



NORTHERN NEW ENGLAND  
ARTIST LEGACY PROJECT

**Proposal to Produce a Study: Building a Legacy  
Platform for Multiple Under-Known Artist's**

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by: **Joy Glidden ©**

*How to secure the legacies of under-known artists and stem the significant  
loss to the visual historical cultural continuum, a national and international crisis facing under-known  
artists' in the contemporary visual arts*

**Northern New England Artist Legacy Project, (NNEALP)  
Northern New England Museum of Contemporary Art, (NNEMoCA)**

*October 2019*



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**EXECUTIVE SUMMARY**

**Introduction and Strategy**

NNEALP, on behalf of the artists' community of Northern New England, endeavors to achieve a solution to the urgent legacy challenges facing under-known artists and their life work, a problem that is a national crisis with significant historical cultural ramifications. This project seeks a tangible outcome by producing a study that:

- 1. Identifies effective strategies that would help under-known artists to secure their legacy.**
- 2. Explores and designs a potential platform for ongoing implementation of these strategies.**
- 3. Tests and develops a viable business model to sustain the platform.**

Although focused on New England, it is envisioned that this would be a prototype potentially applicable to other regions with multiple artists whose works are significant to the nation's visual historical cultural continuum, and yet at risk of permanent loss.



**Diversity / Inclusion and Youth Initiatives**

NNEMoCA and NNEALP's Advisory Committee, Guiding Stars together with participating brain trust, staff, students and artists, will reflect and actively engage diversity. Establishing a diverse age inclusive group is a priority.



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### The Problem

It is with urgency that this proposal begins to address a national crisis facing the aged and deceased under-known artist community today. With the rise of Artist-Endowed Foundations to satisfy the fiscally able, a monetary rift revealed a national crisis within the visual arts. Those artists who are under-known or less financially endowed, yet made significant contributions to the visual historical-cultural continuum are left without a tangible method to address their artistic legacy in a meaningful way. (See *Examples of under-known artists*, Page 6)

Most often the task of archiving and caretaking of artists' legacies is left to ill-equipped family members with devastating results. Some artists assume their respective dealers will handle it, but this is riddled with other types of problems. Identity theft is rampant. Museum bequests are turning into financial storage heists and dumpsters are the alternative. Without the guidance of adequate cataloging and financial planning, most artworks left posthumously by under-known artists will be dropped from the historical record leaving a selective history to represent the field.

### Contributing Facts, History & Data

*Artist legacy is a natural outgrowth of the time-continuum within the ever-expanding field of contemporary visual art. The facts, history, and data listed below describe the direct result of this expansion and the relevant societal occurrences that lead to the present-day crisis.*

**Post-World War II birthed the middle class** and with it came the desire for something more, better, and greater than simply making a living. Advertised consumer goods were made easily available as were arts education in public-schools, art appreciation classes and museum trips. The visual art field grew to accommodate this new societal interest and artists emerged.

**Public funding permeated the art world in 1965** with the founding of the NEA, opening new doors to alternative mediums to represent visual, social, and political commentary. A new kind of artist emerged, garnering public attention and using alternative mediums that had almost no sales potential. Sex wars, inequality rights, LGBTQ pride, racial empowerment and activist art emerged as content using visual arts as a vehicle added socio-therapeutic benefits. Many of these artists did not make enough money to establish a foundation or estate, yet are relevant to visual history.

**Proximity - The primary art market location** was in New York City along with the powerful critical publications, wealthy patrons, and major collecting institutions. If an artist lived outside of the primary market location, the challenges associated with financial survival multiplied, forcing the artist to appeal to regional wealth and aesthetics to sustain. Therefore, artists who live further away from the market have less chance to achieve a sustainable lifestyle with fewer possibilities of sales, yet these same artists are reflectors of urban lifestyle of smaller cities in the USA. A relevant regional-visual-cultural history has emerged.

**Education - Universities and Colleges** begin to see value in the visual arts, adding art departments, museums, libraries and art scholarship in the 70's - 90's. Educational employment becomes an option



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offering jobs and the idea of sustainability but compromises the artists' creative freedom, time, and money. Artists choosing academic jobs garner a salary not great enough to sustain a legacy foundation posthumously and sacrifice creativity to a stable income. Artists who choose this path often don't have time for the required professional career engagement.

