ROCHESTER, NY

PHASE II Report

MEET ON MAIN

Review of Five Cities

· 2019 ·

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EXECUTIVE SUMMARY

MEET ON MAIN

Connecting Creative Resources to Activate Downtown
Review of Five Cities

– January 2019 –

INTRODUCTION

Mission

The **mission** of *MEET ON MAIN* is to energize Rochester's center city by leveraging the Arts, Entertainment and Media sectors to activate the Main Street corridor.

MEET ON MAIN History

PHASE I of *MEET ON MAIN* produced a preliminary report (April 2018, then called *Music on Main*) that was used to promote this concept to leaders and stakeholders in the Rochester community. This led to the formation of an Executive Committee that was charged with defining a vision, developing measurable outcomes, and articulating steps for implementation – PHASE II.

Purpose & Scope of Report

This report is intended to support the *MEET ON MAIN* Executive Committee during PHASE II by providing a review of five cities that have successfully implemented similar initiatives.

This report is not academic research. Rather, it is the review of publicly available information that was categorized and summarized to provide background information about each city, its planning, processes, programs, and results. This was supplemented by site visits and interviews with 25 leaders from diverse sectors in each city. This information was then used to draw relevant correlations to Rochester regarding the MEET ON MAIN initiatives, and includes the viewpoints and opinions of its authors.

Acknowledgements

The authors of this report are Jim Doser, Director, and Blaire Koerner, Career Advisor, Institute for Music Leadership, Eastman School of Music. Significant assistance was provided by Eastman graduate students Mimi Harding, Georgia Mills, D'Jean Vascianne, Janette Labarre, and Associate Professor of Music Leadership, Rachel Roberts.

Photo by Jim Montanus

EXECUTIVE SUMMARY

REPORT OVERVIEW

This report is organized into the following sections:

1. **Executive Summary**
2. **Creative Economy Overview**
3. **City Reports**
    a. Why (name of city)?
    b. Recent City Background
    c. Recent Economic Reports & City Plans
    d. Contributing Cultural, City and State Organizations
    e. Communicating City Plans and Endeavors
    f. Funding for Research and Initiatives
    g. Affordable Housing for Artists
    h. Plans and Initiatives Timeline
    i. Narrative Report: Site Visit
        i. Meetings and Locations Visited
        ii. Overview
        iii. Key Categories
        iv. Key Takeaways
4. **Concluding Statement**
5. **Appendices**

This is an in-depth and relatively long report. I encourage you to read the entire report as important information is included in the details. Most of the external reports and resources are linked and many of these may be especially relevant to our work in Rochester. Those reports which we felt are especially useful to the committee have been marked with a red *. The narrative reports for each city site visit are influenced by the interviews and by the material in the preceding sections. These serve as a summary of the most essential points of that city's study. A chart that highlights the Key Points from each site visit, organized by category and city, is an appendix to this report.

SUMMARY OF FINDINGS

"Rochester is a remarkable place with outstanding potential." Similar comments were made in each city that was visited when told of the assets in the Rochester community. Without exception, our colleagues offered their support, encouragement, and offer to assist us in our work.

However, the review of each city's progress, corroborated by the in-person interviews, points to another similar conclusion: Rochester is ahead of many other cities when comparing assets - especially at the launch of their initiatives - but behind in uniting behind a shared vision, identifying and messaging our story, and collaborating and communicating effectively between organizations and across sectors.

The Five Key Findings from the Preliminary Report (Leverage a Unique Identity, Create Creative Clusters, Design for Diverse Cultural Appeal, Empower Effective Partnerships, Ensure Entrepreneurship Training and Affordable Housing for Artists) were confirmed in this report, with one exception. Not all communities supported the concept of 'Affordable Housing for Artists' with similar enthusiasm. Though all recognized the need for affordable housing, some cities (particularly the business and government sectors) felt that housing should be dictated by the market without interference. *(Note: the Preliminary Report is available to all Executive Committee members upon request.)*

Core Observations

- Successful cities know their unique strengths, unite behind a shared vision, and message it effectively.
- A commitment to collaboration is necessary for success.
- Commitment to principles of equity must influence revitalization efforts.
- Design excellence is essential in all components of revitalization and placemaking initiatives.
- A single management entity, and/or clear and structured partnerships between entities, is necessary for success.
- An inclusive and representative arts council, trust, or other arts organization must be embedded in decision-making processes.
- Public participation is essential in the design, programming, and implementation of city arts initiatives.
- Entrepreneurship and professional development resources must be accessible to artists.
- Affordable and appropriate work spaces for artists and affordable live/work spaces are important (not complete agreement for pt. 2).
- A civic source of funding for the arts is essential to support and sustain these efforts (One Percent Fund of some type is common to the cities studied).

Additional Observations

- Successful creative clusters are dependent on a talented workforce, sustainable infrastructure, and a vibrant city environment.
- Successful initiatives are both planned and organic, strategic and flexible, and require ongoing processes to assess, reevaluate, and plan again.
- Reliable and objective data is an important tool in planning and advocacy efforts.

Summary

The information in this review – particularly the open and candid comments from city leaders – provide us with important perceptions as we move forward. There is no single formula that can be replicated from one city to another, but there are key strategic, organizational, and ethical considerations that are necessary for success.

CREATIVE ECONOMIC OVERVIEW

CREATIVE SECTOR BACKGROUND

In 2002, the creative sector was thrown into the national spotlight when economist Richard Florida published his best-selling book *The Rise of the Creative Class*. His research explored and highlighted the section of the economy "whose principle orientation is to apply creative ideas and processes to generate goods, services and innovations that provide both economic and aesthetic value."[1] Terms such as 'creative class,' 'cultural & creative economy,' and 'creative industry' are now common amongst economists and arts organizations alike. Both cultural foundations, such as National Endowment for the Arts and America for the Arts, and governmental agencies funded research examining the arts' economic impact. In local and national reports, cities were rated by a Creative Vitality index, based on the predominance of industries such as acting, architecture, fine art, directing, animation, dancing, design, entertainment and performance, music, photography, production, technology, and writing.

The results showed a strong connection between arts sectors and the cities they support: "high concentrations of creative enterprises and workers in a geographic area may provide a competitive edge by elevating a community's quality of life, improving its ability to attract economic activity, and cre-ating a climate for innovation to flower."[2] Overall, the industry is shown to *help create jobs, stimulate trade through cultural tourism, attract investment, diversify the local economy, and improve property and enhance value*. With this in mind, the creative sector and "artists are often at the fore-front of revitalizing particular neighborhoods in cities. The arts have become a focal point of many cities' economic development efforts" across the United States.[3] During the development and implementation of these cultural programs, it quickly became apparent that the creative sector could impact much more than just financial income by also contributing to the community's social, physical, environmental, and educational welfare. The strategic collaboration between the arts community, local nonprofit and forprofit businesses, and government agencies, creates a multiplier effect that enhances a city's competitive edge, attracts local residents and visitors, forms positive bonds in the community, develops a stronger workforce, and cultivates a sense of community energy and identity.

Leveraging the Creative Class for Urban Revitalization

To better inform and educate city planners and officials about creating cultural urbanizations, the nonprofit American Planning Association (APA) worked in collaboration with RMC Corporation and Rockefeller Foundation to develop five arts-specific briefing papers in 2011. As a current leader in "advocating excellence in planning, promoting education and citizen empowerment, and providing…tools and support necessary," APA aimed to demonstrate the specific methods and collaborators needed for successful city-wide arts planning efforts.[4]

The papers illustrate art-related strategies by providing an overview of the field and a framework for policy makers, planners, and economic/community development professionals to utilize.[5] The topics assess how the arts and culture industry relate to: city planning practice; catalyzing economic vitality; enhancing community engagement and participation; creating, reinforcing and enhancing community character; and strengthening culture values and preserving history.

Key factors for successful urbanization include:

- Concentrating creativity through physical density and human capital by placing cultural fa-cilities together, increasing economic development;
- Developing arts and cultural activities to draw in both locals and visitors, enhancing resi-dent and tourist participation;
- Establishing partnerships across various economic

[1] Christine Harris, et al., America's Creative Economy: A Study of Recent Conceptions, Definitions, and Approaches to Measurement Across the USA. (Oklahoma City: The Creative Economy Coalition, 2013), 7.
[2] Kimberley Hodgson, et. al., "Overview: The Role of the Arts and Culture in Planning Practices." Arts and Culture Briefing Papers. (Chicago: American Planning Association, 2011), 7.
[3] James Carr & Lisa Servon, "Vernacular Culture and Urban Economic Development: Thinking Outside the (Big) Box." Journal of the American Planning Association, 75.1 (2009), 36.
[4] "About APA." American Planning Association. July, 2017. https://planning.org/aboutapa/.
[5] Kimberley Hodgson, et. al., "Overview: The Role of the Arts and Culture in Planning Practices." Arts and Culture Briefing Papers. (Chicago: American Planning Association, 2011), 1.

sectors and professionals, promoting economic development and creative collaboration;

- Combining city planners with community participants to reinforce and support identity;
- Utilizing arts and cultural programming as an educational tool geared for the community;
- Understanding community context and needs to provide a platform that ensures the appro-priate community assets are revealed, enhanced, and maintained over time.

They also unveiled that the urbanization strategies which established the richest and most successful integration incorporated three main factors in their planning process: 1) physical facility/centers, such as developing art districts or arts incubator space; 2) people-oriented initiatives, such as affordable living/work spaces for artists and cooperative educational training; and 3) program-based approaches aiming at a particular community issue, such as developing vacant property or repairing a neighborhood.

Understanding a City's Unique Assets & Needs

The APA also stresses that the definition of "art & culture," as well as its role and impact, depends specifically on the community and locality. Each city brings a unique history, population, trade, natural and human resources, and structure, meaning that successful culture projects and implementations should not be simply replicated in other cities. Instead, the APA emphasizes the importance of understanding and acknowledging existing assets, stakeholders, and representatives. To accomplish this, research of a particular area and mapping community resources is a crucial part of the strategic plan.[6] In addition, this comprehension of the local identity can be further strengthened by also considering what a community wants and needs. In particular, APA recommends pursuing community interests in decisions, integrating arts with civic vision programs, and balancing inherent conflicting past, present, and future social values. It is "only through the understanding and reinforcement of its character can a community flourish civically and economically."[7]

Five Cities with Cultural Revitalizations

In an attempt to further understand and assess this process, we examined one small, three mid-sized and one large city around the United States that underwent (or is undergoing) a creative urbanization in the last 15 years. The cities vary in population, location, funding, and cultural projects, but each researched their area and developed a long-term creative plan with economic reports assessing the outcomes. Although the approach for each area was distinct to the community, there were a few common threads across the board that aligned with APA's suggestions; developing a cultural district or arts space incubator, creating low-income artist work/housing space, and utilizing programs to interact with and educate the community.

Cities Examined Include:

- Grand Rapids, MI
- Minneapolis, MO
- Nashville, TN
- Pittsburgh, PA
- Brooklyn, NY

Through the assessment of other city revitalizations, we can better understand how to appropriately plan for a *MEET ON MAIN* project that connects to, and has an impact on, the Rochester community.

"I have only been privy to cross-sector collaborations between the arts, technology and business having a positive effect. If there have been failures, I have never heard about them."

- Audrey Russo, President and CEO, Pittsburgh Technology Council

[6] Jeff Soule et. al.,"Community Character: How Arts and Cultural Strategies Create, Reinforce, and Enhance a Sense of Place." Arts and Culture Briefing Papers (Chicago: American Planning Association, 2011), 3.

[7] Kimberley Hodgson, et. al., "Overview: The Role of the Arts and Culture in Planning Practices." Arts and Culture Briefing Papers (Chicago: American Planning Association, 2011), 4.

GRAND RAPIDS, MI

WHY GRAND RAPIDS?

Of all of the cities selected, Grand Rapids, MI is the most similiar to Rochester. Both have populations near 200,000, with metropolitan areas of just over one million. Each has picturesque rivers (Genesee and Grand Rivers) that flow through downtown. They have familiar economic arcs that include early industries upon which their cities were founded (Rochester – the "Flour City", and Grand Rapids – the gypsum and railroad industries), transformed their industrial identities in the 20th century, and continue to adapt as their corporate profiles evolve. Both cities are now defined by new, and in some cases, similar industries: healthcare, a national supermarket brand, and higher education among them. In addition, they also are identified by their rich arts environments and signature arts festivals – The Rochester International Jazz Festival and ArtPrize.

Even prior to the recession of 2008, Grand Rapids' population was gradually decreasing and their national rankings dropping. However, in the past decade the city built upon revitalization efforts that had begun in the 1990's. Entering a period of significant growth and economic successes, they were ranked by Forbes as #5 in economic recovery in 2014, and #1 in fastest-growing economy in 2017. A main catalyst for this growth was a cultural endeavor: the internationally known ArtPrize competition. Originally an experiment, the competition's single venue received 80,000 visitors in its first year, 2009. In 2013, this annual festival increased the number of venues and attracted 225,000 attendees, and has now grown to a city-wide event that attracted 535,000 in 2017. Tourism exploded, doubling their downtown population, emphasizing a need for hotels, better transportation, and event communication. Seeing the potential to grow in a variety of areas, the city developed Downtown Grand Rapids Inc., an organization focused on planning and placemaking initiatives. DGR assumed the role as the primary management entity for the city revitalization and community related projects. The first major project of DGR was the comprehensive city plan, *GR Forward*, which included placemaking and cultural endeavors as one of their six main goals. With their work catching the attention of the state, Grand Rapids was awarded funding to develop and improve their creative industries in 2017.

Additionally, we selected Grand Rapids because of four other notable aspects:

- A history of collaboration between public and private sectors to plan, develop, and build new venues and revitalization initiatives.
- An organization that is a national leader providing affordable housing for artists – Dwelling Place.
- An exceptionally comprehensive and effective public participation and communication strategy.
- A successful funding history for arts-related projects from corporate, foundation, and state government agencies.

CITY OF GRAND RAPIDS

Components of the Grand Rapids Study:
Our study of Grand Rapids included the review of two city plans, two state creative economy reports, one city assessment report, one strategic communication plan, and twelve impactful organizations. Interviews were conducted with four principals representing Grand Action, Downtown Grand Rapids, and Dwelling Place. Visitations were made to three affordable housing units/buildings, the "Avenue for the Arts" and the Grand River corridor.

RECENT CITY BACKGROUND

From the introduction of GR Forward Downtown & River Action Plan, 2015

"In the past few years [Grand Rapids] has shown signs of renaissance abound. The city is on track to recover all of its pre-recession population…And Forbes recently declared the regional economy one of the fastest-growing in the U.S. Yet this rapid expansion is contrasted by a costly degree of deepening racial inequity. The unemployment rate exceeds 25 and 50 percent for Hispanic and Black citizens, respectively, in our urban neighborhoods. Even in Downtown Grand Rapids, generally perceived as affluent, 66 percent of residents earn less than the area median income. The demography of metro Grand Rapids, continues to grow more racially and ethnically diverse… people of color grew from less than 9 to more than 20 percent of the population. This diverse and growing multicultural population contributes significantly to the local community. But unintentional and intentional racial bias and persistent racial gaps in employment, income and other opportunities too often limit the ability of people of color to contribute equally to our city and region.

An equity-driven growth model…will make Downtown Grand Rapids and West Michigan stronger by expanding opportunities for everyone to participate and prosper. The private sector must take the lead in generating truly equitable and inclusive growth. The public sector can support the movement by establishing an effective framework of civic goals, policies, investments, incentives, strategies and mutual accountability to guide the growth. What's urgently necessary is a collaborative regional approach that recognizes our growing diversity has real potential to drive more robust economic growth, and focuses on building racial equity, increasing opportunity, and pursuing economic justice to ensure the metro area grows into a great place to live, learn, work and play – for everybody."

NATIONAL RANKINGS

Forbes Business Journal Ratings:[2]

2014 - Rated #5 in Economic Recovery

2015 - Rated #2 in Job Opportunities

2016 - Rated #1 in Housing Investment

2017 - Rated #1 with Fastest-Growing Economy

2018 - Declared an "Emerging Downtown"

GRAND RAPIDS, MI

RECENT ECONOMIC REPORTS & CITY PLANS

MASTER CITY PLAN:

GR Forward: Downtown & River Action Plan | 2015, 31 pages of Executive Summary*

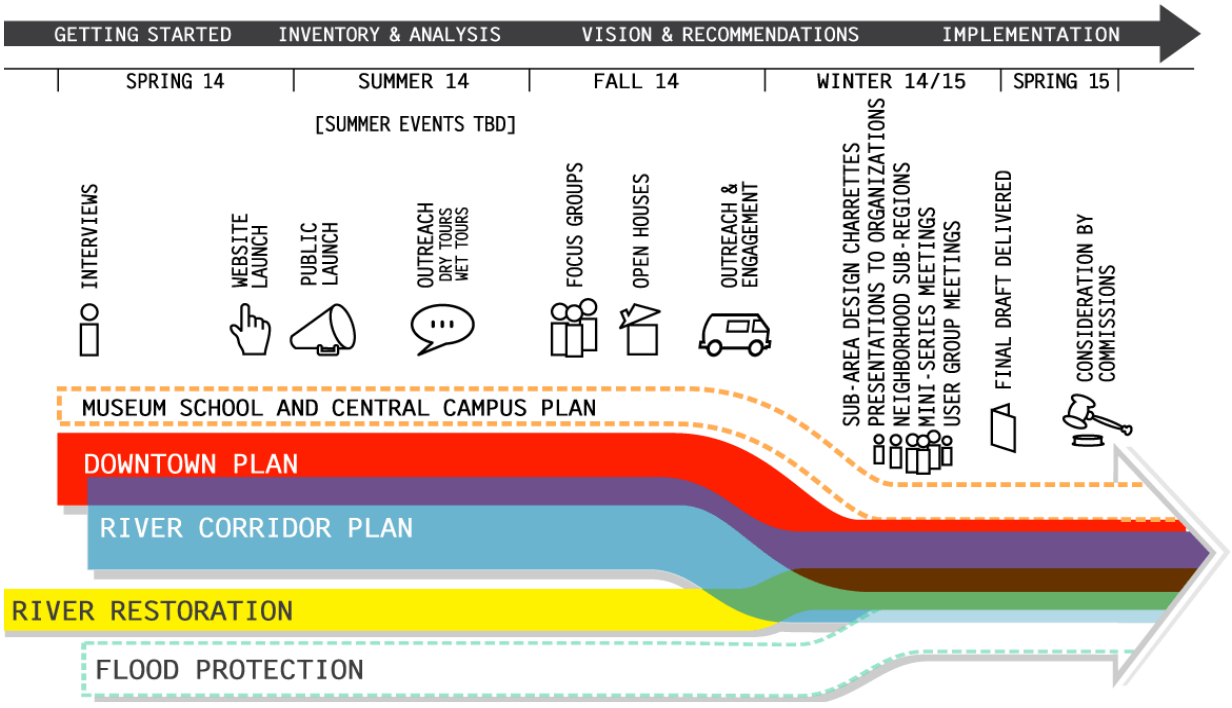
Initiated by Downtown Grand Rapids, City of Grand Rapids, & Grand Rapids Public Schools
Developed by four Steering Committees, approved by Planning and City Commissions
Funded by Dyer-Ives, Frey, GR Community, and WEGE Foundations

Summary: For 18 months, the 145 committee members interviewed 4,400 citizens and businesses in the community. Starting with an overall vision and assessment of where the city currently stands, the plan summarizes six overall city goals: 1) Restore and connect the riverway; 2) Create diverse downtown neighborhoods; 3) Implement 21st C. mobility strategy; 4) Expand job opportunites & local economy, 5) Reinvest in space, culture & inclusive progamming, and 6) Attract and retain familes and talent with high quality public schools. Goal 5's focus on arts and space includes expanding cultural events and programming year-round and expressing the downtown character through use of public spaces. Each objective has specific steps of implementation and explains how and why this could assist the city.

Implementation: Every six months since its publication, *GR Forward* provides community updates on the implementation process. As of the Q1 2018 update, each of their six goals has at least 1-2 projects in the process of being researched, initiated, or completed.

Institutions Involved: Grand Rapids City Commission, Grand Rapids Planning Commission, Downtown Development Authority Board, Monroe North Tax Increment Financing Authority, Downtown Grand Rapids Inc. Board of Advisors, Downtown Grand Rapids Inc., and The City of Grand Rapids.

Planning Process:



Planning Committees: There were three individual steering committees - Downtown, River Corridor, and River Restoration – with anywhere between 30-96 people per committee, each bringing various perspectives, backgrounds, and stakeholder interests.

