of current Article VII, Sec. 3.F which has been transferred to Article XV of the Charter and will be repealed and removed from the Charter upon the adoption of an implementing Ordinance by the Board of Alders. Pre-2013 Article XXI entitled "Department of Fire Service". Section 104 entitled "Board of Fire Commissioners; created; membership, appointment, duties". See, Amend. of 7-1-75.

[23] Transferred from the first sentence of Article XV, Sec. 3.D(1) of the Charter. The final version of this provision in the Charter was a 2013 modification and recodification of pre-2013 §104 (First sentence), as follows: "There shall be ~~in the Department of Fire Service~~ a Board of Fire Commissioners ~~consisting of five (5) members~~". Note: Authority for the commission is derived from Sp. L. 1899, p. 495, §§54 and 56; See also, Sp. L. 1901, p. 1114, §§1 and 2; Id., p. 1117, §12; Sp. L. 1927, §§102 and 104.

[24] Transferred from the second sentence of Article XV, Sec. 3.D(1) of the Charter. The final version of this provision in the Charter was a 2013 recodification of pre-2013 §104 (Second sentence).

[25] Transferred from Article XV, Sec. 3.D(2) of the Charter. The final version of this provision in the Charter was a 2013 recodification of pre-2013 §104 (First sentence), as set forth above.

[26] Transferred from Article XV, Sec. 3.D(2) of the Charter. The final version of this provision in the Charter was a 2013 recodification of pre-2013 §104 (Third sentence).

[27] Transferred from Article XV, Sec. 3.D(3) of the Charter. The final version of this provision in the Charter was a 2013 recodification of pre-2013 §104 (Sixth sentence).

[28] Transferred from Article XV, Sec. 3.E of the Charter. The final version of this provision in the Charter was a 2023 recodification and intended repeal of current Article VII, Sec. 4.G.

[29] Transferred from Article XV, Sec. 3.E(1) of the Charter. The final version of this provision in the Charter was a 2023 recodification, modification and intended repeal of Article VII, Sec. 4.G(1) derived from 2013 recodification of pre-2013 §110 (First sentence). Derived from Sp. L. 1899, p., 408, §64; see also, Sp.L. 1927, §112.

[30] Transferred from Article XV, Sec. 3.E(2)(a) of the Charter. The final version of this provision in the Charter was a 2023 recodification of Article VII, §3.G(2) derived form 2013 recodification of pre-2013 §110 (Third sentence). Derived from Sp. L. 1899, p., 408, §64; see also, Sp. L. 1927, §112.

[31] Transferred from Article XV, Sec. 3.E(2)(b) of the Charter. The final version of this provision in the Charter was new in 2023.

[32] Transferred from Article XV, Sec. 3.E(3) of the Charter. The final version of this provision in the Charter was a 2023 recodification and intended repeal of current Article VII, Sec. 4.G(3) derived from 2013 recodification of pre-2013 §111 (First sentence). Derived from Sp. L. 1899, p., 408, §65; See also, SP. L. 1901, p. 675, §1; See also, Sp. L. 1927, §113 (First paragraph).

[33] Transferred from Article XV, Sec. 3.E(4) of the Charter. The final version of this provision in the Charter was a 2023 recodification and intended repeal of current Article VII, Sec. 4.G.(4) derived from 2013 recodification of pre-2013 §111 (Second sentence). Derived from Sp. L. 1899, p., 408, §65; See also, SP. L. 1901, p. 675, §1. See also, Sp. L. 1927, §113 (First paragraph).

[34] Transferred from Article XV, Sec. 3.E(5) of the Charter. The final version of this provision in the Charter was a 2023 recodification and intended repeal of current Article VII, Sec. 4.G(5) derived from 2013 recodification of pre-2013 §112 (First sentence). Derived from Sp. L. 1903, p. 474, §1; See also, Sp. L. 1927, §113 (Second paragraph). The following provisions do not carry over to the Ordinances: "**Appeal from removal, demotion, suspension.** Any officer or employee aggrieved by the action of said Board may make application to any judge of a court of competent jurisdiction within and for New Haven County in the nature of an appeal from such order of the Board of Commissioners, which application shall be made returnable not more than twelve (12) nor less than three (3) Days from the date of such order

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of the commissioners, and a copy thereof shall be served upon the City Clerk at least forty-eight (48) hours before the day on which it is made returnable. (a) Said judge having given such further notice as deemed necessary by the court, shall forthwith hear said application, and may approve, modify, or revoke such order, and may award costs at the discretion of the court [Transferred from Article XV, Sec. 3.E(6) of the Charter. The final version of this provision in the Charter was a 2023 recodification and intended repeal of current Article VII, Sec. 4.G(6) derived from 2013 recodification of pre-2013 §112 (Second sentence). Derived from Sp. L. 1903, p. 474, §1; See also, Sp. L. 1927, §113 (Second paragraph).]. (b) During the pendency of said application such order of the commissioners shall have full force and effect, subject, however, to the power of said judge if such order shall be modified or revoked to make such judicial decree relate back to the date of such order [Transferred from Article XV, Sec. 3.E(7) of the Charter. The final version of this provision in the Charter was a 2023 recodification and intended repeal of current Article VII, Sec. 4.G(7) derived from 2013 recodification of pre-2013 §112 (Third sentence). Derived from Sp. L. 1903, p. 474, §1; See also, Sp. L. 1927, §113 (Second paragraph)].

[35] Replaces the current Board of Park Commissioners. Transferred from Article XV, Sec. 3.F of the Charter. The final version of this provision in the Charter was a 2023 recodification and intended repeal of current Article VII, Sec. 4.H. Pre-2013 Article XXIII entitled "Department of Parks and Recreation". Section 114 entitled "Board of Park Commissioners; compensation, qualifications, term appointment". See; Special Act pertaining to East Rock Park. See, Amend. of 7-1-75.

[36] **Drafting Note Based on Comment of the 2023 Charter Revision Commission:** It should be noted that at the time of the adoption of this Charter the Parks and Public Works Departments have been merged. The Board of Alders is authorized to replace the current Commission with a replacement entity that includes the park functions mandated by the Charter and the public works requirements as set forth in the Ordinance or other legislative enactments underlying the department. It goes without saying that the new Board or Commission must be enacted in compliance with §§1 and 2 of Article VII of this Charter.

[37] Transferred from Article XV, Sec. 3.F of the Charter. The final version of this provision in the Charter was a 2023 recodification and intended repeal of current Article VII, Sec. 4.G(5) derived from 2013 recodification of pre-2013 §112 (First sentence). Derived from Sp. L. 1903, p. 474, §1; See also, Sp. L. 1927, §113 (Second paragraph).

[38] Transferred from first clause of the first sentence of Article XV, Sec. 3.E(1) of the Charter. The final version of this provision in the Charter was a 2023 recodification and intended repeal of current Article VII, Sec. 4.H(1) derived from 2013 recodification and derived from pre-2013 §114 (First clause of first sentence), in lieu of the following: "There shall be in said department a Board of Park Commissioners which shall consist of the Mayor and eight (8) commissioners who shall serve without pay, shall be electors and residents of the City and shall be chosen as follows:".

[39] Derived from the second sentence of Article XV, Sec. 3.F(1) of the Charter. The final version of this provision in the Charter was a 2023 recodification and intended repeal of current Article VII, Sec. 4.H(1) derived from 2013 recodification of pre-2013 §115 (First sentence).

[40] Derived from Article XV, Sec. 3.F(2) of the Charter. The final version of this provision in the Charter was a 2023 recodification and intended repeal of current Article VII, Sec. 4.H(2) derived from 2013 recodification and derived from pre-2013 §114 (First clause of first sentence), in lieu of the following: "There shall be in said department a Board of Park Commissioners which shall consist of the Mayor and eight (8) commissioners who shall serve without pay, shall be electors and residents of the City and shall be chosen as follows:".

[41] Replacement of provision transferred from Article XV, Sec. 3.F(2)(b) of the Charter. The final version of this provision in the Charter was a 2023 modification, recodification and intended repeal of pre-2013 §3.H(2)(b) derived from 2013 /recodification of pre-2013 §114 (Fourth sentence). See also, 2023 modification, recodification and intended repeal of pre-2013 §3.H(2)(a), derived from Sp. L. 1899, p. 415, § 86-87; See also, Sp. L. 1905, p. 912, § 13; and, Sp. L. 1927, §162-163. See also, **Comment of the 2023 Charter Revision Commission:** In the event the Board of Alders seeks to retain the current structure of the Board of Park Commissioners, the clear intent of the Commission in its report is to eliminate the permanent membership. On the other hand, the Board of Alders is authorized to replace the current Commission with a replacement Board or Commission in compliance. See also, 2023 modification, recodification and intended repeal of the 2013 recodification of pre-2013 §114 (Second clause of the first sentence), by deleting the word "The" from the first line. The following provision is hereby repealed: "The three (3) citizen commissioners of the East Rock Park Commission shall continue to hold their respective positions, and their successors shall be appointed pursuant to the provisions of the act incorporating East Rock Park in the City of New Haven and the amendments thereto." The repealed provision was derived from 2013 recodification of pre-2013 §114 (Second sentence).

[42] Transferred from Article XV, Sec. 3.F(2)(c) of the Charter. The final version of this provision in the Charter was a 2023 modification, recodification and intended repeal of pre-2013 §3.H(2)(c) derived from 2013 recodification of pre-2013 §114 (Fifth sentence).

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[43] Transferred from Article XV, Sec. 3.F(2)(d) of the Charter. The final version of this provision in the Charter was a 2023 modification, recodification and intended repeal of pre-2013 §3.H(2)(d) derived from 2013 recodification of pre-2013 §114 (Sixth sentence).

[44] Transferred from second sentence of Article XV, Sec. 3.F(3)(a) of the Charter. The final version of this provision in the Charter was a 2023 modification, recodification and intended repeal of pre-2013 §3.H(3)(a) (second sentence) derived from 2013 recodification of pre-2013 §115 (Third sentence). Derived from Sp. L. 1899, p. 415, § 88; See also, Sp. L. 1905, p. 912, § 13; See also, Sp. L. 1927, §164 First clause of second sentence).

[45] Transferred from the first sentence of Article XV, Sec. 3.F(3)(a) of the Charter. The final version of this provision in the Charter was a 2023 modification, recodification and intended repeal of pre-2013 §3.H(3)(a) (first sentence) derived from 2013 recodification of pre-2013 §115 (Second sentence).

[46] Transferred from Article XV, Sec. 3.F(3)(b) of the Charter. The final version of this provision in the Charter was a 2023 modification, recodification and intended repeal of pre-2013 §3.H(3)(b) derived from 2013 recodification of pre-2013 §117 (Fourth sentence). Derived from Sp. L. 1899, p., 415, §88; See also, Sp. L. 1911, p. 140; and, Sp. L. 1927, §164 (Second sentence following the first clause). The following is repealed: "(a) For the purpose of enforcing such rules and regulations, all such parks and places, whether within or without the limits of the City of New Haven, are hereby placed under the police jurisdiction of the City of New Haven, and complaints for violation of such regulations may be made by the State's Attorney for New Haven County**;** but nothing contained in this section shall be construed to affect the general police or governmental jurisdiction of any town within whose limits any portion of such public park or place may be situated [Transferred from Article XV, Sec. 3.F(3)(c) of the Charter. The final version of this provision in the Charter was a 2023 modification, recodification and intended repeal of pre-2013 §3.H(3)(c) derived from 2013 recodification of pre-2013 §117 (Fifth sentence). Derived from Sp. L. 1899, p., 415, §88; See also, Sp. L. 1911, p. 140; and, Sp. L. 1927, §164 (Third sentence]; and (b) "Any member of the police department or the superintendent of any park may arrest, without warrant, in any of such parks or places, whether within or without the limits of the City of New Haven, any person who has broken any park rules or committed any other offense in said parks; and the proper State court shall have jurisdiction of all misdemeanors committed within the limits of said parks. Transferred from Article XV, Sec. 3.F(3)(d) of the Charter. The final version of this provision in the Charter was a 2023 modification, recodification and intended repeal of pre-2013 §3.H(3)(d) derived from 2013 recodification of pre-2013 §117 (Sixth sentence). Derived from Sp. L. 1899, p., 415, §88; See also, Sp. L. 1911, p. 140; and, Sp. L. 1927, §164 (Fourth sentence)]."

[48] Transferred from Article XV, Sec. 3.F(3)(e) of the Charter. The final version of this provision in the Charter was a 2023 modification, recodification and intended repeal of pre-2013 §3.H(3)(e) derived from 2013 recodification of pre-2013 §117 (Seventh sentence). Derived from Sp. L. 1899, p., 416, §90; See also, Sp. L. 1901, p. 1114, §§1, 2; p. 1117, §12; Sp. L. 1927, §166; Sp. L. 1925, p. 1075, §1; and Sp. L. 1927, No. 267, p. 289. See, Amend. of 7-1-75. The following is repealed: "…provided no land shall be acquired by the Commission in the manner above specified within the Town of West Haven except within an area outlined in red on a map on file with the town clerk in West Haven, dated April 2, 1925, and known as 'Map of West River Park"'

[49] Transferred from Article XV, Sec. 3.F(3)(f) of the Charter. The final version of this provision in the Charter was a 2023 modification, recodification and intended repeal of pre-2013 §3.H(3)(f) derived from 2013 recodification of pre-2013 §119. See, Amend. of 7-1-75.

[50] Transferred from Article XV, Sec. 3.F(4) of the Charter. The final version of this provision in the Charter was a 2023 modification, recodification and intended repeal of pre-2013 §3.H(4) derived from 2013 recodification of pre-2013 §120. See, Amend. of 7-1-75.

[51] Transferred from Article XV, Sec. 3.G of the Charter. The final version of this provision in the Charter was a pre-2013 Article XXV entitled "Department of Public Health". Section 125 entitled "Created; composition".

[52] Transferred from the first sentence of Article XV, Sec. 3.G(1) of the Charter. The final version of this provision in the Charter was derived from pre-2013 §125 entitled "Created; composition", in lieu of the following: "There shall be a Department of Public Health in said City which shall consist of a Board of Public Health, Director of Public Health, and such a number of professional and clerical assistants as said board shall prescribe".

[53] Transferred from Article XV, Sec. 3.G(2) of the Charter. The final version of this provision in the Charter was derived from a 2013 recodification of pre-2013 §126 (First and second clauses of the first sentence), in lieu of the following: "The board shall consist of seven (7) members, one of whom shall be the Mayor,". Derived from Sp. L. 1899, p. 416, §93; See also, Sp. L. 1905, p. 912, § 19; and, Sp. L. 1927, §172.

[54] Transferred from the first sentence of Article XV, Sec. 3.G(2)(a) of the Charter. The final version of this provision in the Charter was derived from a 2013 recodification of pre-2013 §126 (Third sentence).

[55] Transferred from the second sentence of Article XV, Sec. 3.G(2)(b) of the Charter. The final version of this provision in the Charter was derived from a 2013 recodification of pre-2013 §126 (Fourth sentence).

[56] Transferred from Article XV, Sec. 3.G(2)(b) of the Charter. The final version of this provision in the Charter was derived from a 2023 edit of the 2013 recodification of pre-2013 §126 (Remaining clauses of the first sentence) entitled

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"Board of Public Health; membership; appointment, qualifications, terms", as follows: "~~and a~~ At least two (2) of ~~whom~~ the members shall be doctors of medicine, from an accredited school of medicine, and who shall each have not less than five (5) years of experience in any or all of the following: Clinical medicine, public health administration, or college or university teaching in any of the branches of medical sciences".

[57] Transferred from Article XV, Sec. 3.G(2)(c) of the Charter. The final version of this provision in the Charter was derived from pre-2013 §128 (First sentence).

[58] Transferred from the first sentence of Article XV, Sec. 3.G(3) of the Charter. The final version of this provision in the Charter was derived from a 2013 recodification of pre-2013 §128 (Second sentence) entitled "Same--Duty to advise with Director; regulations authorized".

[59] Transferred from the second sentence of Article XV, Sec. 3.G(3) of the Charter. The final version of this provision in the Charter was derived from a 2013 recodification of pre-2013 §128 (Third sentence). The following is repealed: "provided, however, no such rules or regulations shall be in full force and effect until Public Notice of the same is published on at least four (4) separate occasions."

[60] Transferred from the second sentence of Article XV, Sec. 3.G(1) of the Charter. The final version of this provision in the Charter was derived from the 2013 recodification of pre-2013 §128 (First sentence).

[61] Transferred from Article XV, Sec. 3.H(1) of the Charter. The final version of this provision in the Charter was a 2013 recodification of pre-2013 §133 (First sentence). **Note:** The tenth through twelfth sentences have been recodified and placed in the Article dealing with Departments of the City Government, as follows: "~~Said board shall have the power to appoint and remove a City librarian and such other officers and employees as it may deem necessary for the proper management of said library and reading room, and shall fix the duties of such officers and employees. The City librarian shall be appointed for a term as provided in Section 57 of this Charter. The City librarian shall reside in said City during such term of office. Said board shall recommend the compensation of such officers and employees to be established in the budget. Appointments and promotions to the positions of librarian, assistant librarians, and superintendents of the different departments may be made by said board subject to the provisions of this Charter~~".

[62] Transferred from first sentence of Article XV, Sec. 3.H(2) of the Charter. The final version of this provision in the Charter was a 2013 recodification of pre-2013 §133 (Second sentence), in lieu of the following: "There shall be in said City a Department of the Public Library, which shall be under the management and control of a Board of Library Directors".

[63] Transferred from the second sentence of Article XV, Sec. 3.H(2) of the Charter. The final version of this provision in the Charter was a 2013 recodification of pre-2013 §133 (Fourth sentence). Derived from Sp. L. 1899, p. 418, §99; See also, Sp. L. 1905, p. 905, § 11; and, Sp. L. 1927, §178 (Second sentence).

[64] Transferred from Article XV, Sec. 3.H(3) of the Charter. The final version of this provision in the Charter was a 2013 recodification of pre-2013 §133 (Third sentence). Derived from Sp. L. 1899, p. 418, §99; See also, Sp. L. 1905, p. 905, § 11; and, Sp. L. 1927, §178 (Third sentence).

[65] Transferred from Article XV, Sec. 3.H(3)(a)(i) of the Charter. The final version of this provision in the Charter was a 2013 recodification of pre-2013 §133 (Seventh sentence).

[66] Transferred from Article XV, Sec. 3.H(3)(a)(ii) of the Charter. The final version of this provision in the Charter was a 2013 recodification of pre-2013 §133 (Eighth sentence). Derived from Sp. L. 1899, p. 418, §99; See also, Sp. L. 1905, p. 905, § 11; and, Sp. L. 1927, §178 (Sixth sentence).

[67] Transferred from Article XV, Sec. 3.H(4) of the Charter. The final version of this provision in the Charter was a 2013 recodification of pre-2013 §133 (Ninth sentence). Derived from Sp. L. 1899, p. 418, §100; See also, Sp. L. 1901, p. 1114, § 1, 2; Id, p. 1117, § 12; and, Sp. L. 1927, §179 (First sentence).

[68] Transferred from Article XV, Sec. 3.H(4)(a) of the Charter. The final version of this provision in the Charter was a 2013 recodification of pre-2013 §137. Derived from Sp. L. 1899, p. 419, §103. See also, Sp. L. 1927, §182.

[69] Transferred from Article XV, Sec. 3.H(4)(b) of the Charter. The final version of this provision in the Charter was a 2013 recodification of pre-2013 §135. Derived from Sp. L. 1899, p. 418, §102; See also, Sp. L. 1905, p. 906, § 3. See also, Sp. L. 1927, §181 (First, second and third sentences of the second paragraph); and, Amend. of 7-1-93.

[70] Transferred from Article XV, Sec. 3.H(4)(c) of the Charter. The final version of this provision in the Charter was a 2013 recodification of pre-2013 §136. Derived from Sp. L. 1899, p. 418, §102; See also, Sp. L. 1905, p. 906, § 3; and, Sp. L. 1927, §181 (Fourth, fifth and six sentences of the second paragraph).

[71] Corresponds to Article XV, Sec. 3.I of the Charter, which was adopted in 2013. The Board of Alders adopted a Civilian Review Board Ordinance in 2019. This draft revision includes the language current Ordinance and proposes elimination of the transitional Charter provisions in Article XV, unless otherwise stated.

[72] Transferred from Ord. Sec. 2-796.

[73] Corresponds to Article XI, Sec. 3.I(1).

[74] Transferred from Ord. Sec. 2-797. In lieu of the following provision of Article XV, Sec. 3.I(2) of the Charter: "It is in the interest of City residents and citizens generally and of the department responsible for police services ('department")

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that investigations of complaints concerning misconduct by police officers involving members of the public be complete, thorough and impartial. These inquires shall be conducted fairly and independently, and in such a manner that the public has confidence." See also, Article XV, Sec. 3.I(7)(a), as follows: "The Board of Alders shall, by ordinance, establish such additional authority necessary to effectuate the purposes and duties of the Board."

[75] Transferred from Ord. Sec. 2-798. In accordance with the General Statutes and with the following authority set forth in the transitional provisions of Article V, Sec. 3.I(3) of the Charter: "The Board shall consist of a number of members as shall be established by Ordinance. The Board of Alders shall consider, at a minimum, a number of members equal to the number of police districts throughout the City ("district representatives") as well as, at least, two (2) additional at-large appointees. The number of members shall be odd." Note: Where there is a difference in authority the express grant of authority of the State of Connecticut is controlling.

[76] Transferred from Ord. Sec. 2-799. In accordance with the General Statutes and with the following authority set forth in the transitional provisions of Article V, Sec. 3.I(4) of the Charter: "The Mayor shall appoint such members subject to the approval of the Board of Alders. The ordinance implementing the Commission shall require the Mayor to choose district representatives from among the names recommended by the community engagement organization or similar neighborhood-based organization from each of the police districts or geographical areas of the City; subject to recognition by the Board of Alders." Note: Where there is a difference in authority the express grant of authority of the State of Connecticut is controlling.

[77] Transferred from Ord. Sec. 2-800. In accordance with the General Statutes and with the following authority set forth in the transitional provisions of Article V, Sec. 3.I(5) of the Charter: "The term of office shall be two (2) years and such terms shall be staggered." Note: Where there is a difference in authority the express grant of authority of the State of Connecticut is controlling.

[78] Transferred from Ord. Sec. 2-801. In accordance with the General Statutes and with the following authority set forth in the transitional provisions of Article V, Sec. 3.I(6) of the Charter. See also, Article XV, Sec. 3.I(7)(a), as follows: "The Board of Alders shall, by ordinance, establish such additional authority necessary to effectuate the purposes and duties of the Board."

[79] In lieu of the following provision of Article XV, Sec. 3.I(6)(a): "To examine complaints made by civilians pertaining to unprofessional conduct by members of the department and to review the processing of such complaints."

[80] In lieu of the following provision of Article XV, Sec. 3.I(6)(c): "Require the internal affairs group of the department to investigate civilian complaints in the event no investigation has been commenced or to re-open and continue to investigate a complaint, if, in the opinion of the Board , the initial investigation was incomplete or unfair."

[81] In lieu of the following provision of Article XV, Sec. 3.I(6)(b): "Hear appeals from complainants brought within ninety (90) days of the completion of an internal affairs report by the department."

[82] In lieu of Article XV, Sec. 3.I(6)(c), as enumerated above.

[83] In lieu of the following provision of Article XV, Sec. 3.I(6)(d): "Recommend that revisions to departmental, policies, processing of civilian complaints, training protocols and/or provisions of the General Orders (or a successor written directive document as may replace the said General Orders) be considered."

[84] In lieu of the following provision of Article XV, Sec. 3.I(6)(e): "Develop policies and procedures for the filing and processing of civilian complaints, for the operations of the Board and for training members of the Board and community-based agencies and organizations designated by the Board."

[85] Transferred from Ord. Sec. 2-802. See also, Article XV, Sec. 3.I(7)(b) of the Charter, as follows: "The City shall provide for the requisite staff assistance, supplies, equipment and facilities to the department responsible for police services or such other department designated by the Board in order to facilitate the administration of Board business."

[86] Transferred from Ord. Sec. 2-803.

[87] Transferred from Ord. Sec. 2-804.

[88] Transferred from Ord. Sec. 2-805.

[89] Transferred from Ord. Sec. 2-806 -808.

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ATTACHMENT A

CITY OF NEW HAVEN
BOARD OF ALDERS

In re Petition of Lost in New Haven, Inc. for a Text Amendment to Section 42, Table 3. Use Table, Paragraph V of the New Haven Zoning Ordinance to Permit Cultural Activities Not Carried on as a Gainful Business, including Art Galeries, Libraries, and Museums, To Be Designated As-of-Right in the Light Industrial (IL) District.

PETITION FOR A TEXT AMENDMENT TO SECTION 42, TABLE 3. USE TABLE, PARAGRAPH V OF THE NEW HAVEN ZONING ORDINANCE TO PERMIT CULTURAL ACTIVITIES NOT CARRIED ON AS A GAINFUL BUSINESS, INCLUDING ART GALERIES, LIBRARIES, AND MUSEUMS, TO BE DESIGNATED AS-OF-RIGHT IN THE LIGHT INDUSTRIAL (IL) DISTRICT

Pursuant to 1925 Special Act No. 490, § 5, Article IV, §§ 3, 4 and 5, Article XIII § 2 of the Charter of the City of New Haven, and § 64(d)(1) of the Zoning Ordinance of the City of New Haven (the "Zoning Ordinance"), Petitioner, Lost in New Haven, Inc. ("Petitioner"), hereby petitions the Board of Alders of the City of New Haven to amend the New Haven Zoning Ordinance, Article V, Section 42 to change the designation of “Cultural activities not carried on as a gainful business, including art galeries, libraries and museums” (“Cultural uses”) in the Light Industrial (IL) Zone under Table 3 Use Table from “X – Not Permitted” to “R – As-of-Right” as set forth in Schedule A attached hereto.

In support of this Petition, Petitioner represents as follows:

1. Lost in New Haven, Inc. (“Lost in New Haven” or “Petitioner”) is a 501(c)(3) corporation that owns a parcel of land located at 80 Hamilton Street (the “80

Hamilton Street Property"). Petitioner operates the Lost in New Haven Museum ("Lost in New Haven" or the "Museum") at the 80 Hamilton Street Property.

2. The Museum houses a collection of over 20,000 objects, maps, photographs and other memorabilia that document New Haven's 400 year plus industrial, cultural and artistic history. The Lost in New Haven Museum is open to the public for visitation and tours and partners with schools and community organizations to host educational programs and musical cultural events.

3. The 80 Hamilton Street Property is located in the Light Industrial (IL) zoning district. Museum use is not permitted in the IL zoning district. In 2021, the New Haven Board of Zoning Appeals granted a use variance to permit Petitioner to operate the Lost in New Haven Museum at the 80 Hamilton Street Property in a vacant building that had formerly housed an industrial use. In granting the use variance, the Board of Zoning Appeals noted that the building was "perfect for what [was] proposed" because it had high ceilings, strong concrete floors, was of sufficient size, and had a loading dock.

4. The Petitioner wishes to expand the Museum to house additional objects, provide for administrative spaces (offices and a conference room) and storage space for its collections, and create a library, a classroom, additional exhibit space, and a gallery for temporary exhibitions, including space for local artists to show their work. The Petitioner would like to expand the Museum to the second floor of the 80 Hamilton Street Property and to an adjacent property at 60 Hamilton Street (the "60 Hamilton Street Property") that is also located in the IL District.

5. Petitioner is seeking this amendment of the text of the Zoning Ordinance in order to permit the expansion of the Museum described above. Permitting museum use in the IL District as-of-right will create certainty for Petitioner, its donors and its funders.

6. The text amendment that the Petitioner is seeking furthers the goals and strategies of Vision 2034, the City's Comprehensive Plan of Development (the "Plan" or "Vision 2034") as follows:

a. Section 2.8 (Arts and Culture) of the *New Haven Today* Chapter of the Plan states that "New Haven has a dynamic and diverse arts and cultural scene that is integral to the city's identity and economic vitality. . . Contributing to New Haven's culture are ... museums and galeries... libraries...." Approving the requested text amendment and consequently the expansion of the Museum and the ability of other museums, galeries and libraries to locate in the IL District supports the City's dynamic and diverse cultural scene.

b. Additionally, the requested text amendment furthers Goal 1 of The *Arts & Cultural Identity* Chapter of Vision 2034, which is to "increase support for and promotion of arts and culture in New Haven." Vision 2034 writes, "Strong arts and culture initiatives improve quality of life, contribute to mental well-being, and create opportunities for education and workforce development." Allowing cultural institutions in an additional zoning district, i.e. the IL District, increases the promotion of arts and culture in New Haven and furthers these goals..

c. The text amendment that the Petitioner is requesting additionally furthers Goal 2 of the *Arts& Cultural Identity* Chapter of Vision 2034, which is to "[e]xpand access to education, training and employment opportunities in arts and culture." Strategy 2.3 proposes to [b]uild and support partnerships with local institutions and performance venues as a means of connecting New Haven's residents with the City's cultural resources." Allowing cultural activities in an additional zoning district, the IL district, allows more opportunities for New

Haven's residents to connect with such institutions.

d. Goal 3 of the *Arts& Cultural Identity* Chapter of Vision 2034 is to "[s]upport the development of accessible and affordable space for arts and culture across the City." Vision 2034 writes that "few [arts and cultural] spaces exist in New Haven's neighborhoods" outside of Downtown and that "[p]roviding space that is available to a wider audience is important to improving access to opportunities in the arts and to improving equity in arts and culture." Allowing cultural institutions in the IL zone where rents and acquisition costs will be less than in Downtown expands the availability of suitable places for museums, libraries and art galeries and creates more opportunities for City residents to have access to cultural activities.

e. Strategy 3.2, which is intended to implement Goal 3 of the *Arts & Cultural Identity*" Chapter of Vision 2034, states "Repurpose vacant and underutilized space for community use." This strategy notes that "[t]here is vacant and underutilized space located across the City that could be used or converted for use for local artists. This includes vacant and underutilized office and industrial space, institutional space and retail space." The *Economic Opportunity for All* Chapter of Vision 2034, Section 3.4 similarly recognizes the need to support the reuse of former industrial sites. Amending the Ordinance to permit Cultural uses as-of-right in Light Industrial Districts furthers this strategy, because it permits underutilized industrial spaces in the IL District, such as the 80 Hamilton Street Property and the 60 Hamilton Street Property, which are not suitable for modern manufacturing or warehousing, to be used for cultural uses.

f. Allowing museum use in the IL zone, particularly permitting the Lost in

New Haven Museum to be an as-of-right use in the IL District, directly furthers Strategy 5.5 of *the Arts & Cultural Identity* Chapter of Vision 2034, which is to. "[d]ocument and tell New Haven's story from diverse and multicultural perspectives." The mission of Lost in New Haven is to accomplish this exact strategy, which the text amendment will allow it to expand.

g. Additionally, Vision 2034 recognizes the critical role that zoning plays in accomplishing its goals and furthering its strategies. See Strategy 3.3 which implements Goal 3 of the *Economic Opportunity for All* Chapter of Vision 2034 and which states that the City's strategy is to "[u]pdate the New Haven Zoning Ordinance to ensure that locations are available for emerging industries and business types that mitigate adverse impacts and support neighborhood development" and Strategy 4.4 which implements Goal 4 of this Chapter which is to "Review and update the New Haven Zoning Ordinance and policies to better support neighborhood commercial development". Adopting the text amendment requested in this Petition is consistent with these zoning strategies.

7. Permitting museum use in the IL Zone is also in harmony with the Comprehensive Plan (the Zoning Ordinance) as found by the Board of Zoning Appeals. In its 2021 Decision granting a use variance to permit the Museum to operate at the 80 Hamilton Street Property, the Board of Zoning Appeals stated that the Lost in New Haven Museum use was in harmony with the Zoning Ordinance because there are other institutional, nonindustrial uses in the IL zone, such as vocational training, music and dancing schools, and various recreational uses, such as restaurants and amusement centers. In addition, stores selling or renting antiques and secondhand goods, and health clubs/gyms

are all permitted as-of-right in the IL District, notwithstanding the fact that they are nonindustrial uses. Permitting Cultural uses as-of-right, similar to these other uses, is therefore consistent with the zoning scheme for the IL Zone.

8. In addition, as shown on Schedule A, Cultural activities are permitted as-of-right (or in the case of the Marine Business (BC) District by Special Permit) in all of the business zones except for the Business E (Wholesale and Distribution) zone and in all of the Residence Zones except for the RS-1 District. Permitting Cultural activities in the IL District, which allows many of the same nonindustrial uses that are permitted in the business districts, is therefore in accordance with the overall Zoning Ordinance scheme.

9. This request for an ordinance text amendment complies with the requirements for a zoning amendment under § 64(d)(2) of the Zoning Ordinance. The text amendment is needed because changes have taken place in the City, which are that many of the City's industrial buildings are no longer appropriate for modern manufacturing and warehouse uses, are vacant and are suitable for repurposing for museums and other cultural uses. Additionally, as stated above, there is currently a recognized need for museums and cultural/artistic uses in neighborhoods outside of the Downtown area.

10. Additionally, in compliance with § 64(d)(2) of the Zoning Ordinance, no other alternative method or procedure under the Zoning Ordinance is more appropriate. This text amendment will allow appropriate and reasonably priced space to be made available for cultural activities, will encourage the repurposing of vacant industrial buildings and should stimulate the location of cultural activities in neighborhoods outside of Downtown.

11. As stated extensively above, the text amendment being sought in this Petition furthers the purposes of the City's Comprehensive Plan of Development, Vision 2034, as required by § 64(d)(2) of the Zoning Ordinance and Article XIII, §2C of the City Charter.

12. As also required by Article XIII § 2C of the City of New Haven Charter, this Text Amendment is designed to lessen congestion in the streets, secure safety, promote health and the general welfare, provide adequate light and air, prevent the overcrowding of land, avoid undue concentrations of population, provide adequate provisions for transportation and other public requirements, reflect the character of the applicable zoning district and its peculiar suitability for the uses to be allowed in such district, conserve the value of existing buildings, and encourage the most appropriate use of land in the City.

13. As additionally required by Article XIII § 2B of the City of New Haven Charter, the proposed Text Amendment is uniform for each class of buildings or structures throughout the IL District.

WHEREFORE, Petitioner requests that the Board of Alders amend the Zoning Ordinance in the manner set forth in Schedule A.

Respectfully submitted

Petitioner,
Lost in New Haven, Inc.

_____

Cynthia Bannon:
Managing Director:

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Key Points regarding the Proposed Text Change to allow Cultural Uses, including Art Galleries , Libraries and Museums, in Light Industrial (IL) Districts

Lost in New Haven has brought petition for a text amendment

Received a Use Variance in 2021

Desire to Expand to 60 Hamilton

Need for Certainty for Funders and future expansion that museum use is an as-of-right use

Received a variance for 60 Hamilton – which has been appealed

Change Affects all 12 IL Districts Zones across the City.

Policy Reasons Why the Board of Alders BOA should adopt this change

The proposed amendment is consistent with:

- ***Vision 2034 Comprehensive Plan***

  The City's Charter Requirements for a Zoning Amendment

Policy Considerations

- ***Cultural Equity***
- ***Economic Impact of Cultural Uses***
- ***Repurposing Vacant Industrial Buildings***
- ***Compatibility of Cultural Uses with Other Uses in the IL District***

Five Reasons to Support this Change

1. **Consistent with the goals of Vision 2034 (City's Comprehensive Plan of Development)**

   a. Goal – Bring museums and cultural arts uses to the neighborhoods – outside of Downtown – improve equity in arts and culture

   All IL zones are adjacent to residential districts so cultural activities will be closer to the neighborhoods and available in more affordable spaces

   b. Goal - Repurpose vacant and underutilized industrial buildings for community use, including use for local artists

   c. Arts and Culture of the New Haven Today – New Haven has a dynamic and diverse arts and cultural scene that is integral to the City's identity and economic vitality

      Goal 1 increase support for and promotion of arts and culture in New Haven – strong arts and culture initiative improve quality of life, contribute to mental well-being and create opportunities for education and workforce development

      Goal 3l – support the development of accessible and affordable space for arts and culture across the City

   d. Consistent with the Future Land Use map in Vision 2034

2. **Consistent with Mixed Use Nature that the IL District has become**
   a. Number of Uses are Allowed As of Right in the IL District – not just industrial uses, which the BOA has deemed are compatible with light industrial uses:

      Food stores, pharmacies, barbershops, beauty parlors, gyms, restaurants, stores selling furniture, china, antiques, banks, offices, music and dancing schools, day care centers

   b. Numerous Non Industrial Uses Exist in the IL Districts
      i Cultural Uses Already Exist in the IL District – no incompatibility with neighboring use
      ii. Museum Use that Children visit is not incompatible with the IL District – already other uses that serve children exist in the IL District (Daycares, Dancing Schools, Music Schools, Gyms – marital arts)

3. **Museums, Art Galleries and Libraries will not be taking over spaces that would otherwise be devoted to light industrial uses**
   a. Very little demand for warehouse and manufacturing space in New Haven
   b. Existing vacant buildings in the IL District are not suitable for modern manufacturing and warehouses which require one-story larger buildings on substantial parcels

4. **Museums, Art Galleries and Libraries will not be taking properties off of the tax rolls and such uses contribute to the local economy**
   a. Most art galleries and libraries rent spaces and their landlords pay taxes –
   b. Museums might own their properties but new museums are a rarity – Lost in New Haven is the first new museum in New Haven in close to 41 years.
   c. Cultural Institutions contribute to the economy in spending (restaurants, shopping), creating jobs, staying overnight in hotels, tourism – millions of dollars
      - 2022 Study of the economic impacts of arts and cultural nonprofits in New Haven found that such uses generated $134.4 million in economic activity in New Haven in 2022 – promoted tourism, supported local businesses, and attracted people and businesses to locate to New Haven
      i. Comprised of $118.3 spent by the arts and cultural organizations themselves – purchasing supplies and services
      ii. Generated 2,402 jobs in New Haven
      iii. Generated $25.2 million in event-related expenditures – meals, lodging, parking, childcare, retail
      iv. Resulted in $112.8 million in personal income
      v. Generated tax revenue by supporting local businesses

5. **Time is Now to Make this Change**

   Lost in New Haven needs it to move forward

Vacant Properties in New Haven need it now

Neighborhoods need it now

Should not wait for the rewrite of the Zoning Ordinance. We are assured by City Plan Department that this change is consistent with the rewrite; but rewrite will take some time

CITY OF
NEW HAVEN

CULTURAL EQUITY PLAN

2022

CULTURAL EQUITY ACTION ITEMS

Welcome to New Haven's Cultural Equity Plan. This document is a collection of ideas, questions and activities about culture in our city. It also includes a list of action items for the City and other cultural leaders in our communities.

You can read the whole Cultural Equity Plan at https://togethernewhaven.com/culturalequity.

RECKONING WITH HISTORY	1	Create community gatherings for New Haven residents, governments and institutions to reckon with histories of both cultural oppression and success throughout our city.
	2	Expand institutional definitions of culture and where culture happens.
	3	Create a redistribution plan for wealth and power gained through centuries of exploitation.
NEIGHBORHOOD CULTURE	4	Fund cultural organizers in Black and Brown neighborhoods.
	5	Support neighborhood gathering spaces and events.
	6	Make historically unsupported New Haven residents co-creators in the design and implementation of arts programming.
FUNDING & RESOURCES	7	Support independent artists, creatives and culture holders through direct funding and other means.
	8	Allocate resources to increase accessibility at the New Haven Free Public Library.
	9	Create and strengthen partnerships between major arts nonprofits and the City.
CONTINUED PRACTICES & ACCOUNTABILITY	10	Create ongoing spaces for residents to discuss and make decisions about cultural equity in New Haven.
	11	Create spaces for young people to engage with, create, and lead culture in our city.
	12	Create a citywide Cultural Equity Accountability Team and a funded position to support them.

To the people of New Haven,

It is my deepest honor and privilege to present to you the Cultural Equity Plan for the City of New Haven. Over the last year, I have had the pleasure of working alongside an amazing team of artists, arts activists, leaders, organizers, consultants, and residents of our community who believe in the power of arts and culture in our city. I am a firm advocate that art is not just nice, but necessary. It is necessary for our economy, for driving social innovation, and most of all as a conduit to propel us toward diversity, equity, inclusion, and justice.

The beauty of New Haven is that there is already so much culture here screaming for an opportunity to be elevated and celebrated. We stand in the footsteps of the Native people who are the original culture bearers of this land. To the Wappinger, Paugussett, and Quinnipiac people, we honor you. I believe that in order to know where we are going, we must acknowledge and reconcile with our past. The plan that you hold in your hands or on your screen is our humble attempt to do just that.

New Haven is a culturally diverse city with 72% of residents being Black, Latinx, Asian, or another non-white race. Most of the city's major arts institutions are downtown where a majority white population convenes or resides. We knew that this plan represented an opportunity to undo inequities in the arts and inequities that prevent people from participating in arts and culture in every corner of our city.

We all know that this past year and a half we have experienced the most unprecedented moments of our time. The COVID-19 pandemic, which is still ongoing, exacerbated the inequities that have existed in marginalized communities for hundreds of years. We also witnessed the unjustified murders of George Floyd, Ahmaud Arbery, and Breonna Taylor, as a painful reminder that racism is deeply embedded and upheld in the systems of our society. From Asian American hate crimes on a rampant rise to the insurrection that took place at our nation's capital, now is the time for immediate and transformational change. We need solutions to combat hate and injustice; the arts are not exempt.

Over the last year, as history was being made in the streets through protests, an uproar was happening in the creative sector. Racial injustice and anti-white supremacy solidarity statements from arts and culture institutions began to flood our emails and social media platforms. While it is great to see arts organizations want to begin to do this work, it is important that we are looking at accountability and commitment to new, equitable systems change.

What I have come to learn is that cultural equity is less about a plan and more about action. Too often, we get caught up in planning and fail to act on important issues. The time has come for all of us to take a deep and truthful look in the mirror and see our role in complicity and blindness to racism. As we continue to pick ourselves up from the blow of the pandemic, we have an immense opportunity to not go back to being the same as before, but to do better. We will get through this pandemic eventually, but racial injustice in this country will continue to exist and it's up to the arts to decide how we will help to eradicate it.

With love and gratitude,

Ajefferson

Adriane Jefferson
Director of Cultural Affairs
City of New Haven

Donnell Durden photo.

Dear New Haven Residents,

The past 18 months have seen the nation turn its collective attention to systemic inequity. This began when the COVID-19 pandemic exposed the structural racism embedded in so many systems and institutions and continued and accelerated after the murder of George Floyd.

Here in New Haven, we've responded to this moment by working to identify some of the most pervasive areas of inequity in our community and working collectively to fix them. Within city government this includes:

- Joining GARE — the Government Alliance on Race and Equity. This group helps governments identify and fight systemic racism within their institution.
- Creating the Crisis Response Team — an alternative first responder model that will ensure the properly trained professional will respond to the correct 911 calls.
- Tiered PILOT and Housing reform as our top legislative priorities at the state capitol that will contribute significantly to reducing inequality in our city.
- And, finally, we commissioned the city's first-ever cultural equity plan.

New Haven is the cultural capital of the state of Connecticut. Our theaters and venues, designers, and musicians are the best around. However, the concentration of these assets is downtown — away from the highest concentrations of Black and brown communities in our city.

New Haven is going to continue to be the cultural capital of the state. And, by enacting our first ever cultural equity plan we're to expand the footprint of our cultural institutions to every corner of our city. We're going to provide the resources and opportunities for Black and brown artists to thrive and the opportunity for Black and brown residents to enjoy the assets our city has to offer.

Sincerely,

Justin Elicker

Justin Elicker
Mayor
City of New Haven

Lucy Gellman photo. Image courtesy of the Arts Paper.

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PART 1

Welcome.

In this section we will share our reasons and process for writing this document, the values we bring to this work, and how we hope you will use this plan as a tool and a resource.