**Growth Stats** - "In 1970, artists comprised less than one percent of the U.S. labor force. Over the next 20 years, the proportion of artists climbed to 1.4 percent, where it has lingered ever since. Between 1970 and 1990, the number of artists more than doubled from 737,000 to 1.7 million—a much larger gain than the labor force as a whole—but between 1990 and 2005, the number of artists grew by 15.7 percent, compared with a 17.4 percent increase for the overall labor force." –NEA Arts Workforce between 1990 and 2005. Data indicates this is only the beginning of the Artist Legacy crisis.

**Required funds** - **Although unstated**, most studies point to \$3 million or more in liquid capital or \$11 million in combined asset resources as a solid minimum figure to achieve a sustainable functioning single artist foundation with minimum staff.

**New Foundations** - **The number of new established artist** foundations accelerates to handle the natural outgrowth of solvent prominent artists.

**The Aspen Institute Study** - "**The Artist as Philanthropist; Strengthening the Next Generation of Artist-Endowed Foundations**" successfully tracks the acceleration- deceleration of the Artist Endowed Foundation, 2010 – 2018. This study is ongoing. The comprehensive data collected provides a base premise, which could contribute to a model for a shared under-known multi-artists study.

**Future Positive Youth** - **Educational methods** are being developed for art schools on legacy today but unfortunately leaves the previous generations behind.

**Current methods** - **Now, artists facing legacy concerns** require one-on-one attention from expensive commercial counsel. The long-term solution centers the placement of works in respectable institutions such as museums or other significant collecting entities. Major museums in NYC and beyond are bursting at the seams and cannot accept even bequeathed artworks by substantial artists let alone the more obscure. A model solution is required and NNEMoCA and NNEALP in Vermont will be this model.



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**Examples of Under-Known Artists**

- Artists who use mediums that are essentially unsellable such as installation and performance art.
- Artists who use mediums that sell at a lower price point such as photography and video art.
- Artists who lived in remote areas with limited access to the commercial art market.
- Artists who satisfied the market but were unable to retain assets for countless reasons.
- Artists who were obscured by racial discrimination.
- Artists who were discriminated against because they identified as LGBTQ.
- Artists who dealt with controversial subjects, particularly in their time, like radical feminism or unsettling content, yet reflected poignant social politics, and as a result were not marketable.
- Artists who were successful and peaked in their careers for a limited period of time and then lost public attention.

**And many others ...**



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### The Solution

To create a lively, high-functioning laboratory environment of activity for living and deceased artists, where curators, clinicians, and executors share resources, legal expertise, knowledge, storage and technology that will accommodate multiple diverse under-known artists' legacies in a single location within a museum setting.

**NNEMoCA and NNEALP** are “pilot” prototypes that serve as study and resource centers for legacy and exhibition practice. Together they will explore new business models with students from a partnering university, to conclude a unique business model based on examples like community foundations, artist-driven pension/investment art funds or concept structures like cluster management. NNEMoCA and NNEALP will function together as a hybrid of two distinct model types to form a unique and significant partnership.

The renowned abstract painter Ellsworth Kelly believed in the transformational power of a museum exhibition on an artist's career. It is in this light that NNEMoCA and NNEALP work together for under-known artist legacies to further much needed public visibility through the vitality of a museum exhibition program.

### Examples of Existing Platforms

Several aspects of the multi-under-known artist legacy challenge have been examined. These efforts, including the few examples of existing multi-artist legacy organizations noted below, along with *The Aspen Institute Study; The Artist as Philanthropist: Strengthening the Next Generation of Artist-Endowed Foundations* can cross-pollinate to help formulate a diverse multi-under-known artist legacy site solution. At present, no examples of multi-artist legacy programs exist with more than 2 artists represented outside of the field of photography.

**APAG –American Photography Archives Group** is an example of an existing positive multi-artist legacy location. Photography uses paper as a medium, which allows easy access and uses shared storage systems such as flat files and hard drives. As a rule, photography sales do not generate the same amount of monetary return as many other mediums like painting or sculpture. There are a number of successful legacy initiatives in existence dealing exclusively with photography.

**ALF – The Artist Legacy Foundation-** Viola Frey, Squeak Carnwath and Gary Knecht (non-artist) sets a powerful example with artist Viola Frey, a West Coast, under-known artist becoming better known posthumously. It is one of the few multi artist legacy structures that are working with more than 2 people.