Downtown Steering Committee:

NAME	POSITION
Jamon Alexander	West Michigan Center for Arts and Technology (WMCAT)
Mary Angelo	Planning Commission; Downtown Resident James Berg Essence Restaurant Group
Mark Breon	Spectrum Health
Brian Craig	Director of the Graduate Program in Architecture at Kendall College of Art and Design
Jessica Cruz	Ferris State Center for Latino Studies
Sam Cummings	CWD Real Estate
Jocelyn Dettloff	Mary Free Bed; Dyer Ives Foundation Board
Steve Faber	Friends of Grand Rapids Park; DGRI Alliance for Livability
Dr. Wendy Falb	DDA Board; GRPS School Board; DGRI Alliance for Livability
Howard Hansen	Monroe North TIFA Board Chair
John Helmholdt	GR Public Schools; DGRI Alliance for Livability Derrick Hollowell Heartside Neighborhood Resident
Mark Holzbach	Downtown Resident
Ruth Kelly	City Commissioner; Downtown Resident Ray Kisor Colliers International; DGRI Board of Advisors Chair
Kim McLaughlin	Grand Rapids Chamber of Commerce
Greg McNeily	Windquest Group
Nick Monoyios	The Rapid; DGRI Alliance for Investment Chair
Chris Muller	Grand Rapids Whitewater; DGRI Alliance for Livability
Tyler Nickerson	Dyer Ives Foundation; DGRI Alliance for Livability; Downtown Resident
Jon Nunn	Grand Action, DGRI Board of Advisors Evette Pittman DGRI Alliance for Vibrancy; GR Symphony
Mark Rambo	Grand Valley State University; Grand Rapids Parking Commission
Steve Redmond	Michigan Department of Transportation Darel Ross LINC Community Revitalization, Inc.
Carlos Sanchez	Grand Rapids Community College; DID Board
Chris Smith	Network 180 Lynee Wells Williams & Works; DGRI Alliance for Livability Chair
Rick Winn	Amway Hotel Group; DDA Board; DGRI Alliance for Investment

Creative Economy Report:

Creative State Michigan | 2016, 160 pages
Initiated & Developed by Creative State Michigan & Data Arts
Partially Funded by U.S. Economic Development Administration

Summary: This study explores four Michigan cities and their creative economies – including Grand Rapids – through quantitative and qualitative assessment. Dividing the creative industry into 12 clusters, they developed regional profiles by examining the number and type of workers employed, their ages, and local impact. For Grand Rapids, 53% of their economy is in design – furniture, graphic and interior, textile specialists, architecture, and medical devices. Main points demonstrate an increasing diversity of creative industries; 11,800 employed workers had an income totaling $674,060,461 (greatly increased), and projects such as ArtPrize are making the city a large tourist destination.

GRAND RAPIDS, MI

City Assessment:

Destination Asset Study | 2016, 56 pages of Executive Summary*

Initiated by Grand Action

Developed by Conventions, Sports & Leisure International

Summary: For this city assessment, 125 individuals and 100 organizations were surveyed, in addition to plans such as *Gr Forward*, *Longwoods Travel USA GR Visitors Report*, and *GR Parks & Recreation Strategic Plan* to learn more about Grand Rapids. Examining which areas could be improved upon to shape the city's vision, the consulting team highlighted seven main areas of opportunities: 1) Convention center, hotel, and other venues; 2) Destination awareness and inclusion; 3) Transportation for visitors; 4) Outdoor adventure opportunities; 5) Leveraging the Grand River, 6) Enhancing amateur sports; and 7) attracting professional sports. For each category they provided specific data and charts of growth/deficit, analysis of assets in comparison to state and federal levels, and recommendations of particular projects and implementation order. A summary of all sub-projects includes the costs of implementation, a 10-year timeline per project, and suggested organizations and stakeholders.

City Plan Subset:

GR Parks & Recreation Strategic Master Plan | 2017, 189 pages

Initiated & Funded: City Commission

Developed by City Commission, GR Parks & Recration, & Citizen's Committee

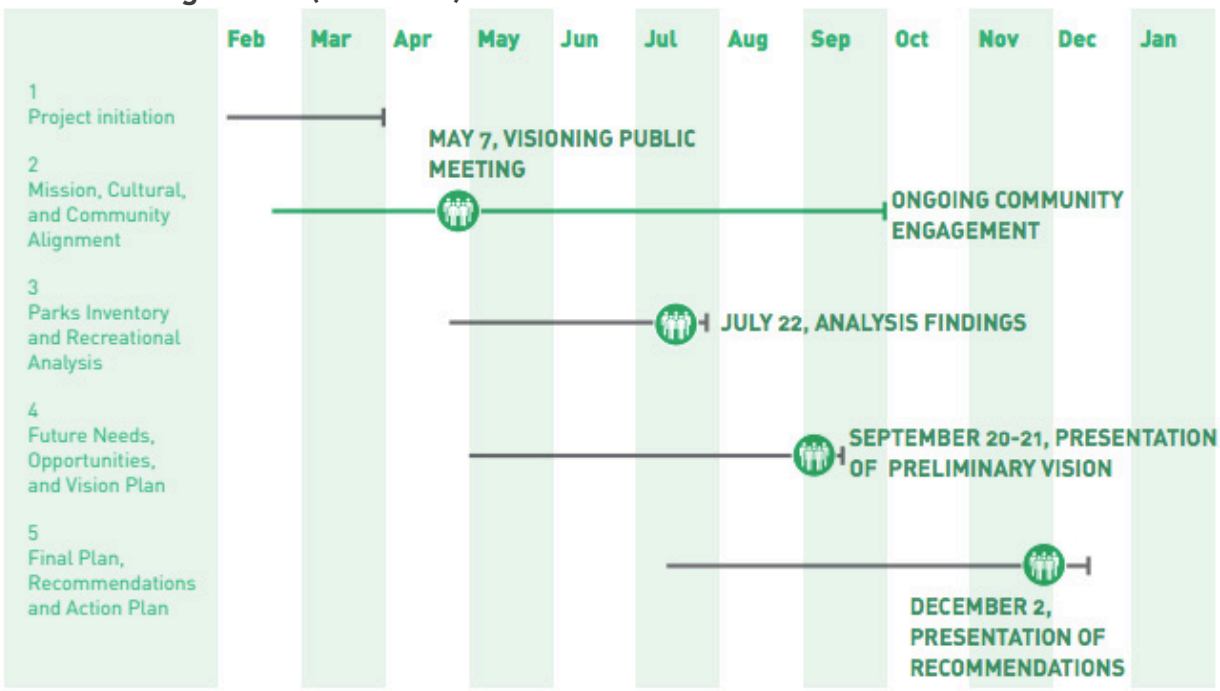
Summary: An update of a 2014 plan, focusing more on Parks and Trails, this version considers the relationship and goals of the *GR Forward* & the *Destination Asset Study*. The plan details the green areas and water fronts that surround the city, the condition they are in, and a strategic direction to make improvements. The community's opinion was heavily considered when building the four strategic goals and objectives within each goal. To support their mission, projects vary from specific physical changes to building connections across sectors. For instance, they wish to collaborate with placemaking projects such as public art programs and utilizing the spaces for cultural events and festivals.

Application: Marketing materials state that implementations have already occurred, including purchasing kayaks and stand-up paddle boards, developing new studio space and senior wellness site, collaborating with educational partners, and providing a free summer day camp.

Advisory Board:

NAME	POSITION
Lee Mueller	Project Developer and Forestry Specialist of Davey Tree Expert
Rachel Skylis	Program Manager of Friends of GR Parks; National Network of Depression Center
Daniel Vainner	Associate Registrar at Grand Valley State University
Katrina Queenan	(Unknown)
Ryan Waalkes	Executive Director of Bridge Street House of Prayer
Tim Kelly	President & CEO of Downtown Grand Rapids Inc., GR Forward Project Manager
Amanda St. Amour	Senior Environmental Quality Analyst
Dan Wells	Michigan Economic Development Corporation; AKT Peerless Consulting Firm
Maranda Ward	(Unknown)
Mark Augustyn	Senior Lender at Mercantile Bank of Michigan
Tracy Smith	Orthopedic Sports Medicine

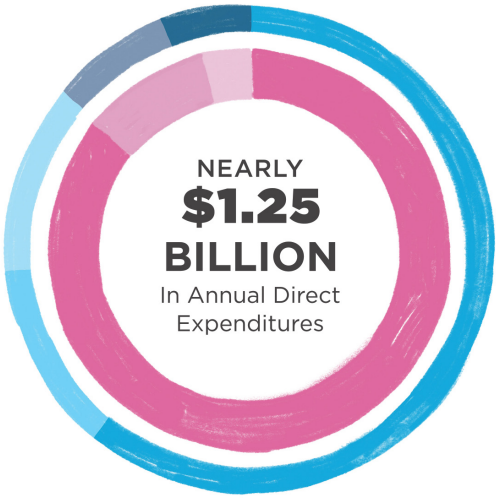
Planning Process (2016-2017):



Creative Economy Report:

Creative State Michigan | 2018, 10 pages
Initiated & Developed by Creative State Michigan & Data Arts
Funded by Creative Many Michigan, Irving S. Gilmore Foundation, The Kresge Foundation, Masco Corporation Foundation and the Michigan Council for Arts and Cultural Affairs

Summary: A annual state-wide assessment of Michigan's arts and culture nonprofit organization's economic impact based on 2015 Fiscal year data. Including 410 organizations (16% of the sector) the report highlights economic impact, job opportunities, tourism, community impact and educational support. Some highlights include a $1.25 billion direct expenditures (with performing arts spending the most), engaging 91,000 people with 25,144 jobs, and a total of $1.3 billion in tourism. There was a 14% increase in reaching school students (a total of 4.1 million) and all 410 organizations had an attendance of 17 million people.



GRAND RAPIDS, MI

CONTRIBUTING CULTURAL, CITY & STATE ORGANIZATIONS

ArtPrize

ArtPrize is an international art competition which takes place for 19 days each fall. More than five hundred thousand dollars in prizes are awarded, including a $200,000 public vote prize and another $200,000 prize awarded by a jury of art experts. In 2017, they reported 525,000 visitors and a $33 million impact. With the increase of tourism and economic impact, the city has recognized the importance of this event and created implementations to make it easily accessible.

Avenue for the Arts

In 2003, Dwelling Place invested to change the cultural district by focusing on pedestrian accessibility, beautification of streetscape, and economic stability. The area has developed a rotating gallery for artists, a summer market for vendors and businesses, and Urban Lights Event and Spring for the Arts. The Avenue also supports a Learning Lab internship for businesses interested in assisting projects, developed a website for creative resources, an online artist directory for locals to find creative workers, and a downloadable phone app.

City Commission

Grand Rapids has a Commission-Manager form of government meaning the City leadership is made up of elected officials and the City Manager. The City Commission is a legislative body and its members are the community's policy-makers. The Commission hires the Manager to serve as the City's chief administrator, though the Mayor is the official head of the City. They preside over city policies, initiatives, projects, and other legal matters.

Creative Many

Creative Many is a Michigan organization that develops creative people, places and economy through research, advocacy, professional practice and communications. They partner with a variety of private and public organizations and have a nonprofit sub-set called 'Creative Many Michigan Action Alliance,' which focuses on educating policy makers, media, and citizens on importance of arts & culture. Starting in 2012, they provide an annual assessment of the states creative ecnomy and impact.

Downtown Grand Rapids Inc.

Downtown Grand Rapids Inc. is the organization responsible for city building and place-management in the urban core. Established in 2013, DGRI serves as the singular management entity for the combined operations of the Downtown Development Authority, the Downtown Improvement District, and the Monroe North Tax Increment Finance Authority. Having initiated *GR Forward*, they maintain quarterly updates on the city-wide projects, budgets, and meetings about the plan.

Dwelling Place

This organization is dedicated to creating affordable housing in Grand Rapids. Currently they own over 30 properties, many of which are affordable housing for veterans, homeless, special needs, elderly, or below median income. In addition to having two artist housing properties, and several live/work spaces for artist, they revitalized the Avenue for the Arts in 2003.

Experience Grand Rapids

Grand Rapids Tourist group maintains an updated, engaging, and interactive media presence. Their website specifically highlights arts and cultural events including art festivals, the business of art, and art instruction. They created a printed/digital version up-to-date visitor's guide and developed intearctive apps. They are funded through partnership and sponsorship of local companies and assist with communication of *GR Forward* projects.

Grand Action

This nonprofit organization of 250 representatives throughout the community was developed in 1990's out of the "The Grand Vision Committee." Their goal is to identify downtown building and revitalization projects, galvanize public opinion and support, and design and implement funding strategies. Projects they've initiated included the VanAndel Arena, DeVos Convention Center, Meijer Theatre, and Pubic Market. In 2016, they collaborated with a consultant firm to summarize Grand Rapids assests.

Grand Rapids Area Chamber of Commerce

This nonprofit organization provides solutions for its members to reduce business expenses. They help 2,800 businesses gain access to providers in insurance, telecommunication and other industries. It offers numerous programs, including networking, chamber university educational classes, business development programs, small business programs, and community leadership programs.

Grand Rapids Public Schools

Focusing on becoming a district that meets differing academic, social, emotional, and physical needs of every student, they strive for high achievement, high expectations, and preparation for the 21st Century economy. Superintendent Neal implements a non-stop quest to help children and remove barriers to learning, developing programs and support services such as The Wheel of Support, the Youth Advocate Program, the Family Support Specialist Program. With a motto of, "These are our students, our schools, and this is our City," Grand Rapids Public Schools was one of the stakeholders in creating *GR Forward*.

Michigan Film & Digital Media Office

Associated with Michigan Economic Development Corporation, this office is the preeminent place for filmmakers, digital media artists and producers, along with being home to a wide range of talent in the state's creative industries. In 2017, they devoted $1.5 million to the Creative Chamber pilot program - charging specific communities (including Grand Rapids) to submit initiative proposals that will attract creative businesses, enhance creative and cultural vibrancy, and attract/retain creative talent.

Parks & Recreation Department

Within the City of Grand Rapids, this department is in charge of "Going Green," environmental sustainability, waterfront, parks, cemeteries, and other outdoor activities. Their mission is to provide their community with inspirational experiences through the collaborative stewardship of Grand Rapids natural, educational, and cultural resources - demonstrated through their 2017 *Parks & Recreation Plan*.

GRAND RAPIDS, MI

EXAMPLES OF DOWNTOWN INITIATIVES AND ENDEAVORS

BUSINESS

Foster Ground-Floor Businesses to Diversify Retail – Based on Goal 4 of *GR Forward*, Downtown Grand Rapids is building a framework for New Business Recruitment and Incubation Program. *(IN PROGRESS)*

Innovation/Entrepreneurship Investment – Supporting entrepreneurship at neighborhood level through investment in direct services and with the DDA and SmartZone. *(IN PROGRESS)*

Recruit Major Office Tenant – DGRI, City and Right Place are exploring an intentional recruitment strategy to attract larger businesses into the downtown area. *(IN PROGRESS)*

HOUSING

Develop Housing Committee – Established a Housing Advisory Committee which met and submitted recommendations to the City Commission for next step preparations. *(COMPLETED)*

Develop Downtown Resident Organization – Contracted Byrum Fisk to facilitate identifying a purpose/structure for a resident organization and working with a planning committee for mission, vision, and goals. *(IN PROGRESS)*

EDUCATION

Museum Transformation – Transforming an old public museum into Grand Rapids Public Museum School high school. *(COMPLETED)*

Programming – Collaboration of Parks & Recreation, GRPS, Our Community's Children, and other partners for environmental education features and programming on school sites. *(COMPLETED)*

Summer Camp – Free summer day camp for neighboorhood youth through the Parks & Recreation department. *(COMPLETED)*

CULTURE & ARTS

Beautify Public Plaza at Van Andel Arena – Developing preliminary conceptual designs to make the area more visually stimulating and engaging to the public, therefore supporting arts and businesses. *(IN PROGRESS)*

Continue Public Art Support – Based on Goal 5 of *GR Forward*, Downtown Grand Rapids is increasing the number of murals, collaborating with UICA Exit Space, and the GR Public Museum. *(IN PROGRESS)*

Creative Chambers Pilot – State program focusing on initiatives that bolsters economic development and the creative industries by engaging the local business and creative community. Asks Grand Rapids to attract and retain creative talent in creative communities. *(IN PROGRESS)*

Develop River Park Stage Pavilion – As part of Parks & Recreation's plan on programming more special events (such as arts, ethnic, and winter festivals), they are creating a stage pavilion for music/performance events during the renovation of a park area. *(IN PROGRESS)*

PARKS & RIVERFRONTS

Renovate Veteran's Park – Based on Goal 5 of *GR Forward*, City of Grand Rapids completed construction on a park and opened it on Veterans Day. *(COMPLETED)*

Develop Riverfront Trail Design Guidelines – Project involves defining a "playbook" to guide construction of the proposed recreation trail on the banks. This includes establishing an overall character and identity for the trail and defining unique themes and amenities at different points along the trail. *(IN PROGRESS)*

TRANSPORTATION

Enhance Safety Down Main Areas – Increase transportation options for bikers, increase feasibility of bike share, add lighting and crosswalks to increase safety, and update Downtown streetscape guidelines. *(IN PROGRESS)*

Deploy Bus Shelters – Enhance public transit experience by creating more bus shelters before winter. *(IN PROGRESS)*

COMMUNICATING CITY PLANS, EVENTS & UPDATES

STRATEGIC COMMUNICATION PLAN

To keep the community involved and informed of city events, plans, updates and other related activities, the City of GR developed a city-wide communication strategy in 2018. The 15-page document highlights the goals of public participation, key stakeholders, and forms of public participation/information in community planning. Some completed initiatives include:

IN PERSON	**Focus Groups** Meetings of stakeholders as a part of the planning process. Participants include residents, business owners, property owners, workers, institutions, city officials, neighborhood representatives, nonprofit organizations, and other groups.	**Public Meetings/Forums** Community based meetings that are topic-driven that can either be more informative or encourage participation. Incorporating various geographical focuses can help broaded the focus and encourage higher attendance.	**Tour Development*** Developed themed walking tours such as scenic Downtown, Heritage, Self-Guided Audio Tour, Sculpture & Historic Buildings, City Arts, etc. Helps residents and tourists learn more about the city and see and engage in changes.
ONLINE	**City Tourism Website** Categorizes events, promotes sites, developed a travelers package for Art-Prize, and offers deals like a 3-day "Culture Pass of GR" giving free admission or discounted prices to museums, zoos, and concerts.	**Google Ads*** The city has developed Grand Rapids Google Ads so that it comes up higher on the list when searching related items.	**Social Media** Utilizes media pages to communicate general information, topics of interest, city events and occurrences, news, project updates, and promote upcoming community planning events.
MATERIALS	**City Plans & Reports** Downtown GR makes city plans, such as *GR Forward*, not only readily accessible, but also digestible. The website design makes it easy to search for specific aspects of the plan, who is involved, and what it means in English & Spanish.	**Virtual Visitors Guide*** Experience GR has developed an 82 page, up-to-date virtual visitors guide that categorizes opportunities, restuarants, hotels, and actvitives in the city while also allowing for local businesses to place ads.	**Quarterly Updates** Downtown GR not only has city plans available, but they also publish quartly announcements providing updates on each goal and explain the current stage intitiatives.
OTHER MEDIA	**Email Surveys** In addition to emailing stakeholders about projects, they use Survey Monkey emails to gather public input and comments. This occurred for the planning process and will continue during development.	**News Media** The city uses traditional media, such as *mLive* newspaper, to provide stories on the initiatives, impact/end results, and reaction of community members and stakeholders.	**Phone Apps*** Supported by Experience GR, Historical Society, and Parks & Recreation, a multitude of apps have been designed for the city. These include ArtPrize location, Walking Tours, Bicycling Guides, Devos Performance Hall events, and more.