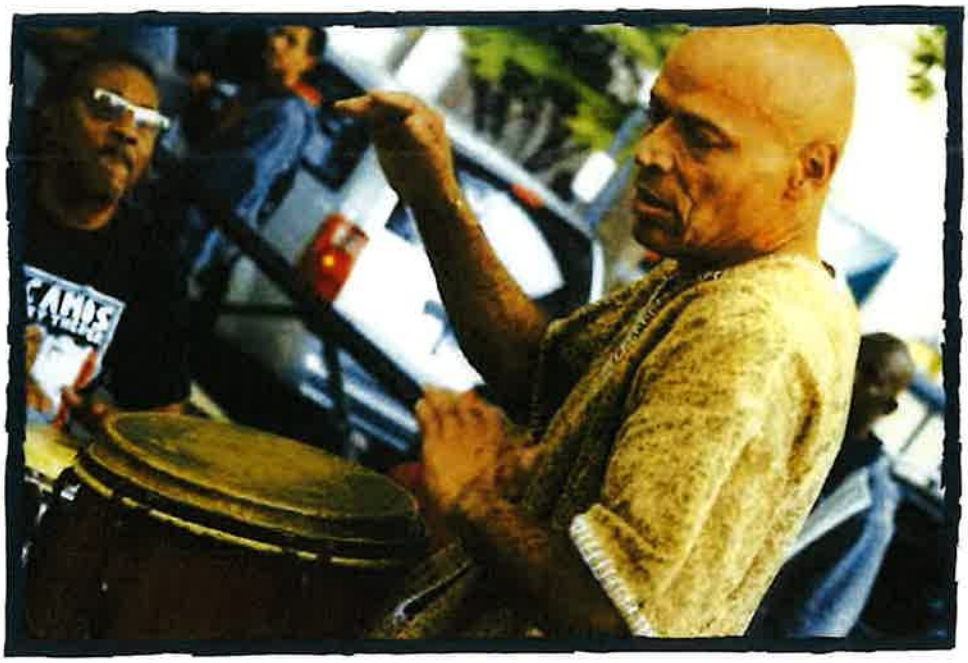
What is this document?

This plan is a collection of ideas, stories, and questions about culture in our city. It is a tool to identify opportunities for equitable change, and to better understand each of our roles in creating a new future. It also includes a set of activities and specific action items we can each use to practice equity in our day-to-day lives and to weave equity into our systems.

> **"This plan is for us. How do we go forward in our lives and networks with cultural equity?"**
>
> Anderson Curtis
> Co-Creation Team Member

This plan is an ever-evolving document. It is the beginning of a conversation that we, the residents of New Haven, the institutional leaders, and the creatives, artists, and culture holders must continue to have.

The responsibility of creating an equitable future for New Haven does not live with any single person. Instead, we each have work to do as we move toward this vision together. Whether you are a policy maker, an institutional leader, a philanthropist, a community organizer, a creative professional, or someone else with the power to influence culture in our city, we hope this plan helps you identify your next step, create a pathway to accountability, and take action.



Rafael Ramos, New Haven Green, 2018.
Lucy Gellman photo. Image courtesy of the Arts Paper.

How do I use this plan?

This plan was designed to help you, the reader, take the next step toward cultivating equity in your life and your community. That might look like creating change within the City of New Haven, within your organization, or within yourself. It is vital that we practice equity at each of these levels as we work toward a future where all cultures thrive.

To that end, this plan is not meant to sit on a shelf in City Hall. It is meant to help you identify your unique role in a citywide movement for cultural equity, to jump start your imagination about what an equitable future might look like, and to take action in the places where you hold power. Each section of this plan includes activities that you can use to dig deeper, on your own or with a group. We hope you take advantage of them.

In this plan, we will:

- Investigate how cultural equity impacts all New Haven residents, and highlight where cultural inequity shows up today;
- Illustrate the vast network of cultural power holders in our city, so you can begin (or continue) to build and deepen relationships with other individuals committed to cultural equity;
- Compile a list of action items raised by New Haven residents, culture holders, and cultural leaders throughout the planning process;
- Help you identify and use your specific power to carry out these steps;
- Uproot the idea that culture is a separate issue or something that exists on its own, and plant the idea that culture intersects with everything we do and everything we are;
- Provide some activities that you can use to engage your community and clarify your own next steps.

"How do we use this plan to do some big imagining, and to create some concrete, right now practices? How do we turn this information into action?"

- Tagan Engel
Co-Creation Team Member

How do I use this plan?

While we hope this document is a useful resource, there are also things it cannot do. This cultural equity plan is not **a replacement for:**

- Your expertise. There are many people in New Haven already fighting for cultural equity and experiencing inequity in their daily lives. This plan is not meant to replace your knowledge, but to document the wisdom of as many experts as possible. We hope that you bring your voice to future iterations of this plan.

> **"We will never be able to capture the whole beauty of this process on paper. It lives in us."**
>
> Steve Driffin
> Co-Creation Team Member

- Organizing, relationship-building, and accountability practices. At the end of the day this document is just a piece of paper. While it captures some of the ideas, stories and questions that exist in our city, it will not create change by itself. That responsibility lives with each of us, and we hope this document makes it easier for us to take the necessary steps forward together.

Legend Drag Show, New Haven Green, International Festival of Arts & Ideas 2021. Lucy Gellman photo. Image courtesy of the Arts Paper.

How was this plan made?

This plan was commissioned by the City of New Haven's Department of Arts, Culture, and Tourism. It was written by a group of creatives, culture holders, facilitators, and lifelong residents from across New Haven. The teams that came together to write this plan include:

Co-Creation Team

Salwa Abdussabur
Isaac Bloodworth
Hope Chávez
Luis Chávez-Brumell
Anderson Curtis
Lizzy Donius
Patrick Dunn
Tagan Engel
Paul Bryant Hudson
Annie Lin
Shamain McAllister
Rafael Ramos
Fatima Rojas
Puma Simone
Ratasha Smith

Cultural Equity Co-Creation Team at City Hall, 2021. Lucy Gellman Photo. Image courtesy of the Arts Paper.

Civic Impact Lab

Elizabeth Nearing
Eric Rey
Johnny Shively

Hester Street Collaborative

Nisha Baliga
Lillian Cho
Kim Ochilo

Arts Council of Greater New Haven

Daniel Fitzmaurice

City of New Haven

Dzidedi Azumah
Kim Futrell
Adriane Jefferson
Corinna Santos
Typhanae Williams

Funding Partners

City of New Haven
Arts Council of Greater New Haven
Tremaine Foundation
CT Office of the Arts
Private Donations

How was this plan made?

We created several opportunities for public participation as part of our plan-writing process. Overall, we incorporated input from:

70+
Attendees at two public imagining sessions

20
Focus group participants

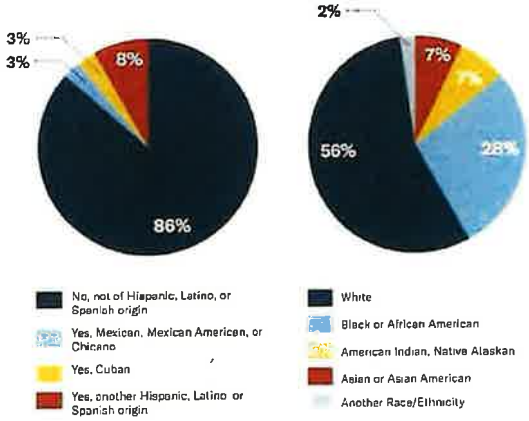
49
Survey responses

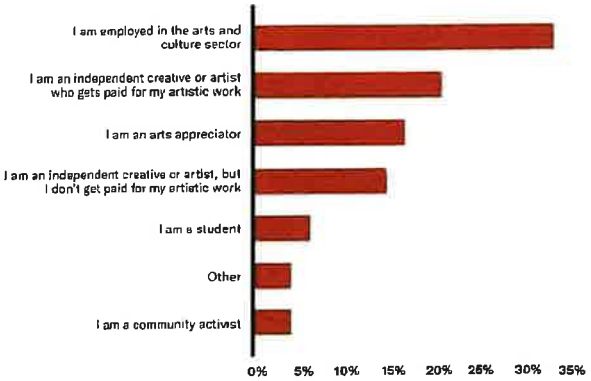
In May 2020, we held two public imagining sessions for New Haven residents to define cultural equity, to discuss how culture shows up in their lives, and to identify action items that should be included in this plan.

Two focus group conversations held during this process also allowed us to hear from individuals within New Haven's AAPI and Hip Hop communities.

Finally, we distributed a survey to New Haven artists, creatives and residents asking a wide variety of questions about cultural experiences and needs. As seen in the table below, survey respondents were disproportionately white compared to New Haven's demographic composition, and many respondents were employed in the arts & culture sector. While the results of the survey are still informative, it is useful to keep this in mind while interpreting the survey data provided throughout this report.

Survey Participant Demographics





What does "historically unsupported" mean?

This document specifically aims to lift up the voices and perspectives of artists and creatives who identify as **Black, Brown, Latinx, Asian, Indigenous, Disabled, Neurodivergent, Queer, Immigrant, Young, Elderly, Poor, and English Language Learners.** These identities have been historically under-represented and under-supported by arts and culture policy and institutions. **However, we also underscore the importance of centering race, the foundational system of discrimination, exclusion, and oppression in our society, in cultural equity work.**

While there is risk involved with placing these diverse identities into a single category, we will use the phrase **"historically unsupported"** throughout this plan to highlight events and conditions that have impacted many intersecting communities. We will name specific identities when referring solely to those identities throughout this document.

While we did our best to include many diverse voices in the planning process, this plan did not include every New Haven resident and does not represent every resident's voice. In order to imagine and create a future where all cultures thrive, we must continue to center the voices of people and communities most directly impacted by generations of systemic cultural violence, including those described above and those not listed here.

"I'm here because I believe this purpose can be shared by and with community."

- Public Imagining Session Participant

Yex Diaz, Make Music Day 2021.
Lucy Gellman photo. Image courtesy of the Arts Paper.

Values

Cultural equity is not a finish line that we can cross or a permanent condition that can be achieved. It is a set of values that we must live into every day.

Here are some of the values that we centered in this process. We hope they inspire you as you embark on (or continue) your own journey toward cultural equity.

- *Cultivate belonging.* Cultivating a culture of belonging is about how we are in relationship to each other. It is a way of being that honors our individual and collective humanity. We did this by offering moments of mindfulness and joy, music, storytelling and gratitude. We designed a process with very broad guidance and asked our partners to lead us in ways that would deepen their connection to one another. We respected their labor and time by paying them and starting and ending our sessions on time. We endeavored to communicate clearly and make the process as accessible as possible.

- *Center many kinds of expertise.* We created a process that relied on both lived and learned expertise to create a well-rounded vision for cultural equity in our city. This meant moving toward conflict with gratitude, creating space for many kinds of expression and knowledge, and understanding that there is much to be learned through disagreement.

- *Apply an anti-racist and anti-oppressive framework.* This team acknowledges that racism and many other forms of systemic oppression shape the culture of our city. We made it a priority to utilize anti-racist and anti-oppressive practices wherever possible, and to change course when our process did not align with this value.

- *Value both process and product.* There were many points throughout this process when our facilitation team made the decision to slow down and create space for the humanity of our participants and co-creators. Although it was not always clear how these moments would factor into our final plan, they were always invaluable in allowing participants to heal, to create or deepen relationships, and to bring their full selves to the table. Ultimately, this made our cultural equity plan richer and more complete.

Activities

Throughout this document are activities crafted to help you identify and carry out a set of next steps toward a culturally equitable future. Here are a few tips for helping you use these activities.

> "I'd love to connect this cultural equity plan to the actual changing of lives and the liberation of people."
>
> Paul Bryant Hudson
> Co-Creation Team Member

- Each activity can be done alone or in a group. We hope that these activities open up dialogue about cultural equity in places where that conversation is not already happening. We recommend working through each question in a group of 3-5 people.

- We recommend spending 3-5 minutes for group members to complete each writing prompt, and then providing time for each group member to share their responses.

- Conversations about equity can be tricky, especially in groups that aren't used to having them. If possible, we recommend hiring a facilitator specifically for the purpose of having these conversations.

Community organizers paint signs at the New Haven People's Center, 2019. Lucy Gellman photo. Image courtesy of the Arts Paper.

Activities

Take three deep breaths. How do you feel reading the document so far? Why?

What values do you bring with you into this work?

What communities and identities do you bring with you in this work?

What do you hope to personally take away from this document? If you are engaging with this plan as part of an organization or institution, what do you hope your organization/institution takes away from this process?

List three people who will help you hold yourself accountable for implementing the ideas, lessons, and commitments you take away from this document.

PART 2

What is cultural equity?

In this section we will share what we heard about why culture matters to New Haven residents. We will also discuss what cultural equity is and why it matters, and how cultural inequity shows up in our city right now.

What is culture?

Through this process we asked people how they define culture. A few recurring definitions included community, connection, belonging, history, people, expression, and celebration.

Other recurring themes included:

- "Culture is knowledge passed down through generations. It's the color, flavor and sounds of our lives. It's our connection with mother earth."
- "Culture is a connection to a collective way of being."
- "Culture is the way we represent ourselves, whether it is through food, language, art, dress, or something else."
- "Culture is how we imagine alternative futures, grow, and deal with change."
- "Culture is everything we are. It's our identity."
- "Culture is how we be with other humans."
- "Culture is made by people."

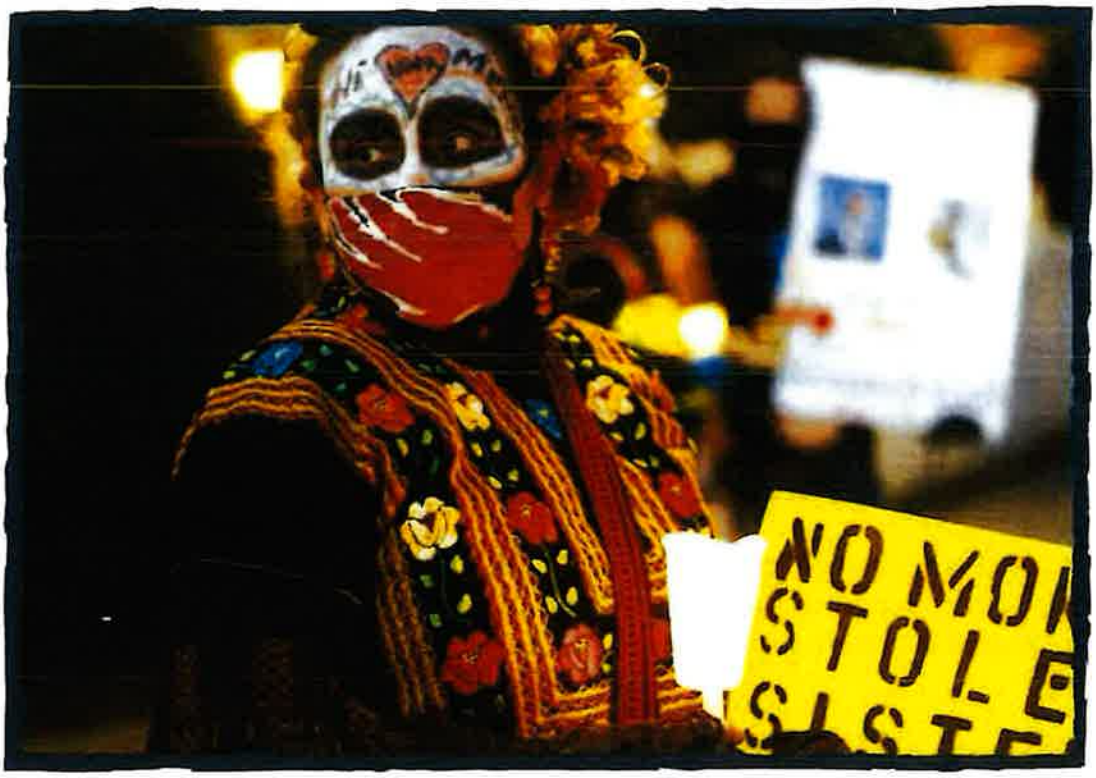
What is culture?

We also heard participants and collaborators challenge assumptions and expand definitions about what culture looks like, who creates culture, and where culture happens. Often in our city, the kinds of culture that get recognized and funded are created by people who are wealthy, white, straight, English-speaking, and able-bodied.

> **"There's no culture to create in New Haven. There's a culture that is here, a history that is here. There's nothing to create, there's something to create space for."**
>
> Puma Simone
> Co-Creation Team Member

However, culture is made every day by people in our city who do not fit within this narrow set of identities. Communities gather on porches to make music and share news. Drag queens and other independent artists perform at local bars. Families pass down stories and recipes in their kitchens.

Expanding our imagination about what culture looks like, who creates culture, and where culture happens is a necessary step as we work to support a more diverse network of culture holders.



Enedelia Cruz at Day of the Dead rally, Fair Haven, 2020. Lucy Gellman photo. Image courtesy of the Arts Paper.

What is cultural *inequity?*

New Haven communities have found ways to thrive culturally throughout our city's history. Inequity and oppression have not stopped this city's residents from expressing themselves culturally, and this resilience should be noticed, remembered, and celebrated.

There is a long history of cultural inequity that has allowed white and Eurocentric cultures to be lifted up while others were actively oppressed.

Cultural inequity is when certain cultures are recognized, funded, and supported while other cultures are ignored, undermined, or intentionally harmed. Our city and its institutions have a history of oppressing culture holders who are Black, Brown, queer, poor, disabled, neurodivergent, immigrant, foreign-language-speaking, too young or too old.

Here are some ways cultural inequity manifests in our city right now:

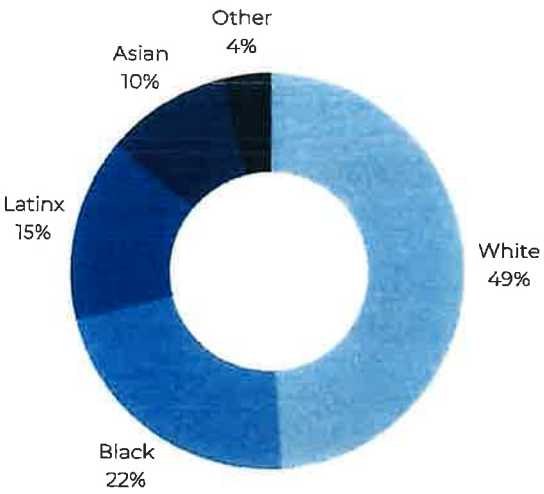
- The prioritization of cultural offerings designed to attract Yale students, tourists, and new professionals at the expense of New Haven residents;
- The prioritization of new cultural offerings at the expense of culture already being created by existing communities;
- A lack of discussion around this city's cultural histories, both its rich cultural successes and its histories of oppression;
- The marketing of New Haven as a "pizza city" or a city full of Eurocentric artistic venues, rather than a city with a thriving Bike culture, Queer culture, Hip Hop culture, and many other subcultures;
- The failure of governments and institutions to identify and take responsibility for creating and upholding histories of harm;
- The level of assimilation required by historically oppressed peoples to survive in large cultural institutions;
- The prioritization of cultural offerings downtown, an area that is far from many neighborhoods of color and is made unsafe by over-policing;
- Cultural offerings that segregate groups by race and income instead of bringing people with diverse race and class identities together;

What is cultural *inequity?*

- Financial investment by donors and philanthropists into large institutions at the expense of programming led by independent neighborhood creatives and smaller community groups;
- Wealth hoarding, and the segregation of New Haven residents by wealth and class throughout this city;
- The underpayment and exploitation of artists, creatives, and culture holders, especially those who hold historically unsupported identities;
- A lack of resources for creatives holding historically unsupported identities, including a lack of access to housing, food, and healthcare;
- The disproportionate representation of white and non-local people in positions of power in municipalities, philanthropy, and nonprofits;
- An underfunded library system, which is a local institution most successfully applying cultural equity practices;
- A lack of performance and practice spaces available to creatives, and especially creatives of color;
- A lack of accountability among cultural institutions in our city for implementing transparent and equitable practices.

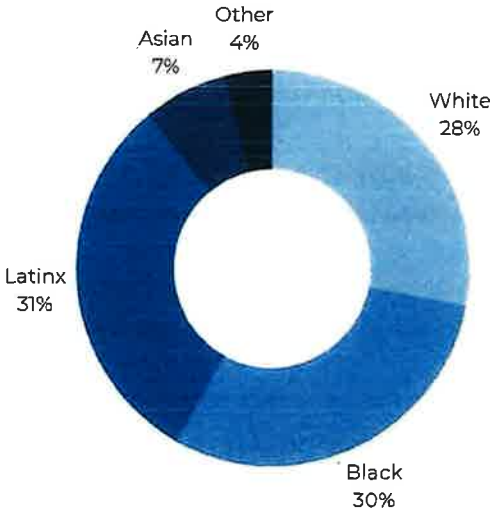
City Funding by Race

Department of Arts & Culture | 2000-2019



City Population by Race

US Census Data | 2020



Activities

On the list of ways cultural inequity manifests in New Haven, put a star next to each example of cultural inequity you've witnessed. Circle examples that you've personally experienced or participated in.

Journal about the following questions:

Where do I see myself in this list?

How have I supported cultural inequity?

How can I change the circumstances or behaviors that led me to support inequity in this way?

What is cultural equity?

Culture includes the practices that connect us with other people, with our own humanity, and with the world around us. With this definition in mind, cultural equity means:

- Creating the conditions under which all people can express their culture fully;
- Changing existing cultures, especially within institutions, that do not recognize and lift up the humanity of all people;
- Redistributing resources and power to people systematically under-resourced by our society, and supporting vibrant cultural expression in every community.

Equity is not the same as equality. Because historically unsupported groups have experienced cultural exploitation and systematic cultural oppression in this city, these are the folks we're focusing on serving through a cultural equity plan.

"Cultural equity looks like not having to ask who's missing, or is everyone accounted for. It's already part of the plan."

Shamain McAllister
Co-Creation Team Member

Lunar Fest, 2018. Lucy Gellman photo. Image courtesy of the Arts Paper.

Why does cultural equity matter?

There are many reasons why individuals, institutions and governments should commit themselves to the cause of cultural equity. Throughout our process, these four rose to the top.

Cultural equity is a quality of life issue. Culture is not just a luxury or something that is "nice to have". It is a core aspect of the human experience and part of what makes life worth living. Culture and the arts are often talked about as something only wealthy people should have access to, but everyone should have access to arts and culture where they see themselves represented. Access to culture is a human right.

Cultural equity is an economic issue. Culture and the arts are an enormous part of New Haven's economy, and connect deeply to other aspects of the economy that may at first glance seem unrelated. By maintaining a culture of inequity we are also maintaining a legacy of economic inequity in our city. As we consider how to build a culturally equitable future, we must do so without displacing existing New Haven residents..

Economic Impact of Nonprofit Arts and Culture Organizations and Their Audiences

Greater New Haven Area FY 2015

5,667

Full-Time Equivalent Employment

$92,553,000

Household Income Paid to Residents

$134,689,811

Total Industry Expenditures

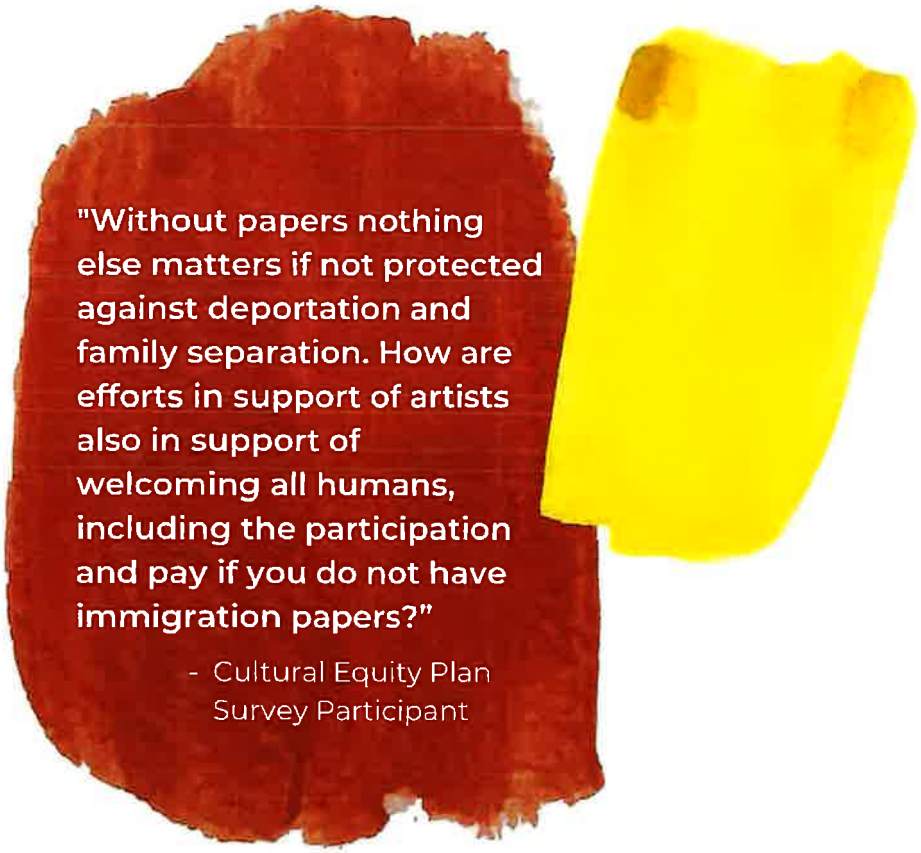
This economic impact assessment shows that New Haven's arts and culture sector possesses the potentional to create economic justice as well as cultural justice.

Source
https://www.americansforthearts.org/sites/default/files/pdf/2017/by_program/reports_and_data/aep5/map/CT_GreaterNewHavenArea_AEP5_OnePageSummary.pdf

Why does cultural equity matter?

Cultural equity is a survival issue. As racial justice discourse grows in the United States, audiences, donors, and voters are becoming increasingly aware of the importance of equity in all aspects of our society. People of a global majority will surpass the white population in the US, with Asian and Latinx populations growing most quickly. Culture will adapt around these trends, and for governments and cultural institutions to survive they will need to demonstrate a commitment to cultural equity through their budgets, policies, and the implementation of recommendations outlined later in this plan.

Cultural equity is an ecosystem issue. This means that when one person or group in our community suffers, we all feel the ripple effect even if it's indirect. As noted earlier in this document, the ability to experience and express culture is a fundamental aspect of who we are as people. If everyone can experience their culture fully, we will all benefit. If certain sections of the population are separated from their cultures, we will feel that too. As a cultural city, our fates are interconnected.



Activities

Map.

Write your name in the center of the space provided above. Around your name, map the ways in which you've engaged with local culture over the past year. This might include the names of places, people, institutions and events.

Draw lines showing how these cultural moments connect with you and one another. Create markings or illustrations showing how those cultural moments made you feel.

Write.

In the space below or on a separate piece of paper, journal about the following prompts.

How are you impacted by the cultural moments you mapped on the previous page? Do they teach you something new? Do they bring you joy? Do they put you in contact with people like you? Do they put you in contact with people who are unlike you?

Using your cultural map, show or write about the places where cultural equity and cultural inequity show up. How do they manifest? What do they look like?

What is your personal stake in cultivating cultural equity? How are you impacted in a world where cultural inequity persists? How are you impacted in a world where cultural equity exists?

PART 3

Who creates change?

In this section we discuss who possesses the power to make change, how to identify your power to create change, and how to identify change-makers who can support you in your work.

Who has the power to make change?

Every person has some power that can be used to create change. Cultural equity is not something one person can achieve alone. It requires us all to work together by creating change in the places where we hold power.

The power to create change takes many forms, and recognizing the power we hold is vital to using that power consciously and responsibly. Without realizing it, you might hold the power to:

- Redistribute power, leadership, and decision-making to a much more diverse population by race & ethnicity, age, gender, sexuality, and to artists and grassroots community organizers;
- Treat budgets as moral documents, and use budgets to reflect values of justice and equity;
- Pay artists and creatives equitably for their services;
- Provide physical space for artists, creatives and culture holders to cultivate and express their culture;
- Provide artists and creatives with the resources they need to thrive, like food, housing, healthcare, and education;
- Influence culture within a specific institution or group;
- Allow historically unsupported communities to make decisions about an organization's programming;
- Craft equitable policies within government agencies and large organizations;
- Carry out the specific action items outlined within this document.

While the City of New Haven commissioned this document and holds the power to create change in many areas, the city cannot create a culturally equitable future by itself. Instead, the task of furthering cultural equity lives with an interconnected network of individuals and institutions holding the power to create change.

The Cultural Equity Plan co-creation team mapped out some of the stakeholders in New Haven who possess the power to create change. We documented these stakeholders in a "power map" to help us understand which entities must be engaged in the work of cultural equity.

Cultural Equity
Public Institutions
Government
Nonprofits
Yale
Philanthropists
Proprietors of the Green
NHV Land Trust
NHFPL
Community Management Teams
Dept of Arts + Culture
Board of Alders
Office of the Mayor
NHPS
State of CT
Office of NHV Affairs
YNHH
School of Art
Individual Faculty
Schools + Colleges
School of Drama
Community Foundation
Big 7 Arts Nonprofits
Smaller nonprofits
"Non-arts" Nonprofits
Other local universities
Students
School of Music
Administrators
Cultural Organizations
DEI Committees

Activities

Draw.

Using the space provided below, create your own cultural equity power map of New Haven. What sections are missing in the map we provided? What individuals can you identify within each area of the map?

Mark where you and/or your organization exist on the map. It may be in multiple places.

Activities

Write.

Journal about what forms of power you hold. If you feel powerless within your organization or are not part of an organization, how can you live into cultural equity in your daily life?

From the power map you created, identify 3-5 individuals who can support you in your accountability as you work toward cultural equity. How will you connect with these people?

PART 4

Action items

In this section we will outline steps you can take immediately and in the years to come.

Action Items

Our process has led us to a series of recommended actions. They fall into four major categories:

- Reckoning With History
- Neighborhood Culture
- Funding & Resources
- Continued Practices

> **"How do we use this plan to practice cultural equity every day? How do we create an accountability process that people can report back to?"**
>
> Tagan Engel
> Co-Creation Team Member

Each recommendation will be presented in the following format:

- **The recommendation.** What needs to be done.
- **The challenge at hand.** Why it needs to be done.
- **Who is best positioned to create change?** Who is responsible for making the change. This is not a comprehensive list of entities that can create change, but an initial set of recommended actors.
- **How this action looks in practice.** How these actions will take place.
- **Implementation timeline.** When this needs to be done. Some can happen immediately, and some will happen over time.

Addys Castillo of Movimiento Cultural Afro-Continental at Vaccinate Fair Haven, 2021. Lucy Gellman photo. Image courtesy of the Arts Paper.

Group 1

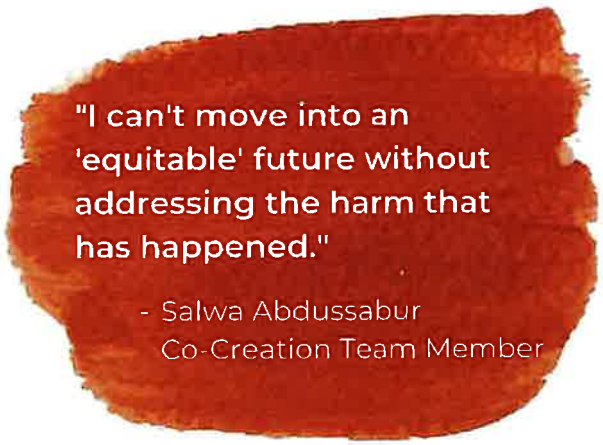
Reckoning with History

Action Item 1

What: Create community gatherings for New Haven residents, governments and institutions to reckon with histories of both cultural oppression and success throughout our city.

Why: Many of the conversations around culture that take place in New Haven do not intentionally address our city's cultural histories, both histories of cultural success and oppression. Understanding and discussing our city's history is a vital part of moving toward a different future.

Who: The City of New Haven, philanthropists, Yale, and arts nonprofits



How and when:

Immediately:

- Create a practice of acknowledging stolen and unceded land at all gatherings.
- Hold trainings for city employees on reckoning with harm and holding accountability.

Over the next two years:

- Bring cultural histories of New Haven's historically unsupported communities into the New Haven Public Schools' curriculum.
- Pay historically unsupported to create programming that tells complete histories of New Haven and its neighborhoods.
- Create gatherings and community forums to specifically discuss the cultural contributions of New Haven's historically unsupported residents.
- Map the history of culture in each neighborhood and create walking/biking tours along these routes.
- Create and commit to a long-term reparations plan for the harms identified by local Black and Brown communities.

Action Item 2

What: Expand institutional definitions of culture and where culture happens.

Why: In many conversations, especially where funding and other forms of support are concerned, "culture" refers disproportionately to European art forms, cultural offerings located in wealthy white neighborhoods and institutions, and culture created to attract new residents rather than to uplift lifelong New Haven residents.

Who: The City of New Haven, philanthropists, Yale, and arts nonprofits

How and When:

Immediately:

- Ensure that historically unsupported people are well-represented in every institutional decision-making body.
- Conduct an audit to determine whether programs are inclusive and accessible to historically unsupported communities. Make sure that they and paid to lead these audits.
- Revisit funding guidelines to accommodate a wider definition of culture, and increase the number of grantees reflected in this expanded definition.
- Prioritize the creation of spaces where historically unsupported residents can define culture and decide where they'd like culture to happen.
- Fund institutions actively increasing accessibility and inclusivity of their spaces to engage, involve, and support historically unsupported communities.
- Don't assume that people will be safe and welcome when events and programming take place downtown.

"I want to see a history of culture created in Black and Brown neighborhoods. I want to see porches recognized as cultural hubs."

- Public Imagining Session Participant

Action Item 3

What: Create a redistribution plan for wealth and power gained through centuries of exploitation.

Why: In our city, wealth has been accumulated in the hands of a few individuals and institutions through the exploitation of others. Today, this results in the location of extreme poverty next to extreme wealth throughout New Haven. While conversations about the redistribution of wealth can create a feeling of "us versus them", institutions can play an active role in determining how to redistribute their wealth in collaboration with grassroots community groups.

Who: Yale, The City of New Haven, arts nonprofits and philanthropists

How and When:

Immediately:

- Work in collaboration with other CT cities and towns to transform the state's allocation of taxes and other resources.
- Use the City of New Haven's lobbying power to get Yale to pay its fair share.
- Establish relationships with local, grassroots community groups to devise responsible redistribution plans on an organization-by-organization basis.
- Provide funding directly to people who need it, without making them jump through hoops.

New Haven Rising street painting, 2021. Lucy Gellman photo. Image courtesy of the Arts Paper.

Group 2
Neighborhood Culture

Action Item 4

What: Fund cultural organizers in Black and Brown neighborhoods.

Why: Artists, creatives, and cultural leaders working in New Haven's neighborhoods, especially Black and Brown neighborhoods, face disproportionate barriers to success. Funding cultural organizers in each of these neighborhoods will reduce logistical, relational, and financial challenges to creating cultural offerings.

Who: The City of New Haven and donors/philanthropists

How and When:

Immediately:

- Fund a new full-time position within the Department of Cultural Affairs to support a team of neighborhood cultural organizers, improve cultural communications at the neighborhood scale, and eliminate barriers for residents seeking to provide cultural offerings.
- Provide this position with a budget with which to support neighborhood culture.

Over the next two years:

- Hire at least five part-time neighborhood advocates to build relationships and build up the cultural offerings that already exist in their communities. This team will work directly with the new full-time staff person located in the Department of Cultural Affairs.

> **"When I lived in Canada, we used to celebrate so many different cultures, through parades, educational library programs, festivals. Eid. Southeast Asian Lunar holidays. Ramadan fasting. Hajj."**
>
> - Cultural Equity Plan AAPI Focus Group Member

Action Item 5

What: Support neighborhood gathering spaces and events.

Why: Currently there are not enough spaces for independent artists to practice and host performances and shows. When spaces do exist, they are too difficult or expensive to access, or they are not located in Black and Brown neighborhoods.

Who: The City of New Haven, philanthropists, Yale, and arts nonprofits

How & When:

Immediately:

- Fund practice and performance spaces in Black and Brown neighborhoods.
- Open existing practice and performance spaces to the public free of charge, and provide artists with in-kind support (marketing, lighting, etc.)
- Work directly with neighborhood artists and residents to find out how to create a sense of belonging within existing venues. Just because a space exists, do not assume that residents feel safe and welcome there.
- Remove logistical barriers to putting on neighborhood events and performances, including permit fees and other administrative and financial hurdles.

Over the next two years:

- Invest in the preservation of existing cultural enclaves as identified by neighborhood residents.

"It's natural for human beings to be in cliques. You add a lack of space to that, and it just makes things worse."

- Cultural Equity Plan
Hip Hop Focus Group Member

Action Item 6

What: Make historically unsupported New Haven residents co-creators in the design and implementation of arts programming.

Why: Well-funded cultural institutions have significant capacity to provide cultural offerings in our city; however, these offerings are often created by and for people with historically supported identities. A culturally equitable approach means engaging historically unsupported communities as both audiences and collaborators.

Who: Arts nonprofits, The City of New Haven, and Yale

How & When:

Immediately:

- Recognize that people have many kinds of expertise, and don't talk down to people who don't fit the white supremacist mold.
- Remove barriers for artists and audiences by asking people what they need.
- Fund organizations that work equitably with New Haven residents to co-create arts programming.
- Invite historically unsupported residents to take the lead in creating the structures they are personally involved in.

Over the next two years:

- Invite and fund artist involvement in construction and infrastructure projects.
- Build relationships with residents long-term. For arts nonprofits, this means:
    - Hire locally.
    - Allocate funds in their budget to pay local artists.
    - Diversify boards of directors to include majority people of color representation and remove give/get requirements.
    - Actively recruit local artists to serve on nonprofit boards.
    - Embed communities in long-term planning processes.
    - Compensate community advisors and committee members for their local expertise and/or perspectives as people of color.

Group 3
Funding & Resources

Action Item 7

What: Support independent artists, creatives and culture holders through direct funding and other means.

Why: Right now, a significant amount of cultural funding goes to institutions that have been consistently funded for decades. Meanwhile, independent artists, creatives, and cultural leaders, as well as new organizations led by historically unsupported people, have a much harder time navigating complex funding streams and accessing resources.

Who: Arts nonprofits, Yale, The City of New Haven, and donors/philanthropists

Who and How:

Immediately:

- Use funding as a way to share strength, instead of a way to hold power over others.
- Increase transparency around all budgets, and especially how much artists are paid.
- Stop asking artists, storytellers, and community members to provide free labor, and work with creatives and culture holders to determine fair pay rates.
- Prioritize funding for institutions that pay artists equitably for their work.
- Center artists in specific conversations about how funding should look, both within institutions (i.e. in a consulting capacity) and in public settings (forums, panels, and community conversations).
- Fund workshops put on by artists who understand particular industries and what it takes to succeed in those industries.
- Provide inclusive programming by offering language (Spanish, Chinese, etc.) and disability (ASL, CART, etc.) access and by working with disability community partners on outreach.
- Provide technical assistance and other public workshops for artists/community organizers to help navigate government programs and access public funding.
- Offer accessible and public workshops on how to support yourself as an artist or creative.

Over the next two years:

- Create and publish a directory of spaces that offer live music and feature other kinds of artists.
- Create more virtual and physical spaces for artists to connect.
- Simplify and address barriers in grant application processes that keep out independent artists and communities of color. Create public information sessions that demystify the grant writing process, that deeply engage communities of color as co-creators, and that help independent creatives of color to apply for funding.
- Develop paid school internships and workforce programs in cultural arts industries.
- Fund the development of artist cooperatives that provide affordable housing, community and work space for neighborhood creatives.

Over the next ten years:

- Create democratic funds that ensure the basic needs (housing, healthcare, food) are provided for creative sector members.

Desired Support by Artists and Creatives

1. **Opportunities to connect with cultural organizations**
2. **Opportunities for cross-sector relationships**
3. **Living wage for my labor**
4. **Affordable space to create art**
5. **Marketing, business development, or financial training**
6. **Affordable healthcare**

This information, compiled from data gathered through our cultural equity survey, illustrates the types of support needed by local artists and creatives.

Action Item 8

What: Allocate resources to increase accessibility at the New Haven Free Public Library.

Why: The New Haven Free Public Library was referenced again and again throughout this process as an organization already implementing culturally equitable practices. Providing additional funding to the library will make it easier to provide additional services and build new relationships that help all cultures to thrive.

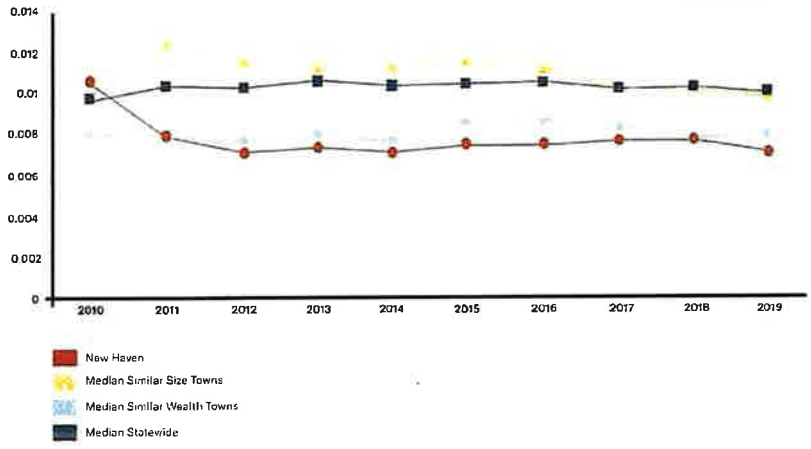
Who: The City of New Haven, arts nonprofits, Yale, and donors/philanthropists

A comparison of the NHFPL's budget against libraries in similar cities shows a consistent decline in funding since 2010.

Library Funding

Library's Municipal Appropriation as a Percentage of All Municipal Revenue

Funding Goal of **1%** of Municipal Revenue



Source: https://nhfpl.org/wp-content/uploads/2020/07/NHFPLBudgetPacketFY21_04.13.20FINAL.pdf

When & How:

Immediately:

- Follow the Mayor's Transition Plan recommendation to phase the public library to 1% of New Haven's General Fund. Speed up this process by using some money from the American Rescue Plan.
- Using existing data and gathering new data where necessary, determine what library hours would be most desirable for local communities and fully staff all libraries during those times.
- Increase resources and access to community program rooms as an existing space for neighborhood-based artist communities.
- Increase funding for new books and multi-media materials that reflect the diversity of people and identities in the New Haven community.

Action Item 9

What: Create and strengthen partnerships between major arts nonprofits and the City.

Why: The City of New Haven is full of large arts organizations and nonprofits. While these organizations create jobs and meaningful artistic experiences, they are also in frequent competition for funding.

In order to create more equitable practices, these organizations must work more closely to better take care of people. Through partnerships, they can better share resources (financial and otherwise) and better support New Haven artists and creatives.

Who: The City of New Haven Department of Cultural Affairs and Department of Economic Development, large-budget arts & culture non-profits

When & How:

Immediately:

- Incentivize more and better collaborations among performing arts organizations.
- Promote, mentor, and learn from lesser known artists and small arts organizations.
- Begin speaking with current individual donors and institutional funders about how to build equity into funded organizations and projects.
- Pull together larger arts institutions to mount an equity challenge to individual and institutional funders at the state and national level.
- Re-examine pay structures and ensure an equitable compensation policy across all levels of the institution.

Lucy Gellman photo. Image courtesy of the Arts Paper.

Group 4

Continued Practices & Accountability

Action Item 10

What: Create ongoing spaces for residents to discuss and make decisions about cultural equity in New Haven.

Why: This cultural equity planning process is a beginning to the ongoing work of cultural equity in our city. Space must continue to be made for New Haven residents, and especially members of historically unsupported communities, to talk about history, discuss and plan for alternative futures, and heal from harm.

Who: The City of New Haven, Yale, arts nonprofits, and donors/philanthropists

When & How:

Immediately:

- Sign on to the City of New Haven's Arts for Anti-Racism Pledge (linked at the end of this document).
- Complete the provided activities and continue the practices in this document, and make your responses publicly accessible.
- Fund spaces for public dialogue in locations where people already gather, such as schools, churches, and community spaces. Provide food, childcare, financial compensation, and translation services at these gatherings.

Over the next two years:

- Connect with New Haven's Department of Cultural Affairs to plug into emerging programs designed to support institutional accountability.
- Lobby for state and federal funding to support additional citywide cultural equity forums.
- Create spaces specifically for historically unsupported affinity groups to discuss their visions for cultural equity in the city.
- Co-create these spaces with the people they are meant to engage to cultivate an atmosphere of belonging and healing.
- Hire experienced, local facilitators to convene more public forums, and to cultivate an atmosphere of belonging and healing.