There are many 2-artist legacy foundations such as, Holt-Smithson, Pollock-Krasner and others. Further research required for other examples.



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**OUTCOME**

**Objectives**

The objectives of the study are meant to resolve issues surrounding under-known artist legacy by:

1. Identifying effective strategies to help secure their legacy
2. The exploration and design of a potential platform for ongoing implementation of these strategies.
3. Testing and developing a viable business model to sustain the platform.

**Positive Outcomes Include:**

1. **A prototype platform** that can be used by NNEMoCA and NNEALP and for other regions with multiple under-known artists whose works are significant to the nation's visual historical cultural continuum, and are at risk of permanent loss.
2. **Final research is made available** in e-format or hard copy for dissemination.
3. **A clear business plan** under which to operate.
4. **A unique "shared facility"** – high functionality between:
  - a. Staff - Museum and Legacy Project
  - b. Space - Legacy, exhibition, art storage
  - c. Technology - metadata platforms, marketing tools, compressed digital ephemera and more
  - d. Legal, professional and intellectual property
  - e. Others
5. **Next generation of artists are trained** at the NNEMoCA and NNEALP on legacy.
6. **Finalize model that moves away from pay-to-play.**
7. **Job creation.**
8. **A facility that will be the first of its kind.**

Students involved may assist in the design of a pilot think tank and new business prototypes, some of who will remain on the project moving forward as staff.





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**BACKGROUND**

*“NNEMoCA + NNEALP is a nesting doll” – Art Critic, Saul Ostrow*

**NNEMoCA and NNEALP Mission**

The Northern New England Museum of Contemporary Art (NNEMoCA), is a living contemporary art collecting institution that promotes direct contact with original art works in order to explore, expose and expand the public’s knowledge about art, as well as its inspirational and developmental capacity for humanity. NNEMoCA creates ways art can be used as an effective tool for education, civic pride and economic development through community outreach and public engagement. NNEMoCA maintains a Northern New England focus and addresses concerns of the artists community who face legacy issues through its subsidiary, Northern New England Artist Legacy Project (NNEALP).

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*Mark S. Waskow - The Waskow Study Collection at NNEMoCA*

*“It has been my desire to have the process of collecting art live up to its potential as a creative act. I believe that visual art is part of a healthy emotional, conceptual, and cognitive ‘diet’ designed to foster mental sensitivity and cultural awareness. My goal for the collection is for it to be a good reason for people to come to Vermont and an opportunity for Northern New England Artists to show their work in a museum setting.” Mark S. Waskow*

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Concern for under-known artist legacy at NNEMoCA grew organically out of the Study Collection built by Mark S. Waskow. His focus on Contemporary Art comes primarily from the Northern New England region, where he lives and where many artists have become his life-long friends. Mark accepted other legacies before time, space, and maintenance of the art became a premium. This was the impetus for the Artist Legacy subset within NNEMoCA, entitled Northern New England Artist Legacy Project, NNEALP.



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## **ADDITIONAL INFORMATION**

### **Appendix: A**

#### **The Waskow Study Collection**

The Waskow Study Collection contains over 23,000 contemporary art works from 1963 to present, a 13,000-volume reference library, and 50,000 items of ephemera all related to the visual arts and is comprised primarily of works on paper, multiples and artists' books. There are well over 2,600 paintings and sculpture primarily in storage. The collection represents 40% Vermont content with approximately 90% of the works by living artists. It is housed in 9 different storage spaces with an approximate total of 12,000 sq. ft., the majority of which is in Burlington, VT, and the rest located in Barre, VT. Diversity of artists included in the collection are: Native American, African, African-American, Latinx, Asian, Asian-American, with broad representation from the LGBTQ non-binary, cisgender, pangender community, and more. The Study Collection acts as a repository for other collectors to consider donating endowed artist works that are seen as educational and as relevant and of cultural-historical significance.



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ADDITIONAL INFORMATION  
Appendix: B

**Random data/stats for Burlington, VT and Vermont State**

**Diversity and Equity is a City program** implemented by the Mayor's office in 2012 and continues on to this day.

*"The City of Burlington is committed to embracing our diversity and reducing racial disparities through the initiatives listed below. We are also continually seeking new voices to bring to the table to help us with this vital work." Mayor Weinberger*

**Strategic Plan: 1.** Eliminate race-based disparities across all City departments **2.** Promote inclusion and engagement of all community members. **3.** Eliminate race-based disparities in the greater Burlington community.