*Note: The majority of these focuses were specifically identified in the public participation strategy. Those with an * were not necessarily specified in the plan, but contributed to the overall communication of city events and updates.*

GRAND RAPIDS, MI

FUNDING FOR RESEARCH & INITIATIVES

GOVERNMENT

- Community Development Block Grants
- Michigan Department of Natural Resources
- Michigan Department of Transportation
- New Markets Tax Credit
- U.S. Department of Agriculture Regional Conservation Partnership Program
- U.S. Economic Development Administration
- U.S. Urban Waters Federal Partnership

PRIVATE SECTOR

- Bloomberg Philanthropies
- Diamond Place LLC
- Hello West Michigan!
- Jackson Entertainment LLC
- Michigan Economic Development Corporation
- Michigan Film & Digital Media Office
- Partnerships with Riverfront park leaders and businesses
- The Ecosystem Initiative – Start Garden
- Urban Forestry Committee

LOCAL

- Ads in visitors guide from local businesses
- City Commission
- Downtown Development Authority
- Downtown Grand Rapids Inc.
- Dwelling Place
- Experience Grand Rapids
- Grand Action
- Increased Tourism
- Kent County
- Private Donors
- River Restoration Initiative

FOUNDATIONS

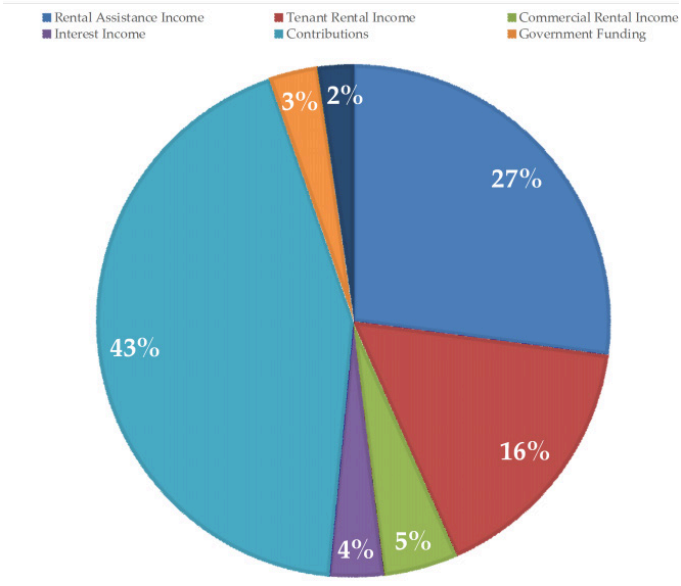
- Calder-Foundation
- Dick & Betsy DeVos Family Foundation
- Dyer-Ives Foundation
- Frey Foundation
- Grand Rapids Community Foundation
- National Science Foundation – Integrative Graduate Education and Research Traineeship Program
- Wege Foundation
- W.K. Kellog Foundation

AFFORDABLE HOUSING

- Community Development Block Grants from U.S. Department of Housing and Urban Development
- Donations/gifts to Dwelling Place
- Michigan State Housing Development
- Rental Income Assistance (from U.S. Department of Housing and Urban Development)
- Tenant Rent

DWELLING PLACE FUNDING BREAKDOWN - 2015

REVENUE AND SUPPORT



AFFORDABLE HOUSING FOR ARTISTS

COMPANY	HOUSING NAMES	LOCATION	OPENED	HOUSING TYPE	# OF UNITS	MONTHLY COST	MARKET RATE	INCOME RANGE	WAITING PERIOD
Dwelling Place	Martineau	120 South Division Ave (Downtown)	2005	2 Bedroom Lofts	23	$664-$750	2 Bedroom $1045	$16,000 - $24,000	6-12 months
	Kelsey	235 South Division Ave (Downtown)	2007	3 Bedroom Lofts	12	$741-$800	3 Bedroom $1,286	$16,000 - $24,000	3-6 months

Application Requirements – Pre-Application, Artist Qualification Form, and non-refundable $25 deposit per adult.

Kelsey Apartments – These historical buildings are within walking distance to downtown businesses and boast affordable live/work spaces for artists in an art-focused community. Apartments feature open floor plans, some spiral staircases, hardwood floors, energy efficient appliances and an intercom entry. Rent includes water and in-home washer and dryer.

Martineau Apartments – Located within walking distance of downtown, and designed with the artist in mind, these are affordable live/work spaces at Avenue for the Arts. They offer open floor plans, central air, intercom entry, and a community sound room for musicians. Many also have utility sinks for artist supplies. Rent includes water, washer and dryer, and parking (for extra fee).

News and Reactions to Affordable Housing –

"*Four affordable housing strategies Grand Rapids is tackling first*" - Grand Rapid News, 2018

The city has planned to stop the increase of rental properties and housing as Grand Rapids is improving economically and making it impossible for people in the "missing middle." To approach this, the city has developed four main goals: 1. Change the pilot fees for housing developers to pay for the Affordable Housing Fund; 2. Change in zoning incentives to guide new construction; 3. Create an equitable development policy; 4. Create a city policy to guide future property purchases.

"For better (or worse): 10 development projects that are changing the face of Grand Rapids" - Rapid Growth, 2016

Article highlighting 10 mixed-use housing projects that are helping increase the downtown living and revitalization. Some places are high-cost, luxurious establishments while others are taking over abandoned buildings. Dwelling Place is pointed out as having a huge positive impact on their inclusion of affordable housing in S. Division Corridor and the Avenue for the Arts.

GRAND RAPIDS, MI

PLANS & INITIATIVE TIMELINE

PRIOR TO 2012

City Plans:

2002 - City of Grand Rapids Master Plan

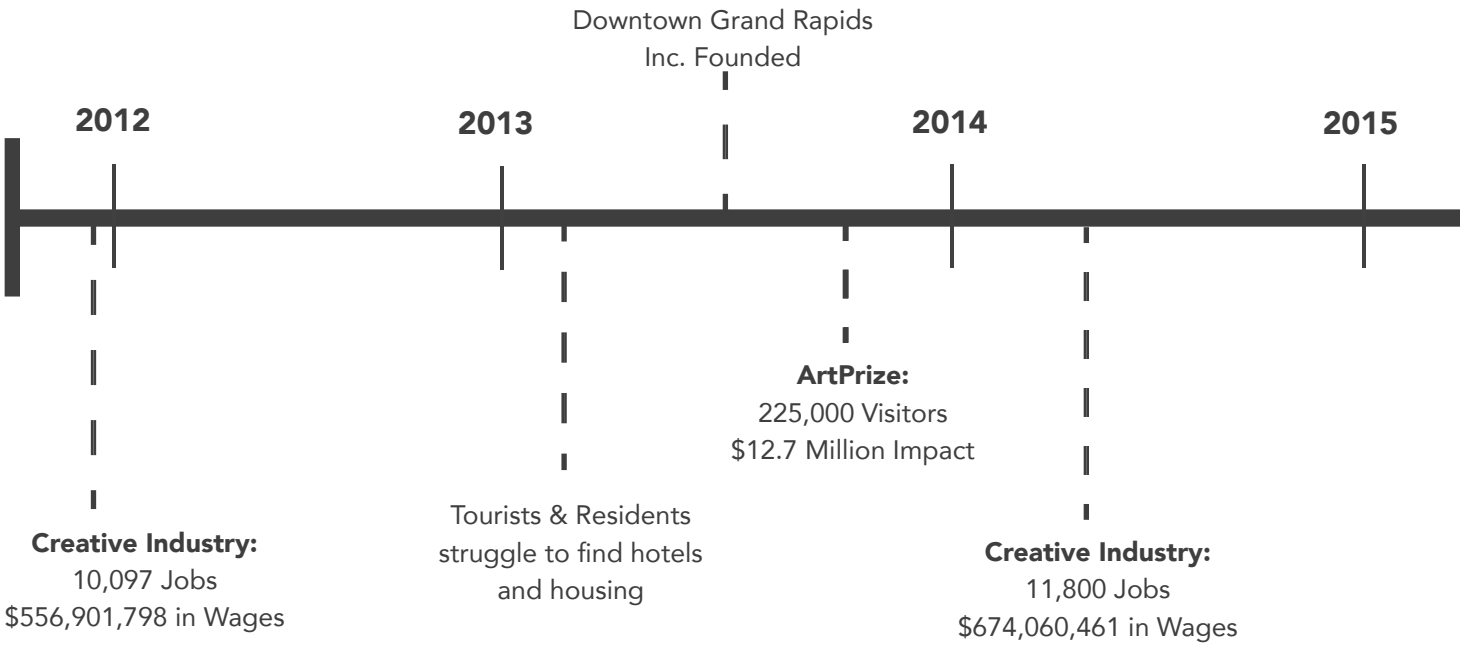
2005 - Heritage Hill Master Plan

2010 - Transformation Plan

2010 - Sustainability Plan

2012 - Green Grand Rapids

***GR Forward: Downtown & River Action Plan* Research**



FORBES RATINGS

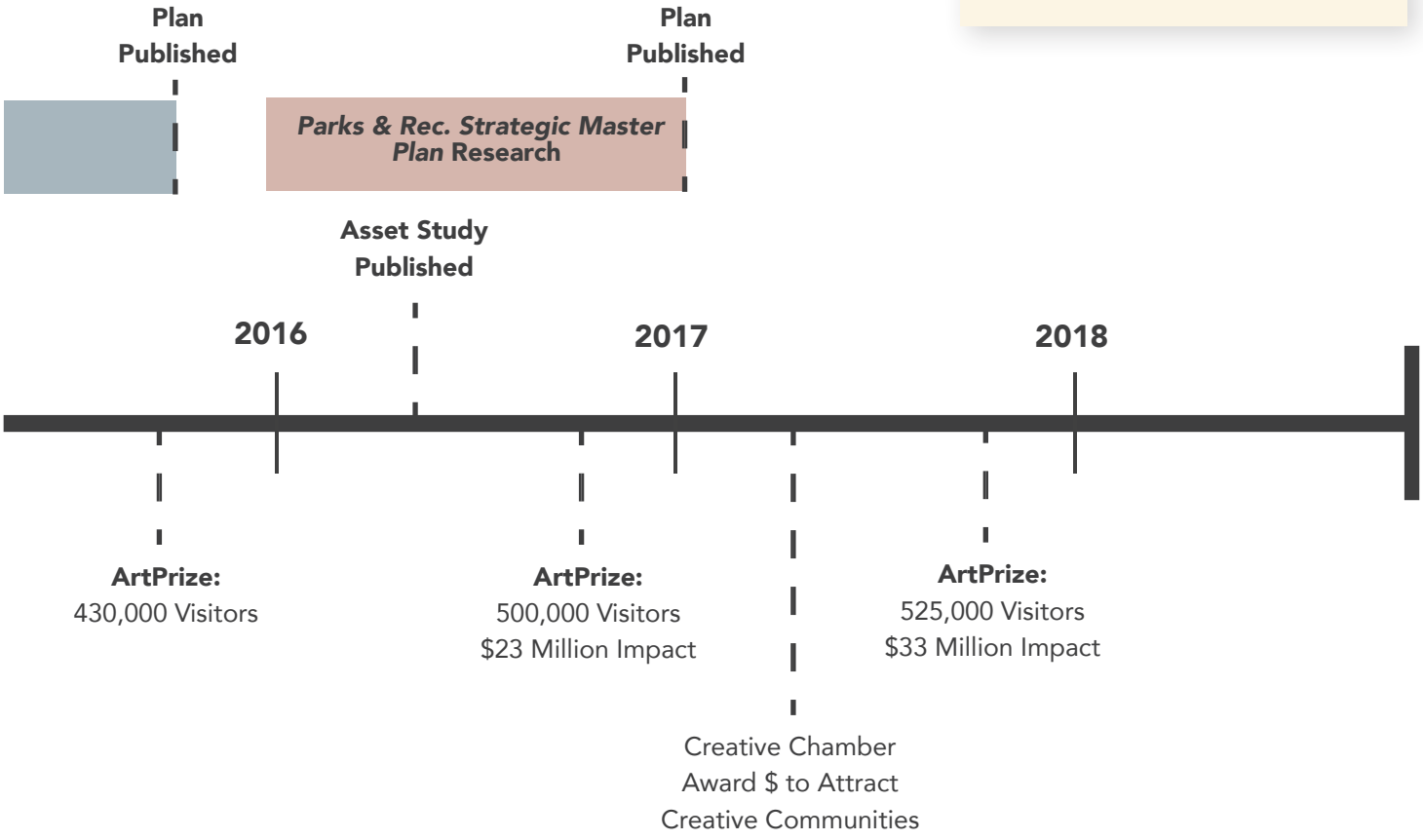
2014 - #5 in Economic Recovery

GRP Growth from 2010-2015: 30.9% - Forbes

2015

PRIOR TO 2012
Buildings & Resources:

- **1996 -** Van Andel Arena
- **2003 -** Cook-Devos Center
- **2004 -** Art Museum
- **2004 -** Devos Convention Center
- **2005 -** Avenue for the Arts
- **2005 - 2007 -** Artist Housing
- **2009 -** Van Andel Research Institue
- **2013 -** Downtown Market



#2 in Job Opp.	2016 - #1 in Housing	2017 - #1 in Economic Growth	2018 - Emerging City

GRAND RAPIDS, MI

NARRATIVE REPORT: SITE VISIT TO GRAND RAPIDS, MICHIGAN

MEETINGS & LOCATIONS VISITED

The site visit to Grand Rapids was conducted on October 15 and 16, 2018 by Jim Doser. Meetings were held with:

Jon Nunn:
Past Executive Director, Grand Action
Special Projects Advisor for Michigan Governor's Office

David Frey:
Past President and Chairman, Union Bank and Trust
Past Co-Chair, Grand Action
Trustee, The Frey Foundation
Trustee, Gerald R. Ford Foundation

Tim Kelly:
President and CEO, Downtown Grand Rapids
Project Manager, Grand Rapids Forward

Jenn Schaub:
Director of Community Building and Engagement, Dwelling Place
Professional Artist

Sites visited included the offices of The Frey Foundation, Grand Rapids Downtown, Dwelling Place, Avenue for the Arts (including three artist housing properties owned by Dwelling Place) and self-guided walking tours of the downtown corridor (Pearl Street and adjoining streets) and the River Corridor area.

OVERVIEW

There are a number of relevant parallels between Grand Rapids and Rochester's background, activities, and revitalization efforts. They both have a history of multiple agencies and initiatives that often work in isolation; substantial corporate and philanthropic support, particularly in the 20th century; focus on a riverfront as an area of economic and community growth; supporting large festivals for driving tourism and engagement, ArtPrize in Grand Rapids and Rochester International Jazz Festival.

There are also a number of differences between the two cities. The economic and creative sector assets are dissimilar - both excellent, but with different focuses. Our higher education resources in Rochester and associated skilled workforces are significantly more robust than in Grand Rapids. However, Grand Rapids continues to boast substantial philanthropic support by large corporations, whereas Rochester's economic ecosystem is becoming increasingly diverse. Similiarly, Rochester's arts scene is quite varied, whereas Grand Rapids has a strong focus in design & visual arts.

The community leaders with whom I met represented a very interesting mix of political, generational, and demographic sectors. Nunn and Frey are of the older generation of Grand Rapids leaders, solidly representing the private sector, large corporations, the highest levels of philanthropy. Nunn served in the Gerald R. Ford White House; Frey is a Trustee of the Gerald R. Ford Presidential Museum; both are on a first-name basis with the largest philanthropists in Grand Rapids, including the DeVos family. Nunn and Frey represent the very best of an age of civic-minded corporate philanthropists (George Eastman comes to mind), dedicating a great deal of their lives and resources in the service of building a robust Grand Rapids community. Their love and pride of the city has been matched by their accomplishments and impact through the nonprofit Grand Action.

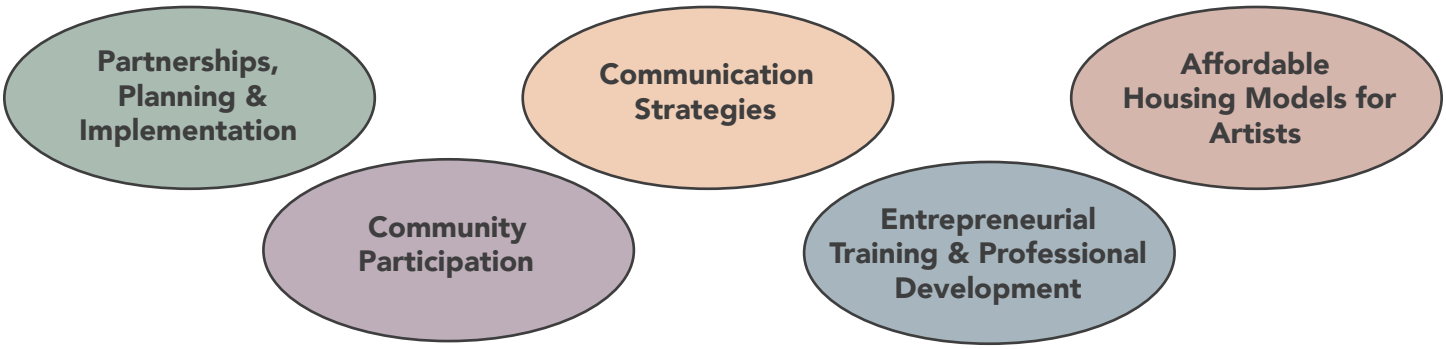
Downtown Grand Rapids, the single management entity that oversees current city initiatives, provides a different perspective. Initiated in 2013, the 501c3 is contracted by the city and run by president Tim Kelly, who manages an office staff of young millennials that represent a more contemporary and inclusive concept of community interaction. Their role in managing a large number of planning and private initiatives, events, agencies, and planning efforts is complex and inclusive. They seem to be extremely efficient, acutely aware of both the politics of government and corporate infrastructure, while maintaining a remarkable level of engagement at the community and neighborhood level.

Jenn Schaub and the nonprofit Dwelling Place are truly connected to street-level problems and their solutions. Since the 1980's they have focused on affordable housing, community building through the arts, and enabling poor and homeless citizens the opportunities and support to be included in all of their services and programs. In 2003, they specifically

focused on revitalizing the cultural district - The Avenue for the Arts. The visits with Jenn Schaub and tour of the Avenue for the Arts affordable housing units were quite inspirational and humbling.

Remarkably, despite the clear differences in political, social, generational and economic beliefs and priorities, the meetings with these three groups clarified some key factors to Grand Rapids recent success. Even with their differences, these individuals and organizations have designed processes to work together, if not always in the literal sense, under the umbrella of community vision and planning.

After assessing Grand Rapids city plans, impactful organizations, revitalization efforts, and economic assessments, five key categories were identified. These areas can be used to inform us as we work on the Meet On Main initiative in Rochester. They include:



KEY CATEGORIES

1. Partnerships, Planning & Implementation

Grand Rapids revitalization projects began in the 1990's with a series of economic studies and initiatives. Central to this work was a comprehensive economic feasibility study which determined that Grand Rapids must expand its competitive resources with a convention center, an arena for large events, and a minor league sports facility. It is important to note that the arts, though later becoming one of the main initiatives, was not an original goal of their work.

Nunn and Frey stated "these initiatives just begged for private sector leadership," and Grand Action took the reins. A corporate and philanthropic organization that also developed in the 1990's, it became the leader in economic revitalization of Grand Rapids. Nunn and Frey emphasized – repeatedly – that this private leadership, and the private sector's significant funding, is the reason that the revitalization was effective. According to them, private leadership forced the public leaders to be at the table. This functional arrangement was highly tilted towards private development and implementation, with governmental support of providing the environment and infrastructure for business (and thereby community goals) to flourish. This model existed successfully for several years, and led the Grand Rapids resurgence.

As the city evolved and new initiatives were launched, it became clear to both the private and public leadership that a single management entity was needed. It was essential that all of the projects were guided by one authority, allowing for efficient decision-making that was relatively free of political pressure from the various sectors. The resulting organization founded in 2013, Downtown Grand Rapids, serves that purpose, interacting with government, public and private entities. It is a 501c3, but connected and integrated with city government. They are not city employees, though the mayor sits on two of the boards within its scope. They do not officially report to the city, but the City Commission approves the budget.

The transition from a privately-led initiative to a single entity management model that integrates public and private entities has been successful for the Grand Rapids revitalization process. It led to a cohesive, guiding city plan in 2015 which acknowledges all prior reports, focuses, and contributing stakeholders.

GRAND RAPIDS, MI

2. Community Participation
Believing that community input and communication was crucial to improving the city, Grand Rapids has placed significant emphasis on public interaction. For their city plan *GR Forward*, Downtown Grand Rapids conducted a national search to find a consultant that would help to develop a public participation strategy. They chose Interface Studios, who assisted them in creating an intentional community engagement process. Central to that strategy was to go where people were, rather than asking people to come to them. They gave 200 presentations in an 18-month period, going into every single neighborhood, scheduled a mix of traditional large-scale meetings, produced their own events, and attended and tabled at other community events, even setting up listening events in area bars. The City Planning Department assisted and participated in implementing these strategies and together they gathered over 4,400 comments from community members and stakeholders.

This same deliberate effort to solicit public participation and transparency has been paramount to the success of Grand Rapids from the early days of Grand Action. These efforts restored the trust between the public, the business community, and the government.

An important component of the public participation strategy is frequent and in-depth reporting on initiative and planning progress. To accomplish this, they provide quarterly online progress reports of projects, initiatives, and large-scale accountability studies. Their *Destination Assets Study* and others like it, can be viewed 'in process report cards' that help move the initiatives to the next level and become a very public method of accountability.

Grand Rapids agreed that this intentional public participation strategy requires time, energy, commitment, transparency, and money, but it has been key to their success.

3. Communication Strategies
Grand Action was a 501c3 organized and led by the private sector, particularly the leaders of the city's largest corporations. They used no public funds in its operations, but conducted all of its operations in a very open and transparent way, following and exceeding all guidelines and requirements, as if it were a government entity. By doing so, Grand Action set the stage for a consistent priority for the next several decades and continuing to this day: operations guided by private sector efficiency, an exceptional level of transparency, and a comprehensive public participation strategy.