Action Item 11

What: Create spaces for young people to engage with, create, and lead culture in our city.

Why: Currently, young people in our city are not presented with enough opportunities to engage with, create and lead culture. More spaces designed specifically by and for young people must be created and resourced.

Who: The City of New Haven, Yale, arts nonprofits, donors/philanthropists, and New Haven Public Schools

When & How:

Immediately:

- Create and fund more opportunities within existing arts programming for young people to express their ideas.
- Increase arts education opportunities both in and outside the classroom.
- Create and fund arts activities that center young people.

Over the next two years:

- Host an annual Youth Cultural Equity Forum in partnership with local youth-led organizations and public schools.
- Work with WTNH and WYBC 94.3 to give young people a forum to express their creativity.

Children's March at Elm City Montessori 2021. Lucy Gellman photo. Image courtesy of the Arts Paper.

Action Item 12

What: Create a citywide Cultural Equity Accountability Team and a funded position to support them.

Why: Currently there is no individual or body designated to track and evaluate this plan's recommendations, nor ensure that commitments made by the City and its cultural leaders are carried forth. The creation of a citywide Cultural Equity Accountability Team will provide a new resource and a pathway to accountability.

Who: The City of New Haven

When & How:

Immediately:

- Create a paid team of residents, much like the co-creation team who helped shape this document, to ensure accountability to this plan and commitment to cultural equity across the city.
- Fund citywide antiracism trainings available to City Staff.

Over the next two years:

- Create an additional newly funded position within the Department of Arts and Culture to support cultural equity initiatives throughout the city.

Over the next ten years:

- Revisit this plan every two years to evaluate successes, failures, and next steps.

Black Lives Matter protest 2020. Lucy Gellman photo. Image courtesy of the Arts Paper.

Activities

- On the list of action items provided in this section, draw a star next to each action item where you possess some (not necessarily all) power to create change. Don't worry if they seem too difficult, simply mark the items where you hold power.
- From the list of action items you starred, arrange these items in order of least difficult to most difficult.
- Under the first three action items on your list (the three easiest), write the first step necessary to begin this action.
- Under the last three action items on your list (the three hardest), write the first step necessary to begin this action.
- Under the remaining action items on your list, write the first step necessary to begin this action.
- Share your list of action items, including next steps, with three of the accountability partners you identified through earlier activities.

Ice the Beef in rehearsal. 2020. Lucy Gellman photo. Image courtesy of the Arts Paper

PART 5

Continuing the work

Continuing the Work

Congratulations! You made it to the end of the cultural equity plan!

The work of cultural equity, however, does not end with this document. In order to move towards a future where all cultures thrive, each of us must identify the power we hold and use that power thoughtfully and responsibly. By creating our own lists of action steps and sharing those steps with others, we can help ourselves be accountable for the work that only we can do.

Just as this plan is not a replacement for the work of cultural equity, it is also not a replacement for the expertise of local artists, creatives, and cultural leaders. In this planning process we were not able to hear from every creative of color, every queer artist, or the countless cultural leaders holding other historically unsupported identities. The perspectives of these experts must continue to be counted, in whatever form they come.

If you want to contribute to future conversations about cultural equity in New Haven, please reach out to one of the individuals listed at the beginning of this document, or to the city's Department of Arts and Culture.

Your voice matters in this work.

Kwadwo Adae, 2020. Lucy Gellman photo. Image courtesy of the Arts Paper.

PART 6

Resources

Diagram: Expanding the Office of Cultural Affairs

The purpose of this diagram is to illustrate specific recommendations included in Action Items 4 and 13 to create two new full-time positions within the Department of Cultural Affairs. These two new staff members would also coordinate with a team of paid neighborhood cultural organizers and a cultural accountability team.

Existing staff positions

Proposed staff positions

Proposed teams

Together New Haven Arts for Anti-Racism Pledge

The pledge and its accompanying list of tools, activities, guides, and events are tailored to the work of arts organizations—helping you make this change both in your public programming as well as internally.

Take the pledge at
www.togethernewhaven.com/pledge

There you will also find a collection of resources, including:

Anti-Oppression Toolkit:
Activities and workshops to initiate dialogue about the importance of anti oppression principles. From the National Campus and Community Radio Association.

Diversity Toolkit:
A Guide to Discussing Identity, Power, and Privilege: activities to initiate productive discourse on these issues, discussing the historical context of identity and building self-awareness in groups of 10-60 people. From the USC Master of Social Work program.

Planning and designing arts-based civic engagement projects:
To help organizations and artists design civic engagement and dialogue projects. From Animating Democracy.

Cultural New Deal:
An initiative from artists and cultural bearers to end racial and cultural inequality and injustice, with comprehensive goals directed specifically towards those who work in the arts and cultural sectors.

Why "Where"? Because "Who":
An introduction to using place as a vehicle to engage new participants. From the James Irvine Foundation.

Participatory Action Research:
A framework for PAR, which is an approach to research and learning that uses different methods to address issues or possibilities identified and defined by the community. From the Animating Democracy Initiative.

Dismantling Racism Works Web Workbook:
A variety of educational resources and tools, including updates for the current movement for black lives and COVID-19. From Dismantling Racism Works.

Using cultural assets:
The benefits of using community cultural wealth in social change work. From Beautiful Trouble.

Awake to Woke to Work; Building a Race Equity Culture:
A plan for nonprofits to follow a cycle of change as they transform from a white dominant culture to a Race Equity Culture. From Equity in the Center.

Participatory Arts:
A crowdsourced guide and platform to projects that enable a shared ownership of decision-making processes. From Participedia.

Activities

Every gathering in this process began with breath and ended with time for appreciation and gratitude.

This is a space for you to write down your appreciations. These can be ways you appreciate yourself, members of your community, or the people who support you in your cultural equity work.

We invite you to be specific. Think about who has taught you something new, who supports you, who challenges you, who shows up and how.

Come up with at least 10 appreciations in the space below.

Notes

CONTINUE THE WORK

2022 CULTURAL EQUITY PLAN

City of New Haven
Arts Culture Tourism

Department of Arts, Culture, and Tourism
Adriane Jefferson, Director
ajefferson@newhavenct.gov
(203) 946 - 8378
165 Church Street, 6th Floor
New Haven, CT 06510

IMPACT REPORT

New Haven Cultural Equity Plan

Cover Image: Black Wall Street, 2023 – Partnership with The Breed

"Being asked to participate in the cultural equity plan had seamlessly put me in a place where I realized how to advocate for myself as an artist and advocate."
-New Haven Arts Leader

The City of New Haven recognizes the imperative of fostering inclusivity and diversity in our arts, culture, and tourism to sustain and improve our quality of life, economic vitality, and thriving future. The FY2023 Arts & Culture Social Impact Report illuminates the profound economic impact of cultural equity initiatives while celebrating the culturally relevant initiatives that infuse vibrancy into the heart of the city.

This report is a byproduct of the culminated efforts originally initiated in our 2022 Cultural Equity Plan, which aimed at leveraging arts and culture as catalysts for diversity, equity, inclusion, and justice. Additionally, this report celebrates these unique endeavors and continues to welcome the New Haven community to partner in the ongoing commitment to new, equitable systems that prioritize justice and inclusivity in the cultural sector. The following outline summarizes our vision for the future and the economic benefits of our commitment to cultural equity.

I. Progressing with a Purpose: A Journey of Empowerment

- Reflecting on the past four years, the Department of Arts, Culture, and Tourism has ignited transformative progress in nurturing cultural equity through the pioneering of initiatives, such as The Black Wall Street festival, The Creative Sector Relief Fund, Unapologetically Radical conference and the Arts for Anti-Racism pledge, to lay the groundwork for fostering inclusivity and embracing diversity within our community.
- Through targeted efforts, the department has actively engaged with historically marginalized voices and communities, striving to create a more equitable and inclusive city.

II. Presence: Embracing Diversity, Enriching Community

- Ongoing dialogue and partnerships with diverse stakeholders continue to enrich understanding of cultural dynamics and amplify marginalized voices within the department.
- The economy thrives on cultural growth that exudes from the Department of Arts, Culture, and Tourism's initiatives, which are committed to New Haven's equitable civic engagement, spiritual uplift, and economic development. From neighborhood festivals and eateries to community-wide art projects, each of these initiatives resonate with the pulse of the New Haven community. We welcome all those who are interested with a sense of belonging and New Haven pride.

III. Promise: Charting New Horizons

- Looking ahead, the Department of Arts, Culture, and Tourism is committed to furthering its cultural equity agenda and expanding its impact through deepening engagement with underrepresented communities, through resilient connections of solidarity that foster mutual understanding and cultivating an environment where every individual feels valued, respected, and empowered to contribute to our collective success.

IV. Economic Impact: Harnessing the Power of Cultural Equity

- Cultural equity initiatives serve as a catalyst for economic growth, driving tourism, and fostering community development through strategic investments in cultural programming. New Haven has witnessed an increase in tourism thus stimulating the local businesses and revitalizing neighborhoods.
- With a standing 324,000 people employed in the city of New Haven[1] and nearly 61.5 million dollars in GDP reported in December 2022[2], the economy continues to soar above challenges and obstacles.

V. Equitable Cultural Tourism: A Gateway to Discovery

- Attracting visitors near and far alike, cultural tourism continues to emerge as a cornerstone of New Haven's economic landscape. With iconic landmarks like East Rock and Shubert Theater or summer festivals, such as the Black Wall Street Festival, PRU Parade and The International festival of arts and ideas, these magnets for cultural enthusiasts offer immersive experiences that celebrate not only where the community has come from, but where the community is going.
- Maximizing the community resources through the expansion of cultural tourism can open up avenues that can further impact the future of New Haven, highlighting and enriching its roots while also acknowledging its robust growth.

In consideration of how the New Haven economy is progressing, one truth is evident: cultural equity is not solely a moral imperative; as showcased in the FY2023 Arts & Culture Social Impact Report, it is a powerful engine, driving the growth and communal vitality of New Haven.

1. New Haven, CT Economy at a Glance: U.S. Bureau of Labor Statistics, n.d.
2. U.S. Bureau of Economic Analysis, Total Gross Domestic Product for New Haven-Milford, CT (MSA) [NGMP35300], retrieved from FRED, Federal Reserve Bank of St. Louis; https://fred.stlouisfed.org/series/NGMP35300, February 26, 2024.

The Cultural Equity Plan Impact Report offers a snapshot of critical outcomes related to the plan's development and implementation. This report is not exhaustive. It is meant to celebrate essential milestones that have transpired with the plan's creation since its rollout in 2021. This report highlights themes that have emerged from engagement with the city's Arts, Culture, and Tourism institutional partners, members of the plan co-creation team, and community members.

Also, along the subsequent pages, you will find a timeline of crucial Cultural Equity Plan-affiliated milestones, organized based on six impact areas: Cultural Preservation, Cultural Infrastructure Development, Cultural Advocacy, Advancing Cultural Equity, Equitable Grantmaking and Equitable Cultural Tourism.

Finally, the report shares a vision for the work as a call to action and an invitation for the reader and community members to stay engaged and committed to ensuring the goals and objectives of the Cultural Equity Plan can be realized.

Cultural Preservation

Extends the value of cultural heritage as a vital and defining element of communities and helps ensure its continued use today and beyond.

Cultural Infrastructure Development

Supports the development of places, spaces, people, and technologies necessary for arts and culture to thrive.

Cultural Advocacy

Educates and informs a wide array of community members about the importance of arts and culture.

Advancing Cultural Equity

Furthers the practices that connect people with our humanity and the world around us.

Equitable Grantmaking

Reduces power disparities within funding mechanisms that drive creative ecosystems.

Equitable Cultural Tourism

Activates awareness of and investment in the richness of local cultures representing diverse voices, viewpoints, and lived histories.

Sharmont Influence-I ittle
New Haven Poet Laureate, 2023

Project HEAL Presents:
An Artist Mental Health Symposium, 2023
Afro-American Cultural Center at Yale

Day of Friendship with Tlaxcala Mexico, 2023

Diary Disks Project, 2021
Partnership with the International
Festival of Arts & Ideas,
Design Brigade, initiated by the Yale Center for
Collaborative Arts & Media, & Atelier Cho Thompson.

2023 Annual Puerto Rican Festival of New Haven
Puerto Ricans United
Supported through American Rescue Plan Act Funds

William Lanson Statue Unveiling, 2020
Statue with Sculptor Dana King

Milestones

The Arts for Anti-Racism Pledge
A call to action and collection of resources and programming for organizations looking to address anti-racism in their policies, practices, and values.

2020 to present

Unapologetically Radical
One-day virtual convenings of arts and cultural leaders, scholars, activists, and community organizers to examine critical issues to achieving anti-racism in arts and culture.

2020-2022

Creative Sector Relief Fund
A funding initiative that began to assist creatives and smaller-budget arts organizations impacted by the global pandemic and morphed into a fund that provides $10K unrestricted grants to Black, Brown, and Indigenous artists as part of a social and racial justice initiative.

March 2020

Mask Up
A partnership with local artists to raise awareness about the use of masks against the spread of COVID-19.

May 2020

NYTimes Top 52 to Go in 2023
New Haven (#50)

Unapologetically Radical, 2020-2022

Mask up Campaign, 2020
Partnership with Together New Haven
& Artist Smitty

Arts for Anti-Racism Pledge,
Together New Haven

2023 International
Food and Cultural Festival
Arts in CT Corporation
Supported through American Rescue Plan
Act Funds

William Lanson Statue
In Elm City, New Haven officials unveiled the statue of Civil rights activist, entrepreneur, and philanthropist William Lanson. a prominent figure in the city's history. Sculptor Dana King created the New Haven City Plan coordinated by the New Haven Department and Amistad Committee.

American Rescue Plan
Between 2021 and 2023, $2.2 million in arts funding from the American Rescue Plan was allocated to a wide range of arts and cultural programming across New Haven to reduce the devastating effects of the pandemic on the creative ecosystem.

Cultural equity Plan Launch
The City of New Haven's Cultural Equity Plan culminated recommendations for deeper ideas and engagement with arts and unify the City stories that celebrate cultural perspectives, through its diverse cultural perspectives, and visions for how to continue the work forward to enrich the city's cultural equity

September 2020 | 2021-2023 | May 2021

May - June 2021

Diary Disks project

Haven Arts Park was commissioned to install temporary healing spaces in the city. Eleven diary installations across the city, invited residents to share their experiences during the COVID-19 pandemic.

2022-present

Black Wall Street Festival

A partnership between the City and The Bread Entertainment to showcase black and brown-owned businesses while fostering community engagement, education, and economic justice. Annually, it features 30 to 150 businesses and an array of live performances.

March - June 2022

Cultural Equity Plan Tour

A series of engagement activities with various New Haven residents to collectively debrief on the development of the Cultural Equity plan and its implementation's challenges and potential success.

Diary Disks Project, 2021

Day of Friendship with Tlaxcala Mexico, 2023

Mural of Dr. Alexander Boucher
Corner of Henry Street & Dixwell Ave
Artists: Kwadwo Adae and Kwasi Adae
Supported by the Neighborhood Cultural Vitality Grant

Black Lives Matter Mural, 2020
Temple Street
Artists: Jesse Wolf, Marshun, & Perez

Cultural Equity Plan In-Person Workshop
Stetson Library, 2022

August 2022

Anti-Racism Public Art Project
A Project organized by artists Nu Spiral Collective in partnership with the New Haven Department of Arts, Culture, and Tourism, the Connecticut Department of Transportation, and related to a public art initiative that celebrates neighborhood vitality and honors the voices of artists working to combat racism.

January 2023

Top 52 Places to Visit Convening
In 2023, the NYTimes ranked New Haven at #50 in the "Top 52 places to visit in the World." In March 2023, the City convened 50 presenting organizations who contributed to this ranking to discuss the economic impact of the Black and Brown consumer base, and engaging diverse communities through citywide marketing

September 2023

New Haven Poet Laureate
Shanmont influence-Little was named New Haven's first poet-Laureate in a partnership between Kulturally LIT and the City's Department of Arts, Culture, and Tourism.

Black Wall Street, 2023
Live Performances
Partnership with The Breed

Unapologetically Radical, 2020-2022

Black Wall Street, 2023
Live Performances
Partnership with The Breed

Creative U Conference, 2023
Sweets & Sounds

Black Wall Street, 2023
Partnership with The Breed

Impact: The Plan in Action

The launch of New Haven's first Cultural Equity Plan created a foundation for an infusion of resources, ideas, and communal energy when the nation and the world faced deep societal challenges.

The Plan sparked opportunities for collective dialogue on what culture is, how to access it, what equitable access to resources means, and how the city stakeholders experience it. What was produced is the outcome of ongoing relationships between artists, arts organizations, local businesses, and other residents and tourists alike. Additionally, the plan continues to inform an allotment of economic resources, programming, and knowledge-sharing to normalize the narrative that within New Haven, culture is accessible to all.

Funding (2020-2023)

Cultural Affairs Budget – Since 2021 the budget allocation has remained static at $190k.

New Haven Cultural Fund (Pandemic-Relief Spending Plan/ American Rescue Plan) – Federal funding to address artists, creatives and arts organizations who lost revenue due to COVID-19 closures and restrictions. This has allowed the department to distribute over $1,987,000 for programs and services. ($ 787,000 allotted in FY21/22 and $1,200,000 allotted in 2023.)

Creative Sector Relief Fund – Developed in partnership with the Arts Council of Greater New Haven, for arts and cultural organizations who lost revenue or were unable to operate programming during the pandemic. Total allocation: $300k

Neighborhood Cultural Vitality grew out of a desire to support projects that celebrate, recognize, and bring together the city's diverse neighborhood cultures. It provides funding for arts and cultural programming and services within the City of New Haven.

- 2020 distributed 24 awards, allocation: $95,000 (Due to COVID-19 most 2020 programs were extended into 2021.)
- 2022 distributed 42 awards, allocation: $187,200
- 2024 distributed 23 awards, allocation: $92,917

Cultural Equity Sponsorship Fund – $77,358 since 2020

Culture Con Sponsorships – The department provided the opportunity for 14 New Haven creatives to attend the 2022 Culture Con in New York. Total allocation: $7k

Creative Workforce Initiative – In 2022 the Department with the Arts Council of Greater New Haven developed the Creative Workforce Initiative. This apprentice program partnered 20 individuals with creative jobs throughout New Haven. Program allocation $75k

Communicating the Message of Cultural Equity

What is cultural equity? We define cultural equity as:

- Creating the conditions under which all people can express their culture fully;
- Changing existing cultures, especially within institutions, that do not recognize and lift up the humanity of all people;
- Redistributing resources and power to people systematically underresourced by our society, and supporting vibrant cultural expression in every community.

The New Haven Department of Arts, Culture, and Tourism introduced the cultural equity plan to its stakeholders through various platforms, including door-knocking across communities and a series of programs such as a student meeting, virtual executive forum, in-person workshop, and Culture Celebration. These engagement activities allowed us to introduce the plan and gather information from a range of stakeholders about what they need to make the experience of culture equitable in New Haven.

We also know we must engage with more communities and stakeholders across the city, including schools. We are excited to grow new and existing partnerships, utilize increased resources, and share more information about the plan.

New Haven and Neighborhood Cultures

The Cultural Equity Plan supports new ways to activate the diversity of New Haven neighborhoods via local anchor organizations and programming. What is culture? In the plan, we define culture as the practices that connect us with other people, with our own humanity, and with the world around us. There are future opportunities to continue the conversation about what culture is, what cultural equity means, and how cultivating relationships between people and local organizations, such as cultural institutions and local government, can further enrich the dynamic character of our unique New Haven neighborhoods.

Activities that gathered stakeholders across New Haven neighborhoods:
NYTimes Top 52 Places to Go Convening of New Haven Presenters; International Food and Cultural Festival; Annual Puerto Rican Festival of New Haven; The International Festival of Arts and Ideas.

Partnerships

Increases in strategic partnerships due to the plan, particularly those between local artists, businesses, and local government, provided artists with new ways to connect with local leaders. These partnerships supported individual artists in building their advocacy skills and significantly impacted the success of new projects and initiatives. These partnerships also centered more intentional conversations between organizations and artists about resources.

Examples of strategic partnerships included:
City of New Haven and Greater New Haven Arts Council; Cultural Equity Plan Core Planning Group; Arts for Anti-Racism Pledge (The Pledge); Black Wall Street; Mask Up Campaign; Black Lives Matter Mural

Community: History and Future

There continue to be new opportunities to create accessibility to our cultural legacies for New Haven residents and visitors from diverse social and economic backgrounds and political affiliations. And there are still elements of New Haven's cultural history to be examined. Together we can learn more about ourselves and each other. Community-building is about looking back, honoring, acknowledging, and reckoning with history and creating a future of possibilities for all community stakeholders to access the city's cultural resources.

Some examples of the impact of the plan on shaping this work include: commissioning the statue of William Lanson; Unapologetically Radical, 2020-2022; Artist Mental Health Symposium, 2023

Looking Ahead. Why The Plan (Still) Matters?

To consider the Cultural Equity Plan's impact as a matter of reporting, it is critical to understand why elements of the plan still matter now and identify significant areas to explore in the future.

Strategic partnerships: As we continue to move forward, we recognize the power of partnerships between private and public entities as a way to enhance opportunities and support local businesses and artists.

Economics: The arts have important economic implications for New Haven. The arts are an economic driver for domestic and foreign tourism and a mechanism for wealth generation for artists with no history of familial wealth ties. The arts can also serve as a pipeline for wealth generation for individuals and revive community vitality, which has further social and economic implications.

Funding: Thanks to the plan, artists, collectives, and organizations either new to the city's funding process or underrepresented in the funding portfolio were invested in like never before. Let's expand these opportunities to increase citywide investment in the creative sector!

Communication: Segments of the city's population have not heard of the Plan to date, nor have they had access to any of the cultural offerings it endorses. Now is the time to increase modes of communication and engagement.

Exchange: Cultivating greater cultural exchange is crucial to ensuring the richness of the city's cultural diversity. Let's build stronger ties with new and long-term residents across racial, gender, and ethnic groups, including those of diverse immigration status.

Voice: The process of creating the Cultural Equity Plan gave individuals who may have previously felt they were not recognized a voice in the city. The plan's work matters because it can further activate other New Haven stakeholders to realize their community's voice and contribute to this collective work. Whether you have access to power (financial, informational, network) or not, members of the local community ecosystem can invest in the collective leadership to collaborate with artists, cultural institutions, local businesses, and local government.

The city needs your voice to move our culture forward.

"The culture equity plan can be something revolutionary that can catalyze change, not just in New Haven, but throughout the state."
-New Haven Resident

Read the New Haven
Cultural Equity Plan.

Cultural Affairs Commissioners
Join in & Advocate

Sign the Arts for
Anti-Racism Pledge.

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Leading ChangeMakers
www.leadingchangemakers.com

ARTS & ECONOMIC PROSPERITY 6

The Economic & Social Impact Study
of Nonprofit Arts & Culture Organizations
& Their Audiences in

City of New Haven

Supporting jobs.
Generating revenue.
Building community vibrancy.

Americans
for the **Arts**

"The AEP6 report underscores what businesses across the nation have witnessed–that investments in arts and culture not only enhance the quality of life, but also stimulate economic development. By supporting the arts, companies attract and retain talent and create an environment where creativity, businesses, and communities thrive."

— PAUL WASHINGTON
Executive Director
Environmental, Social, and Governance Center
The Conference Board

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Director of AEP6 Community Engagement and Equity
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"The AEP6 report findings confirm again the economic value of arts and culture. Arts and culture continue to put millions of people to work in big cities and small towns across the United States, including many members of DPE's affiliate unions. The AEP6 report also finds that arts and cultural productions are economic drivers for local economies by spurring consumer spending at restaurants, hotels, and other local businesses. Simply put, investment in arts and culture continues to deliver a positive economic return for American communities."

— JENNIFER DORNING,
President, Department for Professional Employees, AFL-CIO

ARTS AND CULTURE BUILDS

BY RANDY COHEN, VICE PRESIDENT OF RESEARCH, AMERICANS FOR THE ARTS

Every day, more than 100,000 nonprofit arts and culture organizations in the U.S. are making their communities better places to live and work by beautifying cities, fueling creativity, celebrating diversity, and bringing joy to residents. Like all nonprofits, these organizations have a public purpose: to make their cultural product broadly accessible so everyone can share in these benefits. And, like all nonprofits, they count on financial support from government and the private sector to deliver on that promise. We are in a time, however, when many leaders feel challenged to fund the arts. Shrinking budgets, mandates to prioritize jobs and economic growth, and pressing community development issues make for difficult decision making. To those leaders, **Arts & Economic Prosperity 6** brings a welcome message: when you invest in the arts and culture, you are investing in an industry that strengthens your economy and builds more livable communities.

Arts & Economic Prosperity 6 (AEP6) is an economic and social impact study of the nation's nonprofit arts and culture industry. By every measure, the results are impressive. Nationally, the sector generated $151.7 billion of economic activity in 2022—$73.3 billion in spending by arts and culture organizations and an additional $78.4 billion in event-related expenditures by their audiences. What was the impact of this economic activity? It supported 2.6 million jobs, provided $101 billion in personal income to residents, and generated $29.1 billion in tax revenue to local, state, and federal governments.

Investment in the nonprofit arts and culture industry builds the communities where people want to live and work. It is where entrepreneurs and creative economy businesses are launched and where nighttime economies flourish. When we prioritize diverse cultural expressions and traditions, it nurtures social connections, promotes community pride and identity, and boosts tourism by providing the authentic experiences that draw visitors to the community. If visitors have a positive experience, it may become a place to work—and ultimately one in which to live. **Creating livable communities is economic development.**

"Mayors understand the connection between the arts industry and city revenues. Arts activity creates thousands of direct and indirect jobs and generates billions in government and business revenues. The arts also make our cities destinations for tourists, help attract and retain businesses, and play an important role in the economic revitalization of cities and the vibrancy of our neighborhoods."

— RENO MAYOR HILLARY SCHIEVE,
President, The United States Conference of Mayors

The AEP6 study expands beyond the economic and financial data of its five previous versions to include social impact measurements of arts and culture's effect on the well-being of communities and residents. For example, nationally, 89% of attendees to arts and culture events agreed that "the event they are attending inspires a sense of pride in the neighborhood or community," and 86% responded that they "would feel a great sense of loss if this activity or venue were no longer available." Taken together, economic and social impact provide a more holistic portrait of how arts and culture strengthen communities.

30 YEARS OF ECONOMIC IMPACT STUDIES

AEP6 represents a total reset, establishing a new benchmark in the AEP study series.

- **We changed our approach**. We expanded the study inclusion criteria from "arts" to "arts and culture," implemented a new data collection methodology, asked our partners to utilize new community engagement tools, added social impact questions to the survey instruments, and moved our economic impact modeling to the IMPLAN platform.

- **The world around us changed**. The COVID-19 pandemic occurred, a recession followed, audiences decreased, attendance habits changed, the arts and hospitality industries suffered profound job losses, and billions of dollars were distributed to the arts and culture sector from federal pandemic relief funding such as the CARES Act.

What has not changed is the community-based focus of our work. When Americans for the Arts published its first economic impact study in 1994, we partnered with local arts agencies representing 33 communities. AEP6 has grown tenfold since then. It provides detailed findings on 373 regions from across all 50 states and Puerto Rico—ranging in population from 4,000 to 4 million—and representing rural, suburban, and large urban communities. Local and statewide research partners collected surveys from 16,399 nonprofit arts and culture organizations and 224,677 of their attendees and customized economic input-output models were built for every region to ensure reliable data and actionable results.

SPENDING BY ARTS AND CULTURE AUDIENCES

What continues to set AEP6 apart from other national studies is its analysis of the event-related spending by arts and culture audiences. When people attend a cultural event, they often make an outing of it—dining at a restaurant, paying for parking or public transportation, enjoying dessert after the show, and returning home to pay for child or pet care. AEP6 shows that the typical attendee spends $38.46 per person per event, in addition to the cost of event admission. A ZIP code analysis of each of the 224,677 survey respondents shows that a third of attendees (30.1%) traveled from outside the county in which the event took place. Their event-related spending was more than twice that of their local counterparts ($60.57 vs. $29.77).

What brought those visitors to town? For 77% of respondents, the primary purpose of their visit was to attend that cultural event. When we asked their local counterparts what they would have done if the event where they were surveyed had not been available, 51% said they would have "traveled to a different community to attend a similar arts or cultural activity"—and 64% of nonlocal visitors would have traveled to another community as well. Vibrant arts communities attract visitors who spend money and help local businesses thrive. They also keep resident spending money local—a value-add that few industries can compete with.

ADDING VALUE THROUGH EQUITY AND INCLUSION

Past AEP studies have focused primarily on the nonprofit arts and culture industry's financial, economic, and tourism contributions. This resulted in more effort being placed on collecting data from large-budget organizations with existing relationships to the funding community (often with a focus on Eurocentric culture), and less on smaller organizations and those that primarily serve communities of color. With the goal of making AEP6 more inclusive and reducing systemic bias, Americans for the Arts transformed its approach. We hired a director of AEP6 community engagement and equity, added an equity consultant to the research team, established an AEP6 Equity Task Force composed of leaders from all segments of the industry, and completed a full review and restructuring of the methodology. We ensured publishing accessibility guidelines were met and provided inclusive language offerings (for example, we made the audience survey available in 25 languages). We also created a series of community engagement tools to help our research partners identify, approach, and establish new and strengthen existing relationships with organizations representing BIPOC- (Black, Indigenous, People of Color) and ALAANA- (African, Latine, Asian, Arab, Native American) identifying communities.[1]

AEP6 included an expectation—for the first time—that our research partners would collect a portion of audience surveys at events that were presented, produced, or hosted by BIPOC and ALAANA organizations. We found that spending by attendees at BIPOC and ALAANA organizations was nearly identical to the overall national average ($38.29 and $38.46 per person, respectively). Similar findings were noted in the social impact questions. For example, 81.2% of attendees at BIPOC and ALAANA organizations agreed, "This venue or facility is an important pillar for me within my community." The figure for all attendees was 81.4%.

With the research showing proportional economic and community impacts, these findings should initiate new, or escalate existing, funding conversations about BIPOC and ALAANA organizations receiving fair and proportional financial support—a necessary first step in correcting the grant award processes that have frequently proven to be historically and systemically unbalanced. A 2019 report by Americans for the Arts, for example, found that among local arts agency grantmaking organizations, the largest 16% of grant recipients (by budget) received 73% of the dollars awarded. Ensuring equitable funding for arts and culture organizations is a vital step in creating an inclusive, balanced, and vibrant cultural landscape.

BUILDING MORE LIVABLE COMMUNITIES

The arts were among the economic sectors most devastated by the COVID-19 pandemic and remain among the slowest to recover. Yet, they still helped us heal socially and recover economically. The arts infused our lives with joy when it was hard to find, staved off isolation and loneliness when it was most persistent, and increased life satisfaction when it lagged the most. The arts were also kindling for the economy, getting people out of their homes and spending money in the community. **AEP6 makes clear that when we fund the arts, we are investing in an industry that stimulates the economy, supports local jobs, and contributes to building healthy and vibrant communities.**

[1] Americans for the Arts believes that language and identity go hand-in-hand and are essential to how we name and organize any community. We use the terms BIPOC (Black, Indigenous, People of Color) and ALAANA (African, Latine, Asian, Arab, Native American) to represent People of Color and Communities of Color. While these terms do not fully encompass or represent the complicated and multi-layered nature of indigeneity or ethnic and racial identities, they are the most commonly used terms in our work. We invite and encourage anyone who engages with the AEP6 study to examine and explore the terms used in your community and that are important to and valued by the individuals you interact with, support, and engage.

TOP AEP6 TAKEAWAYS in the City of New Haven

1. Arts & Economic Prosperity 6 (AEP6) is an economic and social impact study of the nonprofit arts and culture industry. In the City of New Haven, the sector generated $143.4 million in economic activity during 2022—$118.3 million in spending by arts and culture organizations and an additional $25.2 million in event-related expenditures by their audiences. That economic activity supported 2,402 jobs, provided $112.8 million in personal income to residents, and generated $34.2 million in tax revenue to local, state, and federal governments.
2. Nonprofit arts and culture organizations are businesses. They employ people locally, purchase supplies and services from nearby businesses, and engage in the marketing and promotion of their cities and regions. Their very act of doing business—creating, presenting, exhibiting, engaging—has a positive economic impact and improves community well-being. In the City of New Haven, nonprofit arts and culture organizations spent an estimated $$118.3 million which supported 2,077 jobs and generated $29.4 million in local, state, and federal government revenue.
3. Arts and culture drives commerce to local businesses. When people attend a cultural event, they often make an outing of it—dining at a restaurant, paying for parking or public transportation, enjoying dessert after the show, and returning home to pay for child or pet care. Overall, in the City of New Haven, attendees spend $35.51 per person per event, beyond the cost of admission. These dollars represent vital income for local merchants and a value-add with which few industries can compete.
4. Arts and culture strengthens the visitor economy. In the City of New Haven, 29.6% of attendees are nonlocal visitors who traveled from outside New Haven County; they spend an average of $43.51. Additionally, 88.3% of nonlocal attendees reported that the primary purpose of their visit was specifically to attend the performance, event, exhibit, venue, or facility where they were surveyed.
5. A vibrant arts and culture community keeps local residents—and their discretionary dollars—in the community. When attendees were asked what they would have done if the event where they were surveyed had not been available, 51.5% of attendees who live in New Haven County said they would have "traveled to a different community to attend a similar arts or cultural activity."
6. Arts and culture organizations contribute to community pride in the City of New Haven.
    - 86.3% of arts and culture attendees agree that the activity or venue where they were surveyed "is inspiring a sense of pride in this neighborhood or community."
    - 82.2% agree that "I would feel a great sense of loss if this activity or venue were no longer available."
    - 76.8% agree that the venue or facility where they were surveyed is "an important pillar for me within my community."

"Race Forward values the vital role of the arts and culture in achieving a just, multiracial democracy, in which people of color thrive with power and purpose. Throughout American history, from the Harlem Renaissance to the Chicano Mural Movement to publications like Gidra, artists and culture bearers of color have used their craft to shape powerful narratives that assert the full humanity of communities of color; challenge racist ideologies in neighborhoods, on campuses and in workplaces; and push us to realize an equitable future. In addition to the aesthetic and economic boosts that artists and culture bearers of color undoubtedly bring to local and national economies, we must also honor, cherish, and invest in the bold sociopolitical voice for racial and economic justice for all that they offer to us through their artistic and cultural expression."

— GLENN HARRIS,
President of Race Forward

THE ECONOMIC & SOCIAL IMPACT OF THE NONPROFIT ARTS AND CULTURE INDUSTRY in the City of New Haven

From coast to coast—and in **the City of New Haven**—America's nonprofit arts and culture organizations are providing inspiration and joy to residents, beautifying public spaces, and strengthening community pride and identity. Arts and culture organizations are also businesses. They employ people locally, purchase goods and services from nearby businesses, and produce the authentic cultural experiences that are magnets for visitors, tourists, and new residents. Event-related spending by their audiences generates valuable revenue for local merchants—dining in a nearby restaurant, paying to park or for a rideshare, shopping at local retail stores, and enjoying dessert after a show—a value-add few industries can compete with. These actions, in turn, support jobs, generate household income, and generate tax revenues to the government that more than offset the public's arts and culture sector investment. The economic activity by arts and culture organizations and their audiences is both measurable and a story that must be told.

Arts and Economic Prosperity 6 (AEP6) provides compelling evidence that the nonprofit arts and culture sector is a significant industry in New Haven—one that generated $143.4 million in total economic activity during 2022. This spending—$118.3 million by nonprofit arts and culture organizations and an additional $25.2 million in event-related spending by their audiences—supports 2,402 jobs, generates $112.8 million in household income for local residents, and delivers $34.2 million in tax revenues to local, state, and federal governments. This study sends a strong signal that, even in the aftermath of the COVID-19 pandemic and the resulting recession, the nonprofit arts and culture is a formidable industry. AEP6 demonstrates that when we support the arts, we are investing in New Haven's economic and community well-being.

AEP6 is the largest and most inclusive study of its kind. It documents the economic and social contributions of arts and culture in 373 diverse communities and regions representing all 50 states and Puerto Rico. The study areas range in population from 4,000 to 4 million and represent rural, suburban, and urban communities (130 cities and 126 counties, 78 multi-city or multi-county regions, 18 individual arts districts, and 21 entire states/territories). To measure industry spending, local and statewide research partners representing the 373 study regions collected expenditure and attendance data from 16,399 arts and culture organizations and the event-related spending information from 224,667 of their attendees. Using the IMPLAN economic modeling platform, input-output analysis models were customized for each study region to provide specific and reliable economic impact data for each.

This unique report has been prepared for the City of New Haven in collaboration with our community research partner, the City of New Haven Department of Arts, Culture, and Tourism.

ECONOMIC IMPACT OF ARTS AND CULTURE

During fiscal year 2022, spending by both the City of New Haven's nonprofit arts and culture organizations and their audiences totaled $143.4 million. The table below demonstrates the total economic impact of this economic activity.

Table 1:
Total Economic Impacts of the Entire Nonprofit Arts and Culture Industry in the City of New Haven During Fiscal Year 2022

	Organizations	Audiences	Industry Totals
Direct Expenditures	$118,252,434	$25,177,635	**$143,430,069**
Jobs Supported	2,077	325	**2,402**
Household Income Paid	$98,739,160	$14,064,367	**$112,803,527**
Local Government Revenue	$3,600,752	$891,376	**$4,492,128**
State Government Revenue	$5,550,730	$1,113,144	**$6,663,874**
Federal Tax Revenue	$20,296,970	$2,763,896	**$23,060,866**
Total Tax Revenue	$29,448,452	$4,768,416	**$34,216,868**

DEFINING ECONOMIC IMPACT

To complete this national study, researchers—together with local and statewide research partners—collected expenditure and attendance data from a total of 16,399 arts and culture organizations and 224,677 of their attendees to measure total industry spending. Using the IMPLAN economic modeling platform, input-output analysis models were customized for each study region, including the City of New Haven. These quantitative models measure the economic relationships between hundreds of different industries in each geographic area. This, in turn, enables localizable economic impact results to be derived. Why this level of rigor? Quite simply, $50 spent in two different cities, even if in the same state, may have two very different sets of economic impact outcomes. It takes more than one million calculations to derive the economic impact data for each community. IMPLAN's method of economic analysis ensures reliable and actionable localized results.

1. **Jobs** is a figure of total people employed (full-time, part-time, and seasonal employment).
2. **Resident Household Income** includes salaries, wages, and entrepreneurial income paid to residents. It is the money individuals earn personally and then use to pay for food, mortgages, and other living expenses.
3. **Revenue to Local, State, and Federal Governments** includes revenue from taxes (e.g., income, sales, property) as well as funds from licenses, fees, and other similar sources.

HOW CAN A DOLLAR BE RESPENT?

AEP6 measures the economic impact of the arts using a methodology that enables economists to track how many times a dollar is respent within the local economy, and then to measure the economic impact generated by each round of spending (i.e., the direct, indirect, and induced economic impacts). Think of this as tracking a supply chain. Consider this example:

> A theater company purchases a five-gallon bucket of paint from its local hardware store for $100—a very simple transaction at the outset but one that initiates a complex sequence of income and spending by both individuals and other businesses.
>
> Following the initial purchase, the hardware store may use a portion of the $100 to pay the salesclerk who sold the bucket of paint. The salesclerk then respends some of the money for groceries; the grocery store uses some of the money to pay its cashier; the cashier then spends some of the money for rent; and so on.
>
> The hardware store also uses some of the $100 to purchase goods and services from other businesses, such as the local utility company, and then to buy a new bucket of paint from the paint factory to restock its shelf. Those businesses, in turn, respend the money they earned from the hardware store to pay employees and buy goods and services, and so on.
>
> Some of these expenditures are local and some are outside the region. The local ones continue the local economic impact cycle. Eventually, the last of the $100 is spent outside of the community at which point it no longer has a local economic impact. It is considered to have "leaked" out of the community.

The total economic impact describes this full economic effect, starting with the theater's initial paint purchase and ending when the last of the $100 leaks out of the community. It is composed of the direct economic impact (the effect of the initial paint purchase by the theater), as well as the indirect and induced economic impacts, which are the effects of the subsequent rounds of spending by businesses and individuals, respectively.

Interestingly, a dollar ripples very differently through each community, which is why an input-output model was constructed specifically for New Haven County. The IMPLAN platform accounts for the unique economic and industrial characteristics of local economies.

THE PANDEMIC'S DEVASTATING IMPACT ON ARTS AND CULTURE ... A RECOVERY THAT CONTINUES

AEP6 was conducted in 2022-23 as the nation continued its emergence from the COVID-19 pandemic. By every measure, the arts and culture industry was among the most devastated economic sectors.

- The U.S. Bureau of Economic Analysis provided one particularly sobering report of the pandemic's impact on the arts in 2022: "In year one of the COVID-19 pandemic, few areas of the U.S. economy were harder hit than the performing arts: Performing arts presenters and companies joined oil drilling/exploration and air transportation as the steepest-declining areas of the U.S. economy in 2020. After adjusting for inflation, the value added by performing arts presenters (including festivals) fell by nearly 73% between 2019 and 2020."
- Many communities implemented restrictions on public gatherings and travel, which limited attendance and even the ability of performers to work together on the stage. 99% of producing and presenting organizations canceled events during the pandemic with many shuttering for entire seasons—a loss of an estimated 557 million ticketed admissions (Americans for the Arts, 2022).
- Johns Hopkins University reported in 2021 that the percentage of job losses at nonprofit arts organizations was nearly 5 times worse than the average of all nonprofits (-34.7% vs. -7.4%).
- In 2020, 63% of artists experienced unemployment and 95% lost creative income. 37% were unable to access or afford food at some point during the pandemic and 58% did not visit a medical professional due to an inability to pay. (Americans for the Arts, 2022)
- The pandemic's impact was not felt equally. Organizations serving and representing BIPOC communities were more likely to report that they lacked the financial resources needed to return to in-person programming than non-BIPOC organizations (55% vs. 38%). BIPOC artists had higher rates of unemployment than white artists in 2020 (69% vs. 60%) and lost a larger percentage of their creative income (61% vs 56%). (Americans for the Arts, 2022)
- Arts and culture organizations showed resilience by moving to virtual and online experiences, outdoor performances, drive-in events, and other innovative ways to maintain audience and subscriber engagement.
- Audiences are returning slowly in many communities with informal estimates of a ⅔ to ¾ return rate as of 2023.
- 40% of responding AEP6 organizations reported that, during the height of the pandemic, they expanded services beyond arts and culture in order to address urgent community needs such as collecting and donating supplies, donating facility space as a testing/vaccination site, or helping other organizations and individuals apply for pandemic relief and unemployment benefits.

The pandemic occurred in the time between the AEP5 and AEP6 fiscal years of analysis (2015 and 2022, respectively). While analyses of the pandemic's impact on the arts will continue for years to come, the challenges it brought had an undeniable effect on the industry. Thus, study-to-study comparisons of AEP findings are not recommended.

SOCIAL IMPACT OF THE ARTS AND CULTURE

Past AEP studies have focused primarily on the financial, economic, and tourism contributions of the nonprofit arts and culture industry. AEP6 expands beyond that to also include measures of social impact.

Surveys completed by both arts organizations and individual attendees demonstrate a deep appreciation for how the arts and culture impacts the development and well-being of communities and their residents. Nationally, high levels of appreciation are demonstrated across all socioeconomic groupings. In the City of New Haven:

- 86.3% of attendees said that the activity or venue they were attending was a source of neighborhood pride for the community. 87.5% of the participating organizations agreed based on feedback received from community members.
- 82.2% of attendees said they would feel a sense of loss if that activity or venue was no longer available. 92.9% of the participating organizations agreed.
- 83.4% of attendees said it important that future generations also be able to have that cultural experience. 82.1% of the participating organizations agreed.

Table 2
Percentage of Nonprofit Arts and Culture ATTENDEES that Agree with Statements about the Social Impact of the Arts in the City of New Haven

	Agree
"This venue or facility is an important pillar for me within my community."	76.8%
"I would feel a great sense of loss if this activity or venue were no longer available."	82.2%
"This activity or venue is inspiring a sense of pride in this neighborhood or community."	86.3%
"My attendance is my way of ensuring that this activity or venue is preserved for future generations."	83.4%

"Arts and cultural organizations play an essential role in their local communities, and they hold an equally important place within the broader nonprofit community. Americans for the Arts has done it again, with compelling new data about the power of arts and culture to create jobs, generate tax revenue, and build vibrant communities. This report is a call to action for policymakers and a powerful tool for nonprofit advocates across the sector."