**Population** - There are 44,000 people living in Burlington with 218,000 who commute daily. Tourism is one of the largest industries in Vermont and welcomes nearly *13 million visitors* each year.

**Travel** from New York City averages 5 hours by car. Burlington Airport, Essex Train Station and Downtown Transit Center are all within 20 minutes of city center.

**Vermont weather conditions** are conducive to art storage with little humidity and few natural disasters. Vermont has warm summers with average high temperatures of 75°F (23.9°C) to 82°F (27.8°C) in the peak of July. Summer nights are mild with average low temperatures of 55°F (12.8°C) to 60°F (15.6°C). Winters are extremely cold and snowy which does not pose a natural threat to art storage. Temperatures during January are in the cold 2°F (-16.7°C) to 12°F (-11.1°C) range. Buildings are built for the cold. Winters are sometimes too cold to receive either snow or rain. The annual precipitation averages around 50" (1270mm) and the average snowfall registers 80" (2032mm) in the winter.

**Employment Wikipedia** - In 2011, 91% of Vermont population had graduated from high school compared with 85% nationally. Almost 34% have at least an undergraduate degree compared with 28% nationally.

**Youth initiative**, student involvement through internship and mentoring programs building relationships with neighboring UVM, Middlebury College or other teaching centers to strive for inclusive, diverse demographics. Vermont surveys show youth leave the State to find employment, NNEALP hopes to help reverse this trend.

**Harold Weston** lived his life in Vermont. He helped found the National Council on Arts and Government, which lobbied for government support for the arts. He later served as its vice president and president. In 1965, the group won passage of legislation creating the National Endowment for the Arts.



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ADDITIONAL INFORMATION  
Appendix - C

**Advisory Committee & Guiding Stars - Special Acknowledgement:**

**ADVISORY COMMITTEE:** Natasha Becker, Ted S. Berger, Devin Colman, Glenn Gissler, Joy Glidden, Sue Higby, Valerie Hird, Saul Ostrow, and Mark S. Waskow.

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**NATASHA BECKER-** is an independent curator and one of the co-founders of Assembly Room, an exhibition space for women curators in New York City. Most recently Natasha co-curated the inaugural exhibition for the new Ford Foundation Exhibition space entitled *Perilous Bodies*. Born and raised in Cape Town, South Africa, she came to New York in 2003 to pursue a doctoral degree in art history and migrated to curating, honing her practice at various arts organizations, commercial art galleries, and independent art spaces. In addition to her curatorial practice, Becker also taught art history at the School of Visual Arts and the New School University. She has held curatorial positions at the Goodman Gallery in South Africa, and was the assistant director for Mellon Foundation initiatives in global art history at the Clark Art Institute in Williamstown, Massachusetts. In 2009 she founded, with artist Bradley McCallum, the Brick+Mortar International Video Art Festival in Greenfield, MA, and oversaw the festival's four editions. As an international curator, she is particularly interested in art that responds to socio-political subjects. Her past exhibition highlights include "Speaking Back" and "Shirin Neshat: Dreamers" at Goodman Gallery and "Weights and Measures: Portraits of Justice" at the Constitution Hill Museum (South Africa); "Americanah", Spring Break Art Show (New York), "Dialogues in Drawing", Jenkins-Johnson Gallery, and more recently, "Multiplicities Vol. 1" at Assembly Room. She regularly consults for Foundations, galleries, arts and educational organizations, and collectors.

**THEODORE S. BERGER-** has held positions as Treasurer of the Board of Director and as Trustee of the Joan Mitchell Foundation. He is the Executive Director of NYCreates and has served as a consultant as Project Director of the Urban Artist Initiative/NYC, and numerous other organizations including the Brooklyn Public Library, the Louisiana Cultural Economy Foundation, the Robert Giard Foundation, and Rutgers University. He is Executive Director Emeritus of the New York Foundation for the Arts (NYFA).

Ted serves on numerous boards and committees, including: ArtsConnection, the Asian American Arts Alliance, the Center for West Park, the CUE Art Foundation, the Design Trust for Public Space, HB Studio and Playwright's Foundation, the International Studio and Curatorial Program, and the New York City Arts Coalition. He is also a member of the Honorary Board of the Alliance of Artist Communities, and on Advisory Committees for the Actors Fund, CERF+, and the Research Center for Arts and Culture. He was formerly Assistant Dean for the Graduate Faculties (now Graduate School of Arts and Sciences) and the School of International Affairs at Columbia University.