All of the stakeholders that I interviewed – from city elders to current management to community activists – echoed a similar theme: community participation in vision development, ownership of process, and a core principle of inclusiveness were essential to the success of the projects. This was made possible through a transparent and effective communication process, later detailed in the city's 2018 *Strategic Communication Plan.* This value system and operations commitment is present in all organizations and leaders with whom I spoke. Outlined in the Communication Plan, they utilize a rich portfolio of tools, including a customer-friendly website, clear progress reports in English & Spanish, apps to guide residents and visitors to city events, and the development of personal relationships from the board room to the street.

4. Affordable Housing Models for Artists
The mission statement of Dwelling Place shows a goal to "improve the lives of people by creating quality affordable housing, providing essential support services and serving as a catalyst for neighborhood revitalization."

This concept is clearly realized in their work in Grand Rapids, especially so in their Avenue for the Arts. The model of the Avenue for the Arts is not one that we would replicate for Meet On Main due to differences in our downtown areas. However, there are components of their live/work space concept that could be relevant to us.

South Division Street is just two blocks from the Pearl Street area of activity in downtown. Dwelling Place owns multiple apartment buildings and store fronts on the street, which also contains several homeless shelters, food kitchens, small businesses of all kinds, and vacant store fronts. It has, by all accounts, substantially improved due to the amazing work that Dwelling Place accomplished.

That being said, it remains an area with visible challenges. However, I do not want to understate how impressive the residences, sense of community, and functional live/work spaces are. For example, store fronts have been converted into housing/gallery models for artists that enable a renewed sense of place.

Overall, strategies that characterize the Avenue for the Arts improvement and focuses include:

- Hosting an 'Art Downtown' project that converts vacant store fronts to host pop-up artist shows, effectively bringing in other residents to challenging neighborhoods to view quality art and interact with artists;
- Creating a model of community participation in art-making, rather than providing art as a passive experience. They developed multiple programs for artists and community members to make art together, creating an environment of collaborative art and place making, and community pride and ownership of these programs;
- Providing live/work spaces for artists that follow a similar model – abandoned store fronts converted into spaces that may house a gallery, informal music venue, art store, community art instruction space, or various other small businesses, with a micro-apartment in the back – as small as 350 sq. ft. These spaces range from very developed gallery spaces to very informal art/music event spaces;
- Designing the live/work spaces – with affordable rents often below market value – to allow artists to launch a creative-sector business with an economic safety net. This environment, which a provides a 'safe' way to fail, is paramount to the success of the artist and the Avenue for the Arts concept;
- Encouraging artists to provide stability to the neighborhood, become part of the community, and create businesses that bring other city and suburban residents to a previously 'off-limits' area;
- 'Walking the line' in providing artist-specific housing without being in violation of housing discrimination laws. Strategies for providing affordable housing, while staying in compliance with housing laws, include:
  - Creating and marketing units that are "designed with the artist in mind"
  - 'Encourages' artists, but does not discriminate
  - Lets all prospective renters know exactly what it means to live next to an artist (store hours and traffic, music rehearsal, frequent guests, etc.)
- Consulting with national organizations was important in designing, building, and maintaining affordable housing projects as part of the arts-embedded environment.

5. Entrepreneurial Training for Artists & Professional Development

Central to the success of the Avenue for the Arts is entrepreneurship training for the artists. Programs include:

- Direct support for the artists, including formal business classes, offered in modules, sequences, and intensive 8-week sessions;
- Additional 3 week marketing module;
- Monthly meet ups from all the artists in the program. Topics are wide-ranging, but all with practical applications, e.g., 'How to price your artwork', 'Tax considerations for artists'.

Dwelling Place has both collaborated with higher education (Grand Valley State University) and developed their own curriculum, heavily involving interns that they train and supervise. An important component of their community-building program has been to offer training (entrepreneurship) and art education to the public in the South Division Street neighborhood.

Jenn Schaub stated that if she could rewind time, she would design their entrepreneurship programs using an incubator approach – rather than just classes, workshops and events – to be more focused on the specific needs of individual artists, businesses, and projects.

"In order to get city lovers to move to GR they have to feel like they are actually moving to a big city - including retail, entertainment, parks, activities, and communities"

GRAND RAPIDS, MI

KEY TAKEAWAYS FROM THE GRAND RAPIDS RESEARCH & VISIT

#1

Planning and Implementation Structure:

- A clear leadership structure should be articulated, agreed upon, and supported by major stakeholders from the private, public and neighborhood sectors.
- A single entity management agency should have the resources and authority to connect multiple agencies, initiatives, and projects.

#2

Community Participation:

- A robust, inclusive, and genuine public participation strategy must be systemically supported and implemented.
- Though time, energy, and resource intensive, this is an essential core value that will lead to successful initiatives.

#3

Communication Strategy:

- Transparency must be expected and delivered in all activities.
- Accountability measures must be clear and communicated to stakeholders in the community.
- A clear, simple, customer-friendly, and diverse portfolio of communication tools must be consistently employed and maintained for both community members and visitors.

#4

Affordable Housing Models for Artists:

- Affordable housing and live/work spaces must be designed to fully integrate artists into the target areas and neighborhoods.
- Live/work spaces should be designed as one part of a ecosystem to support successful artist business ventures in the community.

#5

Entrepreneurship Training & Professional Development:

- Strategic entrepreneurship resources and training are required to support the artists and their business ventures within the target area.
- Developing these resources in collaboration with educational partners and focusing on the incubator model increases the effectiveness of these programs.

MINNEAPOLIS, MN

WHY MINNEAPOLIS?

Besides the obvious similarity – winter weather – both Minneapolis and Rochester are mid-sized cities (though Minneapolis is larger) with exceptional arts organizations, programming, and creative sector assets. However, Rochester aspires to do something that Minneapolis has already succeeded at: punch above its weight class. Minneapolis scores very high in national rankings in creative categories, the arts, and quality of life measurements, just behind the major arts cities in North America. In many ways, Minneapolis has developed a vibrant, unique, creative, and fun city that rivals its larger counterparts. And just for the record – it is colder than Rochester!

A key reason for choosing Minneapolis for this report is the comprehensive approach that it takes towards the support and inclusion of the arts in economic and community sectors. The Minneapolis City government (as well as its sister city, St. Paul) embraces a broad vision of the arts that includes the professional and amateur as being driving forces for its economy, as well as an essential component in the lives of its residents. Its commitment to creative sector planning is robust and influential, producing reports such as the *Minneapolis Creative Index* and the *Creative City Road Map*. From the outside, it appears that there is a systemic belief that the creative sector, especially the arts, is a magnet for companies and their employees and, equally as important, a connector between sectors, neighborhoods, and people.

Similar to Grand Rapids, Minneapolis has implemented and invested in public participation, utilizing this input in its planning. Decision makers are guided by core principles for public engagement. They have made equitable distribution of arts resources and activities a priority. Its traditional arts organizations (like Hennepin Theatre Trust) have become champions of community engagement and have provided staff, resources, and creativity to engage residents in meaningful and participatory activities. It celebrates arts from its local professionals and its local amateurs, effectively branding itself as a "community" of the arts.

Minneapolis is also the home of Artspace, the largest and most established organization that develops and maintains affordable housing for artists in North America. The region provides multiple opportunities for artists to access entrepreneurship training and professional resources.

The inclusive, innovative, intentional and successful focus on the arts in the design and resurgance of Minneapolis' makes it an exceptionally relevant city for our study.

Minneapolis
City of Lakes

Components of the Minneapolis Study:
Our study of Minneapolis included the review of three city plans (two of which are specifically for the creative sector), two creative economy reports, two city assessments, and seventeen impactful organizations. Interviews were conducted with six principals representing Springboard for the Arts, Bolton & Menk, Inc. Urban Planning, Artspace, Hennepin Theatre Trust, City of Minneapolis's Arts, Culture and the Creative Economy Office, and Minnesota Citizens for the Arts. Sites visited included the offices of Hennepin Theatre Trust, Artspace, Midtown Global Market, Minneapolis City Coordinator, Minnesota Citizens for the Arts, meetings in various restaurants, and a self-guided walking tour of the Hennepin Theatre District of downtown Minneapolis.

MINNEAPOLIS, MN

CITY BACKGROUND

From the Introduction of The Minneapolis Creative City Road Map

"The City of Minneapolis is the largest and most dynamic center of arts, culture and creative activity in the Upper Midwest. It is a national rising star of innovation, commerce and creative capital, excelling in music, theater, publishing, advertising, design and the visual arts. World-class artists, performance venues, festivals, museums, publishing houses and arts education centers complement strong neighborhood-centered cultural organizations and activities, creating a distinct, vibrant milieu of artists, for-profit enterprises, nonprofit organizations and community-based groups. It is evident that local community support for these activities is strong, with charitable giving and audience attendance rates three times above the national average.

For a mid sized middle-America city, Minneapolis' high per capita ratio for cultural vitality places us in a competitive position among many of the nation's larger cities. Our Creative Vitality Index (CVI) score places us sixth among the country's most populous metropolitan areas, allowing Minneapolis to compete in a cultural arena with cities such as Washington, D.C., New York, Los Angeles and Boston. This is a remarkable achievement.

Beginning in 1974 with the development of the Minneapolis Arts Commission (MAC) and continuing in 1993 with Culture Talks, City government has been a key player in the local creative ecosystem, providing solutions to creative sector gaps in collaboration with the community, such as developing arts spaces and supporting arts districts and public infrastructure. Past cultural plans for the City of Minneapolis have outlined visions for clear, efficient and orderly creative sector development in 10-year increments – the standard timeline for municipal plans. These efforts have helped strengthen the foundation of the local creative ecosystem. Artspace is an example of an early initiative of the Minneapolis Arts Commission that came out of a need for affordable living and work spaces for artists. Most recently, the 2005 Minneapolis Plan for Arts and Culture led the way to strengthen the City's public art policies and procedures and created a new leadership position within City government, supporting creative economy research, economics, programs and policies. Even though Minneapolis boasts a strong mainstream creative economy with a high per capita income, we are also living in a city with some of the most pronounced racial, economic and educational disparities in the country. Income, employment, education and housing data all demonstrate significant racial disparities in the Twin Cities region."

NATIONAL RANKINGS:

2013 - #1 Park System[1]

2013 - 3x National Average in Charitable[2] Giving and Attendance for the Arts

2015 - #2 Live Theaters per Capita[3]

2017 - #2 in Education[4]

2017 - #2 Quality of Life

[1] Trust for Public Land's ParkScore ® Index, 2013
[2] Minneapolis Creative Index, 2013
[3] How Boston and Other American Cities Support and Sustain the Arts, 2015
[4] U.S. News & World Report, 2017

RECENT ECONOMIC REPORTS & CITY PLANS

City Assessment:

Corridors of Opportunity: Connecting People, Places & Prosperity | 2014, 37 pages
Initiated by Metropolitan Council Regional Planning Organization

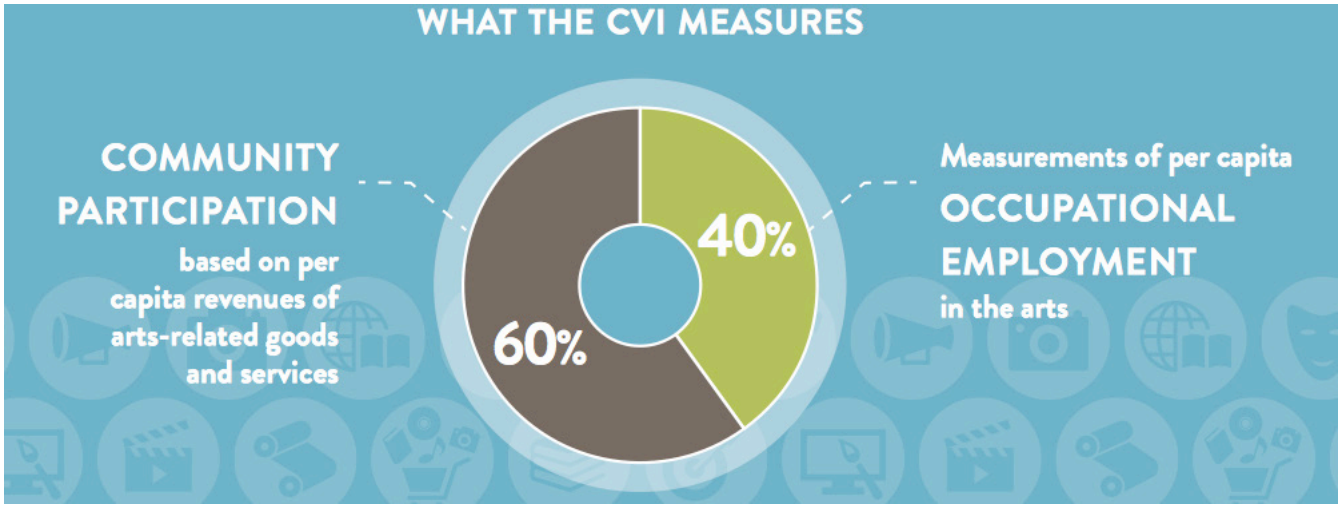
Summary: For this plan, the Council's mission was to foster an efficient and economic growth for the metropolitan region. To accomplish this, Council members from 16 districts came to discuss the transportation system of the Twin Cities. The focus was accelerate twin-cities regional transit system with the $5 million grant from HUD Sustainable Communities grant and $13 million from Living Cities Integration Initiative. The COO had suggested five main projects types: 1) Community engagement; 2) Corridor-wide planning and development strategies; 3) Advancing local implementation in transit corridors; 4) Central cooridor demonstration projects, and 5) Research, technical studies and policy tools. Within these categories, they suggest specific projects to fund, identified as existing or new, co-leaders for said projects, and objectives.

Creative Economic Report

The Minneapolis Creative Index | 2015, 17 pages*
Initiated by Arts, Culture and the Creative Economy (ACCE)
Developed by Metris Arts Consulting and Arts, Culture and the Creative Economy

Summary: This report summarizes Minneapolis's creative economy, ranking the findings against other U.S. cities. Minneapolis/St. Paul ranks #6 as a creatively vital metropolitan region in the nation. The Creative Vitality Index (CVI) is a tool that measures annual changes in the economic health of highly creative industries using information about organizational revenue, jobs, and other measures from creative businesses and nonprofits. In this report, ACCE used creative industry sales, nonprofit revenues, and information on creative workers, including their gender and racial/ethnic demographics, to paint a picture of the creative economy. The report also details the demographics of creative workers. The ACCE continues to issue annual data updates and biannual reports. Some specific results are: $4.5 billion in creative sales, median hourly wage for creative workers is $20.79, creative jobs make up 4.8% in Minneapolis, and since 2005 the number of creative jobs has grown 10.4%.

Institutions Involved: Western States Arts Federation, City's Community Planning and Economic Development department, Minnesota Compass, and Minnesota Citizens for the Arts.



MINNEAPOLIS, MN

City Assessment:

A Hub of Economic Activity and Innovation | 2015, 4 pages

Initiated by City Coordinator Office, Community Planning and Economic Development, Public Works Department, City of St. Paul, Minnesota DEED, Hennepin Community Works, Latino Economic Development Center, McKnight Foundation and Metropolitan Economic Development Association.

Summary: This report is a conversation of strategies of the City and regional partners that led to economic success. The brief assessment addresses what currently is and isn't working in the City to understand how to further develop its economic viability. They found that relationships between City and Hennepin County departments are strained because their respective interdependence is not acknowledged when both parties try to work together. They acknowledge that there is no master plan connecting land use and economic development and that there are numerous initiatives and plans which can be streamlined. This report emphasizes the City's desire to: 1) Creat City-County economic development mission; 2) Support efforts of reducing disparities and unemployment; 3) Participate in defining what economic success looks like; and 4) Move the Corridors of Opportunity initiative from planning stage to implementation stage.

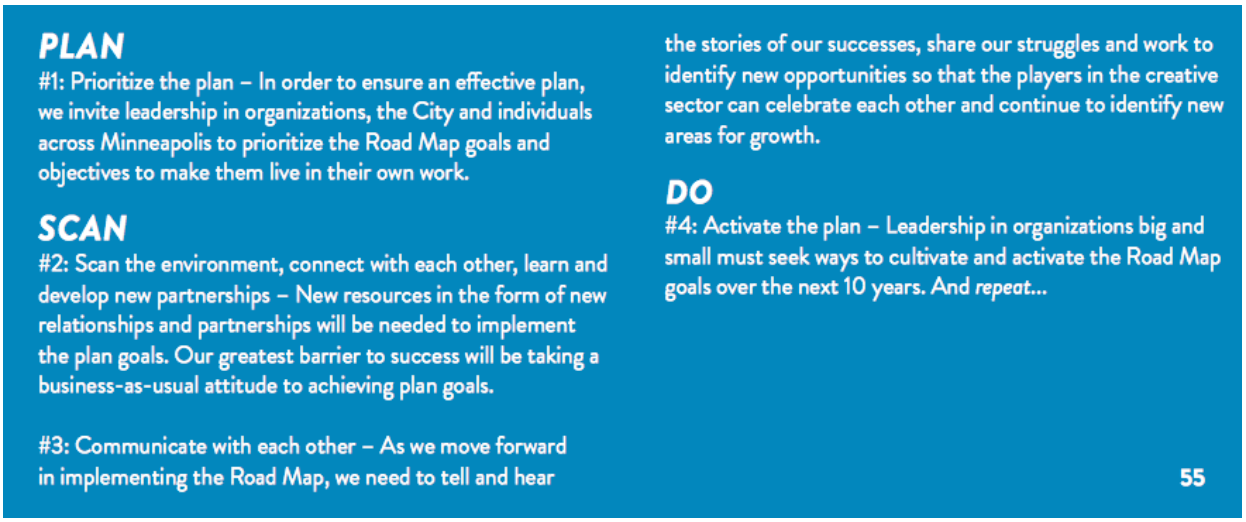
Creative City Plan:

The Minneapolis Creative City Road Map | 2017, 43 pages*

Initiated by City of Minneapolis & Arts, Culture and Creative Economy (ACCE)
Funded by One Minneapolis Fund & the McKnight Foundation

Summary: The Road Map is comprised of ACCE research from *One Minneapolis*, *Minneapolis Plan for Arts and Culture* (2005), and *Meet Minneapolis*. The plan was developed by the Road Map Planning staff, Road Map Planning Consultants, Participating Organizations' Focus Groups, and Artist Engagement Teams. Guided by *One Minneapolis*'s commitment to racial equity, the *Road Map* works on all fronts to include diverse perspectives in the planning process. They used surveys, open houses, and artist engagment teams in the community that interacted with events, community initiatives, interviews, and social media interactions. They developed four vision points: 1) Amplify the local; 2) Arts and culture connect people across differences; 3) Creative workers have the resources and opportunities they need to thrive, and 4) Arts and culture are part of community development. The Road Map establishes priority objectives for these vision points that include points of contact with the public sector, nonprofits, for-profits, and philanthropic initiatives. With each point, they describe the goals, potential stakeholders and implementation process.

Implementation Strategy:



The Steering Committee:

NAME	POSITION
Aisha Gomez	Aide to Councilmember Cano, Ward 9
Alondra Cano	Minneapolis City Councilmember, Ward 9
Arleta Little	Program Officer, McKnight Foundation
Ashley Fairbanks	Minneapolis Arts Commission
Becky Franklin	Minneapolis Arts Commission Chair; Managing Director, Weavers Guild of Minnesota
Ben Shardlow	Director of Public Realm Initiatives, Minneapolis Downtown Council & Downtown Improvement District
Ben Somogyi	Aide to Councilmember Bender, Ward 10
Calvin Keasling	Minneapolis Arts Commission Vice Chair; Arts Content Lead, Minneapolis Public Schools Arts
David Rubedor	Director, Neighborhood and Community Relations
Elizabeth Glidden	Minneapolis City Councilmember, Ward 8
Erik Takeshita	Twin Cities LISC
Ger Yang	Aide to Councilmember Yang, Ward 5
Ginger Cannon	Planner, Minneapolis Park and Recreation Board
Jay Stroebel	Former Deputy City Coordinator
Jeff Johnson	Director, Minneapolis Convention Center
Jennifer White	Aide to Council President Johnson, Ward 4
John Stiles	Chief of Staff, Mayor's Office
Kevin Reich	Minneapolis City Councilmember, Ward 1
Kjersti Monson	Director, Long Range Planning Division, Community Planning and Economic Development (CPED)
Kristin Guild	Business Development Manager, CPED Economic Policy and Development
Lacy Shelby	Principal Urban Designer, CPED Long Range Planning
Lisa Tabor	Founder & President, Culture Brokers LLC & Foundation
Marcela Sotela	Aide to Councilmember Warsame, Ward 6
Mary Altman	Public Art Administrator, CPED Long Range Planning
Noel Raymond	Minneapolis Arts Commission, Co-Artistic Director, Pillsbury House + Theatre
Nuria Rivera-Vandermyde	Deputy City Coordinator
Renee Cheng	Associate Dean, College of Design, University of Minnesota
Sara Lopez	Aide to Councilmember Glidden, Ward 8
Sean Broom	Aide to Councilmember Yang, Ward 5
Sheila Smith	Executive Director, Minnesota Citizens for the Arts
Tom Borrup	Principal, Creative Community Builders

MINNEAPOLIS, MN

Creative Economic Report:

Creative Minnesota: The Impact of Minnesota's Arts, Creative Works and NonProfits Arts and Culture Organizations | 2017, 4 pages

Developed by Creative Minnesota

Funded by Minnesota Citizens for the Arts, The McKnight Foundation, Minnesota State Arts Board, Forum of Regional Arts Council of Minnesota, Target, Jerome Foundation, Mardag Foundation, Springboard for the Arts, and Bush Foundation

Summary: Creative Minnesota is the second biennial report intended to fill the gaps in available information about Minnesota's cultural field and to improve understanding of its importance to the quality of life and economy. This project is a long-term endeavor to collect and report data on the creative sector every two years for analysis, education and advocacy. Significant findings include: 1) Total economic impact of nonprofit organizations and audience spending is $1.4 billion; 2) Resident household income generated by nonprofit arts and culture organization is $1.1 billion; and 3) Full time artists are most likely to have no retirement plan. In addition, they found that the most urgent needs for artists include a space to work, connecting to the communities, developing wider audiences, learning more skills, and earning higher income.