— DR. AKILAH WATKINS
President and CEO, Independent Sector

Table 3 Percentage of Nonprofit Arts and Culture ORGANIZATIONS that Agree with Statements about the Social Impact of the Arts in the City of New Haven (answered by organizational leadership, based on feedback received from community members)	
	Agree
"Members of the community consider my organization to be an important pillar within the community."	91.1%
"Members of the community would feel a great sense of loss if my organization were no longer available."	92.9%
"Members of the community feel that my organization inspires a sense of pride in this neighborhood or community."	87.5%
"Members of the community rely on my organization to ensure that the arts and culture we celebrate is preserved for future generations."	82.1%

The social impact findings from the AEP6 study are specific to the nonprofit arts and culture attendees and organizations that participated in the study. It could be argued that these respondents may already have a positive disposition about their cultural experience by virtue of their attendance at an event.

"Americans Speak Out About the Arts in 2023"—a national public opinion study of 3,062 American adults conducted by Ipsos Public Affairs for Americans for the Arts—expands the survey universe to the general public to include both those that do, and do not, participate personally. This separate study also finds a rich appreciation for both the social and economic benefits that arts and culture provide for their community.

Table 4 Findings from "Americans Speak Out About the Arts in 2023" A National Public Opinion Poll of 3,062 American Adults About the Arts and Culture	
Arts and culture "improves the image and identity of their community"	70%
Arts and culture "inspires a sense of pride in their community"	63%
Arts and culture "is important to their community's quality of life and livability"	86%
Arts and culture is "important to their community's businesses, economy, and local jobs"	79%
Arts and culture "provides shared experiences with people of different races, ethnicities, and beliefs"	72%
Arts and culture "helps them better understand other cultures in their community"	63%

CENTERING NONPROFIT ARTS AND CULTURE ORGANIZATIONS THAT PRIMARILY SERVE A COMMUNITY OF COLOR: The National Perspective

The prioritization of financial and economic analyses in past AEP studies typically resulted in high rates of inclusion by large-budget organizations (often focused on Eurocentric culture) and an underrepresentation of arts and culture organizations that primarily serve communities of color. Two changes were made to the AEP6 methodology with the goal of mitigating this imbalance.

1. The first was building a larger and more inclusive universe of organizations eligible to be surveyed in AEP6. Local and statewide research partners used new protocols to make contact with organizations that they may have had no previous relationship with and identify new organizations they were unaware of. They also sought to identify arts and culture programs under the umbrella of a non-arts organization or facility (e.g., social service agency, faith-based institution, or library). Expanding the terminology to "arts and culture" was also a deliberate equity strategy, because "arts" organizations and "culture" organizations can be used synonymously in some communities of color.

2. AEP6 included an expectation—for the first time—that our local and statewide research partners would collect a portion of audience surveys at events that were presented, produced, or hosted by BIPOC or ALAANA organizations. A requested sample size was determined for each community based on the U.S. Census Bureau's percentage of the population that identifies as "White only, not Hispanic or Latino." For example, if the census estimates that 20% of a community's population identifies as something other than "White only, not Hispanic or Latino," the research partner representing that community was asked to collect at least 20% of their total sample of audience surveys from attendees to BIPOC and ALAANA organizations. The requested minimum sample was "at least 25%" for nearly two-thirds of the 373 participating communities. While just 141 of the 373 study regions were able to meet the data collection goal (38%), it yielded a robust national sample of 37,805 respondents.

Nationally, an analysis of the audience surveys collected from attendees at BIPOC and ALAANA organizations (N=37,805) and the overall national findings (N=224,677) showed nearly identical results in average event-related spending, nonlocal visitation, and opinions on the social impact of arts and culture.

- Nationally, per person spending by attendees at BIPOC events ($38.29) was only fractionally different from the national average spending at all events ($38.46).
- Similar national findings were noted in the social impact questions. For example, 88.7% of attendees at BIPOC and ALAANA organizations agreed, "This activity or venue is inspiring a sense of pride in this neighborhood or community." The figure for all attendees was 88.5%.

Table 5
National Analysis of Audience Surveys Collected from Attendees to Events that were Presented, Produced, and/or Hosted by an Organization that Primarily Serves a Community of Color

	Attendees at BIPOC/ALAANA Organizations (N=37,805)	National Sample of Audience Surveys (N=224,677)
Average Per Person Event-Related Audience Expenditure	$38.29	$38.46
"This venue or facility is an important pillar for me within my community."	81.2%	81.4%
"I would feel a great sense of loss if this activity or venue were no longer available"	84.9%	86.0%
"This activity or venue is inspiring a sense of pride in this neighborhood or community"	88.7%	88.5%
"My attendance is my way of ensuring that this activity or venue is preserved for future generations"	86.6%	86.6%

"As a social and cultural entrepreneur, I have witnessed the importance of informing our BIPOC and foreign-born communities about our impact and contributions to the economy. Having access to this comprehensive and thorough study will allow grassroots and established organizations to quantify and see the financial benefits of growing and diversifying audiences, as well as acknowledging their contributions towards building and sustaining our cultural movements. AEP6 will be a valuable tool in sharing that message."

— ANGIE DURELL,
Founder and CEO, INTEMPO and AEP6 Equity Task Force member

"It is crucial for Black state legislators to champion the arts because fostering economic growth in our communities is intricately tied to robust support and funding for artistic endeavors. The decline in arts support has disproportionately affected regions that need it most. By advocating for the arts, Black state legislators can help cultivate a more imaginative and innovative workforce, ultimately bolstering our economy and advocating for the cultural richness of Black communities."

— REP. KAREN D. CAMPER,
TN House Minority Leader & Founder of Black Legislative Leaders Network

NONPROFIT ARTS AND CULTURE ORGANIZATIONS

Most people appreciate nonprofit arts and culture organizations as wonderful amenities that improve community livability. They are also businesses. They employ people locally, purchase supplies and services from nearby businesses, and engage in the marketing and promotion of their cities and regions. Their very act of doing business—creating, presenting, exhibiting, engaging—has a positive economic impact on the community.

To measure the impact of spending by nonprofit arts and culture organizations in the City of New Haven, the City of New Haven Department of Arts, Culture, and Tourism first identified the universe of eligible organizations that is located in the community. Those organizations were then asked to complete a survey about their fiscal year 2022 expenses and attendance. A total of 68 organizations participated in the survey. The findings in this report are based on the data provided only by those 68 organizations; no estimates or extrapolations have been made to account for non-participating organizations.

During 2022, the 68 participating nonprofit arts and culture organizations in New Haven reported aggregate expenditures of $118.3 million. These direct expenditures generated total economic impacts (i.e., direct, indirect, and induced) of 2,077 jobs, $98.7 million in resident household income, and $29.4 million in total tax revenue. This is the impact of just organizations—festivals, performing and visual arts organizations, history and heritage centers, public art programs, museums, community arts programs, living collections, and more. It does not take into consideration the spending by their audiences. The following table demonstrates the total economic impact findings of the direct spending by these organizations.

Table 6:
Total Economic Impacts of Spending by Nonprofit Arts and Culture Organizations in the City of New Haven During Fiscal Year 2022

	City of New Haven	Median of Population Cohort (Population = 100,000 to 249,999)
Direct Expenditures	$118,252,434	$12,819,757
Jobs Supported	2,077	324
Household Income Paid	$98,739,160	$10,325,046
Local Government Revenue	$3,600,752	$316,252
State Government Revenue	$5,550,730	$417,472
Federal Tax Revenue	$20,296,970	$2,024,974

JOBS SUPPORTED ACROSS THE COMMUNITY

Nonprofit arts and culture organizations provide rewarding employment for more than just arts administrators, artists, and curators. They also employ box office staff, ushers, tour guides, custodians, graphic designers, accountants, printers, maintenance staff, builders, plumbers, and an array of occupations spanning many industries. Arts and culture jobs are highly local and are not typically the type to be offshored. Dollars spent on human resources typically stay within a community longer, thereby having a greater local economic impact. **In New Haven, 1,496 of the 2,077 total jobs supported by the spending of nonprofit arts and culture organizations are a direct result of the organizations' initial expenditures** (i.e., direct impacts that exclude indirect and induced impacts).

ECONOMIC IMPACT BEYOND DOLLARS: VOLUNTEERISM

While arts volunteers do not have an economic impact as defined in this study (because there are no direct expenditures), they do have an enormous impact on their community because their time and expertise help arts and culture organizations function as a viable industry. **During 2022, a total of 2,710 volunteers donated a total of 87,645 to New Haven's 68 participating organizations**. This represents a donation of time with an estimated aggregate dollar value of $3.0 million (Independent Sector places the value of the average volunteer hour in CT at $34.56). Volunteers can include individuals such as unpaid professional staff (executive and program staff, board/commission members), artistic volunteers (artists, choreographers, designers), clerical volunteers, and service volunteers (ticket takers, docents, ushers, gift shop volunteers).

The 68 participating organizations in New Haven reported an average of 39.9 volunteers who contributed an average of 32.3 hours each, for a total of 1,289 hours per organization during 2022.

VALUE OF IN-KIND CONTRIBUTIONS

The participating arts and culture organizations provided data about their in-kind support. In-kind contributions are non-cash donations such as donated assets, office space, airfare, and advertising space. These contributions can be received from a variety of sources including corporations, individuals, local and state arts agencies, and the government. Like volunteerism, in-kind contributions are not factored into the economic impact measures as defined in this study, but they provide an enormous assist to the organizations and their ability to make their cultural product accessible to the community.

In New Haven, the 68 participating organizations reported that they received in-kind contributions with an aggregate estimated value of $519,164 during fiscal year 2022 (an average of $7,635 per organization).

Arts and culture organizations provide rewarding employment for more than just arts administrators, artists, and curators. They also employ box office staff, ushers, tour guides, custodians, graphic designers, accountants, printers, maintenance staff, builders, plumbers, and an array of occupations spanning many industries.

"Music and the arts are the foundation of vibrant communities and help us connect, understand, and inspire one another. All while driving economic growth, creating rewarding jobs and careers, and powering our culture forward. Americans for the Arts' latest Arts and Economic Prosperity report does a vital service documenting the facts on the ground of the U.S. creative and nonprofit economy and offers valuable lessons and opportunities for communities seeking to boost their own arts footprint and activities."

— MITCH GLAZIER
Chairman and CEO, Recording Industry Association of America

COMMUNITY ASSISTANCE DURING THE PANDEMIC

The participating organizations were asked if they expanded their services beyond arts and culture in order to address urgent community needs during the height of the COVID-19 pandemic. Examples could include collecting and donating food, masks, and cleaning materials to community members; donating facility space as a testing and/or vaccination site; and helping organizations and individuals apply for pandemic relief funds and unemployment benefits. **In the City of New Haven, 53.2% of the responding organizations responded "Yes."**

PAY EQUITY

The participating organizations were asked if, since the beginning of the COVID-19 pandemic, they had addressed pay equity through deliberate changes to its policies or practices that were made for the benefit of paid staff, artists, and/or contractors. **In the City of New Haven, 75.7% of the responding organizations responded "Yes."**

DESIGNATED CULTURAL DISTRICT

The participating organizations were asked if they are physically located or headquartered in—or if the majority of their arts and culture programming takes place within—a designated Cultural District (or Arts District, or Arts & Entertainment District). Cultural districts are defined as well-recognized, labeled areas of a city in which a high concentration of cultural facilities and programs serve as the main anchor of attraction. **In the City of New Haven, 45.2% of the responding organizations responded "Yes."**

EMPOWERMENT ZONE OR RENEWAL COMMUNITY

The participating organizations were asked if they are physically located or headquartered in—or if the majority of their arts and culture programming takes place within—an Empowerment Zone or Renewal Community (or other designated revitalization zone as determined by the local municipality). Empowerment Zones (EZs) and Renewal Communities (RCs) are economically distressed communities where qualifying businesses are eligible to receive tax incentives and grants. **In the City of New Haven, 32.1% of the responding organizations responded "Yes."**

NONPROFIT ORGANIZATIONS GENERATE TAX REVENUE

The nonprofit arts and culture industry generates significant revenues to local, state, and federal governments. Nonprofit organizations themselves are exempt from many federal and state taxes, so how can they generate tax revenue? Like all employers, they pay payroll taxes (e.g., Social Security, Medicare) and their employees pay income taxes on their personal earnings. In addition, other local businesses are likely to pay taxes on goods they sell and services they provide to nonprofits. **In the City of New Haven, spending by nonprofit arts and culture organizations generated a total of $29.4 million in tax revenues.** In addition, event-related spending by arts audiences (e.g., food and drink, retail, lodging) is taxed in most communities, providing another stream of government revenue. **In the City of New Haven, spending by nonprofit arts and culture audiences generated a total of $4.8 million in tax revenues.** Given the substantial financial activity that occurs within the nonprofit arts and culture sector, a considerable amount of tax revenue is often generated.

"NONPROFIT" ARTS AND CULTURE ORGANIZATIONS

The AEP6 study used an inclusive approach when defining the list of eligible nonprofit arts and culture organizations to be surveyed as part of the study—a definition that accounts for different localities and cultures. For example, in some communities, the city museum may be a nonprofit organization while in others it is a government-owned and operated entity. Both are included in AEP6. Also included are organizations such as public and private local arts agencies, historical societies and historic/heritage sites, living collections (zoos, aquariums, and botanical gardens), cultural and racial/ethnic awareness organizations and programs, university presenters, and arts programs under the umbrella of a non-arts organization or facility (such as a library, social service organization, or church). In addition to the organization types listed above, the study partners were encouraged to include other types of organizations if they play a substantial role in the cultural life of the community or if their primary purpose is to promote participation in, appreciation for, and understanding of arts and culture. In short, if it displays the characteristics of a nonprofit arts and culture organization and has an identifiable budget, attendance, and leadership, it was included in AEP6. *This study does, however, exclude individual artists and the for-profit arts and entertainment sector (e.g., Broadway, popular music concert tours, or the motion picture industry)—all vital and valued components of the nation's arts landscape but beyond the scope of this study.*

> *"The economic and cultural impact of live performance on our nation and in communities across the country has been taken for granted for far too long. Independent venues and the entire live entertainment ecosystem are working at the federal, state, and local levels to elevate the critical role we play in community innovation, inclusion, and development. AEP6 will provide unparalleled data and compelling perspectives that will help our sector better tell our story and ensure that arts and culture organizations have a seat at the table to determine the future of their communities."*
>
> — STEPHEN PARKER,
> Executive Director, National Independent Venue Association

ARTS AND CULTURE AUDIENCES

Every day, millions of people attend and participate in arts and culture activities. Unlike most industries, arts and culture leverages significant amounts of "event-related spending" by their audiences. For example, part of the cultural experience often includes dining out at a restaurant, paying for parking, shopping in nearby stores, and returning home to pay for child or pet care. Sometimes it includes travel and paying for overnight lodging. Local businesses that cater to arts and culture audiences reap the rewards of this economic activity.

To measure the impact of spending by arts and culture audiences in New Haven, data were collected from 786 attendees between May 2022 and June 2023. Researchers used an audience-intercept methodology, a standard technique in which attendees to in-person performances, events, and activities are asked to complete a short survey about their spending related to that event, opinions about the social impact of the arts, ZIP code of their primary address, and basic socioeconomic information. Surveys took place only while attendees were attending the event.

In the City of New Haven, the 68 participating nonprofit arts and culture organizations reported that the aggregate attendance to their in-person events totaled 709,119 during 2022. **Event-related spending by these arts audiences totaled $25.2 million in New Haven during fiscal year 2022**, excluding both the cost of admission as well as the cost of food and drink that was purchased on-site during the event. Why exclude the cost of admission and on-site food and drink purchases? Those costs are paid directly to the arts and culture organizations themselves and are captured as expenses on the separate survey completed by those organizations. This methodology avoids "double counting" those dollars in the analysis.

The table below demonstrates the total economic impacts of these audience expenditures.

Table 7:
Total Economic Impacts of Spending by Nonprofit Arts and Culture Audiences
in the City of New Haven During Fiscal Year 2022

	City of New Haven	Median of Population Cohort (Population = 100,000 to 249,999)
Direct Expenditures	$25,177,635	$16,823,712
Jobs Supported	325	255
Household Income Paid	$14,064,367	$8,098,624
Local Government Revenue	$891,376	$440,069
State Government Revenue	$1,113,144	$551,118
Federal Tax Revenue	$2,763,896	$1,356,613

AVERAGE SPENDING BY ARTS AND CULTURE ATTENDEES

The typical attendee to a nonprofit arts or culture event in New Haven spent $35.51 per person per event as a direct result of their attendance (not including the cost of admission, or food and beverage purchased on-site during the event).

The 786 audience survey respondents in New Haven were asked to provide the ZIP code of their primary residence, enabling research to determine which attendees were local residents (i.e., live within New Haven County), and which were nonlocals (i.e., live outside that area). In the City of New Haven, 70.4% of the 709,119 nonprofit arts and culture attendees were residents, and 29.6% were nonresidents.

Nonlocal attendees spent an average of 35% more than local attendees ($43.51 vs. $32.14, respectively) as a result of their attendance to nonprofit arts and culture events in the City of New Haven. As would be expected from a traveler, nonlocal attendees typically spend more in categories like lodging, meals, and transportation. When a community attracts cultural tourists, local merchants reap the rewards.

Table 8:
Event-Related Spending by Nonprofit Arts and Culture Audiences Totaled $25.2 million in the City of New Haven During Fiscal Year 2022

	Local Attendees	Nonlocal Attendees	All Attendees
Total Attendance	499,220	209,899	**709,119**
Percent of Attendees	70.4%	29.6%	**100%**
Average Dollars Per Attendee	$32.14	$43.51	**$35.51**
Total Event-Related Spending	$16,044,930	$9,132,705	**$25,177,635**

"Whenever we share data with policymakers about how the live arts generate economic activity, eyes are opened. As we wrestle with historic underfunding of the arts in the United States, this study shows how tremendously powerful the live arts are in generating economic activity by activating other community businesses. This study is a must-read for policymakers and economic development staff from coast to coast."

— AL VINCENT, JR.,
Executive Director, Actors' Equity Association

Table 9:
Nonprofit Arts and Culture Attendees Spent an Average of $35.51 Per Person, Per Event as a Result of Attending an Event in the City of New Haven During Fiscal Year 2022

	Local Attendees	Nonlocal Attendees	All Attendees
Food and Drink (off-site only)	$14.67	$16.59	$15.24
Retail Shopping	$4.46	$5.19	$4.68
Overnight Lodging	$0.91	$2.39	$1.35
Local Transportation	$2.83	$9.72	$4.87
Clothing and Accessories	$2.41	$5.03	$3.18
Supplies and Groceries	$3.00	$2.00	$2.70
Childcare	$2.20	$0.62	$1.74
Other/Miscellaneous	$1.66	$1.97	$1.75
Overall Per Person Average	**$32.14**	**$43.51**	**$35.51**

THE ARTS DRIVE TOURISM

Each of the nonlocal survey respondents (i.e., those that live outside New Haven County) were asked about the primary reason for their trip: **88.3% of nonlocal attendees reported that the primary purpose of their visit to New Haven was "specifically to attend the performance, event, exhibit, venue, or facility"** where they were surveyed.

The audience-intercept survey also asked nonlocal attendees if they would have traveled somewhere else (i.e., somewhere other than the City of New Haven) if the event where they were surveyed had not been available: **76.9% of nonlocal attendees responded "I would have traveled to a different community to attend a similar arts or cultural activity."**

Additionally, 58.7% of the nonlocal attendees in the City of New Haven indicated that it was the first time they had ever attended the specific activity or visited the specific venue where they were surveyed.

Of the 29.6% of New Haven's arts and culture attendees who are nonlocal, 3.4% reported an overnight lodging expense as a result of attending the event where they were surveyed. Not surprisingly, these attendees with a lodging expense spent considerably more money during their visit—an average of $122.30 per person (as compared to $43.51 per person for the average nonlocal attendee in New Haven). For this analysis, only one night of lodging expense is counted in the audience expenditure analysis, regardless of how many nights these cultural tourists actually spent in the community. This conservative approach ensures that the results from the AEP6 study are not inflated by non-arts-related lodging expenses.

Can you still get a hotel room for only $2.39? This figure is an average of all survey responses collected from nonlocal attendees to nonprofit arts and culture events in New Haven—3.4% of those nonlocals reported an overnight lodging expense (the rest of the nonlocal responses reported $0 for lodging).

Overall, nonlocal attendees to nonprofit arts and culture organizations reported that they spent an average of 0.3 nights in the City of New Haven specifically as a result of their attendance at the activity or venue where they were surveyed. (In is important to note that this figure is not limited to paid lodging—in can include nonlocal attendees who stayed at the home of family members or friends, and may include attendees who have a secondary residence that is located in New Haven.

A VIBRANT ARTS SCENE KEEPS RESIDENTS' DOLLARS LOCAL

Finally, the audience-intercept survey asked **local** attendees if they would have traveled somewhere else (i.e., if they would have left the City of New Haven) if the event where they were surveyed had not been available: **51.5% of local attendees responded "I would have traveled to a different community to attend a similar arts or cultural activity."**

Additionally, 35.8% of the local attendees in the City of New Haven indicated that it was the first time they had ever attended the specific activity or visited the specific venue where they were surveyed.

When taken all together, these cultural tourism findings demonstrate the economic impact of the nonprofit arts and culture industry in its truest sense. If a community fails to provide a variety of opportunities to experience the arts and culture, it risks not attracting cultural tourists and their valuable dollars as well as losing the discretionary spending of its own residents who will travel elsewhere in search of the diverse artistic expressions and authentic cultural experiences they seek.

"AEP6 reminds us that vibrant arts and cultural assets exist in every corner of the country. The data paints a vivid picture of how the arts enhance our community prosperity and our residents' quality of life. By supporting and investing in the arts, counties play an important role in strengthening our communities today and for generations to come. We appreciate our partnership with Americans for the Arts, especially as we continue to demonstrate the value of our artistic and cultural endeavors."

— HON. MARY JO MCGUIRE,
President, National Association of Counties Commissioner, Ramsey County, MN

CENTERING NONPROFIT ARTS AND CULTURE ORGANIZATIONS THAT PRIMARILY SERVE A COMMUNITY OF COLOR: in the City of New Haven

The AEP6 study included an expectation—for the first time—that the local and statewide research partners would collect a portion of their audience surveys from attendees to events that were presented, produced, or hosted by arts and culture organizations that primarily serve BIPOC- (Black, Indigenous, People of Color) and ALAANA- (African, Latine, Asian, Arab, Native American) identifying communities. To complete this analysis, the City of New Haven Department of Arts, Culture, and Tourism collected 277 surveys from attendees to BIPOC and ALAANA arts and culture organizations (representing 35.2% of the overall sample of 786 audience surveys, and 138.5% of the researchers' goal to collect a minimum of 200 surveys from attendees to BIPOC and ALAANA organizations in the City of New Haven).

- Attendees to BIPOC and ALAANA organizations in New Haven spent an average of $28.34 per person per event (the average for all attendees is $35.51).
- 20.9% of attendees to BIPOC and ALAANA organizations New Haven were cultural tourists who traveled from outside New Haven County (the average for all attendees is 29.6%).

Table 10:
Attendees to BIPOC Arts and Culture Organizations Spent an Average of $28.34 Per Person, Per Event as a Result of Attending an Event in the City of New Haven During Fiscal Year 2022

	Attendees to BIPOC and ALAANA Organizations in City of New Haven (N=277)	**All Nonprofit Arts and Culture Attendees in City of New Haven (N=786)**
Food and Drink (off-site only)	$12.45	$15.24
Retail Shopping	$3.48	$4.68
Overnight Lodging	$1.29	$1.35
Local Transportation	$3.20	$4.87
Clothing and Accessories	$1.77	$3.18
Supplies and Groceries	$4.09	$2.70
Childcare	$0.64	$1.74
Other/Miscellaneous	$1.42	$1.75
Overall Per Person Average	**$28.34**	**$35.51**

Local Attendees to BIPOC and ALAANA Arts and Culture Organizations:

- 53.5% of local attendees to BIPOC and ALAANA organizations in New Haven reported that, if the event where they were surveyed had not been available, they would have traveled to a different community to attend a similar arts or cultural event (the percentage for all local attendees is 51.5%).
- 30.9% of local attendees to BIPOC and ALAANA organizations in New Haven indicated that it was the first time they had ever attended the specific activity or visited the specific venue where they were surveyed (the percentage for all local attendees is 35.8%).

Nonlocal Attendees to BIPOC and ALAANA Arts and Culture Organizations:

- 81.0% of nonlocal attendees to BIPOC and ALAANA organizations in New Haven reported that the primary reason for their visit was "specifically to attend the performance, event, exhibit, venue, or facility" where they were surveyed (the percentage for all nonlocal attendees is 88.3%).
- 71.9% of nonlocal attendees to BIPOC and ALAANA organizations in New Haven reported that, if the event where they were surveyed had not been available, they would have traveled to a different community to attend a similar arts or cultural event (the percentage for all nonlocal attendees is 76.9%).
- 71.2% of nonlocal attendees to BIPOC and ALAANA organizations in New Haven indicated that it was the first time they had ever attended the specific activity or visited the specific venue where they were surveyed (the percentage for all nonlocal attendees is 58.7%).

A STATEMENT OF APPRECIATION AND GRATITUDE:

Americans for the Arts extends our deep gratitude to the BIPOC and ALAANA organizations and their audiences for participating in the AEP6 study. We understand that this may be the first time this kind of work has been undertaken in your community, and we are grateful for your trust. We are committed to this work, and to continuing to build and strengthen authentic relationships beyond this research study.

AN IMPORTANT RESEARCH NOTE:

Arts & Economic Prosperity 6 includes comparisons between the sample of audience surveys that was collected from attendees to BIPOC and ALAANA organizations and the overall sample of audience surveys. Nationally, the sample sizes were robust (37,805 and 224,677, respectively).

Arts & Economic Prosperity 6 intentionally excludes comparisons of BIPOC versus not-BIPOC datasets. The goal is to measure the impact of arts and culture inclusive of all communities, cultures, and identities, and to create better tools to advocate for communities that have historically been overlooked, underfunded, and marginalized. **We encourage all who engage with the AEP6 study to refrain from comparisons that have in the past been used to bring harm to communities and undermine the good and hard work being done to advocate for all.**

Table 11:
Percentage of Audience Survey Respondents that Agree with Statements about the Social Impact of the Arts in the City of New Haven

	Attendees to BIPOC and ALAANA Organizations (N=277)	All Nonprofit Arts and Culture Attendees (N=786)
"This venue or facility is an important pillar for me within my community."	79.6%	76.8%
"I would feel a great sense of loss if this activity or venue were no longer available"	83.9%	82.2%
"This activity or venue is inspiring a sense of pride in this neighborhood or community"	89.2%	86.3%
"My attendance is my way of ensuring that this activity or venue is preserved for future generations"	86.1%	83.4%

"The African Diaspora Consortium works to positively impact outcomes of Black populations across the African Diaspora. Arts and culture can be used as a vehicle to enhance understanding and connectedness as historical and cultural uplift. The economic impact and social impact of BIPOC and ALAANA representing organizations and their audiences will support our strategy. From our perspective, at the arts and culture organizations across the nation of the African Diaspora, each artwork and series is a journey through thought; a way to connect the dots of the past to the present so that we can collectively decide where to take our future. And the future looks bright!"

— KATRINA ANDRY
ADC Global Visual Artistic Director, African Diaspora Consortium (ADC)

"As statewide policy makers, NOBEL Women fully appreciates the connection between the arts, community development, and social improvement. The AEP6 report shows us that this collective effort across the country fosters diverse and inclusive collaborations that can influence sustainable policy change and more arts funding. Generating $151.7 billion of economic activity in 2022, is proof positive of the impact that the arts has on America's economy."

— REPRESENTATIVE JUANDALYNN GIVAN (AL)
National President, National Organization of Black Elected Legislative Women

TRAVEL PARTY AND DEMOGRAPHIC CHARACTERISTICS

Table 12:
Travel Party and Demographic Characteristics of Arts Audiences in the City of New Haven

	Local Attendees	Nonlocal Attendees
Travel Party Size		
Average number of adults (18 years of age or older)	1.9	2.1
Average number of children (younger than 18)	0.3	0.3
Average travel party size	2.2	2.4
Age Range		
18 to 25 years of age (i.e., Generation Z)	7.7%	13.0%
26 to 41 years of age (i.e., Millennials, Generation Y)	34.4%	41.2%
42 to 57 years of age (i.e., Generation X)	32.5%	26.4%
58 to 76 years of age (i.e., Baby Boomers)	22.8%	17.1%
77 years of age or older (i.e., Greatest Generation, Silent Generation)	2.5%	2.3%
Educational Attainment		
Less than high school	0.4%	0.0%
High school degree	9.5%	14.9%
Technical or associates degree	6.2%	6.5%
Bachelor's degree	34.4%	39.1%
Master's degree	33.8%	29.8%
Doctoral degree	15.7%	9.8%
Annual Household Income		
Less than $30,000	9.0%	10.6%
$30,000 to $59,999	14.5%	15.9%
$60,000 to $99,999	29.5%	22.6%
$100,000 to $149,999	20.7%	20.7%
$150,000 to $199,999	14.3%	15.4%
$200,000 or more	12.0%	14.9%
Identify with a Disability		
Yes	6.1%	10.3%

Table 12 (continued):
Travel Party and Demographic Characteristics of Arts Audiences in the City of New Haven

	All Attendees
Race/Ethnicity*	
American Indian or Alaska Native or Indigenous or First Nations	2.6%
Arab or Middle Eastern or Northern African	0.9%
Asian or Asian American	6.4%
Black or African American	15.6%
Hispanic or Latino/Latina/Latinx or Spanish origin	11.4%
Native Hawaiian or Pacific Islander	0.4%
White or Caucasian or European American	70.6%
I prefer to self-identify	3.7%
Any BIPOC or ALAANA	33.9%
White Only	66.1%

* The audience-intercept survey instrument allowed respondents to choose multiple racial/ethnic categories. Therefore, the sum of the results for the individual categories may exceed 100%.

"City planners know the tremendous power of art and creativity in the built environment. For the planning profession, artists and culture bearers are key allies in our work: they help us shape resilient, livable, and equitable places. This is why the Arts & Planning Division of the American Planning Association advances a network across the fields of planning and the arts. And this is why we value the AEP6 and its data-driven, place-based approach. We know it will have a strong impact for our members and our shared work."

— ANNIS SENGUPTA,
Chair, The Arts & Planning Division of the American Planning Association

"As the world's largest and most reliable resource for destination organizations, arts and culture organizations make up the beautiful tapestry of what makes destinations come alive. Advocacy, especially at the local level, and data from the AEP6 research partners empower destinations to not just showcase their beauty but to measure the impact of creativity, fostering a vibrant, sustainable future for all to explore and cherish."

— SOPHIA HYDER HOCK,
Chief Diversity Officer, Destinations International

CONCLUSION

Arts and culture is more than food for the soul. It also puts food on the table for millions of people across the United States—including in the City of New Haven.

In 2022, nonprofit arts and culture organizations and their audiences generated $143.4 million in economic activity in New Haven—$118.3 million in spending by the organizations, which leveraged an additional $25.2 million in event-related spending by their audiences. This economic activity supported 2,402 jobs and generated $34.2 million in tax revenue.

AEP6 changes the conversation about nonprofit arts and culture organizations from that of a charity—worthy of funding in prosperous economic times but hard to justify in challenging times—to that of an industry with an economic and social impact. Arts and culture organizations are businesses. They employ people locally, purchase supplies and services from nearby businesses, and produce the authentic cultural experiences that are magnets for visitors, tourists, and new residents. Their very act of creating, presenting, exhibiting, and engaging has a positive economic impact on the community.

When people attend a cultural event, they often make an outing of it—dining at a restaurant, paying for parking or public transportation, enjoying dessert after the show, and returning home to pay for child or pet care. Attendees at the City of New Haven's nonprofit arts and culture events spend $35.51 per person per event, beyond the cost of admission—vital income for local merchants and a value-add that few industries can compete with. Arts and culture organizations also strengthen the visitor economy: 29.6% of New Haven's arts attendees travel from outside New Haven County; these cultural tourists spend an average of $43.51 per person. When asked, 88.3% of those nonlocal attendees reported that the primary purpose of their visit was "specifically to attend the performance, event, exhibit, venue, or facility" where they were surveyed.

Arts and culture is a fundamental component of livable communities—beautifying cities and towns, bringing joy to residents, and celebrating diverse cultural expressions and traditions. It powers the creative communities where people want to live and work, where entrepreneurs and innovation thrive, and where businesses and nighttime economies flourish. Shared cultural experiences strengthen sense of belonging and community pride.

Arts & Economic Prosperity 6 delivers a clear and welcome message: when communities invest in arts and culture, they are not investing in community development at the expense of economic development. Rather, they are investing in an industry that stimulates the economy, supports local jobs, and contributes to building healthy, vibrant, and more livable communities. **When we support the arts, we are investing in both New Haven's economic and community well-being**.

AEP6 CALCULATOR

To make it easier to compare the economic impacts of different organizations located in the City of New Haven (or to calculate updated impact estimates in the five years ahead), the project researchers calculated the economic impact per $100,000 of direct spending by nonprofit arts and culture organizations and their audiences.

ECONOMIC IMPACT PER $100,000 OF DIRECT SPENDING BY NONPROFIT ARTS AND CULTURE ORGANIZATIONS

For every $100,000 in direct spending by a nonprofit arts and culture organization in the City of New Haven, there was the following estimated economic impact during fiscal year 2022.

Table 13
Ratios of Economic Impact Per $100,000 of Direct Spending by Nonprofit Arts and Culture Organizations in the City of New Haven During Fiscal Year 2022

	City of New Haven
Employment (Jobs)	1.76
Resident Household Income	$83,499
Local Government Revenue	$3,045
State Government Revenue	$4,694
Federal Tax Revenue	$17,164

An Example of How to Use the Organizational Spending Calculator Table (above):

An administrator from a nonprofit arts and cultural organization that has total expenditures of $250,000 wants to determine the organization's total economic impact on employment in the City of New Haven. The administrator would:

1. Determine the amount spent by the nonprofit arts and cultural organization (in this example, $250,000)
2. Divide the total expenditure by 100,000 (in this example, $250,000 divided by 100,000 equals 2.5)
3. Multiply that figure by the employment ratio per $100,000 for the City of New Haven

ECONOMIC IMPACT PER $100,000 OF DIRECT SPENDING BY NONPROFIT ARTS AND CULTURE AUDIENCES

The economic impact of event-related spending by arts audiences can also be derived for an individual organization or groups of organizations in the City of New Haven.

The first step is to determine the total estimated event-related spending by local attendees. To derive this figure, first multiply the total attendance by the percentage of attendees that are residents. Then, multiply the result by the average per person event-related expenditure by local attendees. The result is the total estimated event-related spending by local attendees.

The second step is to do the same for nonlocal attendees. To derive this figure, first multiply the total attendance by the percentage of attendees that are nonresidents. Then, multiply the result by the average per person event-related expenditure by nonlocal attendees. The result is the total estimated event-related spending by nonlocals.

Then, sum the results from the first two steps together to calculate the total estimated event-related audience spending in New Haven. Finally, the ratios of economic impact per $100,000 in direct spending can then be used to determine the total economic impact of the total estimated audience spending.

Table 14:
Audience Spending Ratios for the AEP6 Calculator in the City of New Haven

	Local Attendees	Nonlocal Attendees
Percentage of Total Attendees	70.4%	29.6%
Average Per Person Event-Related Expenditure	$32.14	$43.51

Table 15:
Ratios of Economic Impact Per $100,000 of Direct Spending by Nonprofit Arts and Culture Audiences in the City of New Haven During Fiscal Year 2022

	City of New Haven
Employment (Jobs)	1.29
Resident Household Income	$55,861
Local Government Revenue	$3,540
State Government Revenue	$4,421
Federal Tax Revenue	$10,978

An Example of How to Use the Audience Spending Calculator Tables (on the preceding page):

An administrator wants to determine the total economic impact of the 25,000 total attendees to his/her organization's nonprofit arts and cultural events on employment in the City of New Haven. The administrator would:

1. Multiply the total attendance by the percentage of attendees that are residents
2. Multiply the result of step 1 by the average per person event-related expenditure for residents
3. Multiply the total attendance by the percentage of attendees that are nonresidents
4. Multiply the result of step 3 by the average per person event-related expenditure for nonresidents
5. Sum the results of steps 2 and 4 to calculate the total estimated event-related audience spending
6. Divide the resulting total estimated audience spending by 100,000
7. Multiply that figure by the employment ratio per $100,000 for the City of New Haven

MAKING COMPARISONS WITH SIMILAR STUDY REGIONS

For the purpose of this analysis and unique report, **the geographic region being studied is defined as the City of New Haven.** According to the most recent data available from the U.S. Census Bureau, the population of the City of New Haven was estimated to be 130,331. For comparison purposes, an appendix of detailed data tables containing the study results for all 373 participating study regions can be found on at www.AEP6.AmericansForTheArts.org. The data tables are stratified by population, making it easy to compare the findings for the City of New Haven to the findings for similarly populated study regions (as well as any other participating study regions that are considered valid comparison cohorts).

Additional AEP6 tools and resources can be found at www.AEP6.AmericansForTheArts.org.

BUILDING AEP6 WITH A FOUNDATION IN EQUITY

BY DR. GENNA STYLES-LYAS, DIRECTOR OF AEP6 COMMUNITY ENGAGEMENT AND EQUITY

Historically, Arts & Economic Prosperity studies have underrepresented and underrecognized arts and culture organizations serving or representing BIPOC- and ALAANA-identifying communities. For AEP6, we set out to intentionally transform our approach to focus on reducing systemic research bias; establishing new local, state, and national partnership models; and creating new narratives that would better represent the BIPOC and ALAANA arts and culture communities.

But how do you rebuild a 30-year-old institutional economic impact study into one that is based on a foundation of equity and community engagement? Through constant communication, planning, learning, adjusting, and then readjusting.

As the Director of AEP6 Community Engagement and Equity, I had the opportunity to connect with 297 people representing 373 communities to learn from their individual challenges and witness the pride and passion local and statewide partners held for their communities. Through these one-on-one conversations, we gained a wealth of knowledge providing Americans for the Arts the opportunity to be more collaborative, responsible, and responsive to each of the diverse participating communities. Through this process of engagement, it was critical to document our journey and what we learned. Our goal: To share our learnings with the local and statewide partners that will inform our future work and rebuild a foundation for AEP6 that is centered in equity. Below, I have outlined eight takeaways for consideration.

1. ONE SIZE DOESN'T FIT ALL

The first major shift to the AEP6 study was the requirement for all local and statewide research partners to collect 25% of their audience surveys at events hosted or produced by BIPOC and ALAANA organizations. However, upon implementation, it soon became clear that a one-size-fits-all approach does not account for the unique characteristics of each community. Some communities simply didn't have demographic diversity. Rather than having those communities ignore the requirement because they could not meet it, we readjusted the requirements to a scaled approach based on population data from the U.S. Census. For example, if a community's demographic data revealed that 5% of the population identified as a part of the global majority (BIPOC and ALAANA), the audience survey collection goal at BIPOC and ALAANA centered organizations would adjust to 5%. The remaining 95% of surveys could be collected from other organizations. Many local and statewide partners were inspired by the requirement to make new connections and build deeper relationships within their communities. Others were encouraged by this approach and have gone above and beyond the requirement—collecting more surveys than the required minimum from BIPOC and ALAANA organizations.

"There is a national movement, a national dialogue here that is so important for a time such as now."

— JEREMY JOHNSON
President and CEO
Assembly for the Arts, Cleveland, OH

If, after many points of engagement, the research partners could not identify any BIPOC or ALAANA arts and culture organizations in their community, then their audience data collection requirements were met by collecting surveys from non-BIPOC and ALAANA organizations. Our aim was to be true to the community and not overburden or over-survey a single organization. With this thoughtfully scaled approach, 141 of the 373 participating communities (37.8%) achieved or surpassed their goal.

CHALLENGES WITH THE U. S. CENSUS

We acknowledge that this revised approach may not be perfect due to the historic systemic oppressive practices embedded in the U.S. Census methodology such as:

- The Three-Fifths Compromise, where enslaved descendants of Africa were counted as a portion of a person[1].
- Misuse of the data to the detriment of certain communities, such as the wartime incarceration of Japanese- Americans in the 1940s[2].
- Undercounting of people from disinvested communities that have an impact on social/political resources[3]—compounding this count is the distrust of the census in immigrant and other marginalized communities[4].
- Racial or ethnic categories that do not allow people to identify or feel fully represented as themselves[5,6].

These practices create a challenge when attempting to accurately illustrate population demographics. However, in future AEP studies, we will continue to refine our processes in partnership with our community partners to be more inclusive of diverse communities across the country.

1 https://www.pbs.org/race/000_About/002_04-background-03-01.htm

2 https://www.washingtonpost.com/news/retropolis/wp/2018/04/03/secret-use-of-census-info-helped-send-japanese-americans-to-internment-camps-in-wwii/

3 https://itep.org/the-role-of-census-data-in-policy-and-racial-equity/

4 https://www.census.gov/newsroom/press-releases/2019/2020-census-cbams.html#:~:text=The%20analysis%20revealed%20five%20barriers,census%20might%20not%20benefit%20you

5 https://fivethirtyeight.com/features/who-the-census-misses/

6 https://www.cnn.com/2021/08/15/us/census-2020-multiracial-nation/index.html

2. NECESSARY COLLABORATORS

To advise Americans for the Arts on our approach, methodology, and creation of AEP6 resources, we developed an AEP6 Equity Task Force with members that represented the breadth of the arts and culture industries. These included researchers, funders, local research partners, and BIPOC organization leaders who would actually be asked to complete the surveys. The Task Force helped us present relatable, functional, and actionable ideas. They also helped us define what a BIPOC and ALAANA organization was and were the first to review changes to the AEP6 methodology.

With early and frequent involvement of the Task Force, we were able to work more effectively and impactfully with local and statewide research partners and thus, enable them to better connect with their BIPOC and ALAANA communities.

Additionally, local and statewide research partners were responsible for boots-on-the-ground efforts inside the 373 participating study regions. This was the most difficult work because they were navigating challenges such as time constraints, perfectionism, and diving into operationalizing equity—in addition to technical challenges with definitions, digital options, and systemic bias.

3. IMPORTANCE OF RELATIONSHIPS

As part of this minimum audience sample requirement, the AEP6 project team and Equity Task Force reviewed the Definition of Eligible Organizations from the previous AEP study. Although the definition was expansive, the majority of local and statewide partners have historically only connected with 501(c)(3) organizations that participated previously or larger, more familiar arts and culture organizations.

The minimum audience survey sample requirement aimed to represent BIPOC and ALAANA arts and culture organizations and their audiences in this study. In order to accomplish this, we had to ensure local and statewide research partners understood that this requirement was more than just a box to check or a quota to meet. Research partners needed to build trust and maintain their commitment to representation. We asked research partners to go deep into their communities and expand beyond what the European standard of the arts and culture community may look like (e.g., ballet, operas, symphonies, large companies).

The AEP6 project team reviewed the criteria with AEP6 research partners via a webinar and many one-on-one conversations. We learned that some long-standing BIPOC and ALAANA organizations had not been recognized as a part of the arts and culture ecosystem. Research partners were excited to learn and identify arts and culture events happening in community hubs they had not previously considered, such as churches, libraries, and cultural centers. It was thrilling and rewarding for research partners to dig into a deeper well of arts and culture organizations. What did we learn?

- Some BIPOC and ALAANA organizations that presented arts and culture programming were social service/social justice organizations.
- There were a number of BIPOC and ALAANA organizations that worked together in a co-leadership model to create an event.

- Some of the organizations were based outside of the community, but not too far.
- Local and statewide research partners were able to network within a community they had never engaged with previously.
- Collaboration created touring opportunities for the BIPOC and ALAANA organization.

Through the representation of BIPOC and ALAANA organizations, pathways were uncovered for BIPOC and ALAANA communities to further engage within the arts and culture sector.