**DEVIN COLMAN-** Grew up in Minnesota and attended Colby College in Maine, where he earned a BA in Art with concentrations in Art History and Studio Art (sculpture). He then worked as the director/curator of the Macalester College Art Gallery before pursuing graduate studies at the University of Vermont. He earned a MS in Historic Preservation and wrote his thesis on modernist



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residential architecture in northwestern Vermont. Since 2006 he has worked at the Vermont Division for Historic Preservation, and is currently the State Architectural Historian.

**GLENN GISSLER-** Integrates rigorous training as an architect with a rich knowledge of design and decorative arts. Gissler has served as an art advisor for many of his clients. He has placed works by Joan Mitchell, Larry Poons, Louise Bourgeois, Nancy Spero, Cy Twombly, Pablo Picasso, Brice Marden, Jacob Hashimoto, Donald Judd, Richard Tuttle, and many others.

From 2006 to 2016, Gissler sat on the Board of Governors of the Rhode Island School of Design Museum, and has taken a strong lead in building the institution's collection of 20th century design through donations of objects. Gissler has also been a visiting critic at the Rhode Island School of Design, the Fashion Institute of Technology, and the Parsons School of Design.

**SUSAN HIGBY-** Executive Director of Studio Place Arts (SPA), a regional not-for-profit art center in Central Vermont, and previously served as the Board Chair during the start-up phase. Studio Place Arts, under Sue's leadership, has been a pioneer in the creation of Artist Legacy-related programming through exhibitions and panels on topic. Sue has more than thirty-six years of nonprofit management, communications, marketing, and program development experience, with sixteen years of experience at national/international research institutions and environmental nonprofits based in Washington, DC. These include Resources for the Future, the National Council for Science and the Environment, and The Nature Conservancy.

**VALERIE HIRD-** Is a contemporary visual artist who graduated with a BFA from Rhode Island School of Design and an MFA from Vermont College. The Nohra Haime Gallery in NYC has been her primary representation for the past twenty-six years and has been responsible for her US and international exhibitions.

Hird is a Vermont native with close creative ties to the people and countries of the Middle East and Central Asia where she has worked and traveled for 30 years. She has participated in a number of exhibitions including the Center for Book Arts NY, MASSMoCA, Portsmouth Museum, The Monmouth Museum and the Tampa Art Museum. The United Nations Art in Embassies program has three times acquired Hird's work for their embassies in Turkey, Chile and Cuba. Other collections include the US State Department, Museum of Art, Rhode Island School of Design, Fleming Museum, and Standard Charter Bank. Hird is at present an adjunct professor of art at Saint Michael's College in Colchester, lectures at Champlain College and in their CORE program. Awards and grants include several Vermont Arts Council fellowships, residency at The Studios of Key West, Vermont Community Foundation, and the Orton Foundation.

**SAUL OSTROW-** is a critic and the founder of the The Critical Institute, an organization that fosters research, teaching and practice dedicated to social justice and change. A renowned thinker and writer, he has four decades of experience in the contemporary art world. He was previously acting head of MFA studio program at New York University and Director of the Center for Visual Art and Culture at The University of Connecticut. He is Art Editor at *Bomb* and Editor of the Routledge book series *Critical Voices in Art, Theory and Culture*. *Founder of Art Legacy Planning* a for-profit entity providing one-on-one counsel that analyze, prescribe, and facilitate the necessary course of action to clients.



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**MARK S. WASKOW**- is a philanthropist and collector of contemporary art and design. He has served on several boards including; The Main Street Museum in White River Junction, VT, and served as the President of its Board; the T.W. Wood Art Gallery in Montpelier, VT; the South End Arts and Business Association (SEABA), in Burlington, VT, and as Chair of its Board, Chair of its Curatorial Committee, and as Chair of the South End Art Hop, the largest visual arts event in Vermont, which draws over 40,000 people to Burlington each year; The Center for Book Arts in New York City, and as Chair of its Audit and Museum Assessment Program Committees. He continues to work as (Volunteer) Archivist for Studio Place Arts in Barre, VT, while devoting much of his time to the development of The Waskow Study Collection. Mark works professionally as an Estate and Financial Planner, specializing in Asset Allocation Modeling, Tax Efficient Inter-Generational Transfer of Closely-Held Intra-Family Businesses, and Strategic Wealth Planning.