Creative City Plan:

5-Year Outlook 2017-2021 Art in Public Places | 2018, 16 pages

Initiated and Developed by City of Minneapolis Department of Community Planning and Economic Development Long Range Planning Division

Summary: This plan was developed to identify potential projects to be funded by the City's percent for Art Ordinance. The Division conducts research, oversees public art initiatives, models public realm and urban design principles, guides development, manages historic preservation studies, and partners on projects to implement adopted plans. The 5-year outlook has four main goals: 1) Be strategic and identify opportunities for Art in Public Places that support the City's overall goals; 2) Increase stability and identify other sources of funding; 3) Increase fiscal predictability and develop long term budgetary timelines; and 4) Be adaptable, responsive to changes in the Capital Improvement Program and adjust to new opportunities, the capacity of partners, and emerging artists.

Institutions Involved: Minneapolis Park and Recreation Board, Minneapolis Arts Commission, and Minneapolis Public Works, Property Services.

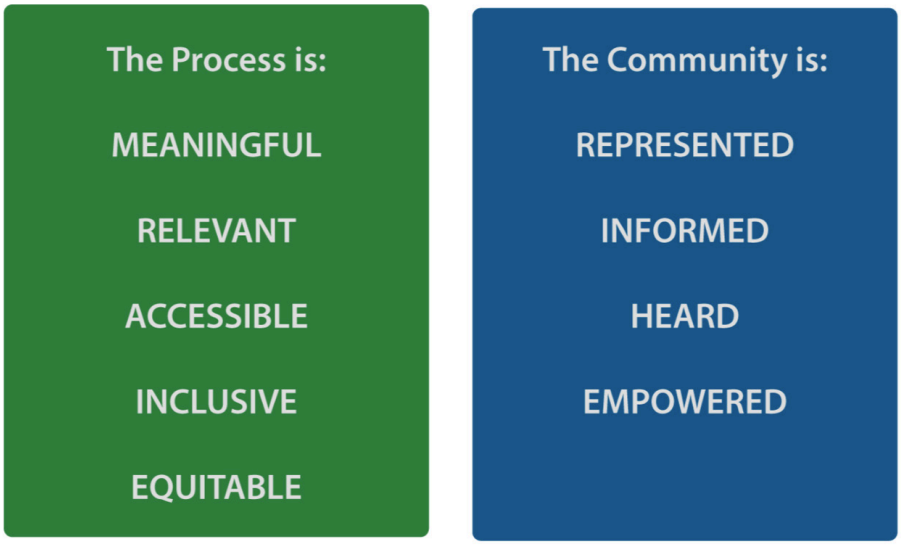
MASTER CITY PLAN:

Minneapolis 2040 Comprehensive Plan | 2019, 481 pages

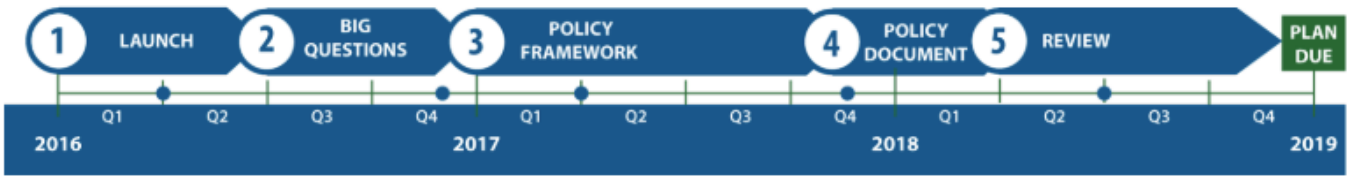
Initiated and Developed by City of Minneapolis Department of Community Planning and Economic Development Long Range Planning Division

Summary: Currently a draft of the 20-year Comprehensive Plan, this report guides equitable growth for the city. The plan covers topics such as housing, job access, land use, transportation, economic competitiveness, environmental systems, public health, heritage preservation, parks and open space, public services, technology, and arts and culture. Through May-December of 2016 they invited the community and public to engage on big question topics through open houses, meetings, tweets, digital workshops, and artist designed engagement. These were guided by the city's "Core Principles for Community Engagement" to create a meaningful and relevant dialogue. With these comments, they developed over 96 goals that tackle multiple topics with specific action steps. These were all placed into an implementation timeline, focusing on short and long-term approaches and funding. To continue with the public engagement, the plan was then turned into an interactive and engaging website. Each section layout is in tabs, topics link to specific and related goals, images of the city are used, and further community engagement is encouraged. In Fall 2018, the draft was then revised, with the notations clearly provided so viewers can see the edits. The PDF version of the document also comes in two other languages to allow all community members a chance to be engaged.

Community Engagement Guidelines:



The Planning Process:



MINNEAPOLIS, MN

CONTRIBUTING CULTURAL, CITY & STATE ORGANIZATIONS

Arts, Culture, and Creative Economy
As The Creative Road Map's driving force, ACCE develops arts, culture, and creative industry policies around economic development and programs for the City of Minneapolis. Other projects of theirs include Creative City Challenge and The Minneapolis Creative Index.

Artspace
Creates, fosters, and preserves affordable and sustainable space for artists and arts organizations. Starting in 1979, they were a local nonprofit organization which has since expanded to assist 20 states in the U.S. on developing work-live space and programs.

Community Planning & Economic Development Department
Their vision is to be a driving force for innovation, collaboration and sustainability by providing thoughtful design and access to the tools and resources needed for all Minneapolis residents and businesses to prosper. They helped to produce the City's *Creative Economy Index Report* and both work to develop a vital arts community within Minneapolis.

Hennepin Community Works
This organization has partnered with cities and agencies, businesses, neighborhood organizations, and county residents since 1994 to build long-term values of communities, create great places, and make quality investments in redevelopment, transportation, public works infrastructure, parks, trails and the environment. Helped develop *Hub of Economic Activity*.

Housing and Urban Development Sustainable Communities
Their Sustainable Communities Regional Planning Grants supports metropolitan and multi-jurisdictional planning efforts that integrate housing, land use, support economic and workforce development, transportation, and infrastructure investments. This grant has funded COO regional transit development projects.

Jerome Foundation
Created by artist and philanthropist Jerome Hill, this foundation seeks to contribute to a dynamic and evolving culture by supporting the creation, development, and production of new works by early career/emerging artists. They give grants to early career artists and nonprofit arts organizations in Minnesota and the five boroughs of New York City.

Mardag Foundation
Established in 1969, the Mardag Foundation gifts grants to nonprofit organizations that improve the quality of life in Minnesota for children, seniors and other at-risk populations, and for programs in education and arts. They contributed to *Creative Minnesota Economic Report*.

Minneapolis Arts Commission
Governed by Chapter 36 of the City Charter and Code of Ordinances and the Arts Commission's Bylaws, the Commission works to strengthen that arts and enrich Minneapolis's cultural life. The Commission is also charged with advising the city council on arts related matters.

Minneapolis Foundation
The Minneapolis Foundation has offered wise investment strategies, unmatched expertise about community issues, and first-class donor services for the Minneapolis Creative City Road Map. Stakeholders of the foundation participated in the Road Map's focus groups.

Minneapolis Park & Recreation Board
This board has helped the city's Art in Public Places initiative to navigate city regulations and use city resources to promote their project. The Park and Recreation Board is also involved in collecting artistic contributions to the city that are reflected in economic reports like *Creative Minnesota* and *The Minneapolis Creative Index*.

McKnight Foundation
Dedicated to the improving the quality of life throughout Minnesota, this foundation's work is important to identifying the impact of artistic endeavors' on quality-of-life. The foundation is also a great source of funding for projects like the Minneapolis Creative City Road Map, Creative Minnesota, and ArtSpace housing developments for artists.

Metropolitan Council Regional Planning Organization
Council serves as the federally-designated Metropolitan Planning Organization (MPO) for the Twin Cities. Federal funding for transportation projects and programs are channeled through the MPO planning process. Supported *The Corridors of Opportunity* in 2014.

Minnesota Citizens for the Arts
This organization advocates to the Minnesota State Legislature and Congress the importance of opportunities for all citizens to have access to and involvement in the arts. This organization is the primary developer of *Creative Minneapolis Plan*.

Minnesota State Arts Board
Since the early 1900's, this nonprofit's overarching vision is that arts should be interwoven into the community as its essential for a vibrant society. To assist in this goal, the State Arts Board awards funding to arts organizations and initiatives based on accountability, public involvement, demographic fairness, sutainability and flexibility.

Neighborhood & Community Relations Department
This department provides citizens information to participate and influence community decisions. They connect the City and the community through cultural engagement and access, enterprise support, and neighborhood support. This department was an informational resource to the *Creative Road Map* and *Minneapolis Creative Index*.

One Minneapolis Fund
This fund is designed to support diverse leadership and community engagement in the City of Minneapolis. It is facilitated by the Minneapolis Neighborhood and Community Engagement Commission and is funded by the General Fund of the City of Minneapolis Budget.

Springboard for the Arts
An economic and community development organization for and by artists, their mission is to cultivate vibrant communities by connecting artists with the skills, information, and services they need to make a living and a life. They collaborated in creating *Creative Minnesota Plan.*

MINNEAPOLIS, MN

EXAMPLES OF DOWNTOWN INITIATIVES AND ENDEAVORS

BUSINESS

Local Business Focus – The Penn Avenue Community Works is prioritizing creating access to jobs through boosting local businesses. *(IN PROGRESS)*

Foster Commercial Development – Increase retail and entertainment opportunities in North Minneapolis by providing technical assistance, reduce commercial rent in spaces, and support incubators. *(IN PROGRESS)*

Business Expansion – Promote and support business creation, innovation, entrepreneurship, and expansion. Connect entrepreneurs, particularly minorities, to resources, market information, and talent. *(IN PROGRESS)*

HOUSING

Affordable Live/Work Spaces for Artists – Ensure that artists and creative practitioners have access to affordable living and work spaces in Minneapolis. *(COMPLETE)*

Affordable Housing for Families – Built 42 affordable homes for working families in Midtown Greenway. *(COMPLETE)*

Develop Minneapolis Homes REHAB – A City intiative focusing on acquiring vacant residential properties and competitively marketing the properties to responsible developers for rehabilitation. *(IN PROGRESS)*

EDUCATION

Support Creative Training – Commit resources for artists and creative practitioners for programming, training and creative skill building. *(IN PROGRESS)*

Artist Support & Education – Springboard for the Arts is providing documents, internships, resources, and career consultants to support artists in business and career-related endeavors. *(COMPLETE)*

Job Training & Internships – Secure funding for job training, support paid internships, and train residents for county career opportunities. *(IN PROGRESS)*

CULTURE & ARTS

Amplify the Local – Promote the creativity of the cultural and geographic richness of each neighborhood on a local and national level. *(IN PROGRESS)*

Connect Across Stakeholders – Build connections and partnerships among artists, private sector and government so that the arts can thrive. *(IN PROGRESS)*

Artistic Construction/Redevelopment – Pair local artists to assist in reconstruction projects for Nicollet Mall, pedestrian bridges, street and sidewalk paving projects, and City of Minneapolis Office Building. *(IN PROGRESS)*

Research & Promote Arts – Use research to highlight strength and diversity of local artists, creative entrepreneurs, and arts and cultural organizations in the vibrant downtown area and the city's diverse neighborhoods and corridors. *(IN PROGRESS)*

PLACEMAKING

Initiate Minnesota Compass Initiative – A social indicators project where policymakers, businesses, community leaders, and citizens can track trends in the City's education, economy, housing, health, and public safety. *(IN PROGRESS)*

Foster Neighborhood Connections – Help connect local public health, safety, racial equity and economic vitality with creative placemaking. *(IN PROGRESS)*

Create Public Assembling Spaces – Partner with Public Works, Minneapolis Recreation Board, and local artists to assist in placemaking on the bikeway trail to create a platform where community members are comfortable to assemble. *(IN PROGRESS)*

TRANSPORTATION

Initiate "Living Cities Integration" – A regional transit change effort, it includes leaders in select cities who intentionally apply collective impact, public sector innovation, capital innovation and real-time sharing of learning. (IN *PROGRESS)*

Launch"Minnesota Go" Vision – The Minnesota DOT launched a process to better align the transportation system with what Minnesotans expect for their quality of life, economy and natural environment. *(IN PROGRESS)*

Biking & Walking Transit – Continue planning and development of walkable, bikeable places for light rail transit and new businesses along the paths - assisted by Hennepin County Community Works. *(IN PROGRESS)*

COMMUNICATING CITY PLANS, EVENTS & UPDATES

IN PERSON

Public Meetings

Public city meetings are heard on a regular basis for a variety of topics. The clear, color-coded website not only shows all scheduled meetings, but also provides easy to see icons that demonstrates accessibility to the public.

Community Workshops

Occuring during each phase of the Minneapolis 2040 plan, these events were easily accesible, provide food, include family friendly activities, and artist-designed engagment to hear feedback from the community.

Neighborhoods 2020

This opportunity further develops and improves Minneapolis' neighborhood engagement structure. The work groups are by the people, for the people. They provide weekly public updates on their focuses and progress.

ONLINE

City Tourism Website

Meet Minneapolis provides a colorful, engaging, and up to date site that shows current activities and opportunities in the city. Events, neighborhoods, transportation (with construction alerts), and "things to do" are categorized based on topic.

Interactive Map of Improvement Projects

Maps projects that impact and improve city infrastructure - street paving and resurfacing, sidewalk, bridge, traffic control & lighting, bikeway & pedestrian walkway, sewers & water infrastructure, and more.

Hennepin Downtown

This website encompasses project info, timelines, partners, and resources related to the Hennepin Downtown project. The website allows visitors to find answers and ask questions about the cultural district's development.

MATERIALS

Minneapolis 2040 Plan

Still a draft, the Minneapolis 2040 is an interactive website. Each section is divided up into tabs, provides content descriptions, photos, and details all 96 goals. It even shows revision of the plans. The pdf version, however, doesn't work.

Community Engagement Goals

In 2002, the Mayor and City Council adopted a set of citywide goals and expectations, updated in 2014, that articulate the City's commitment to community engagement. This includes a 3-track work plan.

Development Tracker

Focusing on uniting the public and private, this organization website tracks development projects. The website is new and modern, aimed for engaging the community. However, they have not updated since summer 2018.

OTHER MEDIA

Email Updates

Community members can sign up for Minneapolis City email updates to inform them of activities and projects that are occurring.

Minnesota Public Radio

This news medium is very active in describing updates, articles, and thought pieces on Minneapolis plans, funding, and a few projects.

Phone Apps

A multitude of phone applications about Minneapolis are available to be installed for free or a small fee. Apps focus on local events, city walks, travel guides, parking options, and a transit tracker.

Sample of Online Presentation of Policies on *Minneapolis 2040*:

MINNEAPOLIS, MN

FUNDING FOR RESEARCH & INITIATIVES

GOVERNMENT

- Capital Project Funds
- City of Minneapolis Enterprise Funds
- City of Minneapolis General Fund
- Community Planning and Economic Development Department
- Minneapolis Park and Recreation Board
- Minnesota Department of Transportation
- Minnesota Department of Employment and Economic Development
- Minnesota State Arts Board
- National Endowment of the Arts
- Neighborhood and Community Relations Departments
- Public Works Department

PRIVATE SECTOR

- ITR group
- Minneapolis Convention Center
- Olympus Corporation of the Americas
- West Bank Business Association

LOCAL & STATE ORGANIZATIONS

- Forum of Regional Arts Councils of Minnesota
- Latino Economic Development Center
- Metropolitan Airports Commission
- Minneapolis College of Art & Design
- Minneapolis Public Schools
- Springboard for the Arts
- University of Minnesota & other higher education institutions

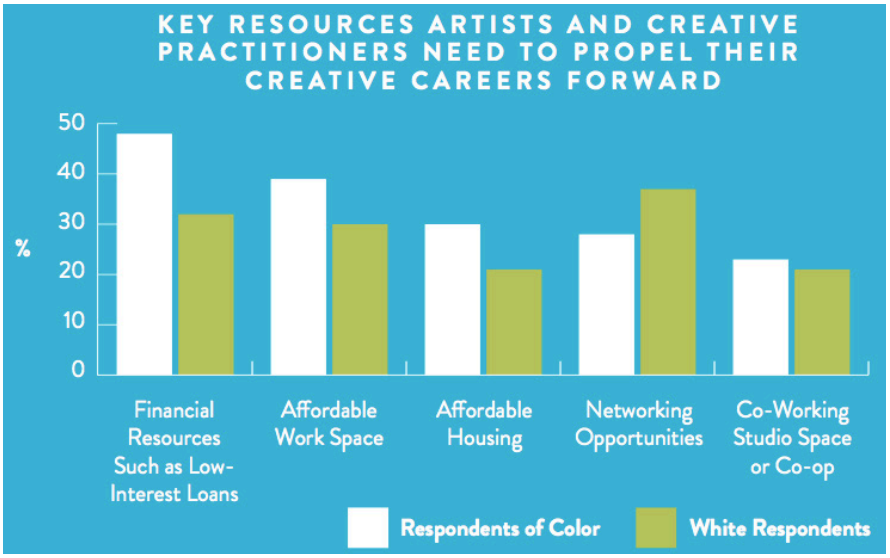
FOUNDATIONS

- Airport Foundation
- Bush Foundation
- Cossack Foundation
- Ford Foundation
- Jerome Foundation
- Mardag Foundation
- McKnight Foundation
- Minneapolis Foundation
- Target Foundation

AFFORDABLE HOUSING

- Artspace
- City Community Planning & Economic Development
- Dominium
- Minneapolis Public Housing Authority
- Minnesota Housing
- United Properties
- U.S. Department of Housing and Urban Development

COMMUNITY FEEDBACK IN *CREATIVE MINNESOTA*



AFFORDABLE HOUSING FOR ARTISTS

COMPANY	HOUSING NAMES	LOCATION	OPENED	HOUSING TYPE	# OF UNITS	MONTHLY COST	MARKET RATE	INCOME	WAITING PERIOD
Artspace	Hasting River Lofts	121 Tyler Street Hastings	2017	Live/Work Mixed	37	AMI calculated	Studio to 2 Bedroom $1,014 - 1,690	No more than 40% of the rent	Waitlist Unknown
	Franklin Arts Center	1001 Kingwood Street Brainerd	2008	Live/Work Mixed	25	AMI calculated		No more than 40% of the rent	N/A
Dominium	A-Mill Artist Lofts	315 SE Main Street	2015	Apartment & studio/ work space	251	$978 for studio		Min: 2x rent/ Max: $39,660	3 month wait

Artspace: Renovating vacant locations, most of these live/work spaces have around $8-12 million put into the properties, funded by both public and private sources. Spaces vary in size and have access to different public and work spaces. They decide monthly rental costs using the Area Median Income (AMI).

Application: Rental Application, Sworn Income Verification Statement, Resident Selection Acknowledgement or Full-Time Student Worksheet.

A-Mill Artist Lofts: A-Mill Lofts have an abundance of work spaces to use for residents including an art gallery, rehearsal center, dance studio, paint studio, yogo studio, clay-pottery studio, and photography studio. Dominium accepts Department of Housing Section 8 vouchers from renters if it covers the entire rent. Their developments are primarily funded by bank loans and corporate giving and are only required to remain "affordable housing" for a set amount of years.

Application: Essay Questions, Resume, Artwork Samples, and Interview.

News and Reactions to Affordable Housing –

"*Are Minneapolis and St. Paul Gentrifying?*"- Institute on Metropolitan Opportunity, University of Minnesota, 2016

Analysis of twelve key economic and demographic indicators shows little or no evidence of gentrification in any Minneapolis or St. Paul neighborhoods. This work examines a range of characteristics associated with gentrification, including income, poverty, racial transition, displacement, home ownership, house values, rents, vacancies and affordability of the housing stock.