> *"[The AEP6 study's focus on inclusion] sparked curiosity and excitement to learn more about organizations they weren't connecting with. [With this focus,] we created a new mini-grant opportunity to help local organizations in the city. AEP6 helped us understand the need and how to take action."*
>
> *— KATE GIPSON*
> *Local Research Partner, Louisville, KY*

4. TIME OVER TRANSACTIONAL: PERFECTION IS NOT REAL

One of the challenges to building relationships is that it can take a long time, especially if there is a foundation of historical distrust or marginalization of either side.

Balancing competing commitments of day-to-day responsibilities with completing AEP6 data collection, research partners found it difficult to find the time to make and nurture new relationships. At times, research partners expressed that it would be easier to reach out to old organizations that were well-known rather than exploring broader communities.

It became clear that the minimum sample requirement was more than a quick and easy transactional interaction. Local and statewide research partners found that BIPOC and ALAANA arts and culture organizations needed to do more than send an email and make an ask. To accomplish a more representative survey, research partners needed to maintain an openness and commit time to build new and sustaining relationships.

> *"There is a lot of work to do, but also, I think one of the ways we've been successful in reimagining AEP6 is that we're building in time to pause. We're building in time to walk into a wall and get stuck and back up and figure out another way—a door, a window, a ladder—whatever it is, and I think that's been beneficial to us."*
>
> *— SALLY DIX, EXECUTIVE DIRECTOR,*
> *Bravo Greater Des Moines, Des Moines, IA*

In some cases, research partners had to accept that some relationships did not result in a partnership or any level of engagement for the AEP6 study. However, if they tend to these relationships and responsibly build trust equity, there is an opportunity for future partnerships for the next AEP study and beyond.

What we heard from local and statewide partners:

- There were a number of times when research partners were disappointed or shocked that BIPOC and ALAANA organizations they found or knew didn't engage in the study at all.
- Research partners shared that BIPOC and ALAANA organizations committed but couldn't follow through. Through direct discussion with some of these BIPOC and ALAANA organizations, we learned that, like other organizations, low volunteer engagement and lack of resources made it difficult to carry out the survey.
- Some organizations had a distrust or trepidation of the local or statewide research partner because they had never engaged with the research partner before.
- Lastly, some Indigenous, Native American, and American Indian communities have events and programs that are not open to the public.

We asked research partners not to push or overstep the engagement, just simply work with these organizations to support them, build trust, and create collaborative opportunities. Now that local and statewide research partners have this experience through AEP6, we have greater confidence that we can build upon the foundation of trust and collaboration established.

5. OPERATIONALIZING EQUITY-CENTERED PRACTICES AND PROCESSES

The other major component of this study was mitigating the amount of harm to all participating parties. The AEP6 research team was committed to creating structures of support and providing resources to do this work intentionally and responsibly with each participating community. Through each research partner conversation, we learned another story, challenge, or perspective on the work of AEP6. These conversations were at the root of how we developed the resources to support and operationalize the practices and processes of community engagement with BIPOC and ALAANA organizations.

Some research partners did not know where to start and how to engage. Early conversations explored the reality that each community engagement touch point is unique. Recognizing this, the AEP6 team built a one-sheet resource, "Engaging with Community," outlining activation points to support and guide responsible communication through a service-driven mindset. The resource provided clear expectations aimed at building or rebuilding trust and thoughtful relationships.

> *"My town has a history of racism and self- segregation. The young black artists here are not offered access to venues like other artists or arts organizations. When they have tried to get venue access, these artists or smaller artist collectives are harassed or met with a level of hostility. However, I have found that most artists collective's events are kept really secret with more than one organizer. I have been able to build a relationship to understand how to join those spaces respectfully."*
>
> *— ANONYMOUS RESEARCH PARTNER*

We also heard concern from several research partners on their ability to locate BIPOC and ALAANA organizations. To address this concern, we developed the resource, "Making Connections with BIPOC and ALAANA Organizations," to advise research partners on how to intentionally find, approach, connect, and navigate early conversations, and thoughtfully engage with BIPOC and ALAANA organizations beyond AEP6.

As one can imagine, our conversations with local and statewide research partners did not end after the second resource. Instead, they became more complicated and nuanced. To aid future conversations, we developed the website, Maintaining and Strengthening Committed Community Connections, a digital engagement tool for research partners to develop a deeper understanding on how to implement and practice equitable community engagement efforts to foster and influence advocacy.

Finally, we translated audience surveys into 24 languages, in addition to English, to ensure representation and better acceptance of the survey. While most respondents utilized the English version of the survey, we received direct feedback that these translated surveys helped multilingual speakers feel seen and acknowledged—a significant early step in strengthening existing and building the new relationships.

> *"We have the survey in English, but we also had it in Punjabi and Hindi. I can tell you that it was like this wall came down. And they felt very seen and surprised that anyone wanted to offer a survey in a cultural language that was familiar to them. And while most people did end up taking it in English, it was really an amazing touch point. It opened up a door for conversation between me and the person taking the survey when they saw that extra mile had been walked to make this more accessible to them and to their community."*
>
> — *JENN GORDON*
> *Former Executive Director*
> *ArtsPartners of Central Illinois, Peoria IL*

6. TECHNICAL CHALLENGES

During this process, we had to contend with a number of societal challenges facing communities across the country. We encouraged expansion in a post-pandemic environment when volunteers were hard to come by. Unfortunately, this led to some research partners overcommitting themselves and further realizing that their local support had diminished. Many partners found themselves overextended, and the arts and culture organizations they were looking to survey were understaffed, underfunded, and unable to support the AEP6 effort.

To add to this difficulty, research partners reported that audience members had communicated an aversion to completing the survey because they didn't trust where the information was going or suffered burnout from numerous surveying efforts during the pandemic.

"Challenges so far have included not having enough volunteers to collect surveys at our own events. Also, with the organizations and event organizers that we've been working with, sometimes they have a difficult time finding enough volunteers to fulfill the basic duties of their event. There have been lapses in communication when dropping off surveys and getting it to the volunteers that are supposed to collect them all...all of these have been challenges. We just do what we can to make sure that we attend as many events as possible and gather as many volunteers as possible and collect as many surveys as possible. It has not been perfect, but we have been trying to collect as much data as we can."

— *CATHY HARDISON*
Executive Director
Wilson Arts, Wilson, NC

And finally, for the first time the AEP6 audience survey had a digital option, in addition to the paper survey. The research team delivered two different QR codes (one for BIPOC or ALAANA organizations and a second for non- BIPOC or non-ALAANA organizations) to each of the local and statewide research partners that would allow audiences to take the survey on their phones. With the QR codes, we were unable to verify if the correct version of the code was employed, which created more space for user error. Paper surveys, on the other hand, were easier to verify because research partners were required to use batch cover sheets to confirm the event as BIPOC or ALAANA. For the paper surveys, we were able to cross-check the event coding with the name of the organization which held the event. The only recourse for QR code surveys were additional administrative steps to screen incoming surveys for suspected anomalies. With any suspected anomalies, we would have to follow up individually which required additional time and effort.

7. THE REALITY OF UNCONSCIOUS BIAS

The systemic societal issues facing communities are pervasive. Despite encouragement to challenge the status quo, we found current policies and practices, in which the status quo was grounded, hard to move away from.

"We're working within mainstream culture here in the U.S., and so sometimes, we do forget that communication style needs to change, especially when we're working with human beings. Not every human being is the same, not every community is the same as well. We like to tout that the U.S. is a melting pot of cultures. It may be a melting pot, but it doesn't mean that we're all blended together and just a blank array. We have our unique abilities. We have our unique cultures and traditions that need to be addressed, especially when we are approaching people to ask for information from them. While [the study] may benefit these communities, it doesn't mean that they want to participate if we're not presenting the benefits for them, but also being humble in how we approach."

— *MARIO MESQUITA*
Manager of Advocacy and Engagement
Regional Arts & Culture Council, Portland, OR

As with any random sampling effort, we acknowledge the possibility of interviewer bias during the audience engagement portion. Even though instructions were given to ensure random sampling, it is impossible to completely rule out interviewer bias in the selection of event attendees surveyed. Additionally, in some participating communities, there was a built-in perception of a deficit outcome story. Some research partners expressed nervousness about attending free community events or other events in non-traditional spaces because the economic outcome story of the region would be brought down by low spending at the event. We encouraged research partners to push through that perception and attend, as those events are all part of the arts and culture ecosystem.

We found that the level of spending by audiences at BIPOC and ALAANA events ($38.29) is very similar to the national overall arts and cultural events spending average ($38.46). With the addition of social impact questions to AEP6, we found even more valuable data beyond the economic impact. 86.6% of attendees to BIPOC and ALAANA events believe that their attendance to these arts and culture events is a way of ensuring them for future generations.

Reflecting on the above-mentioned findings, the perception of BIPOC and ALAANA organizations creating a reduction in the region's economic impact is simply untrue. However, these perceptions are often rooted in bias fed by societal challenges. The perceptions are hard to tackle because they are sometimes unconscious assumptions and based on past experiences. We will continue to work with local and statewide research partners while learning from and supporting BIPOC and ALAANA organizations to build better engagement and combat social issues that block progress.

8. REFINING DEFINITIONS

When we began the process of making AEP6 more inclusive, one of the most asked questions was centered on how we defined BIPOC and ALAANA organizations. The AEP6 Equity Task Force was critical in this process. We wanted to allow organizations the ability to self-identify as BIPOC or ALAANA; however, the timeline of the project meant that the audience survey had to come before the organizational survey where each organization would self-identify. This meant local and statewide research partners had to research whether arts and culture organizations and events were BIPOC- or ALAANA-identifying prior to completing audience surveys. In order to guide research partners to find BIPOC and ALAANA organizations, we came up with the following definition:

> *BIPOC and ALAANA organizations include organizations that have a mission statement (or guiding principles) that is centered on advancing, creating, and/or preserving artistic and cultural traditions rooted in communities of color.*

During our process, a research partner emailed a list of organizations they found, whose mission didn't explicitly identify as rooted in a community of color, including The Griot Collective of West Tennessee. We learned the term "griot" is defined as a member of a class of traveling poets, musicians, and storytellers who maintain a tradition of oral history in parts of West Africa. The ability to identify the term allowed us to better understand if the organization fit within the criteria. Additionally, we looked at the programs the collective organized. It was highly likely the organization would identify as

BIPOC or ALAANA. We recommended the partner reach out to the Griot Collective to talk about the study, confirm how they identify, and see if they would be interested in participating.

We found that there were many BIPOC and ALAANA organizations that cannot or do not put their affiliation within their mission statement due to some of their communities' societal circumstances. Constant communication between local and statewide research partners, independent research, personal practitioner experience, and information from local arts organizations also aided in identification efforts. Based on this definition and discussions with local arts organizations, we were able to identify additional organizations that may not have been considered BIPOC- or ALAANA-identifying at the outset of this process.

While the BIPOC or ALAANA organization definition originally required that more than 50% of the organization's audiences/attendees identify as BIPOC or ALAANA, we found that this requirement did not represent a majority of BIPOC and ALAANA organizations across the country. Further, we found that inconsistent or nonexistent practices to track audience demographics—and the implicit bias involved with attempting to broadly categorize audiences—affirmed the need to remove this requirement.

CONCLUSION

Americans for the Arts will continue to refine the AEP study, discovering opportunities to improve the process while also celebrating successes in each iteration. We discovered that our past focus on methodology and capturing economic heavyweights like large-budget Eurocentric institutions, contributed to the underrepresentation of organizations serving or representing BIPOC- and ALAANA-identifying communities and their ability to advocate for their economic impact. Will our transformed methodology in AEP6 rectify our history of underrepresenting BIPOC and ALAANA communities? No, but we are continuing to remodel and expand future iterations of the AEP study to ensure we do not overlook other vital areas.

Showing only the economic impact is a singular tool we can use for advocacy. It does not show the necessary nuances required to truly engage with the community. Dollars and jobs can't quantify the sense of community and fellowship you experience when you attend a local fair, the pride audiences feel when exploring your neighborhood and finding a mural that captures the essence of your community, or the affirmation of identity that comes when you attend an event as a means to ensure that very cultural experience will be available for future generations. These feelings are based on community and transcend across all generations and life experiences. AEP6 is just beginning to scratch the surface—revealing important social and community impact questions to evolve a bigger narrative for advocacy. We are grateful for all of the hard lessons we had to learn during AEP6, and we look forward to sharing and growing in this work with the industry. From the bottom of our hearts, we want to thank our partners for the conversations, the feedback, the calls, and the questions, and for challenging us every step of the way to make sure your perspective was heard, and your community was represented. **We see you. We will keep listening. We will keep doing the work.**

ABOUT THIS STUDY

Americans for the Arts conducted AEP6 to document the economic and social benefits of the nation's nonprofit arts and culture industry. The study was conducted in 373 diverse communities and regions across the country, representing all 50 states and Puerto Rico. A local or statewide research partner implemented the data collection for each community—a total of 297 research partners represented the 373 participating communities (41 research partners represented multiple communities such as both a city and a county). The participating communities range in population from 4,000 to 4 million and represent rural, suburban, and urban areas (130 cities, 126 counties, 78 multi-city or multi- county regions, 18 arts districts, and 21 states/territories).

Researchers, in collaboration with their local and statewide partners, collected surveys from 16,399 organizations and 224,677 attendees to provide a measure of total industry spending. Using the IMPLAN economic modeling platform, input-output analysis models were customized for all 373 study regions. These quantitative models measure the economic relationships between hundreds of different industries in each geographic area. Reports were prepared for each of the 373 study regions, and national estimates were made for the nation as a whole.

For this study, economic impact is defined as the following measures:

- Jobs is a total figure of people employed (full-time, part-time, and seasonal employment jobs).
- Resident household income includes salaries, wages, and entrepreneurial income paid to residents. It is the money individuals earn personally and then use to pay for food, mortgages, and other living expenses.
- Tax revenue to local, state, and federal governments includes revenue from taxes (e.g., income, property, or sales), as well as funds from licenses, filing fees, and other similar sources.

TO PARTICIPATE IN AEP6, THE 297 LOCAL AND STATEWIDE RESEARCH PARTNERS AGREED TO FOUR PARTICIPATION CRITERIA.

1. Identify and code the comprehensive universe of eligible arts and culture organizations located in their study region.
2. Assist with the collection of detailed financial and attendance information from those organizations and review the information for accuracy.
3. Collect audience-intercept surveys from attendees at a broad, representative sample of cultural events that take place in their study region.
4. Pay a modest cost-sharing fee. (No community was refused participation for an inability to pay.)

To secure the City of New Haven's status as one of the 373 participating communities, the City of New Haven Department of Arts, Culture, and Tourism responded to the Call for Participants and agreed to complete the required criteria.

HOW LOCAL AND STATEWIDE RESEARCH PARTNERS IDENTIFIED ELIGIBLE ARTS AND CULTURE ORGANIZATIONS FOR STUDY INCLUSION.

Each of the 297 research partners identified the universe of nonprofit arts and culture organizations located in their region using the National Taxonomy of Exempt Entity (NTEE) coding system as a guideline. The NTEE system—developed by the National Center for Charitable Statistics at the Urban Institute—is a definitive classification system for nonprofit organizations recognized as tax exempt by the Internal Revenue Code. This system divides the entire universe of nonprofit organizations into 10 major categories, including "Arts, Culture, and Humanities." The IRS Business Master File lists approximately 116,000 nonprofit arts and culture organizations registered with the IRS in 2022.

The following NTEE "Arts, Culture, and Humanities" subcategories were included in this study:

- A01 – Alliances and Advocacy
- A02 – Management and Technical Assistance
- A03 – Professional Societies and Associations
- A05 – Research Institutes and Public Policy Analysis
- A11 – Single Organization Support
- A12 – Fund Raising and Fund Distribution
- A19 – Support (not elsewhere classified)
- A20 – Arts and Culture (general)
- A23 – Cultural and Ethnic Awareness
- A24 – Folk Arts
- A25 – Arts Education
- A26 – Arts and Humanities Councils & Agencies
- A27 – Community Celebrations
- A30 – Media and Communications (general)
- A31 – Film and Video
- A32 – Television
- A33 – Printing and Publishing
- A34 – Radio
- A40 – Visual Arts (general)
- A50 – Museums (general)
- A51 – Art Museums
- A52 – Children's Museums
- A53 – Folk Arts Museums
- A54 – History Museums
- A56 – Natural History and Natural Science Museums
- A57 – Science and Technology Museums
- A60 – Performing Arts (general)
- A61 – Performing Arts Centers
- A62 – Dance
- A63 – Ballet
- A65 – Theatre

- A68 – Music
- A69 – Symphony Orchestras
- A6A – Opera
- A6B – Singing and Choral Groups
- A6C – Bands and Ensembles
- A6E – Performing Arts Schools
- A70 – Humanities (general)
- A80 – Historical Organizations (general)
- A82 – Historical Societies and Historic Preservation
- A84 – Commemorative Events
- A90 – Arts Services (general)
- A99 – Arts, Culture, and Humanities (miscellaneous)
- B70 – Libraries
- C41 – Botanical Gardens and Arboreta
- C42 – Garden Clubs
- D50 – Zoos and Aquariums
- N52 – Fairs and Festivals
- Q21 – International Cultural Exchange

AEP6 takes an inclusive approach that accounts for different localities and cultures. For example, in some communities, the museum may be a nonprofit organization while in others it is a government-owned and operated entity. Both are included in AEP6. Also included are entities such as public and private local arts agencies, living collections (zoos, aquariums, and botanical gardens), university presenters, and arts programs under the umbrella of a non-arts organization or facility (such as a library, social service organization, or church). In addition to the organization types listed above, the study research partners were encouraged to include other types of eligible organizations if they play a substantial role in the cultural life of the community or if their primary purpose is to promote participation in, appreciation for, and understanding of arts and culture. In short, if it displays the characteristics of a nonprofit arts and culture organization and has an identifiable budget, attendance, and leadership, it was included in AEP6. *This study does, however, exclude individual artists and the for-profit arts and entertainment sector (e.g., Broadway or the motion picture industry)—all vital and valued components of the nation's arts landscape but beyond the scope of this study.*

SURVEYS OF NONPROFIT ARTS AND CULTURE ORGANIZATIONS

Detailed information was collected from 16,399 eligible organizations about their fiscal year 2022 expenditures (e.g., labor, local and non-local artists, operations, materials, facilities, and asset acquisition), as well as their event attendance, in-kind contributions, and volunteerism. Surveys were collected from February through July 2023. Some organizations only provided total expenditures and attendance (they are included in the study). Responding organizations had budgets ranging from a low of $0 to a high of $375 million. Response rates for the 373 communities averaged 43.9% and ranged from 5% to 100%. It is important to note that each study region's results are based solely on the survey data collected. No estimates have been made to account for non-respondents. Therefore, the less-than-100 percent response rates suggest an understatement of the economic impact findings in most of the individual study regions.

In the City of New Haven, 68 of the 191 total eligible nonprofit arts and culture organizations identified by the City of New Haven Department of Arts, Culture, and Tourism provided the financial and attendance information required for the study analysis—an overall participation rate of 35.6%.

SURVEYS OF NONPROFIT ARTS AND CULTURE AUDIENCES

Audience-intercept surveying, a common and accepted research method, was conducted in all 373 of the study regions to measure event-related spending by nonprofit arts and culture audiences. Attendees and participants were asked to complete a short survey while attending an event. Nationally, a total of 224,677 attendees completed the survey for an average of 602 surveys per study region. The randomly selected respondents provided itemized expenditure data on attendance-related activities such as meals, souvenirs, transportation, and lodging, as well as socioeconomic information, ZIP code of primary residence, and four social impact questions. Data was collected from May 2022 through June 2023 at a broad range of both paid and free events. The survey respondents provided information about the entire party with whom they were attending the event. With an overall average travel party size of 2.41 people, this data represents the spending patterns of 541,472 attendees.

In the City of New Haven, a total of 786 valid audience-intercept surveys were collected from attendees to nonprofit arts and culture performances, events, exhibits, and special events during the period from May 2022 through June 2023.

STUDYING ECONOMIC IMPACT USING INPUT-OUTPUT ANALYSIS

The nation's economy is shaped by complex interactions among businesses, workers, and communities. To derive the most reliable economic impact data, input-output analysis is used to measure the impact of expenditures by nonprofit arts and culture organizations and their audiences. This is a highly regarded type of economic analysis that has been the basis for multiple Nobel Prizes in economics. The models are systems of mathematical equations that combine statistical methods and economic theory in an area of study called econometrics.

Americans for the Arts uses the IMPLAN platform to create the customized models for each of the 373 study regions. Input-output models calculate the interdependencies between various sectors or industries within a region. The model quantifies how changes in one sector's output and demand for inputs affect other sectors in the economy. IMPLAN's models are based on detailed tables that represent the flow of goods and services between different industries.

IMPLAN relies on region-specific and industry-specific data to customize input-output models for different areas and sectors, allowing for more accurate and region-specific analysis.

In short, this analysis traces how many times a dollar is respent within the local economy before it leaks out, and it quantifies the economic impact of each round of spending. This form of economic analysis is well suited for AEP studies because it can be customized specifically to each participating community, region, or state.

To complete this analysis for the City of New Haven, the researchers used the IMPLAN platform to build a customized input-output model based on the unique economic and industrial characteristics of New Haven County.

CALCULATION OF THE NATIONAL ECONOMIC IMPACT ESTIMATES

The national estimates were derived using the following steps:

1. The 130 cities and towns that participated in the study were stratified into six population cohorts, and average economic impact results were calculated for each cohort. Ten communities were excluded from the calculation of the averages due to their comparably high levels of economic activity relative to the other participating communities in their cohort. This was done to avoid inflating the national estimates.
2. The nation's largest 13,189 incorporated places were assigned to one of the six groups based on their population, as supplied by the U.S. Census Bureau, and assigned the economic impact average for its population group.
3. The average economic impact values of the cities and towns were added together to determine estimated national economic impact findings.

A comprehensive description of the methodology used to complete this national study is available at www.AEP6.AmericansForTheArts.org.

GLOSSARY

BIPOC and ALAANA
These acronyms are used to reference individuals or communities of color: BIPOC (Black, Indigenous, People of Color) and ALAANA (African, Latine, Asian, Arab, Native American). While these terms do not fully encompass or represent the complicated and multi-layered nature of indigeneity or ethnic and racial identities, they are the most commonly used terms in our work.

Cultural Tourism
Travel directed toward experiencing and engaging with the arts, culture, heritage, traditions, and special character of a place. It may involve visiting an arts and culture organization, attending festivals, and experiencing the cuisine.

Direct Economic Impact
A measure of the economic effect of the initial expenditure within a community. For example, when a symphony pays its players, each musician's salary and the associated payroll taxes paid by the nonprofit represent direct economic impact.

Direct Expenditures
The first round of expenditures in the economic cycle (the money buyers pay to sellers in exchange for goods or services). A ballet company's purchase of dance shoes is an example of direct expenditures.

Econometrics
The process of using statistical methods and economic theory to develop a system of mathematical equations that measures the flow of dollars between local industries. The input-output model customized for each AEP6 community is an example of an econometric model.

Household Income (or Personal Income)
The salaries, wages, and entrepreneurial income residents earn and use to pay for food, mortgages, and other living expenses. It is important to note that resident household income is not just salary. When a business receives money, for example, the owner usually receives a percentage of the profit, resulting in income for the owner. Household income also includes benefits and employer-paid payroll taxes (social security, unemployment, etc.).

IMPLAN
AEP6 study uses IMPLAN for its economic analysis. IMPLAN is short for "IMpact analysis for PLANning." It is a widely used economic modeling and impact analysis tool. Using the IMPLAN economic modeling platform, input- output analysis models were customized for all 373 study regions. These quantitative models measure the economic relationships between hundreds of different industries in each geographic area. IMPLAN is a well-regarded system that is used by more than 1,000 U.S. companies and governments.

Indirect and Induced Impact
AEP6 measures the economic impact of the arts using a methodology that enables economists to track how many times a dollar is respent within the local economy and thus, to measure the economic impact generated by each round of spending. For example, when a theater company purchases paint from the local hardware store, there is a measurable economic effect of that initial expenditure within a community. However, the economic benefits typically do not end there because the hardware store uses some of its income to pay the clerk that sold the paint (induced impact), as well as to pay other businesses such as the electric bill (indirect impact). The indirect and induced economic impacts are the effects of the subsequent rounds of spending by businesses and individuals, respectively.

Input-Output Analysis
A system of mathematical equations that combines statistical methods and economic theory in an area of economic study called econometrics. Economists use this model (occasionally called an inter-industry model) to measure how many times a dollar is respent in, or ripples through, a community before it leaks out (see Leakage). The model is based on a matrix that tracks the dollar flow between hundreds of finely detailed industries in each community. It allows researchers to determine the economic impact of local spending by nonprofit arts and culture organizations on jobs, household income, and government revenue.

Jobs (Employment)
Employment data in IMPLAN is an annual average headcount of full time, part time, and seasonal employment. Note that a person can hold more than one job, so the job count is not necessarily the same as the count of employed persons. While IMPLAN employment adjusts for seasonality, it does not indicate the number of hours worked per day. It is not, therefore, equal to full time equivalents. This is the same definition used by the U.S. Bureau of Economic Analysis Regional Economic Accounts and the U.S. Bureau of Labor Statistics Census of Employment and Wages.

Leakage
Leakage refers to the money that is spent outside of a community. This is measured because nonlocal spending has no economic impact within the community, whereas dollars spent within the community continue to have an economic local impact. A ballet company purchasing shoes from a nonlocal manufacturer is an example of leakage. If the shoe company were local, the expenditure would remain within the community and create another round of spending (and local economic impact) by the shoe company.

Social Impact
In AEP6, social impact refers to the effect that the nonprofit arts and culture industry has on the well-being of individuals and their community, such as social connections, community pride and identity, physical and emotional health, and community livability.

Tax Revenue to Local, State, and Federal Governments
The IMPLAN economic modeling platform used in AEP6 provides a measure of government tax income based on the transactions of the tracked economic activities. It includes taxes paid by both businesses and individuals such as sales tax, income tax, corporate tax, and property tax.

FREQUENTLY ASKED QUESTIONS

This section answers some common questions about the AEP6 study, and the methodology used to complete it.

What is the significance of the AEP6 study?

Americans for the Arts provides the trusted knowledge and information tools that leaders need to advocate for increased funding for arts and culture, inclusive equitable policies and programs, and a thriving local arts agency field. Building on its 30-year legacy as the largest and most inclusive study of its kind, Arts & Economic Prosperity 6 (AEP6) is an economic and social impact study of the nation's nonprofit arts and culture industry. The study provides detailed findings on 373 regions from across all 50 states and Puerto Rico—ranging in population from 4,000 to 4 million—and represents rural, suburban, and large urban communities. AEP6 uses a rigorous methodology to document the economic contributions of the arts and culture industry, demonstrating locally as well as nationally that arts and culture is a critical economic driver of vibrant communities. Americans for the Arts partnered with 297 local, regional, and statewide organizations that represent the 373 study regions in AEP6. This study absolutely could not have been completed without them. This collective effort across the country fosters diverse and inclusive collaborations that can influence sustainable policy change and more arts funding. AEP6 is released with important national partners—organizations of public and private sector leaders that steer billions of dollars into arts and culture funding and create arts-friendly policies. These include:

- Actors' Equity Association
- African Diaspora Consortium
- Arts & Planning Division (American Planning Association)
- Black Legislative Leaders Network
- Department for Professional Employees, AFL- CIO (American Federation of Labor and Congress of Industrial Organizations)
- Destinations International
- International City/County Management Association
- Independent Sector
- National Association of Counties
- National Conference of State Legislatures
- National Alliance of Community Economic Development Associations
- National Independent Venue Association
- National Organization of Black Elected Legislative Women
- Race Forward
- Recording Industry Association of America
- The Conference Board
- U.S. Conference of Mayors

What are the key findings from AEP6?

AEP6 uses a highly regarded, conservative approach to analyze the economic impact of the nonprofit arts and culture industry, which generates a significant amount of economic activity by its organizations and event-related spending by its audiences.

The message is clear: a vibrant nonprofit arts and culture community not only keeps residents and their discretionary spending close to home, but it also attracts visitors who spend money and help local businesses thrive.

Local Impact

What continues to set AEP6 apart from other national studies is exactly why it is so useful. It is local. Every study region uses the same rigorous methodology, and each receives its own customized report. Surveys from 16,399 nonprofit arts and culture organizations and 224,677 of their attendees were collected by local and statewide research partners, and a customized input-output economic model was built for each region.

Arts and Culture Audience Impact

AEP6 is the only national study that incorporates the event-related spending by arts and culture audiences. When attendees go to an arts and culture event, they may also pay for parking, eat dinner at a restaurant, enjoy dessert after the show, and return home to pay child or pet care. The typical attendee spends $38.46 per person, not including the cost of admission.

Visitor Impact

Vibrant arts and culture communities attract visitors who spend money and help local businesses thrive. The study found that one-third of attendees (30.1%) were from outside the county in which the arts event took place. They spent an average of $60.57, twice that of their local counterparts ($29.77)—all vital income for local merchants. For 77% of respondents, the primary purpose of their visit was to attend that cultural event. When we asked arts and culture event attendees what they would have done if the event where they were surveyed had not been available, 51% of local attendees said they would have "traveled to a different community to attend a similar arts or cultural activity," and 64% of nonlocal visitors would have selected another community as well.

Social Impact

For the first time, AEP6 asked audiences social impact questions. Beyond its economic and financial impacts, arts and culture provides social contributions that benefit the wider community, such as neighborhood pride and cultural identity. Surveys completed by attendees demonstrate a deep appreciation for how arts and culture impacts the development and well-being of communities and their residents.

- 89% of respondents agreed the activity or venue they were attending was "a source of neighborhood pride for the community."
- 86% said they would "feel a sense of loss if that activity or venue was no longer available."
- 86% felt it important that future generations also be able to have that cultural experience. This high level of appreciation is found across all socioeconomic groupings.

Equity and Inclusion
AEP6 included an expectation—for the first time—that our research partners would collect a portion of audience surveys from attendees to events that were presented, produced, or hosted by BIPOC and ALAANA organizations. The study found:

- Spending by attendees at BIPOC and ALAANA organizations was nearly identical to the overall national average ($38.29 and $38.46 per person, respectively).
- Social impact survey results were also nearly identical. For example, 81.2% of attendees at BIPOC and ALAANA organizations agreed, "This venue or facility is an important pillar for me within my community." The figure for all attendees was 81.4%.
- These findings should initiate critical funding conversations about BIPOC and ALAANA organizations receiving fair and proportional financial support.
- A 2019 report by Americans for the Arts, for example, found that among local arts agency grantmaking organizations, the largest 16% of grant recipients (by budget) received 73% of the dollars awarded.
- The 2022 survey found that the pandemic's impact was not felt equally. Organizations serving and representing BIPOC communities were more likely to report lacking the financial resources needed to return to in-person programming than non-BIPOC organizations (55% vs. 38%).
- Ensuring equitable funding for arts and culture organizations is a vital step in creating an inclusive, balanced, and vibrant cultural landscape.

What are the problems or challenges that AEP6 helps to address?

Like all nonprofits, arts and culture organizations have a public purpose: to make their cultural product broadly accessible so everyone can share in its benefits. And, like all nonprofits, they depend on financial support from the government and the private sector to deliver on that promise. We are in a time, however, when many leaders feel challenged to fund the arts. Shrinking budgets, mandates to prioritize jobs and economic growth, and pressing community development issues make for difficult decision making. AEP6 brings a welcome message: when we invest in the arts, we are investing in an industry that strengthens the economy and builds more livable communities.

Past AEP studies have focused primarily on the financial, economic, and tourism contributions of the nonprofit arts and culture industry. A result of this has been an underrepresentation and underrecognition of arts and culture organizations that primarily serve communities of color and their audiences. For the first time, AEP6 expands beyond the economic and financial data to learn about the arts' social impact on the overall well-being of communities and the importance of affirming spaces in BIPOC- and ALAANA-identifying communities. With the goal of making AEP6 more inclusive and reducing systemic bias, Americans for the Arts transformed its approach and expanded the inclusion and participation of organizations serving or representing communities of color by:

- Hiring an AEP6 community engagement and equity research director
- Adding an equity consultant to the research team
- Establishing an AEP6 Equity Task Force composed of leaders from all segments of the industry
- Completing a full review and restructure of the methodology

- Ensuring publishing accessibility guidelines were met and providing inclusive language offerings (e.g., the audience survey was available in 25 languages)
- Creating a series of community engagement tools to help our research partners identify, approach, and establish new and strengthen existing relationships with organizations representing BIPOC- and ALAANA-identifying communities

Why did AEP6 do a focused analysis of the BIPOC and ALAANA organizations and their audiences?

There are many identities and communities that are marginalized, persecuted, and discriminated against across the nation. For the purposes of AEP6, we identified BIPOC and ALAANA organizations as a starting place, as the social construct of race has been historically pervasive and at the bedrock of prejudice since well before the 1700s. We also acknowledge that there are intersectionalities within BIPOC and ALAANA people that span many other marginalized groups. AEP6 provides a baseline for future studies to explore and potentially expand.

What impact did the COVID-19 pandemic have on AEP6?

AEP6 was postponed for 16 months due to the pandemic. Data collection for AEP6 was originally scheduled to be completed by December 2021 and based on budget and attendance information for the 2020 fiscal year. The study now focuses on fiscal year 2022. The pandemic had a devastating impact on the arts sector. According to national survey work by Americans for the Arts, 99% of producing and presenting arts and culture organizations canceled events during the pandemic—representing the loss of an estimated 557 million ticketed admissions. A secondary impact of the pandemic is the continued stress faced by the arts and culture industry. This includes continued reduced staffing levels needed to complete the organizational survey as well as fewer volunteers and staff to conduct the audience surveys.

What trends do you see between the last AEP5 study (2017) and this current AEP6 study (2023)?

The pandemic occurred in the time between the AEP5 and AEP6 fiscal years of analysis (2015 and 2022, respectively). While analyses of the pandemic's impact on the arts will continue for years to come, the challenges it brought had an undeniable effect on the industry. Thus, study-to-study comparisons of AEP findings are not recommended.

Because of the robust samples of audience surveys that were collected for each study (212,671 for AEP5 and 224,677 for AEP6), it is appropriate to make comparisons with some of the audience data. Nationally, the average per person event-related expenditure increased from $31.47 in AEP5 to $38.44 in AEP6 (+22%), a change that keeps pace with inflation. Conversely, the percentage of nonlocal attendees decreased from 34% in AEP5 to 30% in AEP6 (-11.5%).

What is new in 2022 versus previous years?

The prioritization of financial and economic analyses in past AEP studies typically resulted in high rates of inclusion by large-budget organizations (often focused on Eurocentric culture) and an underrepresentation of arts and culture organizations that primarily serve communities of color. Two changes were made to the AEP6 methodology with the goal of mitigating this imbalance.

1. The first was building a larger and more inclusive universe of organizations eligible to be surveyed in AEP6. Local and statewide research partners used new protocols to make contact with organizations that they may have had no previous relationship with and identify new ones they were unaware of. Research partners also sought to identify arts and culture programs under the umbrella of a non-arts organization or facility (e.g., social service agency, faith-based institution, or library). Expanding the terminology to "arts and culture" was also a deliberate equity strategy. This is because "arts" organizations and "culture" organizations are used synonymously in some communities of color.
2. AEP6 included an expectation—for the first time—that our local and statewide research partners would collect a portion of audience surveys at events that were presented, produced, or hosted by BIPOC and ALAANA organizations. A requested sample size was determined for each community based on the U.S. Census Bureau's percentage of the population that identifies as "White only, not Hispanic or Latino." For example, if the census estimates that 20% of a community's population identifies as something other than "White only, not Hispanic or Latino," the research partner representing that community was asked to collect at least 20% of their total sample of audience surveys from attendees to BIPOC and ALAANA organizations. The requested minimum sample was "at least 25%" for nearly two-thirds of the 373 participating communities. While just 141 of the 373 study regions were able to meet the data collection goal (38%), it yielded a robust national sample of 37,805 respondents.

Who conducted this research?

Americans for the Arts led the research in collaboration with its local and statewide research partners. There are a total of 297 research partners representing the 373 participating communities (41 research partners represented multiple communities such as both a city and a county).

The participating communities range in population from 4,000 to 4 million and represent rural, suburban, and urban areas (130 cities, 126 counties, 78 multi-city or multi-county regions, 18 arts districts, and 21 states/ territories).

Who is the sample group for the research?

In 2021, Americans for the Arts published a call for communities interested in participating in the AEP6 study. Study partners agreed to complete the study's four participation criteria. Some partners requested that multiple study regions be included in their study (e.g., a county as well as a specific city within the county). As a result, 297 study partners represent a total of 373 participating study regions.

How were the eligible arts organizations in each community selected?

Each of the 297 study partners identified the universe of nonprofit arts and culture organizations located in their region(s). Eligibility was determined using the Urban Institute's National Taxonomy of Exempt Entities (NTEE) coding system as a guideline. Communities were encouraged to include other types of eligible organizations if they play a substantial role in the cultural life of the community or if their primary purpose is to promote participation in, appreciation for, and understanding of the visual, performing, folk, literary, and media arts. These include government-owned or operated cultural facilities and institutions, municipal arts agencies or councils, living collections (such as zoos and botanical gardens), university museums and presenters, and arts programs

that are embedded under the umbrella of a non-arts organization or facility. For-profit businesses and individual artists were excluded from this study. In short, if it displays the characteristics of a nonprofit arts and culture organization, it was included.

To assist the 297 study partners, Americans for the Arts provided a sample list of the eligible organizations that are located in each of the 373 participating communities using secondary source data. For communities in the six New England states (Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, and Vermont), a list of eligible organizations was provided by our research partner the New England Foundation for the Arts via its CreativeGround database, a dynamic regional directory that celebrates and reflects the vital work of New England's artists, creatives, culture bearers, and creative organizations and businesses. For communities in all other states, a list of eligible organizations was licensed from Candid's GuideStar database of 1.8 million IRS-recognized tax-exempt organizations. Each study partner reviewed, cleaned, and supplemented the list for their community using their own data sources, then returned a final list of eligible organizations to Americans for the Arts.

What is the study methodology? What type of economic analysis was done to determine the study results?

AEP6 uses a highly regarded, conservative approach to analyze the economic impact of the arts and culture industry, which generates a significant amount of event- related spending and tax revenue.

Researchers—together with local and statewide AEP6 study partners—collected expenditure and attendance data from 16,399 arts and culture organizations and 224,677 of their attendees to measure total industry spending. Using the IMPLAN economic modeling platform, input-output analysis models were customized for each study region. These quantitative models measure the economic relationships between hundreds of different industries in each geographic area. This, in turn, enables localizable economic impact results to be derived.

Why this level of rigor? Quite simply, $50 spent in two different cities, even if in the same state, may have two very different sets of economic impact outcomes. It takes more than one million calculations to derive the economic impact data for each community. IMPLAN's methodology utilizes a highly regarded method of economic analysis that ensures reliable and actionable localized results.

Will elected officials, economists, and other community decision-makers trust the validity and rigor of the AEP6 study?

Yes, the AEP6 study makes a strong argument to legislators, but you may need to provide them with some extra help. It will be up to the user of this report to educate the public about economic impact studies in general and the results of this study.

- The user may need to explain the study methodology used and the IMPLAN system that provides a customized input- output model for each of the 373 study regions. You can be confident that the input-output analysis used in this study is a highly regarded model in the field of economics.
- It is also valuable to mention the conservative approach used by AEP6. For example, organizational expenditures are based only on the data collected. No estimates are made for nonresponding organizations. The audience surveys are

conducted at a broad range of cultural events to ensure a representative sample, and not just at the highest priced venues, which would inflate the audience spending averages.

- The AEP6 national partners are organizations of public and private sector leaders that steer billions of dollars into arts funding and create arts-friendly policies. They are partners because (1) they too believe the arts are a fundamental component of a healthy community, and (2) they view the methodology and study findings worthy of their members' attention. Partners are listed on the back cover of every AEP6 report.
- The AEP6 methodology was developed and vetted by economists. As in any professional field, however, there are differing opinions about procedures, jargon, and the best way to determine results. Ask ten artists to define art, and you can expect ten different answers. Ask ten economists the best way to measure the economic impact of arts and culture, and you can expect a similar range of responses. Some economists, for example, prefer to exclude spending by residents in the economic analysis and only track the impact of spending by visitors (often considered the purest form of economic development). Others, however, include resident spending because it plays a significant role in understanding the industry's overall economic contributions to local businesses and the community. In AEP6, both local and nonlocal impacts are counted in the analysis.

The data tables in the report appendix provide details about both local and nonlocal economic impacts. This provides full transparency of the work and offers the opportunity for others to find additional insights from the study.

Who funds this research?

AEP6 was funded by the 297 local and statewide study partners and the Americans for the Arts Ruth Lilly Endowment Fund.

ACKNOWLEDGEMENTS AND APPRECIATION

Americans for the Arts expresses its gratitude to the many people across the country who made Arts & Economic Prosperity 6 possible and assisted with its development, coordination, and production. A study of this scale cannot be completed without the collaboration of many partnering organizations and individuals.

The City of New Haven Department of Arts, Culture, and Tourism

This study would not have been possible without the City of New Haven Department of Arts, Culture, and Tourism, our research partner in the City of New Haven, which was responsible for the local implementation and data collection requirements. Thank you!!

Research Partners

Special thanks to each of our 297 local, regional, and statewide research partners who contributed time, heart, and financial support toward the completion of this national study. We thank each one of them. AEP6 would not have been possible without them. Thanks also to the New England Foundation for the Arts and SMU DataArts for their collaboration and contributions to the data collection effort.

AEP6 Equity Task Force

The AEP6 Equity Task Force provided invaluable advisory support and guidance throughout the study. Their insights and expertise are reflected in everything from the methodology to the survey design to community engagement tools used by local research partners to language usage and narrative messaging of the report, thereby helping to ensure the inclusion of BIPOC and ALAANA arts and culture organizations and communities in the study. The Task Force has enabled Americans for the Arts to begin to address its history of underrepresenting BIPOC and ALAANA arts and culture organizations as part of the AEP studies. We are most grateful.

- Sandra Aponte, Program Officer, John D. and Catherine T. MacArthur Foundation
- Mark Cardwell, Founder and Principal Consultant, Cardwell Communications LLC
- Sally Dix, Executive Director, Bravo Greater Des Moines
- Angie Durrell, Founder and CEO, INTEMPO
- Suzan Jenkins, Chief Executive Officer, Arts & Humanities Council of Montgomery County
- Elisheba Johnson, Curator, Wa Na Wari
- Jeremy Johnson, President and CEO, Assembly for the Arts
- Monica Montgomery, Social Justice Curator, Museum Consultant, Community Engager
- David Pankratz, Arts Policy and Research Advisor

Miles Partnership

- Melissa Cherry, Chief Diversity & Inclusion Officer and Senior Vice President
- Najauna White, Vice President, Diversity, Equity & Inclusion
- Juan F. Vargas, Diversity, Equity & Inclusion Account Director

Americans for the Arts Staff

A study of this magnitude is a total organizational effort. Appreciation is extended to the entire staff and board of Americans for the Arts. The Research Department was responsible for the production of this study—Benjamin Davidson, Dr. Genna Styles-Lyas, and Randy Cohen.

The Participating Arts and Culture Attendees

Additionally, this study could not have been completed without the cooperation of the 786 people who graciously took the time to complete the AEP6 audience-intercept survey while attending a performance, event, or exhibit—or otherwise visiting a cultural event or facility—in the City of New Haven during the period from May 2022 through June 2023.

The Participating Nonprofit Arts and Culture Organizations

This study could not have been completed without the cooperation and participation of the 68 nonprofit arts and culture organizations in the City of New Haven, listed below, that provided the financial and attendance information necessary for the analysis.