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***Guiding Stars - Special Acknowledgement:*** Sarah Bouchard, Janie Cohen, Thomas Denenberg, Ruth Fine, Leslie Fry, Christina Hunter, Marco Nocella, Shervone Neckles, Lowery Stokes Sims, Julia Schwartz, Joyce Pomeroy Schwartz and Christine J. Vincent.

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ADDITIONAL INFORMATION  
Appendix - D

BUDGET

<b>STUDY</b> – Total funds required (restricted)	<b>\$120K</b>
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<b>Staff</b> - 2 full time for 8 months	<b>\$90K</b>
<b>Brain Trust</b> - additional staff 1 part-time	
○ Software and supplies	
○ Travel per-diem, accommodations, catering, rentals	<b>\$10K</b>
○ Fees – Moderator; Consulting Legal, Estate and Legacy	<b>\$10K</b>
<b>Architects</b>	
○ RFP circulated, architects vetted, roundtable, travel, accommodations	
○ Architectural renderings for model incubator	<b>\$10K</b>
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**Staff, Students & Brain Trust**

**Staff** - 2 full-time, 1 part-time. Study will require 8 months to complete. 4 months acquiring and uploading data with select site visits to legacy foundations. 4 months overlap with advisors, students and architects.

**Students** – Business, Architectural and Art Students from partnering University

**Brain Trust** – TBD, and will comprise of experts in the field of legacy, dealers, artists, curators, art critics and scholars.

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**Timeline & Methods:**

**First 4 months:**

1. **Research, outreach, capture data, and conduct interviews** with existing legacy personnel like, estate executors, established artist foundations and artists facing legacy issues. Schedule site visits to existing legacy foundations to determine sq. ft. used, archival systems, artwork and ephemera storage required.
  - a. Acquire all specific data inclusive of current efforts made by pioneers in the field, ongoing initiatives, and any previous attempts at Multi-Artists Legacy platforms.
  - b. Roundtable with artists facing legacy issues. Collect stories about fellow artists.
  - c. Determine tech software/hardware and all office requirements for up-loading and for incoming staff and student intern usage.
2. **Research current financial models**, sales percentages, systems used by legacy foundations and estates. Roundtable sessions with students on business model-sharing types to determine best practice. Students involved will tackle challenging concepts like:
  - a. Cluster management
  - b. Multi-foundation interactions
  - c. Community foundation models
  - d. Explores financial models suitable for legacy laboratory
  - e. Final Business Plan
3. **Secure student interns** from partnering university in Business and Arts.



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- a. Business students consider ways to leverage wealthier legacy artists to assist less-solvent artists in the area through proportional division of revenue streams while exploring suitable business models.
- b. Art students take an in-depth look at the full life of an artist from a practical and business perspective.

This strategy combines the advantages of a small liberal arts college and the resources of a major research institution as a perfect alliance for the project.

4. **Establish expert brain trust** to address:
  - a. Sensitive definitions about criteria for artist's inclusion. Conclude final definition for what constitutes an under-known artist.
  - b. Categories for accepting artists into NNEALP
  - c. Appropriate programming and facility sustainability
  - d. Schedule meetings and set agendas to assess documented findings. Record and download sessions.

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**Second 4 months:** *Continuation of the work described above plus...*

1. **Develop RFP prospectus** for Architects, vet and select with advisors.
2. **Together with students, conclude working business model**, budgets, staff required for pilot laboratory and map out strategy for sustainability.
3. **Share documents with cumulated space specs** with selected architects for draft renderings.
4. **Involvement with architectural rendering** to provide continual clarity and information about space requirements.
  - a. Renderings for interior structure for shared repository of two distinct model types, museum and legacy holdings. The design includes storage for 35-75 artists' legacies, the Waskow Study Collection, other incoming endowed study collections, administrative offices, restoration department, teaching space etc.
  - b. Site must include well thought-out administrative setting for professionals to interface between artists and clinicians.
  - c. Smart methods for making artwork easily available for sales, storage, scholastic studies and for exhibition purposes.
5. **Present renderings, the final business model, budgets**, and staff number with titles to Board Members and Advisory Committee.

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*For further information about the Northern New England Artist Legacy Project, please contact:  
Mark S. Waskow, President, Northern New England Museum of Contemporary Art  
(802) 793-8482*