"Rise of White-Segregated Subsidized Housing" - Institute Metropolitan Opportunity, University of Minnesota, 2016

Highlights that affordable housing in areas of predominant color bring in colored residents. Those now being built in "white areas" are known to be more attractive and expensive to build, bringing in white tenants. This intensifies segregation even further.

A handful of other reports over the past few years have been created by the Univeristy of Minnesota's Law School and can be accessed in their Housing and Planning website.

MINNEAPOLIS, MN

PLANS & INITIATIVE TIMELINE

PRIOR TO 2013

City Plans:

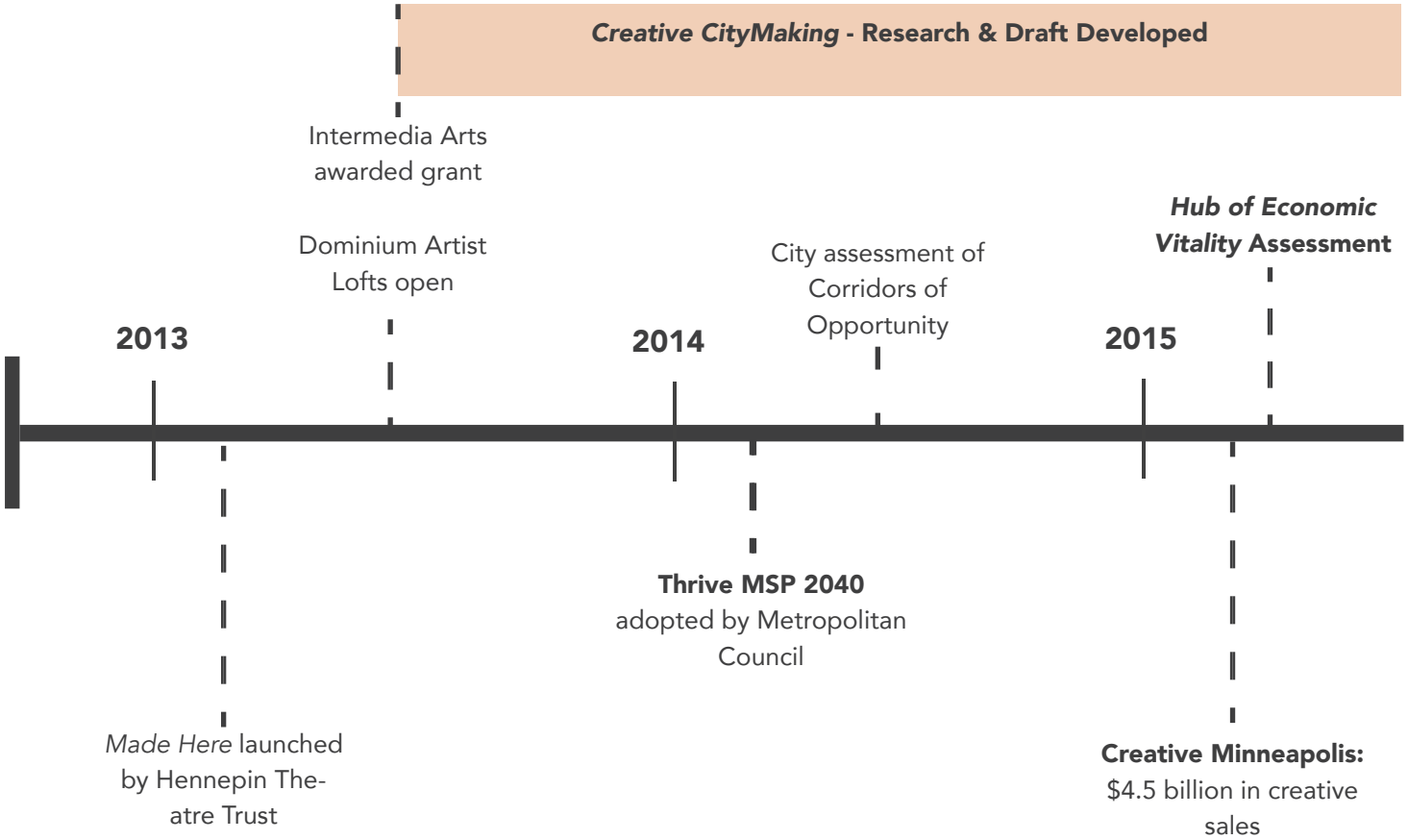
2005 - Minneapolis Plan for Arts & Culture

2008 - Affordable Artist Housing

2011 - Corridors of Opportunity for transit

2011 - NEA funds Hennepin Theater Trust to redevelop Cultural District

2012 - Minneapolis for a Lifetime



Artspace wins $120,000 each year from

NATIONAL RATINGS

2013 - #1 Park System

2013 - 3x National Arts Donations

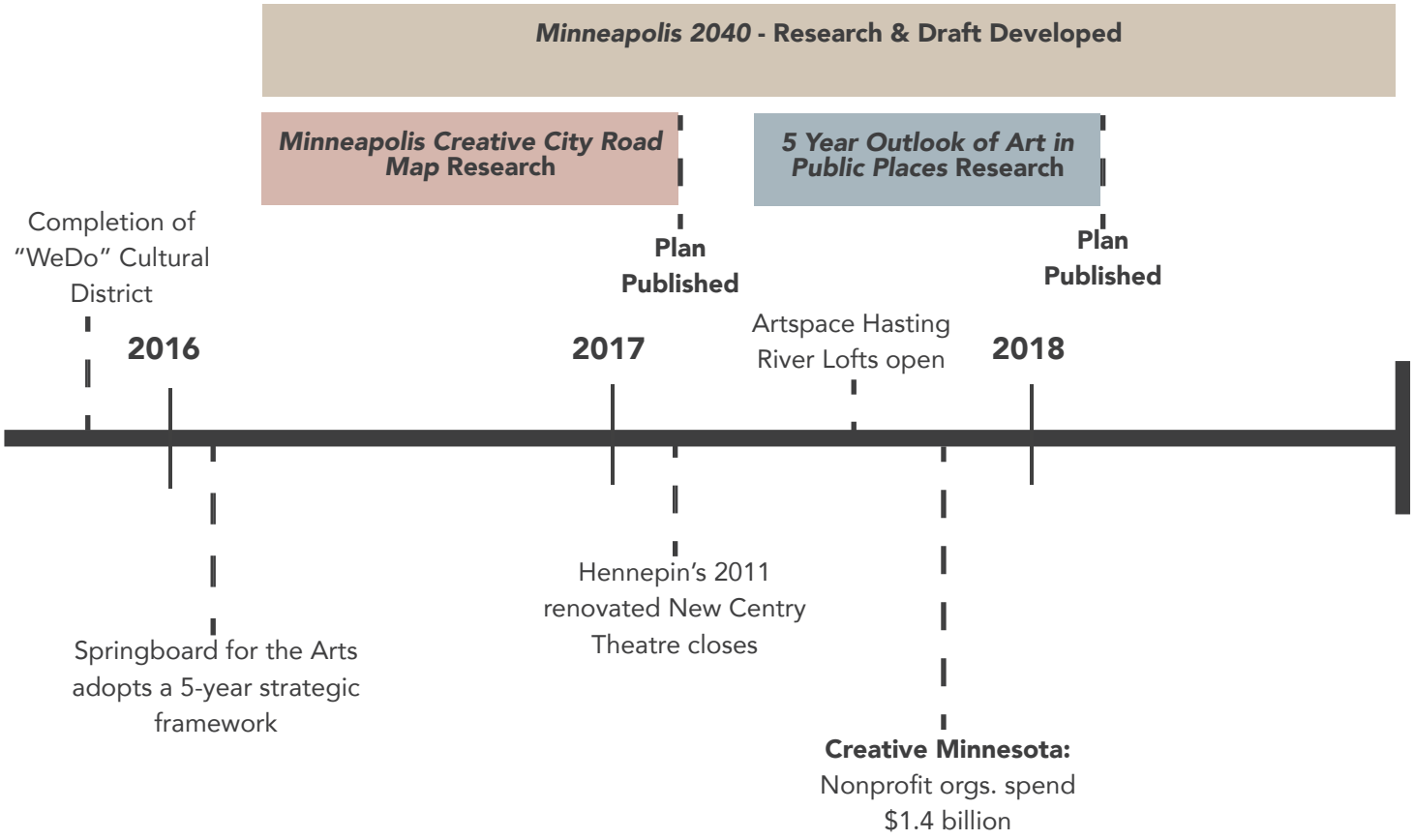
2015 -#2 Theaters per

2015 - #6 in CVI

PRIOR TO 2013

Buildings & Resources:

- **1953 -** McKnight Foundation Created
- **1974** - Minneapolis Arts founded
- **1979** - Artspace Founded
- **1995** - 1st Artspace Live/Work developed
- **2008** - Artspace Franklin Center created
- **2008** - "Legacy" Amendment for 25 years
- **2012** - Arts, Culture & the Creative Economy Program



McKnight Foundation

MINNEAPOLIS, MN

NARRATIVE SITE VISITS TO MINNEAPOLIS, MINNESOTA

MEETINGS & LOCATIONS VISITED

The site visit to Minneapolis was conducted on November 26 - 28, 2018 by Jim Doser. Meetings were held with:

Jun-Li Wang
Community Development Program Director
Springboard for the Arts

Haila Maze
Senior Urban Planner, Bolton & Menk, Inc.

Wendi Holmes; Teri Deaver
Senior Vice President; Vice President, Artspace

Joan Vordorbruggen
Director of Placemaking and Public Art
Hennepin Theatre Trust

Gülgün Kayim
Director, Arts, Culture and the Creative Economy
Office of the City Coordinator, City of Minneapolis

Sheila Smith
Director, Minnesota Citizens for the Arts

Sites visited included the offices of Hennepin Theatre Trust, Artspace, Midtown Global Market, Minneapolis City Coordinator, Minnesota Citizens for the Arts, meetings in various restaurants, and a self-guided walking tour of the Hennepin Theatre District of downtown Minneapolis.

OVERVIEW

Minneapolis and its Twin City partner, St. Paul, share with Rochester a high concentration of world-class arts organizations, diverse artist communities, excellent universities and colleges, a talented workforce, appreciation for their parks and natural surroundings, and rich local stories that define their historical significance.

Where Nashville has intentionally cultivated a downtown arts scene that leverages the economic engine of its *Music City* brand and music industry corporate presence for its successes, Minneapolis has cultivated a *Creative City* environment that embraces placemaking, community engagement, diverse arts activities and organizations, quality of life amenities, and a commitment to '*leveraging the local*' for its ascendance. This is reflected in many recent national rankings - *#1 Park System, 3X the National Average of Charitable Giving and Attendance for the Arts, #2 Live Theaters per Capita, #2 Education,* and *#2 Quality of Life*.[1]

The creative arts have a seat at the table along with government and private institutions in Minneapolis. The arts serve a triple role: an economic generator, a contributor to a vibrant downtown environment that attracts companies and workers, and an enricher of the lives of its residents through placemaking and neighborhood-embedded arts activities. Celebrating, supporting, promoting and leveraging their local creative assets has led to a vibrancy that serves as the connective tissue between residents, visitors, businesses, and government.

The arts leaders at the city and state levels take a detailed and serious approach to measuring the economic impact of the creative sector. Their investment in acquiring, analyzing and communicating these numbers is a tactic to advocate for the support of the arts and other creative sectors in economic terms, while also stressing its intrinsic and social benefits.

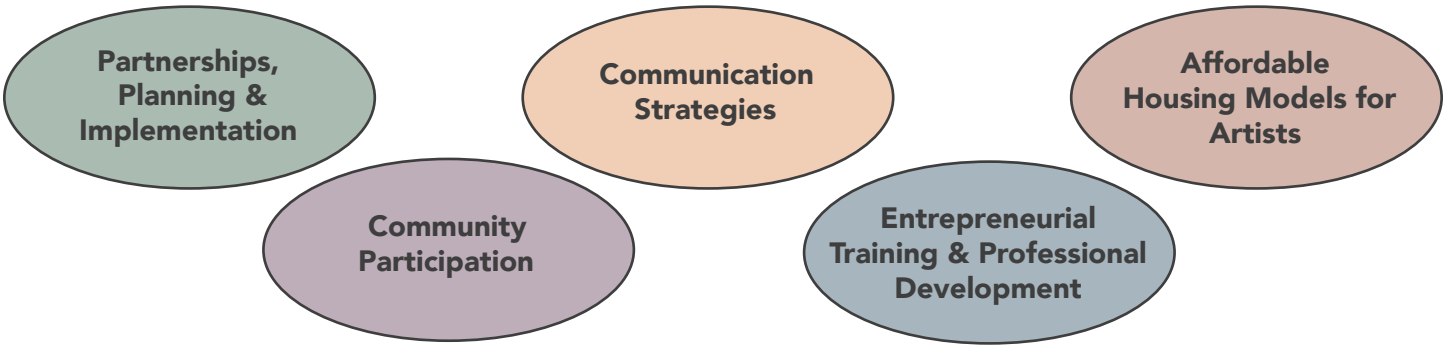
As in all cities, Minneapolis experiences tension between various sectors: private and public organizations, large and small businesses, neighborhoods and developers, residents, and tourists. However, the city government takes an active, often proactive, approach to leading initiatives, solving problems, and uniting these sectors through a focus on collaborative action. This is found in the structure of the government, partnerships between entities, and a default position that a civic perspective must permeate their work. From the city's own Office of Arts, Culture and the Creative Economy in City Hall, to the diverse programming of the Hennepin Theatre Trust, Minneapolis has developed a complementary ecosystem that supports their *Creative City* concept.

[1] Minneapolis Parks & Recreation Board Website

Minneapolis is also home to Artspace – the leader in developing and managing affordable housing for artists in America. Fully acknowledging that artists struggle to find affordable housing and work spaces, Minneapolis has shown communities around the country how to provide solutions to this problem since the 1980's.

In addition, several documents produced by agencies in Minneapolis – particularly the Creative City Road Map and Minneapolis Creative Index – may serve as important resources and templates for the work in Rochester.

After assessing Minneapolis city plans, impactful organizations, revitalization efforts, and economic assessments, five key categories were identified. These areas can be used to inform us as we work on the Meet On Main initiative in Rochester. They include:



KEY CATEGORIES

#1. Partnerships, Planning and Implementation

Our Minneapolis colleagues have the same challenges in creating collaborations across disparate sectors in the community much like other cities. Yet, they have consistently formed effective and sustainable partnerships. The common thread, among those I interviewed, is that they have developed expertise in defining and framing the value of the arts to other sectors in relevant, clear, and meaningful ways .

Jun-Li Wang, from Springboard for the Arts, emphasized the importance of creating networks across these sectors to build recognition, encourage and guide participation, and secure capital for arts engagement initiatives. She also notes – very directly – the problems that the arts sector has interacting with the government and business sectors: *"The perception, and sometimes the reality, is that working with artists is like herding cats. Most in the business and government sectors are risk-averse and see artists as disruptive and causing distractions. We must – and to a great extent have – convince them of the value of including artists in economic development strategies."*

Wang points out several tactics that have proven successful. First, provide direct arts services to other sectors. For example, show how an artist can provide support and perspective, design activities, and facilitate effective conversations as a member of projects and committees. Artists can encourage engagement using the arts, activate events and meetings, and lead brainstorming sessions. Springboard for the Arts often contacts business and government leaders with specific proposals for using artists in new and ongoing projects. This raises the profile of the arts as important catalysts in business and development activities, creating strong relationships, and mining receptive partners for future work. This practice also helps Springboard to "connect the artists with the money," providing revenue sources and career opportunities for community artists.

Wang and Gülgün Kayim (Director of the Minneapolis Department of Arts, Culture and Creative Economy) both point out that most foundations and politicians do not understand how to measure and quantify the value of the arts. It is essential to articulate these benefits in terms that are relevant to prospective partners. For this reason,

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Kayim's office has spent considerable time and resources to acquire data and produce documents that accurately and objectively articulate the economic value of the arts, most recently in these two documents: *The Minneapolis Creative Index (2015)* and *The Minneapolis Creative City Road Map*. Kayim believes that many of the frequently cited economic reports, such as the *Americans for the Arts Economic Prosperity Reports* are not effective for this purpose, as they are clearly advocacy tools that shape data for that purpose. Rather, though "not perfect", they focus on the *Creative Vitality Index* for economic data that is more relevant to the business and government sectors.

Sheila Smith, Executive Director of Minnesota Citizens for the Arts and Chair of the Creative Minnesota Project, is the unofficial 'Dean' of advocacy, research, and data collection. She has effectively led – for several decades – this same approach to data-informed partnerships and relationships at the state government level.

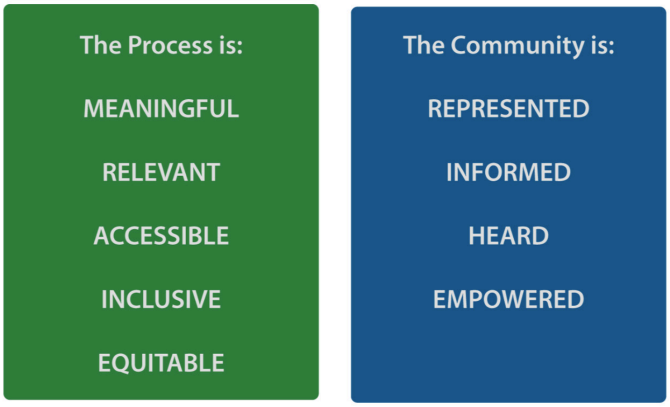
In addition, Wang encourages coordination between arts organizations and government committees, community outreach initiatives, and funding organizations to capitalize on the ability of the arts to frame their work. The arts – as we know – have the ability to 'tell stories' in engaging ways and garner positive news coverage. These interactions can provide positive press opportunities for politicians and foundations, and once again, build relationships.

One of the most effective channels at building impactful partnerships has been the grassroots work of Joan Vordorbruggen, Director of Placemaking and Public Art at Hennepin Theatre Trust. Creating and implementing placemaking activities has developed partnerships between neighborhoods – including the most disenfranchised residents – and city departments and business partners. One example of this work is the summer 'pop-up' series "5 to 10 on Hennepin," which features free community events that include concerts, games for youths and adults, community and human resource fairs, street performers, and free refreshments. One event, produced at the intersection with the highest level of violence in the city, has been so successful that the city police department has not only asked for it to continue, but to replicate it throughout the city. From the 5 to 10 on Hennepin website: *"This project is just one of the ways the (Hennenpin) Trust is bringing vitality and positive change to downtown — and tapping into the potential of our great city through the arts."*

The through-line of effective, diverse, and sustainable partnerships in Minneapolis has been the skill to articulate and demonstrate the value of the arts in the language(s) that diverse stakeholders understand, support, and are inspired by.

#2. Community Participation

The City of Minneapolis has committed to actions that develop hyper-local relationships and connections. As such, they have adopted these Guidelines for Community Engagement:



The most impactful initiative that brought residents to the planning process, restored and built trust between under-served and under-represented communities and the government, and turned 'no' into 'yes' was the implementation of "artist engagement teams." Piloted with two teams of artists, then expanded to five teams, they were charged with developing ways to connect and engage with communities outside of the regular processes (public meetings, surveys). Artists were free to design activities that solicited input from residents, with the only requirements being that activities were friendly, conversational, creative, and inclusive. Activities included community art participation activities where neighborhoods created art that responds to prompts about what they would like to see in their neighborhood and their city. This slide show includes pictures from some of these activities.

An important public participation activity included the implementation of "Data Jams," guided activities where community members, organized in small groups, were asked to analyze information collected through the various traditional and non-traditional feedback activities, and use this data to develop plans for the city.

These public activities all require resources, beginning with pilot projects funded from the private sector, a 250K grant from Artsplace, and continuing support from the Kresge Foundation (1M) and the city (1M).

The commitment to public participation is meaningful and impactful in Minneapolis. It is present in many of the processes, programs, activities, and interactions throughout and between public and private sectors, and is in large part, led by the Minneapolis Department of Arts, Culture and Creative Economy and the Hennepin Theatre Trust.

The *Creative City Road Map Implementation Plan* summarizes many of the core values of their work:

PLAN
#1. Prioritize the plan - In order to ensure an effective plan, we invite leadership in organizations, the City and individuals across Minneapolis to prioritize the Road Map goals and objectives to make them live in their own work.

SCAN
#2. Scan the environment, connect with each other, learn and develop new partnerships - New resources in the form of new relationships and partnerships will be needed to implement the plan goals. Our gretest barrier to success will be taking a business-as-usual attitude to achieving plan goals.