Black Haven (Black Infinity Collective); Site Projects; 102Nd Infantry Regiment Museum; Alliance Francaise of New Haven; Anti-Racism In Action; Architecture Resource Center; Arte; Artecon Initiative; Arts Council of Greater New Haven; Arts In CT Corps; Arts Paper (Arts Coucil of Greater New Haven); Artspace; Baobab Tree Studios (Arts Council of Greater New Haven); Collective Consciousness Theatre; Connecticut Association for the Performing Arts; Connecticut Childrens Museum; Creative Arts Workshop; Elm City Freddy Fixer Parade Committee; Elm City Lit Festival (Arts Council of Greater New Haven); Elm Shakespeare Company; Hill Museum of Art ; Hugo Kauder Society; International Festival of Arts & Ideas; Jazz Haven; Kamrdance; Makehaven; Music Haven; Neighborhood Music School; New Haven 48 Hour Film Project (Arts Council of Greater New Haven); New Haven Ballet; New Haven Chamber Orchestra; New Haven Chorale; New Haven Folk (New Haven Folk Festival)(Ct Folk); New Haven Museum; "New Haven Department of Arts, Culture, And Tourism"; New Haven Preservation Trust; New Haven Pride Center; New Haven Symphony Orchestra; NH Docs; Nu Haven Kapelye; Nxthvn; Orchestra New England (One); Possible Futures Book Store; Southern Connecticut State Universtity (John Lyman Center for the Performing Arts); The Institute Library (New Haven Young Men's Institute); The Word (Arts Council of Greater New Haven); Unidad Latina En Accion; Volume Two; Westville Village Renaissance Alliance; Yale Repertory Theatre; Yale University (Institute of Sacred Music); "Yale University (Oral History, American Music)"; Yale University (Peabody Museum of Natural History)(Temporarily Closed For Renovations); Yale University (Schwarzman Center); Yale University (Tsai Center for Innovative Thinking); Yale University (Will Power - David Geffen School Of Drama); Yale University (Yale Symphony Orchestra); Yale University Art Gallery; Yale University Bands; Yale (China Association); A Broken Umbrella Theater; Adae Fine Art Academy; Charter Oak Performing Arts (CT Gay Men's Chorus); Ethnic Historical Archives Center of New Haven; New Haven Center for Performing Arts (College Street Music Hall); The Connecticut Players Foundation (dba Long Wharf Theatre); Movimiento Cultural Afro Continental; East Rock House.

ABOUT AMERICANS FOR THE ARTS

Americans for the Arts is a national arts service organization based in Washington, D.C., with an office in New York City. Founded in 1960, it serves, advances, and provides leadership to the network of organizations and individuals who cultivate, promote, sustain, and support the arts and arts education in America.

NATIONAL PARTNERS IN THE AEP6 STUDY

The following national organizations partner with Americans for the Arts to help public and private-sector leaders understand the economic and social benefits that the arts bring to their communities, states, and the nation.

- Actors' Equity Association
- African Diaspora Consortium
- Arts & Planning Division (American Planning Association)
- Black Legislative Leaders Network
- Department for Professional Employees, AFL-CIO (American Federation of Labor and Congress of Industrial Organizations)
- Destinations International
- International City/County Management Association
- Independent Sector
- National Association of Counties
- National Conference of State Legislatures
- National Alliance of Community Economic Development Associations
- National Independent Venue Association
- National Organization of Black Elected Legislative Women
- Race Forward
- Recording Industry Association of America
- The Conference Board
- U.S. Conference of Mayors

Americans for the Arts ARTS & ECONOMIC PROSPERITY 6

PLACE YOUR LOGO HERE

The Economic and Social Impact of Nonprofit Arts and Culture Organizations and Their Audiences in City of New Haven, CT

Direct Economic Activity	Organizations	Audiences	Total Expenditures
Total Industry Expenditures (FY2022)	$118,252,434	$25,177,635	**$143,430,069**

Economic Impact of Spending by Arts and Culture Organizations and Their Audiences

Total Economic Impacts (includes direct, indirect, and induced impacts)	Organizations	Audiences	Total Impacts
Employment (Jobs)	2,077	325	**2,402**
Personal Income Paid to Residents	$98,739,160	$14,064,367	**$112,803,527**
Local Tax Revenue (city and county)	$3,600,752	$891,376	**$4,492,128**
State Tax Revenue	$5,550,730	$1,113,144	**$6,663,874**
Federal Tax Revenue	$20,296,970	$2,763,896	**$23,060,866**

Event-Related Spending by Arts and Culture Audiences Totaled $25.2 million

Attendance to Arts and Culture Events	Local[1] Attendees	Nonlocal[1] Attendees	All Attendees
Total Attendance to In-Person Events	499,220	209,899	**709,119**
Percentage of Total Attendance	70.4%	29.6%	100.0%
Average Per Person, Per Event Expenditure	$32.14	$43.51	$35.51
Total Event-Related Expenditures	**$16,044,930**	**$9,132,705**	**$25,177,635**

Nonprofit Arts and Culture Audiences Spend an Average of $35.51 Per Person, Per Event

Category of Event-Related Expenditure	Local[1] Attendees	Nonlocal[1] Attendees	All Attendees
Food and Drink	$14.67	$16.59	$15.24
Retail Shopping	$4.46	$5.19	$4.68
Overnight Lodging (one night only)	$0.91	$2.39	$1.35
Local Transportation	$2.83	$9.72	$4.87
Clothing and Accessories	$2.41	$5.03	$3.18
Groceries and Supplies	$3.00	$2.00	$2.70
Childcare	$2.20	$0.62	$1.74
Other/Miscellaneous	$1.66	$1.97	$1.75
Overall Average Per Person, Per Event	**$32.14**	**$43.51**	**$35.51**

Source: *Arts & Economic Prosperity 6: The Economic and Social Impact Study of Nonprofit Arts and Culture Organizations and Their Audiences in the City of New Haven*. For more information about this study or about other cultural initiatives in the City of New Haven, contact the City of New Haven Department of Arts, Culture, and Tourism.

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Past studies have focused primarily on the financial, economic, and tourism contributions of the nonprofit arts and culture industry. AEP6 expands beyond those topics to include measures of social impact. Surveys completed by individual attendees in the the City of New Haven demonstrate an appreciation for how the arts and culture impacts the development and well-being of the community and its residents.

Audiences Demonstrate Appreciation for the Impact of Arts and Culture

Level of Agreement with Social Impact Statements	Audiences
"This venue or facility is an important pillar for me within my community."	76.8%
"I would feel a great sense of loss if this activity or venue were no longer available."	82.2%
"This activity or venue is inspiring a sense of pride in this neighborhood or community."	86.3%
"My attendance is my way of ensuring that this activity or venue is preserved for future generations"	83.4%

About This Study
Americans for the Arts conducted AEP6 to document the economic and social benefits of the nation's nonprofit arts and culture industry. The study was conducted in 373 diverse communities and regions across the country, representing all 50 states and Puerto Rico. **The City of New Haven Department of Arts, Culture, and Tourism joined the study on behalf of the City of New Haven.** For additional information including the national report, summaries for the 373 communities, an online calculator, and a description of the project methodology, visit www.AEP6.AmericansForTheArts.org.

Surveys of Nonprofit Arts and Culture Organizations
Nationally, detailed information was collected from 16,399 nonprofit arts and culture organizations about their FY2022 expenditures (e.g., labor, local and non-local artists, operations, materials, facilities, and asset acquisition), as well as their event attendance, in-kind contributions, and volunteerism. Surveys were collected from February through July 2023. Some organizations only provided total expenditures and attendance (they are included in the study). Responding organizations had budgets ranging from a low of $0 to a high of $375 million. Response rates for the 373 communities averaged 43.9% and ranged from 5% to 100%. **In the City of New Haven, 68 of the 191 total eligible nonprofit arts and culture organizations identified by the City of New Haven Department of Arts, Culture, and Tourism provided the financial and attendance information required for the study analysis—an overall participation rate of 35.6%.** It is important to note that each study region's results are based solely on the survey data collected. No estimates have been made to account for non-respondents. Therefore, the less-than-100 percent response rates suggest an understatement of the economic impact findings.

Surveys of Nonprofit Arts and Culture Audiences
Audience-intercept surveying, a common and accepted research method, was conducted to measure event-related spending by audiences. Attendees were asked to complete a short survey while attending an event. Nationally, a total of 224,677 attendees completed the survey. The randomly selected respondents provided itemized expenditure data on attendance-related activities such as meals, souvenirs, transportation, and lodging, as well as socioeconomic information, ZIP code of primary residence, and four social impact questions. Data was collected from May 2022 through June 2023 at a broad range of both paid and free events. **In the City of New Haven, a total of 786 valid audience-intercept surveys were collected from attendees to nonprofit arts and culture performances, events, exhibits, and special events during the period from May 2022 through June 2023.**

Studying Economic Impact Using Input-Output Analysis
Americans for the Arts uses the IMPLAN platform to create the customized models for each of the 373 study regions. Input-output models calculate the interdependencies between various sectors or industries within a region. This analysis traces how many times a dollar is respent within the local economy before it leaks out, and it quantifies the economic impact of each round of spending. This form of economic analysis is well suited for AEP studies because it can be customized specifically to each participating community, region, or state. **To complete this analysis for the City of New Haven, the researchers used the IMPLAN platform to build a customized input-output model based on the unique economic and industrial characteristics of New Haven County.**

Research Notes:
[1] For the purpose of this study, local attendees live within New Haven County; nonlocals live elsewhere.

Current Uses in IL Zones That Are Not Industrial

Residential Uses	12
Schools/Daycare	14
Offices	13
Personal Services	8
Food/Restaurants/Night Clubs	14
Medical	3
Social Services	8
Retail	9
Culture	4
Churches	1

Current Uses in IL Zones that are not Industrial

USE	ADDRESS	ZONING MAP#
Residential		
	148 Fitch Street	4
	192-200 Gando Drive	8
	710 Middletown Avenue	8
	Chapel Street Lofts	12
	441 Chapel Street	12
	Corsair Apartments 1050 State Street	12
	69 Popular Street	13
	242-244 Kimberly Avenue	15/16
	68 Barclay Street	15/16
	62 Barclay Street	15/16
	80 Barclay Street	15/16
	201 Russell Street	18

Current Uses in IL Zones that are not Industrial

Schools/Daycare		
Yale New Haven Hospital Center for EMS	77 Willow Street	6
Yale University	69-75 Daggett Street	11
First Step Child Care and Learning Center	95 Hamilton Street	12
Precious Little People Day Care	95 Hamilton Street	12
UofNext	470 James Street	12
National Personal Training Institute	470 James Street	12
Music Haven	315 Peck Street	13
PoleFly Aerial Fitness (Dance School)	315 Peck Street	13
Aikido New Haven (Martial Arts)	315 Peck Street	13
Sarah Kennedy Ballet for Young People	315 Peck Street	13
New Haven Fire Department Training	230 Ella Grasso Blvd.	15/16
New Haven Adult Education Campus	540, 560, 580 Ella T. Grasso Blvd.	15/16
World Champion Taekeondo	285 Nicoll Street	6/7
First Step Childcare and Learning Center	184 and 196 Chapel Street	13
Offices		
Marlin Works Offices	85 Willow Street	6
Residential/Home Office	699 Middletown Avenue	8
Mandy Management	206-220 Wallace Street	12
Southern CT Gas Company	555 Grand Avenue	12
Homewatch Caregivers of New Haven	151-153 East Street	12
Life Plan Wealth Management Group	151-153 East Street	12
Gregg Wies & Gardner Architects	151-153 East Street	12
Gould Injury Lawyers	151-153 East Street	12
District NHV	470 James Street	12

Current Uses in IL Zones that are not Industrial

InGenius Prep	285 Nicoll Street	6/7
Whiting Turner Contracting Company	285 Nicoll Street	6/7
Cornell Scott Hill Health Corporation – Corporate Office	285 Nicoll Street	6/7
Outfront Media – Corporate Office & Production Facility	285 Nicoll Street	6/7
Personal Services		
mActivity Fitness Center	285 Nicoll Street	6/7
Powerhouse Gym	31 Bernhard Road, North Haven	8
Ascent New Haven	470 James Street	12
New Haven Pilates	315 Peck Street	13
Rebel Salon/Rebel Brides	285 Nicoll Street	6/7
AP Check Cashing	236 Kimberly Avenue	15/16
New Haven Teacher Federal Credit Union	90 Hamilton Street	12
Storquest Self Storage	43 River Street	13
Food/Restaurants/Night Clubs		
East Rock Market	285 Nicoll Street	6/7
Don Rene Taqueria	285 Nicoll Street	6/7
Ozzy's Apizza	285 Nicoll Street	6/7
The Catwalk	323 East Street	12
Club Vandome	102 Hamilton Street	12
Bear's Smokehouse	470 James Street	12
Popeyes Louisiana Kitchen	317 Kimberly Avenue	15/16
McDonald's	280 Kimberly Avenue	15/16

Current Uses in IL Zones that are not Industrial

Dairy Queen	254 ½ Kimberly Avenue	15/16
Dunkin Donuts	255 Kimberley Avenue	15/16
Town House Pizza	246 Kimberly Avenue	15/16
Sabor & Sazon's (Restaurant)	159 Truman Street	15/16
El Centenario Cantina	10 Orange Avenue	15/16
Dosawala (Indian Restaurant)	30 Orange Avenue	15/16
Medical		
Yale-New Haven/UCONN Medical Center	430-514 Congress Avenue	11
Forensic Health Service Mental Health	414 Chapel Street	12
New Haven Health Department	424 Chapel Street	12
Social Services		
MAAS New Haven Substance Abuse Clinic	426 East Street	12
The 180 Center Substance Abuse	438 East Street	12
Liberty Community Services	151-153 East Street	12
Careways Shelter	151-153 East Street	12
New Era Rehabilitation Center (Addiction Treatment)	311 East Street	12
Huneebee Project	269 Peck Street	13
New Reach Fish (Homeless Shelter/Food Pantry)	269 Peck Street	13

Current Uses in IL Zones that are not Industrial

Retail		
Rent-A-Center (Furniture)	575 Grand Avenue	12
Lit Cannabis Dispensary	169 East Street	12
ProAV (Audio/Visual/Rental)	90 Hamilton Street	12
Fair Haven Furniture	72 Blatchley Avenue	13
Art to Frames	166 Chapel Street.	13
Mario's Discount Furniture	439 Ella T. Grasso Blvd.	15/16
Boulevard Flea Market	500 Ella T. Grasso Blvd.	15/16
Mini Mall	604-630 Ella T. Grasso Blvd.	15/16
World Brother Beauty Supply	690 Ella T. Grasso Blvd.	15/16
Culture		
333 East Street Gallery	333 East Street	12
Lost in New Haven	80 Hamilton Street	12
Erector Square (Art Studios/Gallery)	315 Peck Street	13
Bregamos Community Theater	315 Peck Street	13
Churches		
Church on the Rock	95 Hamilton Street	12

Uses (Other Than Industrial Uses) **Permitted As of Right in the IL Zone under Section 42, Table 3 – Use Table**
C. Sale of Food, Drink & Pharmaceuticals
STORE SELLING ITS GOODS PREDOMINANTLY AT RETAIL ON PREMISES, AS FOLLOWS:
Retail Bakery
Pharmacy or Cosmetic store, including sale of goods and services customarily incidental thereto
Food specialty store, including but not limited to following lines: Eggs, fish, meat (excluding slaughtering and eviscerating), poultry (excluding slaughtering), fruits, nuts, candy, teas, coffee, confection, dairy products, health foods, vegetables.
Grocery, Delicatessen, Supermarket or other store carrying a variety of food and related good
D. Personal Services
Barber shop, beauty shop, reducing salon
Laundry, cleaner, dyer, clothing storage establishment (all, including pick-up station), or self-service laundromat, all performing services entirely for retail trade on premises
Health clubs, gyms, personal training, with associated classes
Vocational, trade or business school
E. Eating, Drinking Places & Entertainment
EATING AND DRINKING PLACES
Establishment selling food for immediate consumption on or off premises (excluding drive-in and drive-through establishments).
Restaurant, as defined in Article I, Section 1, selling or serving alcoholic beverages for immediate consumption on or off premises, including accessory entertainment, or permitting immediate consumption of alcoholic beverages on or off premises, including accessory entertainment

Uses (Other Than Industrial Uses) Permitted As of Right in the IL Zone under Section 42, Table 3 – Use Table
Other establishment selling or serving alcoholic beverages for immediate consumption on or off premises, including accessory entertainment, or permitting immediate consumption of alcoholic beverages on or off premises, including accessory entertainment
Walk-up Service
F. Vending Machines
Vending machine selling food or personal articles or services, so placed that it is not beyond any street or building line, not within any required yard, and does not interfere with pedestrian or vehicular traffic
Pedestrian-accessible automatic teller machines (ATM) located in fully enclosed buildings or structures
I. Home Goods and Furnishings
STORE SELLING OR RENTING ITS GOODS PREDOMINANTLY AT RETAIL ON THE PERMIESES, AS FOLLOWS:
China, glass, pottery
Antiques and second hand goods, excluding motor vehicles/parts, and excluding materials held only for discard or reprocessing
Fabrics, curtains, linens knitting & upholstery supplies
Furniture, floor covering, appliances
Farm & garden supplies, includes greenhouse, nursery
J. Financial Services
Bank or other credit agency (with drive-through)
Bank or other credit agency (no drive-through)
Broker investment company
Insurance company or agency

Uses (Other Than Industrial Uses) **Permitted As of Right in the IL Zone under Section 42, Table 3 – Use Table**
K. Office
OFFICE—NO STORAGE OF A STOCK IN TRADE (EXCEPT SAMPLES) OR HEAVY MATERIALS OR EQUIPMENT, & NO COMMODITIES SALE ON PREMISES, AS FOLLOWS:
Co-working
General, charitable, philanthropic, other professional
Radio or television stations studio and/or offices only
L. Amusements
Music or dancing school
Public access park (passive or action recreation), open space or community garden
Trampoline center
O. Construction & Related Goods & Services
Home improvement company, interior decorator, upholsterer, furniture repairer, general contractor, special trade contractor or worker, building materials, sign making, fuel or ice, with all storage of goods, materials & equipment (other than off-street parking and loading of vehicles) and all processing and manufacturing kept within a completely enclosed building(s) & the entire establishment occupies 2,000 square feet or less of net floor area
Monument sales establishment, with incidental processing to order (excluding shaping of stones & similar processes)
Q. Business & Miscellaneous Personal & Public Services
Caterer
Cold storage facility renting only individual lockers for home customer storage of food

Uses (Other Than Industrial Uses) **Permitted As of Right in the IL Zone under Section 42, Table 3 – Use Table**
Delivery service establishment, vehicles limited to one ton capacity.
Employment Agency
Government Building or Facility
Special workplace daycare Family Daycare Home, Group Daycare Home, and Child Daycare Center
Veterinarian, pet daycare and pet groomer (excluding establishment where care, breeding or sale of animals is the enterprise's main purpose and/or where animals are boarded overnight) with all facilities within fully enclosed building(s)
V. Institutional and Public Uses
Post office

Uses in IL Zones in New Haven (4/20/26)

Map 4

- 27/29 Fitch Street
  - Awning Cleaning Industries
    - Awning Supplier
- 66 Fitch Street
  - Autoworks of Westville
    - Auto Body Shop
- 86 Fitch Street
  - Paradise Tree Removal
- 148 Fitch Street
  - Residential

Map 6

- 77 Willow Street
  - Yale New Haven Hospital Center for EMS
    - Training School for EMS
- 85 Willow Street (MBLU 197/0442/00100)
  - Marlinworks Offices
    - Large professional office complex
- 141 Willow Street
  - Shell Gas Station/Food Mart
- 285 Nicoll Street (MBLU 197/0442/00200)
  - East Rock Center
    - East Rock Brewing Company
    - mActivity Fitness Center
    - Rebel Salon and Rebel Brides (salon)
    - East Rock Market
    - Outfront Media (Office)
    - Ingenious Prep (Office)
    - World Champion Tae Kwando
    - Cornell Scott Hill Health Corporation (Office)
- Canal Street
  - Small district over the road - no buildings

Map7

- East Rock Center, *see* above, (285 Nicoll Street)
- Undeveloped marshland ("Quinnipiac Meadows Eugene B Fargeorge Nature Preserve") bounded by I-91 and the Amtrak Railroad

Map 8

- 30 Gando Drive
  - REM Industrial
    - Electric Motor Repair and Sales Shop
- 118 Gando Drive
  - STAR Supply Co.
    - HVAC Supplier
- 140 Gando Drive

    - Lombard Motors
        - Towing company and storage yard
- 156 Gando Drive
    - Anthony's High Tech Auto Center
        - Towing company and storage yard
- 192-200 Gando Drive
    - Residential
- 710 Middletown Ave
    - Residential
- 699 Middletown Ave
    - Residential/Home Office ("Vanacore Insurance Group")
- Bernhard Rd (in North Haven, but New Haven Zoning Map covers it)
- 31 Bernhard Rd
    - Powerhouse Gym
- 25A Berhard Rd
    - CN Wood Enviro LLC
        - Construction supplier
- 23 Bernhard Rd
    - G Image Detailing
        - Car Detailing
- 21 Bernhard Rd
    - Behal Motors
        - Car Repair Shop
- 15 Bernhard Rd
    - International Association of Iron Workers Local Union 424
        - Office/Warehouse
- 7 Bernhard
    - Southgate Nurserymen
        - Contractors/Storage/Shop
- Undeveloped marshland ("Quinnipiac Meadows Eugene B Fargeorge Nature Preserve") bounded by I-91 and the Amtrak Railroad

Map 11

- 69-75 Daggett Street
    - Vacant, Bought by Yale in 2025
- 430-514 Congress Ave
    - Yale New Haven/UConn Medical Center

Map 12

- 178 Wallace Street
    - Bearing Distributors, Inc.
        - Distribution Center
    - Trane Supply
        - Heating Equipment Supplier
- 185 Wallace Street
    - Granite City Electric Store
        - Electrical Supply Store

- 190 Wallace Street
  - United Refrigeration
    - Wholesale Distribution
- 201 Wallace Street
  - Lindley Food Service
    - Food Distributor
- 200 Wallace Street
  - Teamsters Union Local 443 Office/Garage
- 206-220 Wallace Street
  - Mandy Management
  - Remarketing Solutions International
    - Office Fixture Leasing/Sales/Repair company
- 390 East Street
  - PPG Paint Store
- 392 East Street
  - Unique Auto Sales – Used Car Dealership
- 414 East Street
  - JV Sign Company LLC
    - Sign Company
- 426 East Street
  - MAAS New Haven
    - Substance Abuse Rehab Center/Methadone Clinic
- 438 East Street
  - The 180 Center
    - Substance Abuse Rehabilitation Center
- 575 Grand Avenue
  - Rent-A-Center
    - Furniture Store
- 555 Grand Ave
  - Southern Connecticut Gas
    - Offices
- 580 Grand Ave
  - BENDER Plumbing Supply Store
- 151-153 East St
  - Offices
    - Homewatch CareGivers of New Haven
    - LifePlan Wealth Management Group
    - Gregg Wies & Gardner Architects
    - Gould Injury Lawyers
    - Liberty Community Services
    - Careways Shelter
- 169 East Street
  - Lit Cannabis Dispensary
- 181 East Street
  - Euro's Auto Services [Permanently Closed]

- 260 East St
  - GNHWPCA
    - Water testing facility
- 311 East St
  - New Era Rehabilitation Center
    - Addiction Treatment Center
- 317 East Street
  - LifeBridge Community Services – Meals on Wheels
- 323 East St
  - The Catwalk
    - Adult Entertainment club and restaurant
- 333 East St
  - 333 East St Gallery
    - Art Gallery
- 335 East St
  - BENDER Bathroom Supply Sotre
- 95 Hamilton Street
  - Church on the Rock
  - First Step Child Care and Learning Center
  - Precious Little People Day Care
- 75 Hamilton Street
  - Electrical Wholesalers Inc
    - Electrical supply store
  - IRIS Donation Center
    - Nonprofit warehouse
  - Sid Harvey Industries
    - HVAC wholesaler
- 60/80 Hamilton
  - Lost in New Haven
- 90 Hamilton Street
  - Pro Exteriors LLC
    - Roofing Contractor Office
  - ProAV
    - Audio/Visual Rental Service
  - New Haven Teachers Federal Credit Union
    - Offices
- 102 Hamilton St
  - Club Vandome
    - Nightclub
- 105 Hamilton St
  - Tile American New Haven
    - Flooring Contractor
- 110 Hamilton St
  - GCP Print & Visual Communication
    - Print shop
- 130 Hamilton St

    - Rexel
        - Electrical Supply Store
    - Clear Path Chimneys
        - Chimney Sweep
    - Golden Building Supply CT, Inc.
        - Building Materials Store
- 133 Hamilton Street
    - Clock Factory (Future Housing)
- 50 Ives Place
    - Robinson Supply New Haven
        - HVAC supply company
- 414 Chapel Street
    - Forensic Health Services
        - Mental Health Treatment Center
        - Connecticut Home Health Care
- 424 Chapel Street
    - New Haven Health Department
- 441 Chapel St
    - Chapel Street Lofts
        - Residential
- 83 Water St
    - Wooster Square U-Haul Storage
- 33 Chestnut St
    - Vacant Commercial
- 470 James Street (DISTRICT NHV)
    - Bear's Smokehouse (Restaurant)
    - Ascent New Haven
        - Rock Climbing Gym
    - U of Next
        - School
    - National Personal Training Institute
        - Trade School
    - Coworking spaces
    - Misc. Professional offices

- 1041 State Street
    - Vacant
- 1050 State Street
    - Corsair Apartments

Map 13

- 257 Peck Street
    - New Haven Paving
- 269 Peck Street
    - Huneebee Project
        - Nonprofit youth community group raising bees
    - Newreach/FISH

        - Homeless Shelter/Food pantry
- 315 Peck Street – Erector Square
    - Music Haven
        - Music School
    - Nearly 100 Art Studios
        - They also do Open Studios
    - PoleFly Aerial Fitness
        - Dance School
    - New Haven Pilates
    - Bregamos Community Theater
    - Aikido New Haven Aikikai –
        - Martial Arts Studio
    - Sarah Kennedy Ballet for Young People
        - Dance School for Children
- 499 Blatchley Avenue
    - Land behind Erector Square
- 375-355 James Street
    - New Haven Masonry & Building Supply, Inc.
- Also includes 470 James Street (Above)
- 142 River Street
    - Armada Brewing
- 43 River Street
    - StorQuest Self Storage
- 69 Poplar
    - Residential
- 72 Blatchley Ave
    - Fairhaven Furniture
        - Furniture store
- 185 Chapel Street
    - Slated to become a daycare with 196 Chapel Street
- 196 Chapel Street
    - Slated to become a daycare with 185 Chapel Street
- 166 Chapel Street
    - Art to Frames
        - Picture Frame Shop
- 136 Chapel Street
    - Restaurant (Closed)

Map 14

- Undeveloped marshland ("Quinnipiac Meadows Eugene B Fargeorge Nature Preserve") bounded by I-91 and the Amtrak Railroad

Map 15/16

- 294 Kimberly Ave
    - Tony's Long Wharf Auto Body Repair and Towing
- 317 Kimberly Ave
    - Popeyes Louisiana Kitchen

- 280 Kimberly Ave
  - McDonald's
- 267 Kimberly Ave
  - Catapano Auto Body
- 254 ½ Kimberly Ave
  - Dairy Queen
- 255 Kimberly Ave
  - Dunkin Donuts
- 251 Kimberly
  - EJ Auto Sales and Services
- 246 Kimberly Avenue
  - Town House Pizza
- 242-244 Kimberly
  - Residential
- 236 Kimberly
  - AP Check Cashing
- 241 Kimberly Avenue
  - Mobil
    - Gas Station
- 200 Ella T Grasso Blvd
  - Boulevard Motors
    - Used Car Dealership
- 230 Ella T Grasso Blvd
  - New Haven Fire Department Training Division
- 230 Ella T Grasso Blvd
  - Dream Auto Sales
    - Used Car dealer
- 410 Ella T Grasso
  - Aaron Supreme Storage Container Company
- 808 Washington Ave
  - Sims Metal
    - Scrap Metal Yard
- 155 Truman St
  - New Haven Auto Sports
    - Car Shop
- 159 Truman St
  - Restaurante Sabor & Sazon's
- 439 Ella T Grasso Blvd
  - Mario's Discount Furniture
- 68 Barclay St
  - Residential
- 62 Barclay St
  - Residential
- 465 Ella T Grasso
  - Lyons Auto

        - Auto Repair Shop
- 470 Ella T Grasso
    - Tire Doctor
        - Auto Repair Shop
- 150 Adeline St
    - C&J Auto Sales & Services
        - Used Car Dealer
- 80 Barclay
    - Residential
- 485 Ella T Grasso
    - Shuster-Mettler Corporation
        - Manufacturer
- 500 Ella T Grasso
    - Boulevard Flea Market
- 540, 560, 580 Ella T Grasso
    - New Haven Adult Education Campus
- 59 Printers Lane
    - Midstate Truck and Sales (Closed)
        - Auto Repair and Sales
- 604-630 Ella T Grasso
    - Small Retail Stores (Mini Mall)
- 299 Terminal Lane
    - Laydon Industries
        - 299 Terminal Lane
- 209 Terminal Lane
    - Small Retail Stores (mini mall)
- 30 Printers Lane
    - Hoffman Press Inc
        - Commercial Printer
- 650 Ella T Grasso
    - F.W. Webb Company
- 41 Longhini Ln
    - Longhini Sausage Company
        - Sausage Manufacturer
- 690 Ella T Grasso
    - World Brother Beauty Supply
        - Beauty Supply Store
- 10 Orange Ave
    - El Centenario Catina
        - Bar
- 30 Orange Ave
    - Dosawala
        - Indian Restaurant
- Union Station (Tracks and outbuilding- Union Station itself is TOC)

Map 18

- 201 Russell Street
  - Residential

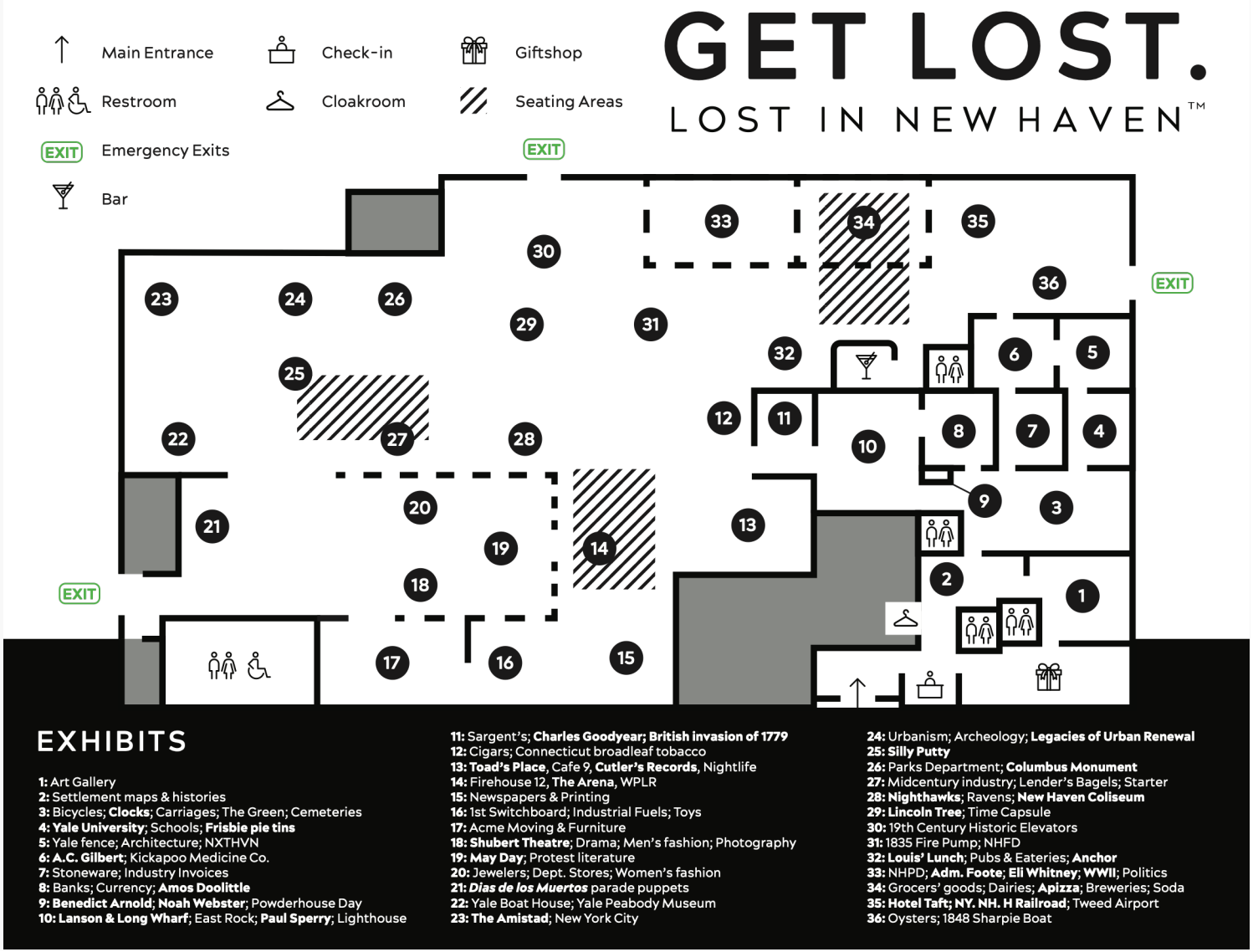
Public Hearing before the Legislation Committee
Of the New Haven Board of Alders
May 5th, 2026

ZONING TEXT AMENDMENT TO ALLOW CULTURAL ACTIVITIES IN THE IL DISTRICT

Lost in New Haven

Engages you with immersive exhibits spanning all cultures, interactivity, and tangible artifacts to present our shared American story within one city, New Haven, from its settlement in 1638 through our modern age.

Exhibit Map


Main Entrance
Check-in
Giftshop
Restroom
Cloakroom
Seating Areas
EXIT
Emergency Exits
Bar
GET LOST.
LOST IN NEW HAVEN™
EXIT
EXIT
EXIT
EXHIBITS
1: Art Gallery
2: Settlement maps & histories
3: Bicycles; Clocks; Carriages; The Green; Cemeteries
4: Yale University; Schools; Frisbie pie tins
5: Yale fence; Architecture; NXTHVN
6: A.C. Gilbert; Kickapoo Medicine Co.
7: Stoneware; Industry Invoices
8: Banks; Currency; Amos Doolittle
9: Benedict Arnold; Noah Webster; Powderhouse Day
10: Lanson & Long Wharf; East Rock; Paul Sperry; Lighthouse
11: Sargent's; Charles Goodyear; British invasion of 1779
12: Cigars; Connecticut broadleaf tobacco
13: Toad's Place, Cafe 9, Cutler's Records, Nightlife
14: Firehouse 12, The Arena, WPLR
15: Newspapers & Printing
16: 1st Switchboard; Industrial Fuels; Toys
17: Acme Moving & Furniture
18: Shubert Theatre; Drama; Men's fashion; Photography
19: May Day; Protest literature
20: Jewelers; Dept. Stores; Women's fashion
21: Dias de los Muertos parade puppets
22: Yale Boat House; Yale Peabody Museum
23: The Amistad; New York City
24: Urbanism; Archeology; Legacies of Urban Renewal
25: Silly Putty
26: Parks Department; Columbus Monument
27: Midcentury industry; Lender's Bagels; Starter
28: Nighthawks; Ravens; New Haven Coliseum
29: Lincoln Tree; Time Capsule
30: 19th Century Historic Elevators
31: 1835 Fire Pump; NHFD
32: Louis' Lunch; Pubs & Eateries; Anchor
33: NHPD; Adm. Foote; Eli Whitney; WWII; Politics
34: Grocers' goods; Dairies; Apizza; Breweries; Soda
35: Hotel Taft; NY. NH. H Railroad; Tweed Airport
36: Oysters; 1848 Sharpie Boat

Where students discover our history

Student Tours

It’s more than a museum;
it’s a cultural hub

BUILDING *LOST IN NEW HAVEN* REQUIRES A LOT OF HEAVY LIFTING.

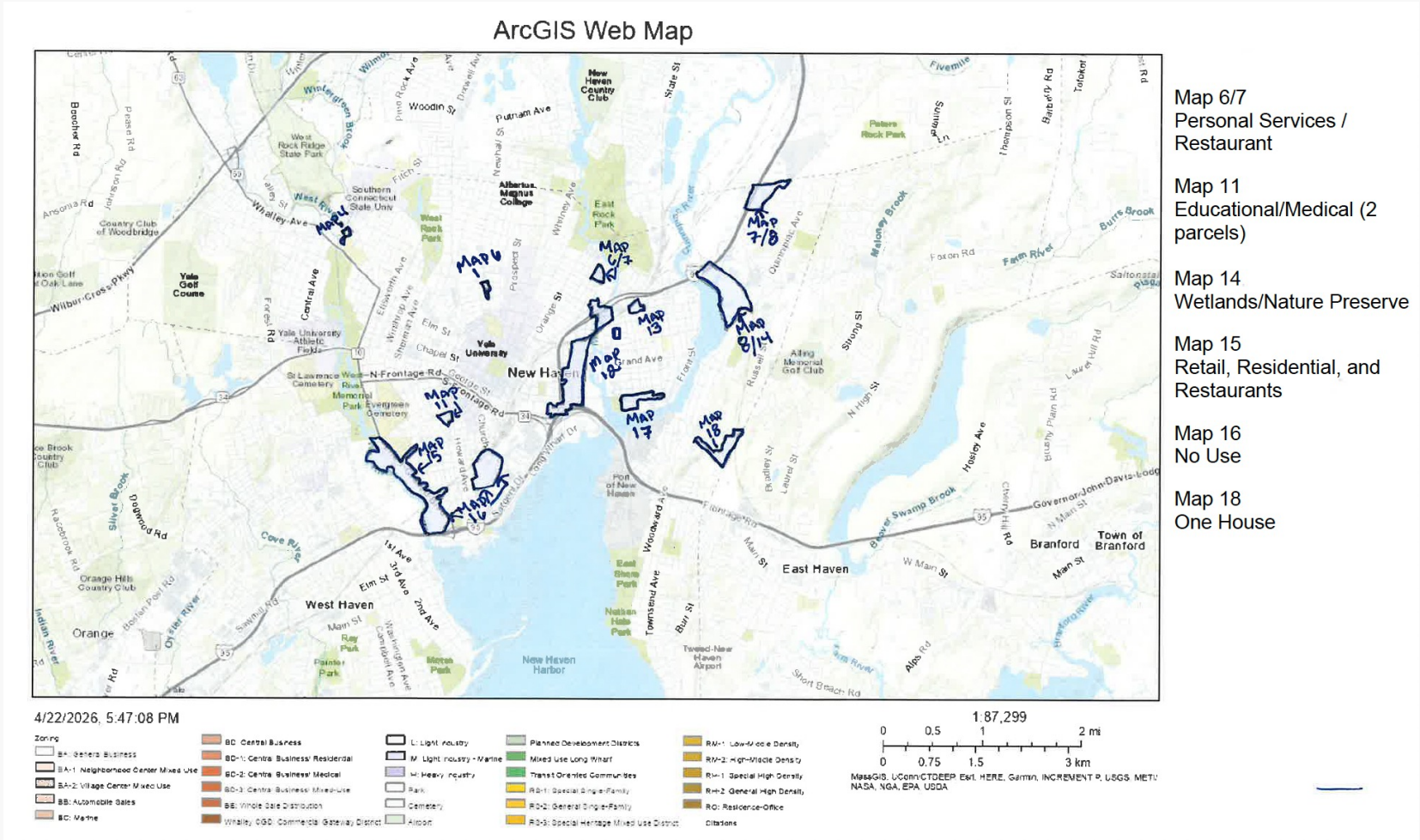
Planned Expansion to 60 Hamilton Street

- Adding Second Story
- 11,500 s.f.
- Applied for DECD Community investment Fund Grant

Reason for Petition for Text Amendment

- Received a Use Variance for 80 Hamiton in 2021 to create museum
- Plan to expand to 60 Hamilton
- Need for certainty for funders and expansion plans that Museums are an allowed use in the IL zone
- Received another variance for 60 Hamilton, but it has been appealed

Text Amendment will apply to all IL Zones



Map 6/7
Personal Services / Restaurant

Map 11
Educational/Medical (2 parcels)

Map 14
Wetlands/Nature Preserve

Map 15
Retail, Residential, and Restaurants

Map 16
No Use

Map 18
One House

Reasons Why Board should adopt this zoning text amendment

- Consistent with Vision 2034 goals
- Consistent with New Haven Cultural Equity Plan
- Consistent with Charter
- Supports Sound Economic and Cultural Development

Vision 2034
New Haven's Comprehensive Plan
New Haven
PLAN OF CONSERVATION AND DEVELOPMENT
ADOPTED OCTOBER 15TH, 2025

Goal 1 increase support for and promotion of arts and culture in New Haven

Strong arts and culture initiative improve quality of life, contribute to mental well-being and create opportunities for education and workforce development

Goal 3 Support the development of accessible and affordable space for arts and culture across the City. (p. 150)

Few spaces exist in New Haven's neighborhoods or are available to small organizations or the public. Providing space that is available to a wider audience is important to improving access to opportunities in the arts and to improving equity in arts and culture.

Additionally, many spaces are not accessible to artists and patrons with disabilities and should be retrofitted to provide universal accessibility.

Zoning Map Number	Residential Zones
4	RM-1
6	RM-2, RS-2, RH-2
7	RM-1, RM-2
8	RM-1
11	RM-2
12	RM-2, RH-2
13	RM-2
14	RM-1
15	RM-2
16	RM-2
18	RS-2

Goal 3 Support the development of accessible and affordable space for arts and culture across the City. (p. 150)

Strategy 3.2: Repurpose vacant and underutilized spaces for community use. (p. 150)

There is vacant and underutilized space located across the City that could be used or converted for use for local artists.

This includes vacant and underutilized office and industrial space, institutional space, and retail space.

The City, through its Economic Development Administration, should work with property owners to make such space available to artists and arts and culture organizations through short-term rentals, leases, or purchase agreements.

Underutilized Properties

33 Chestnut Street

1242 State Street

Goal 4: Make neighborhood commercial centers stronger and more vibrant.

4.7 *Increase integration of third spaces downtown and in neighborhood commercial centers.*

Third spaces, such as cafes, libraries, art studios, parks, and community centers play a vital role in fostering social connections, civic engagement, and overall well-being in a community. They serve as informal gathering places where people can interact outside of home, work, or school, helping to build a sense of belonging and social cohesion.

Goal 5: Embrace storytelling to build community and share culture

5.5 *Document and tell New Haven's story from diverse and multicultural perspectives.*

The City should use the storytelling platforms and spaces …to make that information available to the community in an engaging way. The City should also work towards developing a comprehensive digital map of significant cultural places across New Haven …to ensure that the history of marginalized groups is reflected.

Cultural Equity Plan

Goal: to expand footprint of cultural institutions to every corner of the City

- Concentration of cultural activities in the downtown away from concentrations of Black/Brown communities
- Provide opportunities for Black and Brown residents to enjoy the arts that the City has to offer
- IL zones are in Fair Haven, the Hill, Wooster Square – allowing museums, libraries and art galleries will further this goal
- Repurpose Vacant and underutilized industrial buildings for community use, including use for local artists

5 Support neighborhood gathering spaces and events.

Text Change is Consistent with Mixed Use Nature that the IL Districts have become

Number of Uses Allowed As of Right in the IL District – not just industrial uses, BOA deems compatible

e.g. Food stores, pharmacies, barbershops, beauty parlors, gyms, restaurants, stores selling furniture, china, antiques, banks, offices, music and dancing schools, day care centers

Uses (Other Than Industrial Uses) Permitted As of Right in the IL Zone under Section 42, Table 3 – Use Table
C. Sale of Food, Drink & Pharmaceuticals
STORE SELLING ITS GOODS PREDOMINANTLY AT RETAIL ON PREMISES, AS FOLLOWS:
Retail Bakery
Pharmacy or Cosmetic store, including sale of goods and services customarily incidental thereto
Food specialty store, including but not limited to following lines: Eggs, fish, meat (excluding slaughtering and eviscerating), poultry (excluding slaughtering), fruits, nuts, candy, teas, coffee, confection, dairy products, health foods, vegetables.
Grocery, Delicatessen, Supermarket or other store carrying a variety of food and related good
D. Personal Services
Barber shop, beauty shop, reducing salon
Laundry, cleaner, dyer, clothing storage establishment (all, including pick-up station), or self-service laundromat, all performing services entirely for retail trade on premises
Health clubs, gyms, personal training, with associated classes
Vocational, trade or business school
E. Eating, Drinking Places & Entertainment
EATING AND DRINKING PLACES
Establishment selling food for immediate consumption on or off premises (excluding drive-in and drive-through establishments).
Restaurant, as defined in Article I, Section 1, selling or serving alcoholic beverages for immediate consumption on or off premises, including accessory entertainment, or permitting immediate consumption of alcoholic beverages on or off premises, including accessory entertainment

(See full list in notebook)

Non-Industrial Uses in IL District

East Rock Center
Nicoll St in IL Zone

Cultural Uses Already in the IL District

No incompatibility with neighboring uses

333 East St Gallery

Was light manufacturing, Built in 1900, IL Zone, Taxable

Erector Square

315 Peck Street, Numerous artist studios

IL Zone abutting residential areas, Fully taxable

Museum Use that Children visit is not incompatible with the IL District

BOA has recognized that activities that children re participate in are consistent with the IL District

- Daycares
- Dancing Schools
- Music Schools
- Gyms – marital arts

First Steps Learning Center, Hamilton Street IL Zone

Uses Involving Children Permitted As-of-Right in the IL Zones		
NAME	**AGES**	**ADDRESS**
Children's Aiko		315 Peck Street
Music Haven	First Grade through Senior in High School	315 Peck Street
Sarah Kennedy Ballet for Young People	3 – 16	315 Peck Street
Kidz Tyme Learning Center	6 weeks to 12	560 Ella T. Grasso Blvd.
First Step Child Care and Learning Center	6 weeks – 5 Before and After School Programs 5 – 13 In excess of 150 children	95 Hamilton Street
Precious Little People Daycare	6 weeks – 5	95 Hamilton Street
World Champion Taekwondo	Little Tigers, Children and Teens	285 Nicoll Street
First Step Child Care and Learning Center or affiliate	Daycare 300 children	184 and`196 Chapel Street-former abandoned warehouses (H.B.Bigelow & Company-184 Chapel Street, built in 1965; totaling 13,260 sf) and Lynn Ladder & Scaffolding Company-196 Chapel Street; 3 buildings built in 1870, 1918 and 1956; totaling 39,000 sf)

Vision 2034 Future land use map (p. 183)

Land Use Categories

- Medium-Density Residential
- Coastal Mixed-Use

No complaints with respect to adjacent uses in the IL Districts where cultural institutions exist

Zeneli brothers, owner of property adjacent to Lost In New Haven, are not opposing the text change. They agree that both uses can co-exist.

Erector Square has positive relationship with neighbors.

Museums, Art Galleries and Libraries will not be taking over spaces that would otherwise be devoted to light industrial uses

Very little demand for warehouse manufacturing space

Letter from Hope Chavez, Arts Council of Greater New Haven

The challenge we face in our Light Industrial (IL) zones is not a clash of sectors, but an issue of vacancy and unrealized potential. IL zones in New Haven provide ample opportunities for solving numerous economic and cultural challenges for the City. These buildings are not meeting the modern needs for manufacturing and warehousing, so they remain empty, non-revenue generating, and deteriorating. We can change that with this policy.

Email from Helen Rosenberg, City Economic Development

I have not received many requests for manufacturing or distribution space in the city over the past several years unlike 20-35 years ago when I would receive a few a month. I attend the monthly Real Estate Commercial Investment Division meetings and haven't noticed a lot of industrial space needs announced.

I can't see any problem having a museum located next to an IL use. Most IL activities would be contained within the building and there would be no risk to children attending a children's museum.

Letter from John Wareck, Real Estate Broker

As a commercial real estate owner and broker, I have learned that repurposing old industrial space, which can no longer be used for modern industrial due to its low-ceiling heights, lack of docks, lack of modern HVAC, lack of electrical service, and lack of scale, is an essential task if we hope to breath life into semi-abandoned neighborhoods. Supporting LINH's needs is a rare multi-generational opportunity to accomplish that.

Non-University Museums, Art Galleries and Libraries do not have a major impact on the taxable grand list

- Most art galleries rent spaces and their landlords pay taxes
- Museums might own their properties but new museums are a rarity
- Lost in New Haven is the first new museum in New Haven in close to 41 years.
- Cultural Institutions contribute to the economy in spending (restaurants, shopping), creating jobs, staying overnight in hotels, tourism – millions of dollars
- Many cultural institutions are in rented spaces and paying taxes
- Cultural activities bring substantial revenues
- Cultural Center has been crucial to make the City an attractive location for new renters and retirees

Non-University Museums, Art Galleries & Libraries

Museums	Founded	Address	Owner	Tenant(s)	Owner Pays Taxes	Amount of Taxes Paid: 7-1-25/1-1-26
Lost in New Haven	2020	80 Hamilton Street	Lost in New Haven, Inc.	No	No	N/A
New Haven Museum	1862	114 Whitney Avenue	New Haven Colony Historical Society	No	No	N/A
CT Children's Museum	1973	22 Wall Street	CT Children's Museum Inc.	No	No (acquired from an entity that did not pay taxes)	N/A
Blessed Michael McGivney Pilgrimage Center	1982	1 State Street	Knights of Columbus Museum, Inc.	No	No (acquired from an entity that did not pay taxes)	N/A
Ethnic Heritage Center	1988	270 Fitch Street	Ethnic Heritage Center of New Haven, Inc.	Yes	No (Owner SCSU)	N/A
Art Galleries						
Kehler Liddell Gallery	2003	873 Whalley Avenue	Arlow LLC	Yes	Yes	$20,285.10 – leases portion of building
Ely Center of Contemporary Art	2016	162 James Street (Temporary Location)	City Seed Inc.	Yes	No	N/A
City Gallery	2003	994 State Street	990 State Street Associates LLC	Yes	Yes	$33,465.58 – leases portion of building
NXTHVN	2018	169 Henry Street	169 Henry Street LLC	Yes	Yes	$67,597.56 - leases portion of building
Erector Square (Studios & Galleries)	1967	315 Peck Street (IL Zone)	Erector Square LLC	Yes	Yes	$85,228.36 – leases portion of buildings
333 East Street Gallery	2026	333 East Street (IL Zone)	Halprin Jack A Inc.	Yes	Yes	$29,011.40– leases portion of building
Libraries						
The Institute Library	1826	847 Chapel Street	851 Chapel Street Associates LLC	Yes	Yes	$24,806.04 – leases portion of building

Museums, Art Galleries and Libraries that are Tenants in Properties that Pay Taxes

Art Galleries	Founded	Address	Owner	Tenant	Owners Pay Taxes	Taxes
Kehler Liddell Gallery	2003	873 Whalley Avenue	Arlow LLC	Yes	Yes	$20,285.10 – leases portion of building
City Gallery	2003	994 State Street	990 State Street Associates LLC	Yes	Yes	$33,465.58 – leases portion of building
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Libraries						
The Institute Library	1826	847 Chapel Street	851 Chapel Street Associates LLC	Yes	Yes	$24,806.04 – leases portion of building

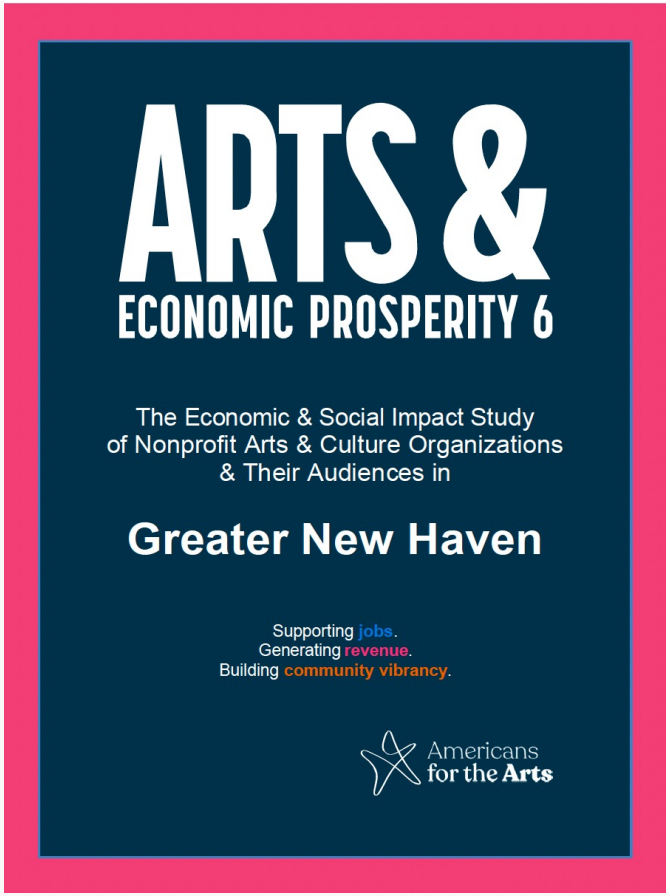
Arts and Culture of the New Haven – An Economic Engine

New Haven has a dynamic and diverse arts and cultural scene that is integral to the City's identity and economic vitality contributing to New Haven

"New Haven's arts sector generated $143.4 million in economic activity during 2022 - $118.3 million in spending by arts and culture organizations and an additional $25.2 million in event-related expenditures.

That economic activity supported 2,402 jobs, provided $112.8 million in personal income to residents, and generated $34.2 million in tax revenue."

Source: Americans for the Arts, Arts & Economic Prosperity 6, The Economic & Social Impact Study of Nonprofit Arts & Culture Organizations & Their Audiences in City of New Haven



City Plan Commission Findings (advisory report)

- Advances **Vision 2034 Comprehensive Plan**
  - *Reuse vacant buildings* • *Expand access to arts citywide*
- Cultural uses have **significantly lower impacts** than industrial uses
  - *No heavy truck traffic, noise, or emissions*
- Industrial buildings are **well-suited for reuse**
  - *Open floor plans* • *High ceilings* • *Flexible layouts*
- IL zones already allow similar large floor plan uses
  - *Gyms* • *Grocery stores* • *Dance and music schools*
- Cultural reuse is already working in New Haven
  - *Erector Square* • *NXTHVN*

City Plan Commission finds that the text change complies with the Charter requirements:

- Uniform for each class of building 181 and 182
- Made in accordance with comprehensive plan – zoning ordinance
- Cultural activities allowed in every residential zone and in every business zone (BE need a special permit)
- Promotes health and general welfare
- Made with reasonable consideration as to the character of the proposed district and its peculiar suitability for particular uses and with a view to conserving the value of buildings and encouraging the most appropriate use of land throughout the City

Conclusion

This is a **minor zoning text update** that supports reuse of vacant buildings, expands cultural access, and promotes the economic vitality of New Haven.

It also aligns with the City's Vision 2034 and Cultural Equity Plan.

THANK YOU

Clifton Watson, PhD
57 Winthrop Terrace
Meriden, CT 06451

Dear New Haven Board of Alders,

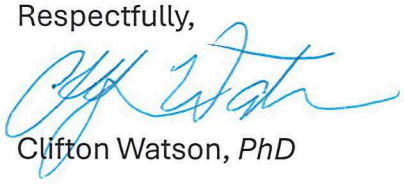
My name is Clifton Watson. I was born and raised in the Newhallville section of the city. I am currently the Director of Community Partnerships at Wesleyan University. I am writing to share my thoughts and express my support of LM 2026-0109 to permit cultural activities as-of-right in Light Industrial (IL) Districts.

My family came to New Haven in the late 1940s in search of new economic and educational opportunities. Along with tens of thousands of others who migrated from the American South to the city in the decades following World War II, they played a critical role in helping shape a New Haven that could seize the opportunities of the twentieth century and respond to its unique needs.

Today, as New Haven continues its journey of development– in ways that representative and responsive to the cross-section of people who call the city home - I believe that LM 2026-0109 should receive your thoughtful and serious consideration. As many structures in light industrial zones have lasted beyond their original functionality and remain empty – often eye sores and in ill-repair – we have an opportunity to reimagine and repurpose said buildings with intentionality. It is clear that buildings that house arts and cultural experiences, creative business, and/or social parlors are, and have always been important institutions in our city. They often hold enormous transformative power for the people who visit them and for our city broadly.

In my opinion this petition should be approved. The city deserves and needs us all to be forward thinking, creative, and bold as we continue to invest in the long-term growth of New Haven.

Respectfully,



Clifton Watson, *PhD*

From: David Newton <davidinewton49@gmail.com>
Sent: Tuesday, May 5, 2026 2:41 PM
To: Misty Maza <MMaza@newhavenct.gov>
Cc: cynthia@lostinnewhaven.org <cynthia@lostinnewhaven.org>
Subject: Lost In New Haven

Dear Members of the Legislation Committee,

I am writing in support of the text amendment to allow cultural facilities, including museums, as a permitted use in Industrial Light (IL) districts. I write as a long time New Haven citizen and engaged community member as well as a Proprietor of the New Haven Green.

This amendment advances the City's own adopted policy goals regarding arts and culture development.

New Haven's Vision 2034 Comprehensive Plan explicitly calls for expanding arts and cultural resources beyond the downtown core and into neighborhoods across the city, improving equity in access to cultural institutions and opportunities. It also calls for the repurposing of outmoded industrial spaces into mixed uses and cultural facilities.

Similarly, the City's Cultural Equity Plan identifies the historic concentration of cultural assets downtown and emphasizes the need to extend arts and cultural opportunities into neighborhoods, particularly those with large Black and Brown populations that have historically had less access.

We have a number of examples of important cultural assets occupying outmoded industrial buildings in New Haven, including Erector Square in the old A.C. Gilbert factory on Peck Street in an IL Zone and NXT HAVEN in Dixwell. Several of the IL districts are located near residential areas, including Westville, East Rock, and Fair Haven.

New Haven's extensive cultural offerings are a central reason for the recent, growing demand for rental apartments in the city by young professionals and retirees alike. This has resulted in dramatic increases in the tax base that would not have happened without conscious support for the success of these cultural assets.

Allowing Lost in New Haven to expand as-of-right will allow many other residents access to the museum's collection. This will lead to more paying visitors, as well as more opportunities for field trips, and community based events.

The proposed zone change is a reasonable, forward-looking policy that will help strengthen neighborhoods across New Haven, increase New Haven's role as a cultural hub, and build the City's economy.

I respectfully urge you to support the amendment.

Sincerely,
David I. Newton

Elm Advisors, LLC

110 Whitney Ave.

New Haven, CT 06510

203 980 8781

Elvert Eden, Aquatics Manager, LEAP

Good evening, Chair Furlow and members of the Committee. Thank you for the opportunity to speak.

My name is Elvert Eden, Aquatics Manager at LEAP, and I'm here in support of Lost in New Haven.

I'll keep this focused on impact—what this means for our young people, our families, and our neighborhoods.

Lost in New Haven is more than a museum—it's a cultural hub. It brings together immersive exhibits, interactive experiences, and real artifacts to tell the story of this city—[redacted] It creates a space where yesterday, today, and tomorrow all meet on common ground.

At LEAP, we serve over 2,000 young people across six neighborhoods. And what we know is that youth development goes beyond programs—it's about exposure, access, and connection. It's about helping young people understand their identity, their environment, and their place in the world.

Many of our young people walk through New Haven every day without fully knowing the history around them. Lost in New Haven helps close that gap. It turns the city itself into a classroom—one that's interactive, engaging, and culturally relevant.

I was once one of those young people growing up here, trying to find my path. Spaces like this matter because they help young people see themselves as part of something bigger.

What makes this space especially powerful is how it blends everything—local history, U.S. history, pop culture, business, art—all in one place. It's not just about the past; it's about helping people understand that history is still being written and that they're part of it.

I can picture LEAP kids walking over, stepping into that space, seeing familiar names, neighborhoods, and stories—and making real connections. That's not just a visit. That's development in action.

Another key point is access. Located right on Hamilton Street, this isn't just for tourists or downtown visitors—it's placed within reach of local families, schools, and communities. That matters.

Because this is about making sure cultural opportunities aren't limited by zip code.

Lost in New Haven is also built for education. It offers field trips, partnerships, and programming for young people of all ages. That aligns directly with the work we're doing every day at LEAP.

And it's already resonating with people who describe it as a place that brings back memories, sparks curiosity, and creates connections across generations. That kind of response tells you this is something meaningful for the city.

It's also worth noting that this is the first new museum in New Haven in over 40 years. That's not just an addition—it's an investment in how we value our history, our culture, and our communities.

At its core, this is about connection—connection to place, to history, and to opportunity.

If we want young people to feel connected to this city, we must give them spaces where they can see themselves in it.

I encourage you to support Lost in New Haven.

Thank you for your time.

Outlook

[Draft] **Fw: Letter support from Erik Clemons**

From MMaza@newhavenct.gov
Draft saved Tue 5/5/2026 6:38 PM

From: Roslyn Meyer <roslynmm@gmail.com>
Sent: Tuesday, May 5, 2026 5:56 PM
To: Carolyn W. Kone <ckone@bswlaw.com>; Misty Maza <MMaza@newhavenct.gov>
Subject: Letter support from Erik Clemons

Dear Legislative Committee,

I'm writing to urge your support for the zoning text amendment allowing museums as a permitted use in Industrial Light (IL) districts.

This is a straightforward policy question: are museums compatible use in IL zones?
In practice, they are low impact—generating less noise, traffic, and disruption than many previous uses that have been allowed as of right.

This is the amendment also aligns directly with Vision 2034, which calls for expanding arts and cultural access beyond downtown, and into neighborhoods.
Many IL areas are located next to residential communities, making them ideal for accessible, neighborhood-based cultural and educational uses.

From an economic standpoint, active uses matter. Cultural institutions generate visitors,
support nearby businesses and contribute to neighborhood vitality.

This change does not eliminate industrial zoning— it simply allows a broader range of compatible uses where appropriate.

I respectfully ask for your support.

Yours Truly,

Erik Clemons
21 Hard Street 06515 (Westville)

May 4, 2026

Esteemed Members of the Board of Alders,

Executive Director
Hope Chávez

Board of Directors

Chair
Magaly Cajigas

Vice Chair
Shamain McAllister

Treasurer
Rayan Saad

Secretary
Katherine Hsu Hagmann

Dr. Patricia Brett
Elaine Carroll
Joel Dodson
Aneesah Langley
Jeffrey Moreno
Babz Rawls Ivy
Mila Volpe

My name is Hope Chávez and I am the Executive Director of the Arts Council of Greater New Haven. I am writing to share my perspective on the essential value of LM-2026-0109 to permit cultural activities as-of-right in Light Industrial (IL) Districts.

New Haven has long been named the "Cultural Capital of Connecticut." While that is no accident, the legislative priorities of the City do not always align with such a superlative. The community-informed Comprehensive Plan (Vision 2034) demands more collaboration between the arts and city planning. When I talk to our local artisans–the ceramic artists, the jewelry-makers, the small-batch clothing designers–they don't wish for fewer factories; they wish for more local, specialized manufacturing support. Their artistic innovation creates a demand for specialized production, forging a powerful, symbiotic relationship. Our industrial future and our cultural future are not two separate stories; they are interwoven.

The challenge we face in our Light Industrial (IL) zones is not a clash of sectors, but an issue of vacancy and unrealized potential. IL zones in New Haven provide ample opportunities for solving numerous economic and cultural challenges for the City. These buildings are not meeting the modern needs for manufacturing and warehousing, so they remain empty, non-revenue generating, and deteriorating. We can change that with this policy.

I'm aware of some concerns regarding how as-of-right use impacts economic development, traffic, pedestrian safety, and collaboration with abutting neighborhoods. While these concerns are reasonable, the idea that a high volume of cultural nonprofits are poised to instantly buy up all the space is not grounded in reality, nor is the notion that cultural institutions are not inherently value additive for their neighbors. Look at spaces like NXTHVN, Erector Square, and City Seed. These are spaces of cultural activity and community gathering in reimagined industrial buildings. Their presence in these communities drives economic development, creates safe gathering spaces, and increases opportunities for neighbors to collaborate.

Changing this legislation is a strategic move that provides the gentle incentive necessary for thoughtful, community-focused cultural organizations to reuse and preserve vacant IL buildings. By allowing cultural activities as-of-right, we are extending an invitation for creative investment beyond the downtown core and breathing new life into our neighborhoods. We are transforming liabilities (vacant buildings) into community assets: rehearsal studios, performance spaces, galleries, museums, and creative businesses. When arts and culture thrive, the city stands to gain.

I urge you to approve this petition so we can invest in the long-term, synergistic growth of both industry and culture.

Sincerely,
Hope Chávez

arts council
GREATER NEW HAVEN

70 Audubon Street New Haven CT 06510 | 203.772.2788 | newhavenarts.org

May 4, 2026

To Board of Alders Legislation Committee/City Plan Commission,

New Haven is a great city of great non-profits. The Lost in New Haven (LINH) Museum is an absolute gem that has begun to enhance the fabric of life in Greater New Haven.

The industrial buildings in the LINH neighborhood need to be revived with modern adaptive reuse - there is very little productive industrial use that can occur in LINH's neighborhood that could ever make a difference in today's world (or tomorrow's world). We have seen adaptive reuse of loft buildings and former factories into residential apartments in the neighborhood. This has provided much-needed activity and life that serves to revive the city.

I have lived and worked in real estate in New Haven for all of my 56 years. I can't imagine New Haven without it's great non-profits and museums. Can anyone imagine New Haven without the Yale Art Gallery, the Yale British Center for Arts, or the Peabody Museum? These institutions are known and respected world-wide. They bring tens of thousands of visitors to our city each month. They provide an essential boost to our economy. LINH will do that too but we need to support its growth.

As a commercial real estate owner and broker, I have learned that repurposing old industrial space, which can no longer be used for modern industrial due to its low-ceiling heights, lack of docks, lack of modern HVAC, lack of electrical service, and lack of scale, is an essential task if we hope to breath life into semi-abandoned neighborhoods. Supporting LINH's needs is a rare multi-generational opportunity to accomplish that.

As a New Haven resident, business owner, and commercial real estate owner, I fully support the proposed zoning amendment to permit art galleries, libraries, and museums "as of right" in the Light Industrial (IL) District.

Sincerely,

John Wareck

Managing Broker, Wareck D'Ostilio Real Estate, LLC

Managing Member, Chapel Investment, LLC

MUSIC HAVEN

Board of Directors

Marc Mann, *Chair*
Fatima Rojas, Co-Chair
Mary Morrison, *Secretary*
Tyler Yanosy, *Treasurer*
Andrew Bedford
Anna Garsten
Dwayne Hicks
Wendy Marans
Ian Melchinger
Noel Mitchell
Peter Sipple
Dash (Amanda) Watts

Executive Director

Milda Torres McClain

Haven String Quartet
Yaira Matyakubova, *violin*
Patrick Doane, *violin*
Linda Numagami, *viola*
Philip Boulanger, *cello*

Resident Musician
Jacob Wang, *piano*

Teaching Faculty
Miles Wilson-Toliver, Choir
Jillian Emerson, Orchestra

315 Peck Street, Box A10
New Haven, CT 06513
203-745-9030
www.musichavenct.org
info@musichavenct.org

May 5, 2026

Dear Members of the Legislation Committee,

I am writing in support of the proposed text amendment to allow cultural facilities, including museums, as a permitted use in Industrial Light (IL) districts.

As Executive Director of Music Haven, a tuition-free after-school music and youth development program serving young people and families across New Haven, I see every day how important access to arts and cultural spaces is for our community. Our students come from neighborhoods throughout the city, and opportunities to engage with arts and culture outside of the downtown core remain limited for many of them.

New Haven's Vision 2034 Comprehensive Plan calls for expanding arts and cultural resources into neighborhoods across the city, and the Cultural Equity Plan emphasizes the need to increase access for communities that have historically been underserved. This amendment is a meaningful step toward making those goals a reality.

We have seen firsthand how valuable it can be when young people have access to creative spaces that are close to where they live. Expanding the use of existing spaces for cultural purposes not only supports organizations like ours, but also creates more opportunities for students and families to experience, learn from, and participate in the arts.

This amendment makes it possible to turn underutilized industrial buildings into spaces that strengthen neighborhoods and expand access to cultural opportunities. I respectfully urge you to support this amendment.

Sincerely,

Milda Torres McClain
Milda Torres McClain
Executive Director
Music Haven, 315 Peck Street, New Haven, CT 06513

City of New Haven

165 Church Street
New Haven, CT 06510
(203) 946-6483 (phone)
(203) 946-7476 (fax)
cityofnewhaven.com

Text File

File Number: OR-2026-0007

Agenda Date: **Version:** 1 **Status:** In Committee

In Control: Legislation Committee **File Type:** Ordinance

Agenda Number: 2)

ZONING ORDINANCE MAP AMENDMENT APPROVING A CHANGE IN THE ZONING DESIGNATION OF 249 LEGION AVENUE FROM BA (GENERAL BUSINESS) AND BD-2 (CENTRAL/BUSINESS/MEDICAL) DISTRICTS TO ENTIRELY BD-2 CENTRAL BUSINESS/MEDICAL DISTRICT AND TO INCLUDE IT WITHIN THE DOWNTOWN FOR ALL OVERLAY ZONE.

CHECK LIST FOR ALDERMANIC SUBMISSIONS

x	Cover Letter
x	Resolutions/ Orders/ Ordinances
x	Prior Notification Form
x	Fiscal Impact Statement - Should include comprehensive budget
x	Supporting Documentation
x	Disk or E-mailed Cover letter & Order

IN ADDITION IF A GRANT:

	Notice of Intent
	Grant Summary
	Executive Summary (not longer than 5 pages without an explanation)

Date Submitted: February 5, 2026

Meeting Submitted For: February 16, 2026

Regular or Suspension Agenda: Regular

Submitted By: **RBU & Kids, LLC**
Economic Development Administrator

Title of Legislation:

PETITION TO AMEND THE NEW HAVEN ZONING ORDINANCE MAP TO CHANGE THE ZONING DESIGNATION OF 249 LEGION AVENUE FROM BA AND BD-2 TO ENTIRELY BD-2 AND TO INCLUDE IT WITHIN THE DOWNTOWN FOR ALL OVERLAY ZONE

Comments: Legistar File ID:

Coordinator's Signature:

Controller's Signature (if grant):

Mayor's Office Signature:

Call (203) 927-0802 or email aguzhnay@newhavenct.gov with any questions.

PLEASE NOTE CLEARLY IF UC (UNANIMOUS CONSENT) IS REQUESTED

*** SUSPENSION AGENDA ITEMS MUST BE DISCUSSED WITH PRESIDENT OF BOA***

12U4154.DOC

FISCAL IMPACT STATEMENT

DATE: February 5, 2026
FROM (Dept.): RBU & Kids LLC
CONTACT: Danielle M. Bercury PHONE 203-772-2600

SUBMISSION ITEM (Title of Legislation):

PETITION TO AMEND THE NEW HAVEN ZONING ORDINANCE MAP TO CHANGE THE ZONING DESIGNATION OF 249 LEGION AVENUE FROM BA AND BD2 TO ENTIRELY BD2 AND TO INCLUDE IT WITHIN THE DOWNTOWN FOR ALL OVERLAY ZONE

List Cost: Describe in as much detail as possible both personnel and non-personnel costs; general, capital or special funds; and source of funds currently budgeted for this purpose.

	GENERAL	SPECIAL	BOND	CAPITAL/LINE ITEM/DEPT/ACT/OBJ CODE
A. Personnel	N/A			N/A
1. Initial start up	0	...		
2. One-time	0	...		
3. Annual	N/A	...		
B. Non-personnel	...	...		
1. Initial start up	N/A	...		
2. One-time	0	...		
3. Annual	0	...		

List Revenues: Will this item result in any revenues for the City? If Yes, please list amount and type.

NO [ ]
YES [X]

Other Comments: The parcel is in the Strong Market Inclusionary Zoning Overlay Zone. This, combined with being included in the Downtown For All Overlay Zone as entirely within the BD-2 District, would create the opportunity for construction of a Mixed Use and/or affordable housing in the West River neighborhood which would generate building permit fees, increased taxes and jobs.

PRIOR NOTIFICATION FORM

NOTICE OF MATTER TO BE SUBMITTED TO THE BOARD OF ALDERMEN

TO (list applicable alder): Hon. Angel Hubbard

DATE: February 5, 2026

FROM: Department/Office RBU & Kids LLC
Person Danielle M. Bercury Telephone 203-772-2600

This is to inform you that the following matter affecting your ward(s) will be submitted to the Board of Alders.

PETITION TO AMEND THE NEW HAVEN ZONING ORDINANCE AND MAP TO CHANGE THE ZONING DESIGNATION OF 249 LEGION AVE FROM SPLIT BD2/BA DISTRICTS TO BD2 AND TO INCLUDE THE PROPERTY WITHIN THE DOWNTOWN FOR ALL OVERLAY ZONE.

Check one if this an appointment to a commission

☐ Democrat

☐ Republican

☐ Unaffiliated/Independent/Other _____

INSTRUCTIONS TO DEPARTMENTS

1. Departments are responsible for sending this form to the alderperson(s) affected by the item.
2. This form must be sent (or delivered) directly to the alderperson(s) **before** it is submitted to the Legislative Services Office for the Board of Aldermen agenda.
3. The date entry must be completed with the date this form was sent the alderperson(s).
4. Copies to: alderperson(s); sponsoring department; attached to submission to Board of Aldermen.

12S2991.DOC

BSW

Brenner, Saltzman & Wallman LLP

Attorneys at Law – Established 1963

Danielle M. Bercury, Esq
dbercury@bswlaw.com

February 5, 2026

Honorable Tyisha Walker-Myers
President
Board of Alders
City of New Haven
165 Church Street
New Haven, CT 06510

Mr. Michael Smart
City/Town Clerk
City of New Haven
200 Orange Street
New Haven, CT 06510

Re: Petition to Amend the New Haven Zoning Ordinance Map to Change the Zoning Designation of 249 Legion Avenue from BA (General Business) and BD-2 (Central Business/Medical) Districts to Entirely BD-2 Central Business/Medical District and to Include it in within the Downtown for All Overlay Zone

Dear President Walker-Myers and Mr. Smart:

On behalf of RBU & Kids, LLC (the "Owner") ,we hereby submit to the Honorable Board of Alders a Petition to Rezone 249 Legion Avenue (Map/Block/Lot 315/1287/00101) (the "Property") from the current split zoning of BA (General Business) and BD-2 (Central Business/Medical) Districts to be entirely located within the BD-2 District and to include the parcel in the Downtown for All Overlay District in order to facilitate the redevelopment of the Property with a multifamily development project. As set forth herein, the Property is currently improved with a day care center and the former Rite-Aid building. The pharmacy chain, unfortunately, declared bankruptcy and the building has sat vacant for some time.

Despite significant efforts by the Owner, the existing retail structure has not attracted a new tenant and the Property is ripe for redevelopment for a larger housing project in line with the goals of the City of New Haven's Vision 34 and the Downtown for All Overlay District. Additionally, the zoning line runs through the Property creating a split between the lot, with a portion of the land in the BA District and the remainder in the BD-2 District further impairing its redevelopment. By amending the zoning map to have the Property be completely located in the BD-2 District and adding the Downtown for All Overlay District, which currently stops right at

the boundary of the Property, a large site can become the home of a residential project that would include affordable housing; a much more desirable outcome than the current situation.

We believe the application complies with the requirements of Section 64(d)(2) of the Zoning Ordinance for a map change and all other requirements for a zoning amendment. as set forth in more detail herein. We respectfully request approval of the attached application.

Very truly yours,

Danielle M. Bercury

Attachments
cc: Richard Urso

ATTACHMENT A

CITY OF NEW HAVEN
BOARD OF ALDERS

In re Petition of the RBU & Kids Real Estate LLC for a Map Amendment to the Zoning Ordinance to Change the Zoning of Designation of 249 Legion Ave from BA (General Business) and BD-2 (Central Business/Medical) to entirely within the BD-2 Central Business/Medical District and within the Downtown for All Overlay Zone.

PETITION TO AMEND THE NEW HAVEN ZONING ORDINANCE MAP TO CHANGE THE DESIGNATION OF 249 LEGION AVENUE FROM BA (GENERAL BUSINESS) AND BD-2 (CENTRAL BUSINESS/MEDICAL) DISTRICTS TO ENTIRELY BD-2 CENTRAL BUSINESS/MEDICAL DISTRICT AND TO INCLUDE IT WITHIN THE DOWNTOWN FOR ALL OVERLAY ZONE

Pursuant to 1925 Special Act No. 490, § 5, Article IV, §§ 3, 4 and 5, Article XIII § 2 of the Charter of the City of New Haven, and § 64(d)(1) of the Zoning Ordinance of the City of New Haven (the "Zoning Ordinance"), Petitioner, RBU & Kids Real Estate, LLC ("Petitioner"), hereby petitions the Board of Alders of the City of New Haven to amend the Zoning Ordinance Map to change the designation of 249 Legion Avenue (Map/Block/Parcel 315/1287/00101) (also referred to as the "Property") from BA and BD-2 to entirely BD-2 Central Business/Medical and to include it within the Outer Core Downtown for All Overlay Zone.

In support of this Petition, Petitioner represents as follows:

1. 249 Legion Avenue is an approximately 2.36 acre parcel currently improved with two buildings. On the west side of the Property is a vacant commercial building which was previously built for, and leased by, a Rite Aid Pharmacy. On the east

side of the parcel is a child daycare facility known as "The Learning Experience" with a business address of 520 Reverend Dr. Martin Luther King Jr. Boulevard. The Property is bounded by Rev. Martin Luther King Jr. Boulevard to the North, Legion Avenue to the South, and Orchard Street to the West. The Property represents a portion of the parcel commonly referred to as the Route 34 Super Block that was the subject of a redevelopment agreement with the City.

2. Petitioner wishes to rezone the Property so that it is entirely located within the BD-2 zone, as it is currently split between the boundaries of the BA and BD-2 Districts[1]. The Petitioner also seeks to include the parcel within the Downtown for All Overlay Zone which borders, but does not currently include, the parcel. Petitioner seeks these amendments to redevelop the western portion of the Property where the empty Rite-Aid building is located. 249 Legion Avenue is currently within the Strong Market Inclusionary Overlay Zone and these amendments to the ordinance map would allow for a redevelopment of the site that will provide a substantial opportunity to develop affordable housing with a potential mixed use, street-level retail element, as suggested in the § 41 description of BD-2.

3. Vision 2034 lists as a high priority implementing *Great Places to Live,* Strategy 2.1, which encourages and prioritizes opportunities that take measures to support infill residential development, expansions, and redevelopment. Permitting 249 Legion Avenue to be wholly within the BD-2 and Downtown For All Outer Core Overlay Zone would create increased opportunities to build significant affordable and mixed-use residential infill and redevelopment. 249 Legion Avenue is also within the Strong Market Inclusionary Overlay Zone,

[1] Although the zoning map indicates that the Property is located in the BA District, the Property is, in fact, split between the BA and BD-2 Districts. See attached survey for actual zoning designation

meaning any new residential development will also meet Vision 2034's High Priority of prioritizing housing units at or below 30% Area Median Income in development of mixed income housing. *Great Places to Live*, Strategy 1.2. Finally, the retail pharmacy building has been vacant for an extended period without a tenant, making its necessary redevelopment into multifamily residential in accordance with the general aspirations of *Great Places to Live,* Section 4.

4. Because the Property is split between two zoning districts, the western side of the parcel is subject to a dramatically lower Floor-Area Ratio (FAR) than it is in the eastern portion of the site which is currently part of the BD-2 district as is the remainder of the "Super Block".

5. In contrast, a completely BD-2 zoning designation will facilitate the redevelopment of the west side of the parcel allowing for multifamily housing or a mixed-use development. The Outer Core of the Downtown for All Overlay District being extended by one parcel to include 249 Legion Avenue will further increase the FAR and minimum average dwelling unit size, providing a further increase to the West River housing stock.

6. The inclusion of the entirety of the Property into both BD-2 and Downtown For All districts is appropriate, as it currently abuts both and it is good planning for the entire site to be located within the same zoning district. The Property is currently partially zoned BD-2 and The Outer Core of the Downtown for All Overlay District literally stops right at the property line for 249 Legion Avenue. Petitioner seeks only to include the entirety of its 2.36 acre parcel in the BD-2 district with the overlay district that would most support a housing redevelopment.

7. This request for a map amendment complies with the requirements for a zoning amendment under § 64(d)(2) of the Zoning Ordinance. The map amendment is needed because the entire block was originally part of a subsequently completed Development and Land Disposition Agreement, however since then, the major commercial tenant has left and, despite years of effort by the Petitioner, the building remains vacant. The split in districts is unnecessary and the increased FAR and decreased average dwelling unit size would provide greater opportunity for affordable housing or mixed-use development with commercial and residential uses.

8. Additionally, in compliance with § 64(d)(2) of the Zoning Ordinance, no negative effect of a map change on the surrounding area is anticipated. The surrounding area, to a large extent, is zoned BD-2, and, if left with its current zoning designation, the vacant retail structure could cause safety issues and a potential blight pending redevelopment. Further, because the parcel is subject to the Strong Market Inclusionary Overlay Zone, any future residential redevelopment of the site will require at least five percent of the dwelling units to be set aside as affordable to those making 50% of AMI or below.

9. Similarly, the Downtown for All Overlay Zone ends at the parcel which abuts 249 Legion Avenue to the east located on the same "Super Block." Extending the Overlay Zone one parcel west to include 249 Legion Avenue will carry out the purpose and spirit of § 59, to "Incentivize new and higher density construction in areas with existing transit infrastructure" to increase "housing opportunities, drive down costs, and increase Downtown Vibrancy." This large, underutilized parcel is ideal for these purposes. With increased FAR maximums and dwelling unit density, these amendments will allow 249 Legion Avenue to provide a substantial number of new affordable units to

the West River housing stock in a location which is walkable to Downtown and is within walking distance to Bus stops served by the 246, 254, 255, and 261 bus lines.

10. As stated above, the map amendment being sought in this petition furthers the purposes of the City's Comprehensive Plan of Development as required by § 64(d)(2) of the Zoning Ordinance and Article XIII, §2C of the City Charter. Moreover, other zoning districts have been considered for 249 Legion Avenue, as required by § 63(d)(2) of the Zoning Ordinance, including a new Planned Development District and the Low Middle Density district, but are not appropriate when existing nearby and applicable districts are more than adequate for 249 Legion's redevelopment goals. Finally, the size of the area involved in this Petition is 2.36 acres, which is in excess of the minimum required acreage for a zoning map amendment under § 64(d)(2)(c) of the Zoning Ordinance.

7. As also required by Article XIII § 2C of the City of New Haven Charter, this Amendment is designed to lessen congestion in the streets, secure safety, promote health and the general welfare, provide adequate light and air, prevent the overcrowding of land, avoid undue concentrations of population, provide adequate provisions for transportation and other public requirements, reflect the character of the applicable zoning district and its peculiar suitability for the uses to be allowed in such district, conserve the value of existing buildings, and encourage the most appropriate use of land in the City.

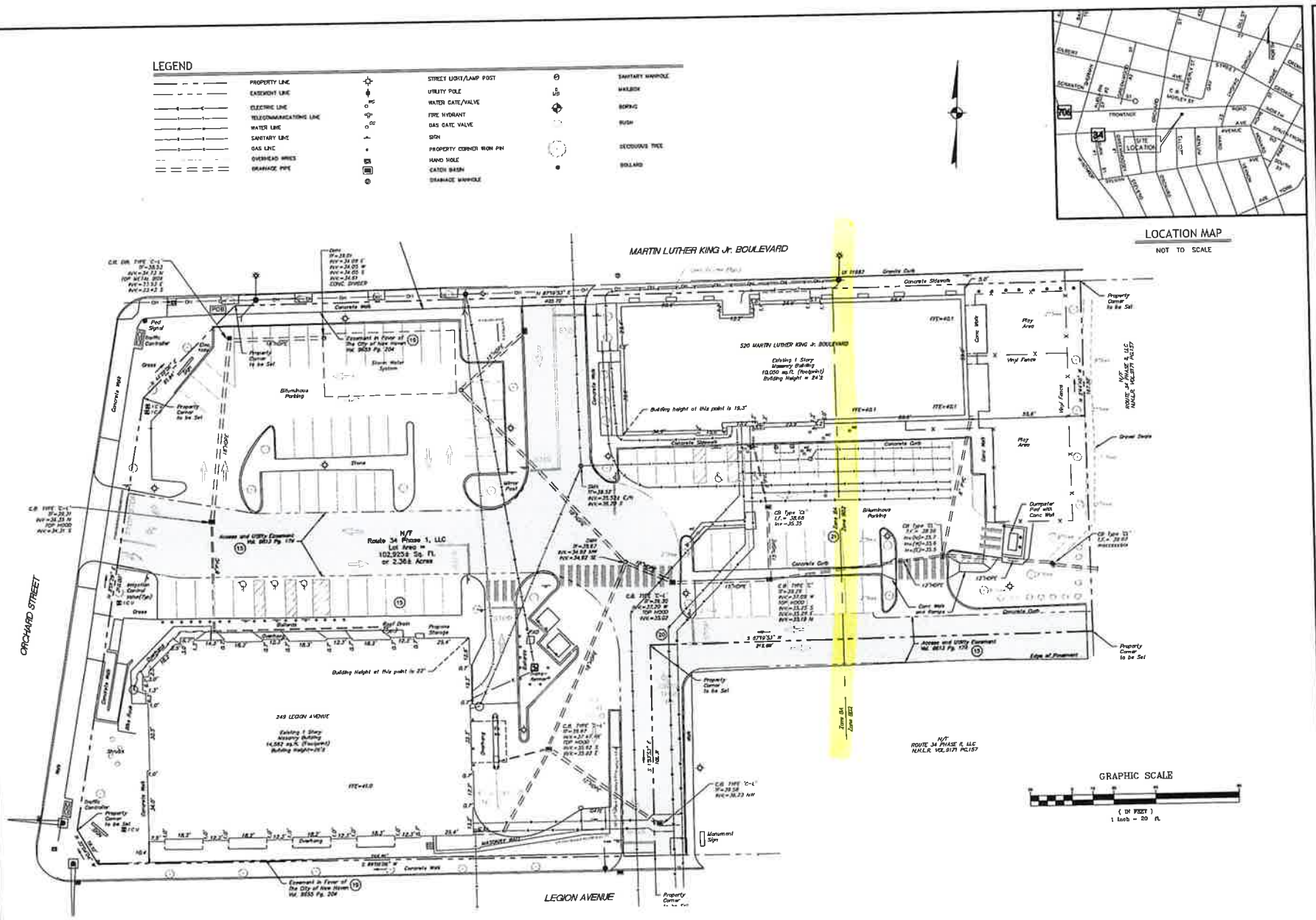
8. As additionally required by Article XIII § 2B of the City of New Haven Charter, the proposed Amendment is uniform for each class of buildings or structures throughout the BD-2 District.

WHEREFORE, Petitioner requests that the Board of Alders amend the Zoning Map in the manner set forth in Attachment C.

Respectfully submitted

Petitioner
RBU & Kids Real Estate, LLC

Name: RICHARD ARSO
Title: PARTNER



SEE SHEET 2 OF 2 FOR CERTIFICATION AND TITLE COMMITMENT INFORMATION

FREEMAN COMcompanies

FREEMAN COMPANIES, LLC

249 LEGION AVENUE
&
520 MARTIN LUTHER KING Jr. BOULEVARD
NEW HAVEN, CONNECTICUT, 06519

SURVEYED:	P.P. / M.C.
DRAFTED:	R.C. / M.S.
APPROVED:	P.P.
SCALE:	1" = 20'
PROJECT NO.:	2017-0313
DATE:	11/28/2018
CAD FILE:	2017-0313-ALTA

TITLE:
ALTA/NSPS LAND TITLE SURVEY

SHEET NUMBER 1 OF 2
AL-1

ATTACHMENT B

ZONING ORDINANCE MAP AMENDMENT APPROVING A CHANGE IN THE ZONING DESIGNATION OF 249 LEGION AVENUE FROM BA (GENERAL BUSINESS) AND BD-2 (CENTRAL/BUSINESS/MEDICAL) DISTRICTS TO ENTIRELY BD-2 CENTRAL/BUSINESS/MEDICAL DISTRICT AND TO INCLUDE IT WITHIN THE DOWNTOWN FOR ALL OVERLAY ZONE

WHEREAS, pursuant to 1925 Special Act No. 490 §5, Article XIII §2 of the Charter of the City of New Haven, and § 64(d)(1) of the Zoning Ordinance, City of New Haven (the "Zoning Ordinance"), the Petitioner RBU & Kids Real Estate LLC filed with the New Haven City Clerk for transmission to the Board of Alders a Petition requesting that the Board of Alders amend the New Haven Zoning Ordinance Map to indicate that 249 Legion Avenue located in the West River section of New Haven, which property is currently located in the BA (General Business) and BD-2 (Central Business/Medical) be wholly designated on such Map as being located in the BD-2 Central Business/Medical District (the "BD-2 District") and to include 249 Legion Avenue in the Downtown For All Overlay Zone; and

WHEREAS, on _____, 2026 pursuant to the City of New Haven Charter and the Zoning Ordinance, the Board of Alders referred the Petition to the New Haven City Plan Commission for a public hearing and for their advice; and

WHEREAS, on _____, the City Plan Commission following its public hearing rendered an advisory report to the Board of Alders after considering the factors set forth in § 64(d)(2) of the Zoning Ordinance recommending _____ of the Petition, City Plan Commission Report No. _____

_____; and

WHEREAS, following the public hearing of the Board of Alders Legislation Committee on _____, the Committee issued a _____report; and

WHEREAS, the Board of Alders finds that the Map Amendment to the Zoning Ordinance requested in the Petition is in accordance with the Comprehensive Plan of Development and the Comprehensive Plan for the City of New Haven as such Amendment will facilitate conformity in the parcel which is split between two zoning districts and offers an opportunity to develop affordable housing; and

WHEREAS, the Board of Alders further finds that the Map Amendment to the Zoning Ordinance requested in the Petition is designed to lessen congestion in the streets, secure safety, promote health and the general welfare, provide adequate light and air, prevent the overcrowding of land, avoid undue concentrations of population, provide adequate provisions for all forms of transportation and other public requirements, reflect the character of the applicable zoning district and its peculiar suitability for the uses to be allowed in such district, conserve the value of existing buildings, and encourage the most appropriate use of land in the City; and

WHEREAS, the Board of Alders further finds that the Map Amendment to the Zoning Ordinance requested in the Petition is uniform for each class of buildings or structures within the BD-2 district.