#3. Communicate with each other - As we move forward in implementing the Road Map, we need to tell and hear the stories of our successes, share our struggles and work to identify new opportunities so that the players in the creative sector can celebrate each other and continue to identify new areas for growth.

DO
#4. Activate the plan - Leadership in organizations big and small must seek ways to cultivate and activate the Road Map goals over the next 10 years. And repeat...

#3. Communication Strategies
As noted in the previous section, Minneapolis embeds an expectation of effective internal communications within its community.

Its external communications, directed towards visitors and prospective new businesses and residents, are easily accessible, comprehensive, and convincing. The Meet Minneapolis website provides an effective summary of its brand, assets, and opportunities for visitors:

> *Meet the biggest underestimated place in the north. A dramatic riverfront skyline, three professional sports stadiums within 1.3 miles, so much art you're literally surrounded by it and a theater on almost every corner. A culture committed to perfecting the craft of the brew, the best park system in the nation, and a foodie paradise where you can get Nordic cuisine for breakfast, Ethiopian for lunch and this thing called a "Jucy Lucy" for dinner – and oh yeah, cocktails on a Ferris wheel. A place to bring your dancing shoes and party at festivals all year round, enjoy four gorgeous seasons surrounded by 13 lakes, the Mississippi River and a waterfall, and meet friendly locals who can't wait to show you why they love living here.*

Several of my hosts commented that the greatest communication challenge that Minneapolis faces is to provide a comprehensive, curated, current, one-stop online resource for all events in the city. This – as we all know – is not a simple challenge, because of the staff and dedicated time required to curate such a resource. There is not one agency in Minneapolis that has successfully assumed, or is funded to, maintain this important communications tool.

#4. Entrepreneurial Training and Professional Development
The leading entrepreneurship training resource for artists in the Twin Cities area is Springboard for the Arts. This is a large organization, with two locations and a robust collection of services and resources available to artists.

This includes limited professional development events for artists such as workshops and training sessions. They are more focused on being facilitators to bring people together and providing free and accessible materials to support their work, like curricula and resources. They do not often present courses or workshop series, but rather provide a portfolio of resources for artists to direct their own work and learning.

In many ways, Springboard for the Arts functions as a clearing house to provide career services (e.g., consultations with professionals, grants and funding information, job opportunities, health and wellness resources, access to professional services, housing information, etc.). Networking and partnership building are core to their mission, an excerpt of which is below:

> *Springboard for the Arts is an economic and community development organization for artists and by artists. Our work is about building stronger communities, neighborhoods, and economies, and we believe that artists are an important*

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leverage point in that work. Springboard for the Arts' mission is to cultivate vibrant communities by connecting artists with the skills, information, and services they need to make a living and a life.

They, like the Arts and Business Council in Nashville, provide a Fiscal Sponsorship program to assist emerging nonprofits and short-term arts initiatives, allowing artists to solicit charitable contributions and provide them with a basic level of financial accounting. However, unlike the ABC in Nashville, Springboard has a 'hands-off' approach to the management of its fiscal sponsorship partners. ABC maintains a significant managerial presence for those artists and organizations under its fiscal sponsorship umbrella. Springboard's goal is to decrease the barriers and obstacles to emerging artists through its sponsorship program and not necessarily to guide and participate in their management.

Most of the funding for Springboard for the Arts comes from community economic development agencies, though they also receive operational funding support from national funders, including 25% of their budget from the Ford Foundation.

#5. Affordable Housing Models for Artists

The mission of Artspace "is to create, foster, and preserve affordable and sustainable space for artists and arts organizations." As a nonprofit developer, Artspace is committed to keeping rents affordable for the lifetime of their properties. My meeting with Wendy Holmes and Terri Deaver demonstrated the organizational maturity and professionalism of Artspace and reinforced its status as the national leader of artist-specific affordable housing and workspace.

Historically, the organization has been around for a few decades, though the evolution of the organization has changed dramatically, as demonstrated in the timeline below.

- 1979 - Launched as an advocate for artist housing
- 1980's - Transition to developer including adaptive reuse and new construction
- 2008 - Developed an affordable artist housing plan
- 2008 - Opened, owned, and managed its first affordable housing facility for artists: Franklin Arts Center
- Present - Property Developer, Asset Manager, Consultant (45 properties in operation; 13 properties now leasing; 7 properties in development; provides consulting services to 230 communities)

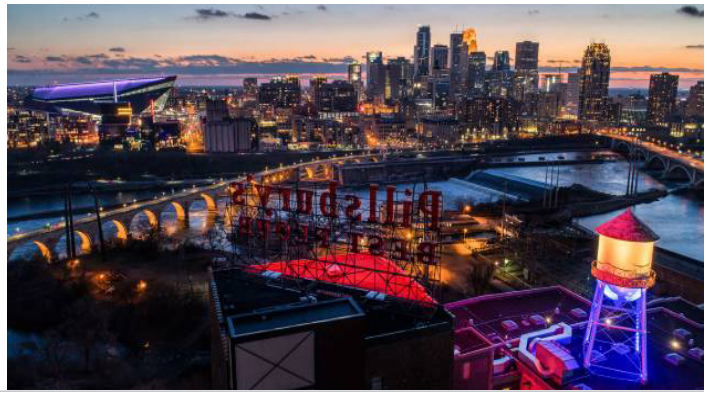
A common question from cities is: How do these projects navigate HUD requirements for non-discrimination when creating artist-specific affordable housing projects? Holmes and Deaver explained that Artspace has worked with congress in the development of processes that allow these projects to be favorable to artists while meeting regulations. As a result:

- Units are available to all who qualify for affordable housing, but preference is given to artists;
- Applicants must submit an essay as part of the application process to prove that one member of the household is an artist and earns a percentage of their livelihood from that work;
- Applicants are interviewed by an arts selection committee and scored according to answers on the application;
- Those meeting the artist criteria are considered first, followed by all others.

The questions on their application have been vetted and approved by HUD and those involved in the tenant decision process must receive HUD training. Artspace operates in New York State (Buffalo, Patchogue and NYC), and according to Holmes and Deaver, "New York is in love with what we do."

Artspace rarely works in partnership with private developers because its experience has been that developers do not commit to the properties remaining as dedicated long-term affordable artist housing. Funding for Artspace projects comes from a combination of both public and private sources. All projects are designed to be sustainable and self-sufficient.

Holmes and Deaver suggested that potential collaboration between Artspace and Rochester might include customized consulting services, a comprehensive arts market survey, and/or sustainable facilities assessment.



KEY TAKEAWAYS FROM THE MINNEAPOLIS RESEARCH & VISIT

#1

Parterships, Planning and Implementation:

- It is incumbent upon the arts community to articulate and demonstrate the value of the arts in relevant, clear, and meaningful ways to their partners in the non-arts sectors, particularly those in government, business, and neighborhoods.

#2

Community Participation:

- It is imperative that community stakeholders are represented, informed, heard and empowered when planning initiatives that affect their quality of life, neighborhoods and city. Doing so substantially increases the potential for implementing programs that bring vibrancy, pride and a visible identity to a city.
- It is a shared responsibility for those who develop programs, policies, and initiatives to design a community participation process that is meaningful, relevant, accessible, inclusive and equitable.
- Artist engagement teams can be a powerful tool to engage disconnected communities with planning processes.

#3

Communication Strategy:

- Development of a one-stop comprehensive and curated resource for residents and visitors to see event schedules and information is an important communication tool.

#4

Entrepreneurship Training and Professional Development

- Providing resources, consultations, and access to professional services are important components of training and development for artists, and can be more impactful than courses and workshops.
- Providing these resources in a 'one-stop' format increases efficiency and accessibility.

#5

Affordable Housing Models for Artists:

- Communities who wish to provide affordable housing options for artists should consult with experienced professionals in this field due to the complexities of regulations and financial considerations, as well as best practices in design and implementation.

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WHY NASHVILLE?

Despite Nashville being larger than Rochester (660,000/city; 1.75/metro), there are some interesting and relevant similarities. The most obvious parallel is that each city is a home to a robust arts scene, especially in music. Universities and colleges are very important to both communities, in Nashville: Vanderbilt, Belmont, and Tennessee State Universities. The Health Care industry is central to the economies of both cities and regions, being the largest industry sector (not music!) in Nashville. Equity – economic and racial – are also serious issues both communities face.

However, there are significant differences between our two cities. Nashville continues to climb the ratings charts in categories such as 'Vibrant Creative City,' 'Arts Vibrant Large City,' 'Fastest Growing Cities,' and 'Best Cities for Big City Jobs.' Its center-city entertainment district is a driving force of the regional economy and known as an international destination site. Pure and simple, Nashville is an economic powerhouse, prime tourist destination, and an expanding hub of the music industry.

Nashville is a positive case study in the power of harnessing a unique brand, messaging it effectively, and leveraging its strengths to attract leading corporations to be part of the synergy that the branding creates. Country music and the industry that surrounds it – Nashville's identity – became the focus point for its effective economic development resurgence. Interestingly, embracing that brand was not without significant controversy, even within the business community. There was a distinct opinion that the 'he-haw' connotation that came with the country music would relegate Nashville to 'non-serious city' status. However, once the business and government leaders decided to embrace the brand – not run from it – their focused and committed strategies (along with the popularity of country music itself) became one of the most notable economic success stories in American cities.

Nashville is also a negative case study, demonstrating the effects of not embracing comprehensive public participation in the development of its center city economic district. Though there is a nearly unanimous appreciation for the economic benefits of the 'Music City' transformation, this is accompanied by a local dissatisfaction – residents feel their own downtown has become inaccessible to them. Extreme traffic congestion, an inescapable tourist ethos, quickly rising rents and real estate prices, and a loss of Nashville identity for all except 'Music City' are common refrains. These comments are not isolated; they are voiced in the media, in public meetings, and 'on the street.' One wonders if a public participation strategy, as seen in Grand Rapids and Minneapolis, might have given the residents more opportunity to embrace the Music City moniker with a great sense of community ownership.

That being said, Nashville presents a powerful example of what a consistent and committed program of branding and messaging can mean to economic revitalization. Though Rochester may not replicate all of Nashville's processes, this is a lesson that can and should be very impactful to our work.

Components of the Nashville Study:
Our study of Nashville included the review of three city plans (two of which are specifically for the creative sector), one city creative economy report, one city assessment report, and thirteen impactful organizations. Interviews were conducted with seven principals representing Nashville Chamber of Commerce, Metro Arts, Office of Economic and Community Development, Arts and Business Council of Nashville, Clearbrook Holdings Corporation, Giarratana LLC Developers, HOME (Help Our Music Evolve), and the Nashville Ballet. Sites visited included the offices of Metro Arts, Nashville Chamber of Commerce, Mayor's Office, HOME incubator space, meetings in various restaurants, and a self-guided walking tour of the entertainment district in downtown Nashville.

CITY BACKGROUND

From NashvilleNext - the comprehensive plan produced in 2015, amended in 2017

"Nashville and the region are becoming more racially, ethnically and age diverse. For our region to continue to prosper, everyone needs equitable access to opportunities to advance their well-being regardless of their circumstances. Inequities and lack of access to basic services, jobs and housing prevent residents from fully participating in our community, its economy and civic life. We all gain from creating a place where all people can improve their lives and contribute to the larger community. Meaningful opportunities for all is both a means to a healthy, prosperous, resilient community and an end that will benefit the entire community."

From Culture Here: A Report on Cultural Assets and Activities

"Nashville represents one of the nation's largest cities as measured by geographic area. Covering some 525 square miles, the consolidated Nashville-Davidson County encompasses many types of community settings, from dense residential patterns and commercial districts to suburban subdivisions and even areas with a rural character. Equally, the diversity of population has become a feature of Nashville's cultural mix, with more than 100 languages spoken in Metro Public Schools and some 12 percent foreign-born population. The cosmopolitan identity of Nashville continues to move to the forefront of everyday experience, along with many traditional longstanding elements that shape the truly unique culture of the city.

The cultural vitality of the Nashville area stands as its hallmark, enjoyed by residents and visitors and recognized globally for its uniqueness and quality. The breadth and depth of culture and the arts as a measure of community is felt in many ways. Residents gain pleasure from interacting with the cultural environment, young and old fulfill intellectual and emotional drives for expression and knowledge, and bonds between individuals and neighborhoods are strengthened. Surrounding this cultural milieu are institutions, organizations, leaders and participants that carry forward the cultural life and aspirations of the overall community. Nashville has achieved tremendous growth and development of its cultural life, building on a heritage extending more than two centuries. Each generation lives the life of the community anew, and this is where the excitement and vitality of contemporary Nashville as a city grounded in the arts is most spectacular. With more than 658,000 inhabitants, Nashville is a major city on the rise. Even more, a reputation as the 'it city' has catapulted the area to new appreciation of its cosmopolitan qualities and its direction forward."[1]

NATIONAL RANKINGS:

2014 - #2 Most Vibrant Creative City in U.S.[1]

2014 - #2 Top Arts-Vibrant Large Communities[2]

2016 - #2 Top Arts-Vibrant Large Communities[3]

2017 - #7 Fastest-Growing Cities[4]

2018 - #4 Top Arts-Vibrant Large Communities[5]

[1] NashvilleNext, 2015
[2] SMU Data Facts, The Top 40 Most Vibrant Arts Communities in America, 2014
[3] SMU Data Facts, The Top 40 Most Vibrant Arts Communities in America, 2016
[4] Forbes Business Journal, 2017
[5] SMU Data Facts, The Top 40 Most Vibrant Arts Communities in America, 2018

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RECENT ECONOMIC REPORTS & CITY PLANS

Creative Assessment:

Culture Here: A Report on Cultural Assets and Activities | 2015, 44 pages
Initiated & Funded by Metro Arts Commission
Developed by Nashville Area Chamber of Commerce Research

Summary: This survey was completed between 2014-2015, utilizing over 400 key leaders, stakeholders and representatives of the arts and culture in the city. Over the past few years, Nashville has attempted to enhance creative infrastructure by; 1) being intentional about placemaking to further economic development, 2) creating means to improve overall access and participation in the arts, and 3) sustaining a reputation of dense and diverse talent. After assessing the household and infrastructure profile, it examines private & public arts, culture assets, and activities. Of the 5000 organizations, the top creative sectors include performing arts (19.2%), arts and entertainment/arts and culture (each at 15.4%), and arts education (10.6%). In addition, there is a high concentration of cultural activity in the Central Business District. Interestingly, the study also explored types of activities these organizations hosted, types of populations they served, the use of facilities (rental vs. owned), and pros/cons of being in a particular area. Overall, they note that challenges exist in meeting the facilitiy needs of cultural organizations, with key concerns being; gentrification, displacing affordable spaces, increasing costs of remaining downtown locations, and overall rental costs outweighting revenue.

MASTER CITY PLAN:

NashvilleNext | 2015 (UPDATED 2017), 195 pages
Initiated & Funded by Metropolitan of Nashville
Developed by Metropolitan Planning Commission of Nashville and Davidson County

Summary: Designed by the Metropolitan Planning Commission of Nashville, with participation from a variety of stakeholders and constituents, this is the most recent comprehensive city plan. Divided into 5 volumes, they highlight visions, trends and strategies, elements, communities, actions, and Nashville 2040. In their visions and trends, they acknowledge issues such as changing demographics, housing, safety, transportation, and managing the city's finances. The "elements" volume is divided into 8 specific categories: 1) Land use, transportation and infrastructure, 2) Growth and preservation, 3) Arts, culture and creativity; 4) Economic and workforce development, 5) Education and youth, 6) Housing, 7) Health, livability and the built environment, and 8) Natural resources & hazard adaption. Each element has an individual report, with specific action items and goals (based on near, mid, and long-term planning).

Nashville currently invests $4.12 per capita in public cultural investments, a rate that has remained flat over the last decade, while the population has grown more than 5.1 percent. Peer cities like Austin, Charlotte, and Portland spend more than double what Music City does on cultural grants, festivals, and public art. Younger audiences are demanding new ways to participate in culture. Mobile cultural programming, pop-up and temporary exhibits, and creative experiences fit into a multimodal life and are all diversifying how Nashvillians experience culture. Their main goals include developing a thriving and healthy creative workforce, providing artist/entrepreneurs pathways to grow professional businesses, supporting lifelong art education, and creating vibrant cultural neighborhoods and districts - each with specific policies provided. To assist with this, they have decided to develop a department in the Mayor's Office, The Cultural and Creative Economy, to coordinate Metro and private sector planning and investments for the creative economy.

Institutions Involved: In addition to the Steering and Community Engagement Community, 8 resource teams were put into place for each of the elements - consisting of over 20 advisors per team.

Implementations: Some specific action items that are marked as ongoing include: an annual review of improving opportunity and inclusion, balancing accessibility and safety for new routes when streets are closed for events, establishing a dedicated stream of revenue for arts and cultural programming, collaborating with artisans and the private sector to support local businesses, developing partnership to create lending tools for artists retail and co-op residential projects, building a high capacity transit system in Davidson County, supporting regional economic development activities, and ensuring post-secondary education institutions training programs to address the changing skills in industries.

Created from community focus group notes

Creative City Plan:

Metro Arts Crafting A Creative City: 5 Year Plan for Nashville | 2015, 18 pages*

Initiated & Funded by The Metropolitan Nashville Arts Commission and Metro Nashville Government
Developed by The Metropolitan Nashville Arts Commission

Summary: The Metropolitan Nashville Arts Commission was created to provide leadership to advance the arts in the community, undertaking a strategic plan called *Theory of Change in 2010*. The strategic plan uses the comprehensive material provided by the *NashvilleNext* plan, which examines the growth of cultural, economic and placemaking framework over the next 25 years. Metro Art's mission is to "drive a vibrant and equitable community through the arts" by having "every Nashvillian participate in a creative life." The document explores Nashville's community challenges, such as stagnant funding for Metro Arts grants and programs, opportunities for community participation in cultural programming, and public art in neighborhoods. Their Logic Model includes the values, strategies, tactics and community outcomes they hope to achieve. Their main goals include increasing resources for the creative ecosystem, cultivating equity, improving neighborhood-based creative infrastructure, and leading by example through model programs and partnerships. Each strategy is provided with a brief chart detailing activities and short to long-term goals.

Institutions Involved: Nashville Arts Coalition, Tennesseans for the Arts and Americans for the Arts advocacy platforms, NowPlayingNashville.com, ECON Club Cultural Access Project (CAP), MNPS and Music Makes Us and over 100 individuals representing a variety of arts organizations.

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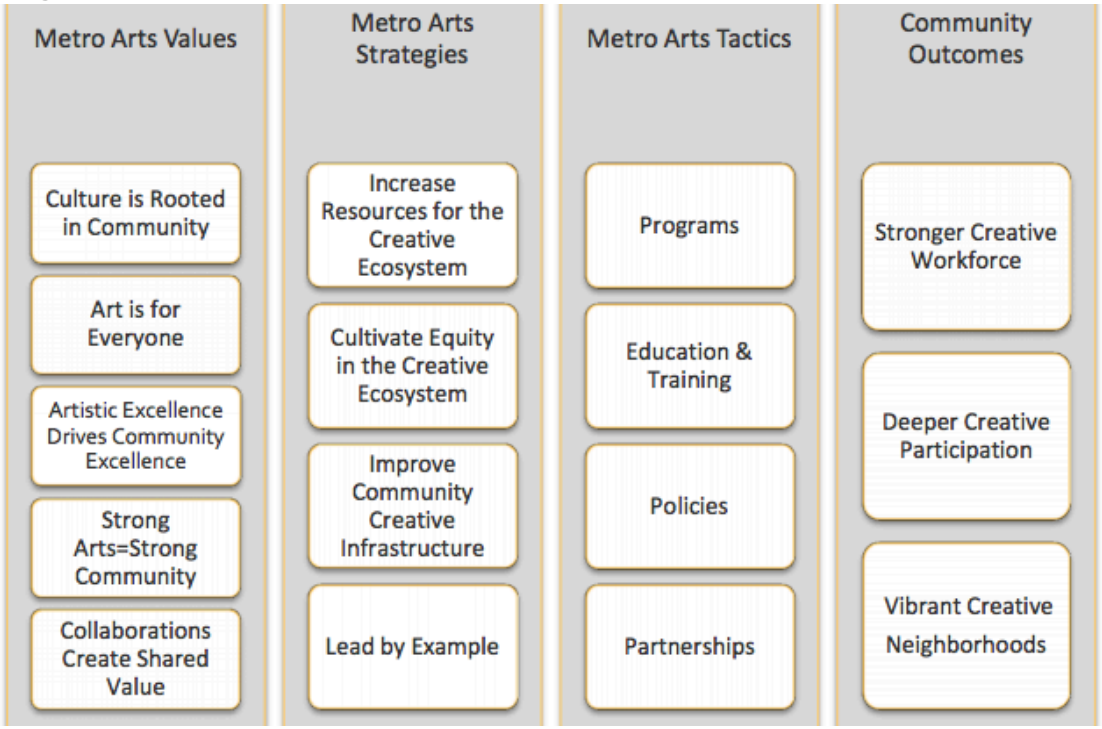
Logic Model:



Creative Economic Report:

Arts & Economic Prosperity 5: The Economic Impact of NonProfit Arts & Cultural Organizations and Their Audiences | 2017, 36 pages
Initiated, Funded, and Developed by Americans for the Arts

Summary: Americans for the Arts has assessed the creative economies of 113 U.S. cities, providing reports that examine how art impacts full-time jobs, resident household income, and revenue for local and state government. Nashville's report demonstrates that their creative income and local/state revenue is above the national median. Data was collected from 82 nonprofit arts organizations, studying their financial, in-kind, volunteer, and cultural impact on the community. Local audiences and tourism is stressed, noting how attendance in cultural activities resulted in an increase of finances spent on other businesses. In 2015, the Nonprofit Arts and Culture Industry generated $429.3 million and 14,277 jobs, delivered $51.1 million in local and state government revenue, and spent $178.8 million.