NOW THEREFORE BE IT ORDAINED by the Board of Alders of the City of New Haven that the Petition of RBU & Kids Real Estate LLC for an Amendment to the

Zoning Map to designate 249 Legion Avenue from Split BA and BD-2 to entirely BD-2 Central Business/Medical District and within the Downtown for All Overlay Zone is granted and the Zoning Map shall be amended to designate 249 Legion Avenue as being located in the BD-2 District and within the Downtown for All Overlay Zone. This Ordinance shall be effective on the day after the date of publication of notice of the adoption of this Ordinance Map Amendment.

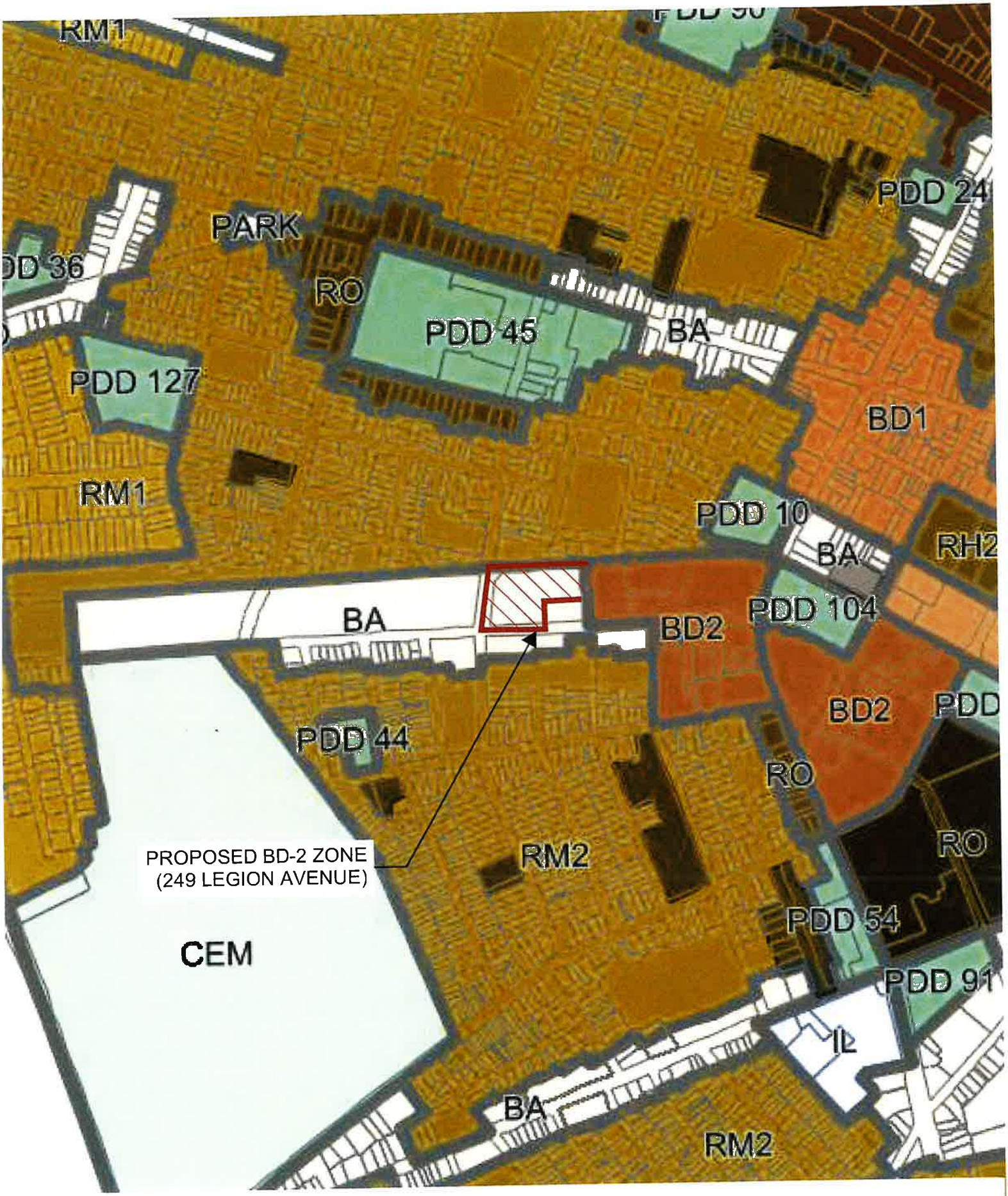
_____

Signed

_____

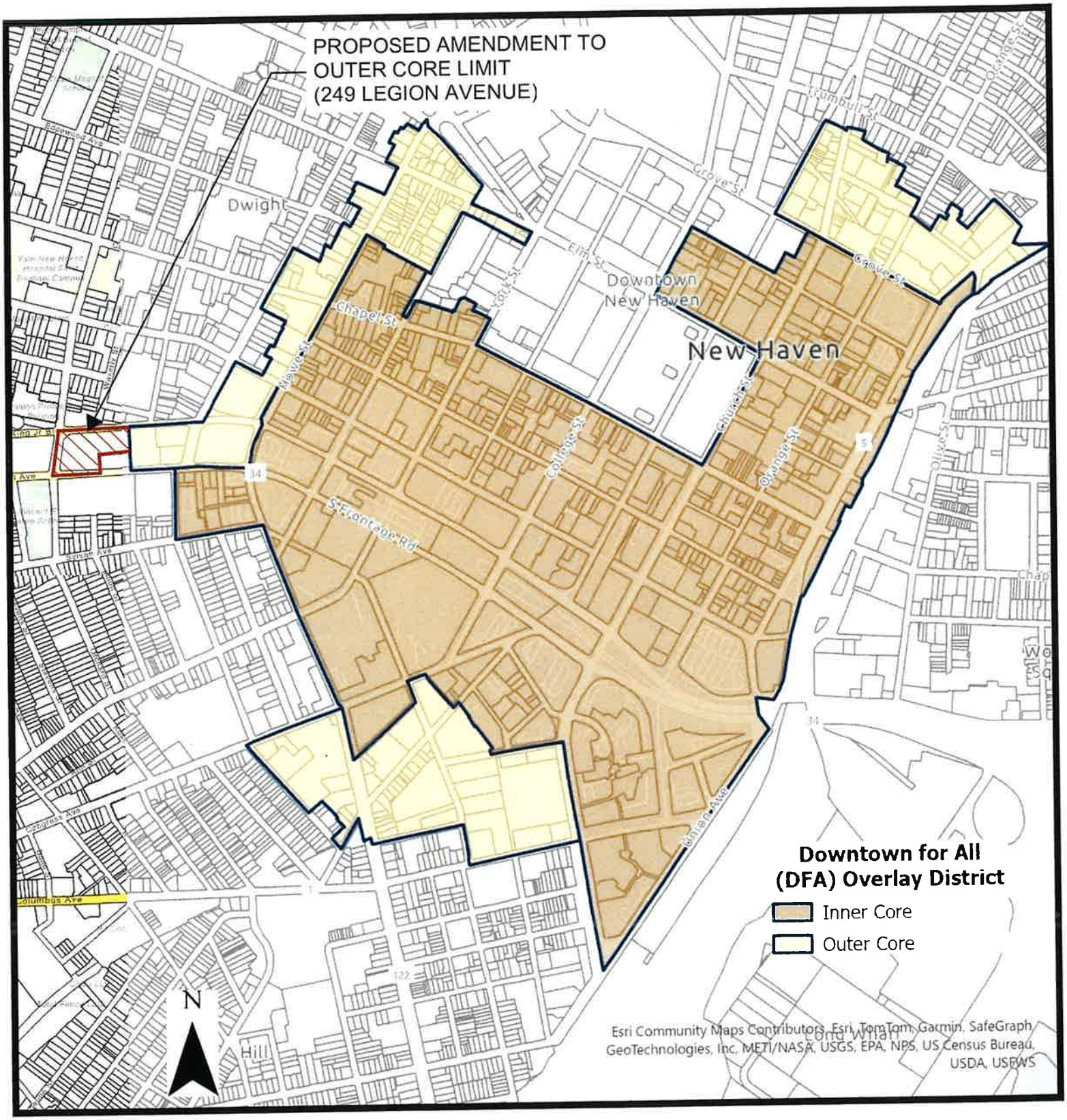
Date

12S3028.DOC



PROPOSED ZONE CHANGE MAP

(BACKGROUND MAP FROM NEW HAVEN GIS)



Downtown for All (DFA) Overlay District Zoning Ordinance Amendment

Map created by Keelie Moran, Planner II on September 18, 2025

City of NEW HAVEN

PROPERTY TO BE ZONED BD-2 AND DOWNTOWN FOR ALL OVERLAY DISTRICT

EXHIBIT "A" LEGAL DESCRIPTION

Being a certain parcel of land located in the City of New Haven, State of Connecticut and is more particularly shown on a map entitled: "LOT DIVISION PLAN PREPARED FOR CONTINUUM CENTERPLAN DEVELOPMENT LLC MARTIN LUTHER KING JR. BOULEVARD, LEGION AVENUE, ORCHARD & DWIGHT STREETS, NEW HAVEN, CONNECTICUT" Scale 1"=40' Dated 04/15/2014 by Freeman Companies, LLC. The said parcel is described as follows:

Beginning at the northwesterly corner of the herein described parcel, said point is located on the southerly side of Martin Luther King Jr. Boulevard and the easterly side of Orchard Street;

Thence running along the southerly street line of Martin Luther King Jr. Boulevard N87 degrees 19 minutes 53 seconds E, a distance of 405.70 feet to a point;

Thence running S2 degrees 44 minutes 40 seconds E, a distance of 167.50 feet to a point;

Thence running S87 degrees 19 minutes 53 seconds W, a distance of 212.68 feet to a point;

Thence running S1 degree 53 minutes 53 seconds E, to the northerly street line of Legion Avenue, a distance of 101.31 feet to a point;

Thence running along the northerly street line of Legion Avenue S88 degrees 06 minutes 06 seconds W, to the easterly street line of Orchard Street, a distance of 266.81 feet to a point;

Thence running along the easterly street line of Orchard Street N32 degrees 04 minutes 04 seconds W, a distance of 19.10 feet to a point;

Thence running along the easterly street line if Orchard Street N8 degrees 01 minutes 29 seconds E, a distance of 210.00 feet to a point;

Thence running along the easterly street line of Orchard Street N44 degrees 22 minutes 06 seconds E, a distance of 61.94 feet to the point and place of beginning.

HOLD TO LIGHT TO VIEW TRUE WATERMARK IN PAPER HEAT SENSITIVE RED LOCK DISAPPEARS WHEN HEATED

68929

Brenner, Saltzman & Wallman LLP
271 Whitney Avenue
New Haven, CT 06511
203-772-2600

ATTORNEYS AT LAW

Citizens

51-7011/2111

Date	Check Amount
02/04/2026	$1,500.00

Pay ** ONE THOUSAND FIVE HUNDRED AND 00/100 DOLLARS**

To The Order TREASURER, CITY OF NEW HAVEN

AUTHORIZED SIGNATURE

Security features. Details on back.

⑈068929⑈ ⑆211170114⑆ 2201091638⑈

68929

Brenner, Saltzman & Wallman LLP

Check Date / Inv. Date	Client / Inv. No.	Matter / Vendor	Description	Amount
02/04/26	09013	001	TREASURER, CITY OF NEW HAVEN	1,500.00
02/04/26	09013/001	TREASURE		

Total this stub 1,500.00

PRODUCT SSLM124 USE WITH 91564 ENVELOPE Deluxe Corporation 1-800-328-0304 or www.deluxe.com/shop

City of New Haven

165 Church Street
New Haven, CT 06510
(203) 946-6483 (phone)
(203) 946-7476 (fax)
cityofnewhaven.com

Text File

File Number: OR-2026-0013

Agenda Date: **Version:** 1 **Status:** In Committee

In Control: Legislation Committee **File Type:** Ordinance

Agenda Number: 3)

WHEREAS; a juice bar or similar facility is a separate and limited area within a premises that is operated under (a) a cafe permit or (B) a cafe permit for wine, beer and cider wherein nonalcoholic beverages are served to minors and wherein there is no sale, consumption, dispensing or presence of alcoholic liquor, as further defined under Section 30-22c(1) of the Connecticut General Statutes (CGS § 30-22c(1)); and

WHEREAS; certain establishments that hold a Café Permit are enabled by state statute to host “juice bars” or all ages nights involving the participation of those between 18 and 21 years of age; and

WHEREAS; the City of New Haven Zoning Ordinance makes no distinction nor separate regulatory framework for the zoning of juice bars; and

WHEREAS; a concentration of juice bars now exists in the City with certain special events drawing up large crowds both in- and outside- the premises; and

WHEREAS; the large crowds and recent incidents of violence have impacted public safety with documentation of over 50 incidents addressed by the New Haven Police Department in a recent six month period at establishments all concentrated in the Downtown neighborhood; and

WHEREAS; such juice bars introduce additional difficulties in establishing and controlling order, increase the need for police presence beyond the established premise, and take away resources from other public safety duties both in the Downtown and citywide; and

WHEREAS; such juice bars have an increasingly adverse impact on the surrounding community, particularly residents, restaurants and hospitality; and

WHEREAS; the City is seeking to establish appropriate zoning regulations governing the location and operation of such uses; and

WHEREAS, pursuant to Article XIII, Section 2E of the Charter, the Board of Alders referred the zoning ordinance text amendments to the New Haven City Plan Commission for a public hearing; and

WHEREAS, on XXX, 2026, the City Plan Commission held a public hearing on the zoning ordinance text amendments after providing due notice of such hearing in accordance with the provisions of law; and

WHEREAS, on XXX, 2026, the City Plan Commission rendered an advisory report to the Board of Alders after considering the factors set forth in Article VII of the Charter and Sections 64(d)(2) of the Zoning Ordinance recommending approval of the zoning ordinance text amendments, CPC Report No. XXXX; and

WHEREAS, the Board of Alders finds that the Text Amendments and their provisions are in accordance with the Comprehensive Plan of Development of the City and are consistent with the land uses and the zoning classifications of neighboring parcels and with the standards set forth in Article XIII, Sections 2B through 2E of the Charter; and

WHEREAS, the Board of Alders further finds that after public notice, hearing, and due comment from the public, interested parties, and the various agencies of the City of New Haven, including, without limitation, the Department of Transportation, Traffic and Parking, the Engineering Department, and the Office of Building, Inspection and Enforcement, that the Text Amendments meet the objectives set forth in Zoning Ordinance, Article VII, Section 64(d) in that the Text Amendments are responsive to changes that have taken place in the City and in patterns of construction and land use, the supply of land and its peculiar suitability for various purposes, the purposes of zoning and the comprehensive plan of the City of New Haven.

NOW, THEREFORE BE IT ORDAINED by the Board of Alders of the City of New Haven that the Text Amendments are hereby adopted with the modifications of the existing zoning requirements requested by members of the Board of Alders as described in the attached hereto and made a part of this Ordinance.

ARTICLE I. DEFINITIONS

Section 1. Definitions.

The following definitions shall apply to all parts of the zoning ordinance. Words not defined in this ordinance shall be as defined in the most current edition of Webster's New World Dictionary, College Edition. Words in ***boldface italic*** in this ordinance are defined in this Article I or in an applicable section if their use is limited.

JUICE BAR OR SIMILAR FACILITY means a separate and limited area within a premises that is operated under (a) a cafe permit or (B) a cafe permit for wine, beer and cider wherein nonalcoholic beverages are served to minors and wherein there is no sale, consumption, dispensing or presence of alcoholic liquor, as further defined under Section 30-22c(1) of the Connecticut General Statutes (CGS § 30-22c(1)). This is only an accessory use to an establishment selling or serving alcoholic beverages, not a standalone principal use.

ARTICLE V. BUSINESS AND INDUSTRIAL DISTRICTS

Section 42. Use regulations for business and industrial districts.

TABLE 3. USE TABLE

Key: R - Permitted As-of-Right SP - Special Permit SE - Special Exception X - Not Permitted NA - Not Applicable In case of conflict between this Table 3 and the text of the Zoning Ordinance, the text shall prevail.

Use	BA	BA-1	CGD	BA-2	BC	BD	BD-1	BD-2	BD-3	BE	MULW	TOC	IL	IM	IH	Parking	Loading
E. Eating, Drinking Places & Entertainment																	
ESTABLISHMENTS SELLING FOOD OR BEVERAGES FOR IMMEDIATE CONSUMPTION ON OR OFF PREMISES, INCLUDING ESTABLISHMENT WHERE LIVE ENTERTAINMENT IS A PRINCIPAL OR ACCESSORY USE																	

FOR PURPOSES OF THIS ZONING ORDINANCE A CHANGE FROM ONE CLASSIFICATION OF EATING, DRINKING OR ENTERTAINMENT ESTABLISHMENT TO ANOTHER SHALL BE CONSIDERED A NEW USE

EATING AND DRINKING PLACES

Other establishment selling or serving alcoholic beverages for immediate consumption on or off premises, including accessory entertainment, or permitting immediate consumption of alcoholic beverages on or off premises, including accessory entertainment

| | | |

CHECK LIST FOR ALDERMANIC SUBMISSIONS

X	Cover Letter
X	Resolutions/Orders/Ordinances (NOTE: If you are submitting any item to the State you must write a Resolution)
X	Prior Notification Form
X	Fiscal Impact Statement - Should include comprehensive budget
	Supporting Documentation (if applicable)

IN ADDITION [IF A GRANT/DONATION]:

	Notice of Intent
	Grant Summary
	Executive Summary (not longer than 5 pages without an explanation)

Date Submitted: March 26, 2026

Meeting Submitted For: April 6, 2026

Regular or Suspension Agenda: Regular

Submitted By: Laura Brown, City Plan Department

Title of Legislation:

ZONING ORDINANCE TEXT AMENDMENT OF THE NEW HAVEN BOARD OF ALDERS AMENDING ARTICLE 1 DEFINITIONS AND ARTICLE V. SECTION 42, TABLE 3, USE TABLE OF THE NEW HAVEN ZONING ORDINANCE TO DEFINE "JUICE BARS AND SIMILAR FACILITIES" AND TO PROHIBIT "JUICE BARS AND SIMILAR FACILITIES" WITHIN ESTABLISHMENTS THAT OPERATE UNDER A CAFE PERMIT AND THAT SELL OR SERVE ALCOHOLIC BEVERAGES.

Comments: Legistar File ID: OR-2026-0013

Coordinator's Signature: MPL

Controller's Signature (if grant):

Mayor's Office Signature:

Call (203) 927-0802 or email aguzhnay@newhavenct.gov with any questions.

PLEASE NOTE CLEARLY IF UC (UNANIMOUS CONSENT) IS REQUESTED

*** SUSPENSION AGENDA ITEMS MUST BE DISCUSSED WITH PRESIDENT OF BOA***

NEW HAVEN CITY PLAN DEPARTMENT
165 CHURCH STREET, NEW HAVEN, CT 06510
TEL (203) 946-6378 newhavenct.gov/cityplan

March 26, 2026

Honorable Tyisha Walker-Myers, President
Board of Alders of the City of New Haven
165 Church Street
New Haven, CT 06510

Dear President Walker-Myers:

I am pleased to submit for your consideration the attached order to amend the New Haven Zoning Ordinance to establish zoning regulations related to juice bars.

A **juice bar or similar facility** is a separate and limited area within a premises that is operated under (a) a cafe permit or (B) a cafe permit for wine, beer and cider wherein nonalcoholic beverages are served to minors and wherein there is no sale, consumption, dispensing or presence of alcoholic liquor, as further defined under Section 30-22c(1) of the Connecticut General Statutes (CGS § 30-22c(1)).

State-level regulation of juice bars is meant to reduce the likelihood of alcohol being served to minors within establishments like bars, nightclubs, and concert venues. The creation of a separate area allows businesses to hold "all-ages" events with reduced concern or liability of minors receiving or consuming alcoholic beverages on their premises. State regulations include several provisions that require establishments with juice bars to inform local police of large events, further encouraging public safety for this particular land use activity.

Potential to Improve Public Safety and Reduce Underage Drinking

The proposed text amendments to the Zoning Ordinance are intended to prevent the sale and serving of alcoholic beverages to minors and resultant underage drinking by prohibiting new establishments that hold a cafe permit from the State of Connecticut and establishments renewing their permit from having a "juice bar" or similar facility on the premises.

The City of New Haven has experienced several incidents of violence near and outside establishments that have juice bars and that have included minors, particularly Downtown. The scale is significant with 57 incidents requiring a New Haven Police Department response, at just five establishments with juice bar-type permits from September, 2025 to February, 2026. It is the belief of the City that regulations must be enhanced both at the State and local level. On behalf of our Police Department and Economic Development Department, I urge your favorable review and action on this matter.

Respectfully,

Laura Brown, City Plan Department on behalf of the Juice Bars Working Group

..title

ZONING ORDINANCE TEXT AMENDMENT OF THE NEW HAVEN BOARD OF ALDERS AMENDING ARTICLE 1 DEFINITIONS AND ARTICLE V. SECTION 42, TABLE 3, USE TABLE OF THE NEW HAVEN ZONING ORDINANCE TO DEFINE "JUICE BARS AND SIMILAR FACILITIES" AND TO PROHIBIT "JUICE BARS AND SIMILAR FACILITIES" WITHIN ESTABLISHMENTS THAT OPERATE UNDER A CAFE PERMIT AND THAT SELL OR SERVE ALCOHOLIC BEVERAGES.

..body

WHEREAS; a juice bar or similar facility is a separate and limited area within a premises that is operated under (a) a cafe permit or (B) a cafe permit for wine, beer and cider wherein nonalcoholic beverages are served to minors and wherein there is no sale, consumption, dispensing or presence of alcoholic liquor, as further defined under Section 30-22c(1) of the Connecticut General Statutes (CGS § 30-22c(1)); and

WHEREAS; certain establishments that hold a Café Permit are enabled by state statute to host "juice bars" or all ages nights involving the participation of those between 18 and 21 years of age; and

WHEREAS; the City of New Haven Zoning Ordinance makes no distinction nor separate regulatory framework for the zoning of juice bars; and

WHEREAS; a concentration of juice bars now exists in the City with certain special events drawing up large crowds both in- and outside- the premises; and

WHEREAS; the large crowds and recent incidents of violence have impacted public safety with documentation of over 50 incidents addressed by the New Haven Police Department in a recent six month period at establishments all concentrated in the Downtown neighborhood; and

WHEREAS; such juice bars introduce additional difficulties in establishing and controlling order, increase the need for police presence beyond the established premise, and take away resources from other public safety duties both in the Downtown and citywide; and

WHEREAS; such juice bars have an increasingly adverse impact on the surrounding community, particularly residents, restaurants and hospitality; and

WHEREAS; the City is seeking to establish appropriate zoning regulations governing the location and operation of such uses; and

WHEREAS, pursuant to Article XIII, Section 2E of the Charter, the Board of Alders referred the zoning ordinance text amendments to the New Haven City Plan Commission for a public hearing; and

WHEREAS, on XXX, 2026, the City Plan Commission held a public hearing on the zoning ordinance text amendments after providing due notice of such hearing in accordance with the provisions of law; and

WHEREAS, on XXX, 2026, the City Plan Commission rendered an advisory report to the Board of Alders after considering the factors set forth in Article VII of the Charter and Sections 64(d)(2) of the Zoning Ordinance recommending approval of the zoning ordinance text amendments, CPC Report No. XXXX; and

WHEREAS, the Board of Alders finds that the Text Amendments and their provisions are in accordance with the Comprehensive Plan of Development of the City and are consistent with the land uses and the zoning classifications of neighboring parcels and with the standards set forth in Article XIII, Sections 2B through 2E of the Charter; and

WHEREAS, the Board of Alders further finds that after public notice, hearing, and due comment from the public, interested parties, and the various agencies of the City of New Haven, including, without limitation, the Department of Transportation, Traffic and Parking, the Engineering Department, and the Office of Building, Inspection and Enforcement, that the Text Amendments meet the objectives set forth in Zoning Ordinance, Article VII, Section 64(d) in that the Text Amendments are responsive to changes that have taken place in the City and in patterns of construction and land use, the supply of land and its peculiar suitability for various purposes, the purposes of zoning and the comprehensive plan of the City of New Haven.

NOW, THEREFORE BE IT ORDAINED by the Board of Alders of the City of New Haven that the Text Amendments are hereby adopted with the modifications of the existing zoning requirements requested by members of the Board of Alders as described in the attached hereto and made a part of this Ordinance.

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ARTICLE V. BUSINESS AND INDUSTRIAL DISTRICTS

Section 42. Use regulations for business and industrial districts.

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FOR PURPOSES OF THIS ZONING ORDINANCE A CHANGE FROM ONE CLASSIFICATION OF EATING, DRINKING OR ENTERTAINMENT ESTABLISHMENT TO ANOTHER SHALL BE CONSIDERED A NEW USE																	
EATING AND DRINKING PLACES																	
Other establishment selling or serving alcoholic beverages for immediate consumption on or off premises, including accessory entertainment, or permitting immediate consumption of alcoholic beverages on or off premises, including accessory entertainment																	

Without juice bar or similar facility as an accessory use	SE	SE	SE	SE	SE	R	SE	SE	R	SE	R	R	R	SP	R	p	x
With juice bar or similar facility as an accessory use	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	NA	x

..title

ZONING ORDINANCE TEXT AMENDMENT OF THE NEW HAVEN BOARD OF ALDERS AMENDING ARTICLE 1 DEFINITIONS AND ARTICLE V. SECTION 42, TABLE 3, USE TABLE OF THE NEW HAVEN ZONING ORDINANCE TO DEFINE "JUICE BARS AND SIMILAR FACILITIES" AND TO PROHIBIT "JUICE BARS AND SIMILAR FACILITIES" WITHIN ESTABLISHMENTS THAT OPERATE UNDER A CAFE PERMIT AND THAT SELL OR SERVE ALCOHOLIC BEVERAGES.

..body

WHEREAS; a juice bar or similar facility is a separate and limited area within a premises that is operated under (a) a cafe permit or (B) a cafe permit for wine, beer and cider wherein nonalcoholic beverages are served to minors and wherein there is no sale, consumption, dispensing or presence of alcoholic liquor, as further defined under Section 30-22c(1) of the Connecticut General Statutes (CGS § 30-22c(1)); and

WHEREAS; certain establishments that hold a Café Permit are enabled by state statute to host "juice bars" or all ages nights involving the participation of those between 18 and 21 years of age; and

WHEREAS; the City of New Haven Zoning Ordinance makes no distinction nor separate regulatory framework for the zoning of juice bars; and

WHEREAS; a concentration of juice bars now exists in the City with certain special events drawing up large crowds both in- and outside- the premises; and

WHEREAS; the large crowds and recent incidents of violence have impacted public safety with documentation of over 50 incidents addressed by the New Haven Police Department in a recent six month period at establishments all concentrated in the Downtown neighborhood; and

WHEREAS; such juice bars introduce additional difficulties in establishing and controlling order, increase the need for police presence beyond the established premise, and take away resources from other public safety duties both in the Downtown and citywide; and

WHEREAS; such juice bars have an increasingly adverse impact on the surrounding community, particularly residents, restaurants and hospitality; and

WHEREAS; the City is seeking to establish appropriate zoning regulations governing the location and operation of such uses; and

WHEREAS, pursuant to Article XIII, Section 2E of the Charter, the Board of Alders referred the zoning ordinance text amendments to the New Haven City Plan Commission for a public hearing; and

WHEREAS, on XXX, 2026, the City Plan Commission held a public hearing on zoning ordinance text amendments after providing due notice of such hearing in accordance with the provisions of law; and

WHEREAS, on XXX, 2026, the City Plan Commission rendered an advisory report to the Board of Alders after considering the factors set forth in Article VII of the Charter and Sections 64(d)(2) of the Zoning Ordinance recommending approval of the zoning ordinance text amendments, CPC Report No. XXXX; and

WHEREAS, the Board of Alders finds that the Text Amendments and their provisions are in accordance with the Comprehensive Plan of Development of the City and are consistent with the land uses and the zoning classifications of neighboring parcels and with the standards set forth in Article XIII, Sections 2B through 2E of the Charter; and

WHEREAS, the Board of Alders further finds that after public notice, hearing, and due comment from the public, interested parties, and the various agencies of the City of New Haven, including, without limitation, the Department of Transportation, Traffic and Parking, the Engineering Department, and the Office of Building, Inspection and Enforcement, that the Text Amendments meet the objectives set forth in Zoning Ordinance, Article VII, Section 64(d) in that the Text Amendments are responsive to changes that have taken place in the City and in patterns of construction and land use, the supply of land and its peculiar suitability for various purposes, the purposes of zoning and the comprehensive plan of the City of New Haven.

NOW, THEREFORE BE IT ORDAINED by the Board of Alders of the City of New Haven that the Text Amendments are hereby adopted with the modifications of the existing zoning requirements requested by members of the Board of Alders as described in the attached hereto and made a part of this Ordinance.

ARTICLE I. DEFINITIONS

Section 1. Definitions.

The following definitions shall apply to all parts of the zoning ordinance. Words not defined in this ordinance shall be as defined in the most current edition of Webster's New World Dictionary, College Edition. Words in ***boldface italic*** in this ordinance are defined in this Article I or in an applicable section if their use is limited.

JUICE BAR OR SIMILAR FACILITY means a separate and limited area within a premises that is operated under (a) a cafe permit or (B) a cafe permit for wine, beer and cider wherein nonalcoholic beverages are served to minors and wherein there is no sale, consumption, dispensing or presence of alcoholic liquor, as further defined under Section 30-22c(1) of the Connecticut General Statutes (CGS § 30-22c(1)). This is only an accessory use to an establishment selling or serving alcoholic beverages, not a standalone principal use.

ARTICLE V. BUSINESS AND INDUSTRIAL DISTRICTS

Section 42. Use regulations for business and industrial districts.

TABLE 3. USE TABLE

Key: R - Permitted As-of-Right SP - Special Permit SE - Special Exception X - Not Permitted NA - Not Applicable
In case of conflict between this Table 3 and the text of the Zoning Ordinance, the text shall prevail.

Use	BA	BA-1	CGD	BA-2	BC	BD	BD-1	BD-2	BD-3	BE	MULW	TOC	IL	IM	IH	Parking	Loading
E. Eating, Drinking Places & Entertainment																	
ESTABLISHMENTS SELLING FOOD OR BEVERAGES FOR IMMEDIATE CONSUMPTION ON OR OFF PREMISES, INCLUDING ESTABLISHMENT WHERE LIVE ENTERTAINMENT IS A PRINCIPAL OR ACCESSORY USE																	
FOR PURPOSES OF THIS ZONING ORDINANCE A CHANGE FROM ONE CLASSIFICATION OF EATING, DRINKING OR ENTERTAINMENT ESTABLISHMENT TO ANOTHER SHALL BE CONSIDERED A NEW USE																	
EATING AND DRINKING PLACES																	
Other establishment selling or serving alcoholic beverages for immediate consumption on or off premises, including accessory entertainment, or permitting immediate consumption of alcoholic beverages on or off premises, including accessory entertainment																	

Without juice bar or similar facility as an accessory use	SE	SE	SE	SE	SE	R	SE	SE	R	SE	R	R	R	SP	R	p	x
With juice bar or similar facility as an accessory use	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	NA	x

PRIOR NOTIFICATION FORM

NOTICE OF MATTER TO BE SUBMITTED TO THE BOARD OF ALDERS

TO (list applicable alders of): **ALL**

WARD # **ALL**

DATE: **March 26, 2026**

FROM: Department/Office City Plan

Person Laura Brown Telephone 203.946.6380

This is to inform you that the following matter affecting your ward(s) will be submitted to the Board of Alders in the near future:

(Insert Title of Order Here)
ZONING ORDINANCE TEXT AMENDMENT OF THE NEW HAVEN BOARD OF ALDERS AMENDING ARTICLE 1 DEFINITIONS AND ARTICLE V. SECTION 42, TABLE 3, USE TABLE OF THE NEW HAVEN ZONING ORDINANCE TO DEFINE "JUICE BARS AND SIMILAR FACILITIES" AND TO PROHIBIT "JUICE BARS AND SIMILAR FACILITIES" WITHIN ESTABLISHMENTS THAT OPERATE UNDER A CAFE PERMIT AND THAT SELL OR SERVE ALCOHOLIC BEVERAGES.

Check one if this an appointment to a Board or Commission:

☐ Democrat

☐ Republican

☐ Unaffiliated/Independent/Other _____

INSTRUCTIONS TO DEPARTMENTS

1. Departments are responsible for sending this form to the alder(s) affected by the item.
2. This form must be sent (or delivered) directly to the alder(s) **before** it is submitted to the Legislative Services Office for the Board of Alders agenda.
3. The date entry must be completed with the date this form was sent the alder(s).
4. Copies to: alder(s); sponsoring department; attached to submission to Board of Alders.

FISCAL IMPACT STATEMENT

DATE:	March 25, 2026		
FROM (Dept.):	**City Plan**		
CONTACT:	**Laura Brown**	**PHONE**	**203.946.6380**

SUBMISSION ITEM (Title of Legislation):

ZONING ORDINANCE TEXT AMENDMENT OF THE NEW HAVEN BOARD OF ALDERS AMENDING ARTICLE 1 DEFINITIONS AND ARTICLE V. SECTION 42, TABLE 3, USE TABLE OF THE NEW HAVEN ZONING ORDINANCE TO DEFINE "JUICE BARS AND SIMILAR FACILITIES" AND TO PROHIBIT "JUICE BARS AND SIMILAR FACILITIES" WITHIN ESTABLISHMENTS THAT OPERATE UNDER A CAFE PERMIT AND THAT SELL OR SERVE ALCOHOLIC BEVERAGES.

List Cost: **Describe in as much detail as possible both personnel and non-personnel costs; general, capital or special funds; and source of funds currently budgeted for this purpose.**

	GENERAL FUND	SPECIAL FUNDS	BOND FUNDING	CAPITAL/LINE ITEM/DEPT/ACT/OBJ CODE
A. Personnel				
1. Initial start up				
2. One-time				
3. Annual				
B. Non-personnel				
1. Initial start up				
2. One-time				
3. Annual				

List Revenues: **Will this item result in any revenues for the City? If Yes, please list amount and type.**

NO	**X**
YES	

1. One-time

2. Annual

Other Comments:

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NEW HAVEN CITY PLAN COMMISSION ADVISORY REPORT

RE: **PETITION TO AMEND THE TEXT OF THE NEW HAVEN ZONING ORDINANCE**, Section 42, Table 3, Use Table, Paragraph V, to Permit Cultural activities not carried on as a gainful business, including art galleries, libraries, and museums, to be permitted as of right in the Light Industrial (IL) Districts.

Submitted by: Lost in New Haven, Inc.

REPORT: **1681-05**
ADVICE: **Deny**

SUBMISSION:
The petition for this ordinance amendment was dated for and received at the March 16, 2026 Board of Alders meeting. Legistar File ID: LM-2026-0109. The submission included:

- Full Submission PDF, 6 pages.
  - Cover Letter, 2 pages, dated March 10, 2026.
  - Schedule A – Proposed Use Table, 1 page.
  - Attachment B – Order Language, 3 pages.

BACKGROUND
This amendment involves a change to the text of Section 42 of the New Haven Zoning Ordinance. Section 42 establishes use regulations for business and industrial districts, and the applicant proposes to change "Table 3. Use Table" to permit "*Cultural activities not carried on as a gainful business, including art galleries, libraries and museums*." by right in the IL zone. Currently the IL zone does not permit this use at all.

SCHEDULE A

TABLE 3, USE TABLE

Key: R - Permitted As-of-Right SP - Special Permit SE - Special Exception X - Not Permitted NA - Not Applicable
In case of conflict between this Table 3 and the text of the Zoning Ordinance, the text shall prevail.

Use	BA	BA-1	CGD	BA-2	BC	BD	BD-1	BD-2	BD-3	BE	MUL W	TOC	IL	IM	IH	Parking	Loading
V. Institutional and Public Uses																	
Cultural activities not carried on as a gainful business, including art galeries, libraries and museums.	R	R	R	R	SP	R	R	R	R	X	R/R	R	~~X~~ R	X	X	h	

Figure 1. Excerpt from petition showing zoning table change

PUBLIC HEARING
A Public Hearing was be held by the City Plan Commission on April 15, 2026. A transcript of the hearing, meeting #1681, will be available from the City Plan Department.

The hearing included discussion of the following topics:

- Concern over impact to taxpayers, and the tax base due to this change.

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- General support for Lost in New Haven and emphasis on the importance of arts and culture in New Haven.
- Praise for the educational value of the Lost in New Haven Museum.
- Emphasis on the civic value of Lost in New Haven Museum.
- Negative financial impact of increasing tax-exempt uses across the city
- Concern over pedestrian safety and traffic in IL Districts.
- Suggestion that this zoning change should remain on a case-by-case basis by Special Permit or Special Exception rather than as-of-right in all IL Zones

PLANNING CONSIDERATIONS

The proposed text amendment, if adopted, would permit a variety of arts and cultural land uses within areas currently zoned for light industrial uses. The IL zone was designed to accommodate less intensive uses than those found in the Heavy Industry (IH) zones. Arts and cultural uses such as art galleries, museums, and libraries have a significantly low environmental impact compared to common industrial uses, which is in keeping with the goals of the IL zone as a lower nuisance industrial district. Many of these uses often require and utilize open format floor plans in order to exhibit art work and archival materials and to hold talks and workshops.

To that end, vacant and formerly industrial buildings are appropriate physical structures for these uses as they tend to have open floor plans, high ceilings, and strong concrete floors that allow for a level of programmatic flexibility within the space. This type of adaptive reuse of industrial buildings is not only appropriate for the nature of these cultural land uses but can also help to promote the insertion of land use activities that are welcoming to nearby residents in areas that have otherwise been isolated from pedestrian activity due to their strict land use allowances and levels of vacancy.

Further, the IL zone already permits as-of-right a variety of retail uses carried on as gainful business that are in service of community needs and interests and that typically require open and large floor plan layouts to operate. Such uses include health clubs and gyms, grocery stores, and music or dancing schools. To this end, while the IL zone gives preference and priority to light industrial uses, it is already a zone that permits and is appropriately situated to accommodate a variety of non-industrial uses.

Several existing arts and cultural spaces within New Haven exemplify the potential for permitting cultural activities as-of-right in both industrial zones and in formerly industrial buildings. For example, Erector Square (315 Peck Street) in the Fair Haven neighborhood is a former toy factory located within the IL zone that hosts one of the largest artist studio complexes in the region and includes exhibition space for local artists. Similarly, NXTHVN (169 Henry Street) in the Dixwell neighborhood is a former manufacturing plant within the RM-2 zone that is now used as artist studios, exhibition space, housing, and community programming space for visiting and local curators and artists. Both examples showcase the value of adaptive reuse of formerly industrial spaces towards arts and cultural uses that are of benefit to local artists and local visitors seeking engagement with cultural enrichment activities.

The majority of IL zones within the City of New Haven abut RM-1, RM-2, or RH-2 zones. These residential zones all permit cultural activities as described in this text amendment as-of-right. The expanded allowance of cultural activities into IL zones would be in alignment with the land use allowance of the abutting lower intensity residential zones and would permit that use in areas that can accommodate larger scale arts and cultural uses that may not be as feasible in the properties commonly found in residential areas.

NEW HAVEN COMPREHENSIVE PLAN: SUBMISSION MEETS REQUIREMENTS

The proposed text amendment aligns with the goals of the City of New Haven's Plan of Conservation and Development, Vision 2034 Comprehensive Plan (adopted October 2025) by supporting the arts broadly and

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encouraging the adaptive reuse of vacant and formerly industrial and manufacturing properties. Specifically, this text amendment aligns with the following goals and strategies from Vision 2034:

Arts and Cultural Identity

Goal 1: Increase support for and promotion of arts and culture in New Haven. (p. 146)
Increasing the support for and promotion of arts and culture can provide economic benefits, attract tourism, and strengthen community identity. With more resources, the City can better support creativity, innovation, and social cohesion by providing platforms for diverse voices and cultural expression. Strong arts and culture initiatives improve quality of life, contribute to mental well-being, and create opportunities for education and workforce development.

Goal 3: Support the development of accessible and affordable space for arts and culture across the City. (p. 150)
While New Haven has remarkable galleries, studios, and performance spaces, most of those are located Downtown or are associated with institutions such as Yale University and Southern Connecticut State University. Few spaces exist in New Haven's neighborhoods or are available to small organizations or the public. Providing space that is available to a wider audience is important to improving access to opportunities in the arts and to improving equity in arts and culture. Additionally, many spaces are not accessible to artists and patrons with disabilities and should be retrofitted to provide universal accessibility.

- **Strategy 3.2: Repurpose vacant and underutilized spaces for community use.** (p. 150)

There is vacant and underutilized space located across the City that could be used or converted for use for local artists. This includes vacant and underutilized office and industrial space, institutional space, and retail space. The City, through its Economic Development Administration, should work with property owners to make such space available to artists and arts and culture organizations through short-term rentals, leases, or purchase agreements. New Haven should also continue its support for redevelopment of the Armory and for the inclusion of arts and culture space when redeveloped.

Additionally, most IL zones in New Haven are located in areas that are identified in Vision 2034 Future Land Use Map (p. 183) as future Coastal Mixed-Use or Neighborhood Commercial land use areas. These areas are imagined to be future waterfront and inland districts that support a diversity of business and community gathering spaces and encourage cultural and economic activity in New Haven's neighborhoods and coastal areas.

CITY CHARTER AND ZONING ORDINANCE CRITERIA

Sections 181 and 182 of the Charter of The City of New Haven
The City Plan Commission finds that, based on submitted information, the proposed zoning ordinance amendment complies with Sections 181 and 182 of the Charter of the City of New Haven in that it is:

(i.) uniform for each class of buildings or structures,
(ii.) made in accordance with the comprehensive plan,
(iii.) designed to lessen congestion in the streets, secure safety from fire, panic and other dangers, promote health and the general welfare, provide adequate light and air, prevent the overcrowding of land, avoid undue concentration of population, facilitate the adequate provisions for transportation, water, sewerage, parks and other public requirements, and
(iv.) made with reasonable consideration, as to the character of the proposed district and its peculiar suitability for particular uses, and with a view to conserving the value of buildings and encouraging the most appropriate use of land throughout the City.

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FINDINGS AND ADVICE

Following the public hearing held on April 15, 2026 the City Plan Commission recommended that the proposed zoning text amendment be **Denied**.

ADOPTED: April 15, 2026
Ernest Pagan
Chair

ATTEST: DocuSigned by: Laura E. Brown E71FA1E41A27483...
Laura E Brown
Executive Director, City Plan Department