TABLE 1:
Total Economic Impact of the Nonprofit Arts and Culture Industry in Nashville-Davidson County
(Combined Spending by Nonprofit Arts and Cultural Organizations and Their Audiences)

	Nashville-Davidson County	Median of Similar Study Regions *Pop. = 500,000 to 999,999*	National Median
Total Industry Expenditures	**$429,340,841**	$235,239,618	$35,750,645
Full-Time Equivalent Jobs	**14,277**	6,789	1,131
Resident Household Income	**$309,406,000**	$155,244,000	$23,154,000
Local Government Revenue	**$19,642,000**	$9,943,000	$1,407,000
State Government Revenue	**$31,470,000**	$11,820,000	$1,961,000

Creative City Plan:

Metro Nashville: Public Art Community Investment Plan | 2017, 133 pages
Initiated and Funded by The Metropolitan Nashville Arts Commission and Nashville Government
Developed by The Metropolitan Nashville Arts Commission

Summary: This investment plan combines the goals of *NashvilleNext*'s comprehensive plan with *Crafting a Creative City* strategic plan to develop cultural participation and community vitality, promote equity, and strengthen the public art ecosystem for Nashville. The values are committment to equity, artists, and the public realm. Their main goals include a stronger public art ecosystem, deeper civic and cultural participation, creative neighborhoods, and vital public realm - each of which is divided into 5-6 strategies. Within each of these goals, the key issues are idenitified, as well as how it plays to the vision. In addition, the plan provides suggested working partners, tools for working with artists (such as residency, community-based art studios, and artist involvement on planning team), suggested programs, communication strategies, usefulness in private development and managing Metro Public art. The key implications are to build public art opportunities, support artists and organizations, enable artistic decision-making, and create development policies. They supply short case study examples of endeavors they would like to pursue from cities like St. Paul MN, Philadelphia PA, and Washington DC.

Institutions Involved: Nashville's Public Art Program, Metro Parks and Recreation, Greenways, Metropolitan Housing and Urban Development Agency, Parks & Recreation, Public Health, Nashville Public Library, Transportation and the Metropolitan Transportation Authority.

Working with Partners Chart #1:

WHAT ARE THE STRENGTHS / ASSETS OF A PROGRAMMING PARTNER?	WHAT ARE THE ROLES THAT A COMMISSIONING PARTNER HAS IN ITS RELATIONSHIP WITH THE PUBLIC ART PROGRAM?
Vision. Programming partners each bring their own organization vision and the infrastructure they have built to achieve that vision; boards, staffs and public and professional networks.	**Leadership.** The programing partner can provide leadership in articulating the importance of public art and creating support for the organizations and artists seeking to develop projects. In some instances the programming partner may take the lead on developing and implementing specific programs.
Knowledge. The programming partner has expertise about a specific constituency and their needs, the best methods to foster collaboration or impart knowledge, or other skills specific to their vision and mission.	**Technical Expertise.** The programming partner can provide knowledge and insights that shape the design and delivery of a program.
Resources. To a varying degree, the programming partner has financial resources and access to funders, as well as staff resources.	**Contributor.** The programming partner can contribute financial resources to support a project and/or can help secure outside funding. They may also bring staff resources to help support the project through communications, outreach, or project management.
Access to Collaborators, Stakeholders and Partners. Through their daily work, the programming partner works with a host of collaborators and community partners and has a broad audience for its work.	**Connector and Amplifier.** Programming partners bring strong relationships with specific constituent groups that can help Metro Public Art engage a broader network of stakeholders and a broader segment of the community.

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CONTRIBUTING CULTURAL, CITY & STATE ORGANIZATIONS

Americans for the Arts

This nonprofit's mission is to build recognition and support for the extraordinary and dynamic value of the arts and to lead, serve, and advance the diverse networks of organizations and individuals who cultivate the arts in America. Connecting the best ideas and leaders from the arts, communities, and business, together they work to ensure that every American has access to the transformative power of the arts.

Community Foundation of Middle Tennessee

CFMT provides personalized charitable solutions to help citizens make a difference and enrich the community in ways that matter. The Community Foundation of Middle Tennessee is a leader in philanthropy, bringing good people and good causes together in 43 counties. Their donors come from a vareity of community members, achieving charitable goals while impacting a broad range of needs.

Help Our Music Evolve (HOME)

A music incubator, HOME's mission is to provide a supportive community for artist development and music production. For a small monthly charge, HOME assists musicians in three key career-related areas - relationship building, personal/professional development, and increased productivity. Some services they offer include music industry coworking, artist development, music production, recording/rehearsal/event space, and continuing education.

Metro Nashville Arts Commission

"Metro Arts" is the office of Arts & Culture for the city of Nashville and Davidson County. They believe arts drive a more vibrant and equitable community. They strive to ensure that all Nashvillians have access to a creative life through community investments, artist and organizational training, public art and creative placemaking coordination and direct programs that involve residents in all forms of arts and culture.

Metropolitan Development & Housing Agency

The MDHA creates affordable housing opportunities, supports neighborhoods and, strengthens communities to build a greater Nashville. Along with the expansion of its housing programs, MDHA has assisted in all phases of land assembly, design and development, and has seen the initiation and completion of several downtown development projects.

Metropolitan Planning Commission

In charge of general plans for the physical development of Nashville and Davidson County, they focus on approving conditions or denying subdivision requests. They operate in an advisory role to the Metropolitan Council on zoning change requests.

Music City Music Council

An association of business leaders, MC2 develops strategies toward raising awareness and of Nashville's reputation as the Music City. MC2 was formed as a partnership between the Nashville Mayor's Office, the Nashville Area Chamber of Commerce and the Nashville Convention & Visitors Corp. The organization focuses on helping music-related businesses expand or relocate, bring televised shows to the city, and recruiting more music-related events.

Music Makes Us

The music education program of Nashville's Public Schools, Music Make Us is a public/private partnership with the Mayor's Office and the community to provide meaningful music support. They strengthen traditional school music while adding a contemporary curriculum that embraces new technologies and reflects the population. Their goal is to eliminate barriers, increase student participation, and enhance the quality of music education for all.

National Arts Coalition

This group advocates for public policy and public funding to support the arts. Their guiding principles include: a healthy arts ecology has a positive impact on the economy, culture, and education; an increased advocacy for the arts in the city as a whole will benefit the entire community; and working together results in equitable sharing of effort, learning, and reflection on progress along the way.

Nashville Chamber of Commerce (Research Center)

The center conducts research on a variety of different topics, striving to provide knowledge for the community. End products for research clients engage many levels of planning and analysis to support industry needs and goals for growth. With sensible, rational and consistent methodologies, the Research Center works with businesses, social institutions, communities, and entrepreneurs to help them function better and make strategic decisions.

Nashville Civic Design Center

Founded in 2000, the NCDC is a nonprofit organization whose mission is to elevate the quality of Nashville's built environment and to promote public participation in the creation of a more beautiful and functional city for all. In 2005, they developed ten principles to guide planning development for the city of Nashville, which was implemented in *NashvilleNext*.

Nashville Convention & Visitors Corp.

This organization is responsible for selling and marketing Nashville as Music City, getting over 14.8 million visitors every year. They utilize advertising, digital marketing, public relations, membership, publications, events, branding, promotions, sponsorships, packages, a call center, two visitor centers, convention services and research. The NCVC is governed by 22 community leaders who represent a diverse array of Nashville businesses.

Nashville Entrepreneur Center

The NEC is a nonprofit organization on a mission to connect entrepreneurs with critical resources to create, launch and grow businesses. One of their main focuses is Project Music - the leading action to foster innovation within the music industry, a core business in the economy. Partnering with the Country Music Association, the EC provides opportunites for music, tech and business leaders to nurture startups to grow music industry revenue.

Tennesseans for the Arts

TFTA's mission and passion is to advocate for the arts at all levels as a strong, unified voice throughout Tennessee. They actively support local arts organizations and the work of the Tennessee Arts Commission. They work with legislators to maintain funding, support and promote the work of the Arts Caucus in the General Assembly, and organize and produce advocacy events, culminating in the annual Arts Advocacy Day at the capital.

NASHVILLE, TN

EXAMPLES OF DOWNTOWN INITIATIVES AND ENDEAVORS

BUSINESS

Support Small Businesses – Support entrepreneurs and small businesses by providing locations to develop and grow new businesses, offering business development training, supporting small-business and startup districts, and passing laws and regulations. *(IN PROGRESS)*

Assess Emerging Industries – Search for opportunities for new and emerging industries and economic sectors with the potential to grow and support rising incomes. *(IN PROGRESS)*

Update Municipal Zoning Code – Support artisan manufacturing practices and business models by enabling them with spaces to work. *(IN PROGRESS)*

HOUSING

Create Mixed Income Communities – Encourage more market-rate housing at lower price levels, preserve affordable housing in gentrifying neighborhoods, and create new affordable homes when new market-rate homes are built. *(IN PROGRESS)*

Develop Areas – Encourage the development, redevelopment, or improvement of property, buildings, and landscapes to promote safety and reduce opportunities for crime. *(IN PROGRESS)*

EDUCATION

Career Training – Foster student career and technical training options in the arts, design and creativity in Nashville through THRIVE - a program for Public Artist Development and Training. *(COMPLETE)*

Align Training with Job Needs – Ensure secondary, post-secondary, and vocational opportunities in the Nashville region are matched to current employer needs and future job trends. *(IN PROGRESS)*

Assist the Youth – Create positive pathways for children and youth who are facing homelessness, delinquency/gangs, dropping out of school, and other threats to their well-being such as drugs/alcohol. *(IN PROGRESS)*

CULTURE & ARTS

Grow Public Funding – Grow the funding for arts and culture so that Nashville remains competitive with peer cities. *(IN PROGRESS)*

Arts Funding Task Force – Establish a Task Force to Study and recommend a Sustainable Cultural Revenue Model (SCRM), including grant funding, and a Public Art Maintenance Fund. *(COMPLETED)*

Integrate Public Art – Better integrate art activation and public art into core city infrastructure planning for Parks, MDHA, MTA, and Public Health. *(IN PROGRESS)*

PLACEMAKING

Increase Cultural Equity & Inclusion – Improve equity practices within nonprofit and city cultural providers by establishing Metro Arts Community Equity Advisory Committee. *(IN PROGRESS)*

Invest in City Areas – Invest in the built environment in and around centers to improve quality of life and attract private investment. The built environment includes gray infrastructure, green infrastructure, and placemaking. (IN *PROGRESS)*

Increase Community Engagement – Increase civic engagement to provide youth a voice in the growth of the city and in decisions that will impact their lives, such as the education system, libraries, transit, activities, and parks and recreation. *(IN PROGRESS)*

Communicate to the Public – Recognize and bridge cultural differences and language barriers when providing services and engaging the public in community decisions. *(IN PROGRESS)*

TRANSPORTATION

Safe Walking Environment – Create safe, walkable community, retail, and employment centers across the county that fit within each community's context and character and meet the needs of people of all ages and abilities. *(IN PROGRESS)*

Transport System– Build a complete, efficient transportation system that gives Nashvillians access to work, housing, cultural activities, and other needs throughout the county and region. *(IN PROGRESS)*

Increase Trailways – Connect network of accessible greenways, creeks, and rivers that connects Nashville residents to nature throughout Davidson County. *(IN PROGRESS)*

COMMUNICATING CITY PLANS, EVENTS & UPDATES

UP TO DATE, CLEAR, & ENGAGING

Marketing & Social Media

Between branding, online & in person marketing, imagery, and Music City Music Council, Nashville has a strong representation as a hub for culture and music. Their social media, such as Facebook, is updated regularly with news, photos, upcoming activities.

City Plans

After examining the City's website, it becomes very clear which plan is prioritized: *NashvilleNext*. The easy to understand plan, with individual sections, is accessible and user-friendly. This also means any prior plans or side projects (Metro Arts Creative City) is obviously a subset.

Civic Design Center Projects

Nashville's Civic Design Center provides multiple engaging publications, implementation descriptions, and other initiatives. They have catalogued these in an easy-to-use format, searchable by name or topic, and provide brief summaries of larger reports.

Tourist Sites

Due to their external and visitor marketing focus, Nashville is commonly highlighted in a variety of tourists journals, blogs and videos. Outside organizations help to market the city for them by providing these resources.

USEFUL CONTENT, LACKING DEPTH

City Plan Implementations

The City makes plans easily accessible and seems to encourage updating the public through an "Annual Report." However, the most recent report posted is from 2016, making the content outdated.

Public Meetings

The City has documents detailing application deadlines and meeting dates for Planning Commission, Metro Council, and other committees, projects, and initiatives. However, it is unclear if these are accessible to the public and there is not a cumulative place to view all meetings as their calendar is empty.

Community Engagement

The City has a page describing the Community Outreach they implemented for NashvilleNext - including constituents, survey results, and data. However, all of this information refers to past plans, without guidance as to how community members can take part in city initiatives today.

Nashville Music City Website

Although jam packed with information, this website is not incredibly user-friendly. Finding an event or something to do takes a lot of digging (i.e. finding "Up Coming Concerts" page took 5 clicks). The information provided is detailed and useful, but overwhelming.

OUTDATED OR MISSING

Phone Apps

Nashville has a multitude of different apps - from local news, parking & traffic, to famous stars homes and visitors guide. Overall, the ratings on these are pretty low. Although there are many to choose from, they may not be very useful or functional.

Unified Messaging of Plans

The connection between the City of Nashville and the Civic Design Center is unclear. Although the City briefly acknowledges the 2005 Nashville Plan by the Civic Center, that is the only connection.The interaction, prioritizing and communication of ideas is very different.

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FUNDING FOR RESEARCH & INITIATIVES

GOVERNMENT

- Land Trust for Tennessee
- Metro Nashville Government
- Metro Capital Improvement
- Metro Planning Department
- National Association of Counties
- National Endowment for the Arts
- National League of Cities
- National Lieutenant Governors Association
- National Conference of State Legislatures
- United States Conference of Mayors

PRIVATE SECTOR

- Conference Board
- Destinations International
- Economic Club of Nashville
- Entrepreneur Center
- International City/County Management Association
- Independent Sector
- Informational Techonology Services
- Private Developers

LOCAL

- Arts & Business Council of Greater Nashville
- Force for Good
- Metro Arts
- Metro Nashville Arts Commission
- Metro Public Art
- Metropolitan Transportation Authority
- Nashville Police Department
- Nashville Public Schools
- Nashville Area Chamber of Commerce Research Center
- Nashville Public Library
- Parks & Recreation
- Public Health Services

FOUNDATIONS

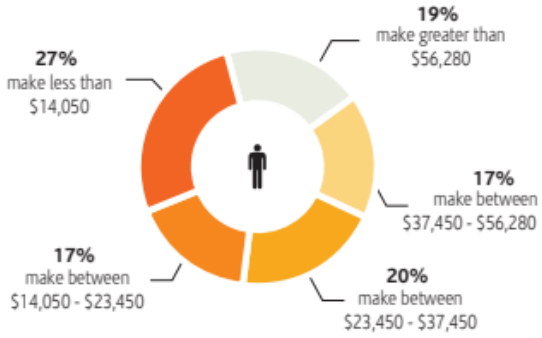
- Americans for the Arts
- Community Foundation of Middle Tennessee
- Council on Foundations
- Grantmakers in the Arts
- Tennessee Arts Commission

AFFORDABLE HOUSING & STUDIO SPACE

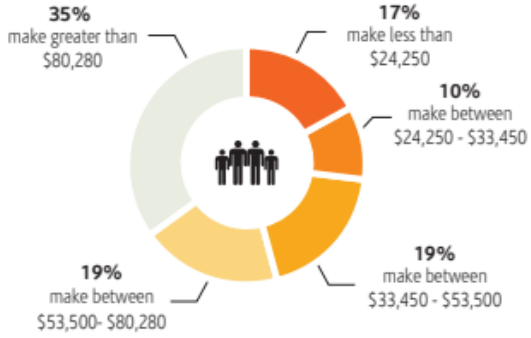
- Barnes Fund
- Dean Administration
- Housing Fund
- Kresge & Surdna Foundations
- Metropolitan Development and Housing Agency
- Metropolitan Homelessness Commission
- Studio Preservation Trust Fund

2014 INDIVIDUAL & FAMILY INCOME

81% of individuals with income make less than $56,280



65% of families with income make less than $80,280



AFFORDABLE HOUSING FOR ARTISTS

COMPANY	HOUSING NAMES	LOCATION	OPEN	HOUSING TYPE	# OF UNITS	RENT COST	MARKET RATE	INCOME RANGE	WAITING PERIOD
Freeman Webb	Ryman Lofts	100 Middleton Street	2013	1-3 Bedroom Lofts	60	$618-905	Studio $1,275	1 person $24-28,000	> 12 months
508 Lofts	508 Lofts	508 Davidson Street	2008	1-2 Bedroom Lofts	30	$750-1,800	2 Bedroom $1,334	2.5x monthly rent	12 months

Ryman Lofts – Ryman Lofts is a 60-unit rental development with studios, 1 bedroom, and 3 bedroom apartments built to meet the growing artist population. The building comes with inside/outside art display areas and on-site parking. Giving artists preference, applicants must practice, create or display in the visual arts, craft, sound and performance art, film and television, theatre, dance, music or literary art on a regular basis and must make under $28,800 annually.

Application: Artist Statement, Resume, Letters of Recommendation, Artistic Samples, & Continuing Development.

508 Lofts – A renovated 1900's industrial building, 508 Lofts has 30 unique residential artists lofts, an event space and an art gallery. It is unclear if the loft is subsidized or just specifically for the artistic community. Has laundry facilities, gas heat, and allows pets.

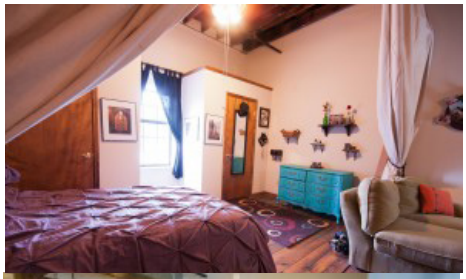
News and Reactions to Affordable Housing –

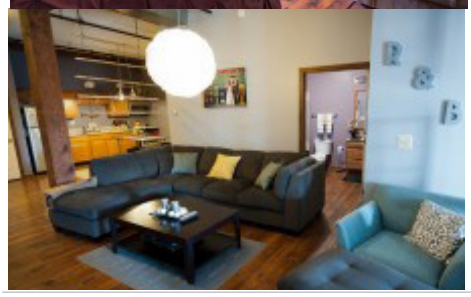
Despite need, why is affordable housing hard to find in Nashville?" - WKRN.com, April 2018

Affordable housing includes those earning 60% or less of median household income - which is $48,547. Meanwhile, government statistics say to live comfortably, Nashville residents needs a monthly income of $4,627. With 70% of Nashville falling out of this bracket, it's obvious that there is a great need for this type of home. However, despite developer tax credits, issues like zoning restrict companies from creating more affordable places.

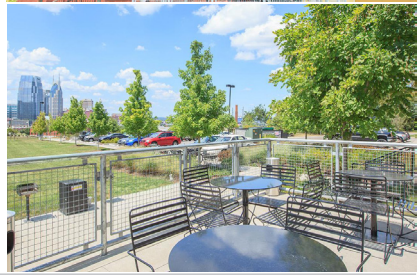
"*Affordable Housing in Nashville: The urban crisis worsens*" - Tennessean, July 2018

Like many other cities across the country, there is a growing gap between prosperity and inequality in the booming city, resulting in public request for affordable housing. Although Nashville is sought as a desirable place to live and visit, it's only for those who can afford it. A part of *NashvilleNext* community planning was to create more affordable homes, but little progress has been made.





Affordable Housing Funds – The Dean administration provides direct support for projects like the Ryman Lofts. The nonprofit The Housing Fund lent over $67 million for renovating and improving more than 4,500 housing units. About 85% of their funding comes from affordable housing credits, private bank financing, and grants. In 2015, they received $200,000 from the Kresge and Surdna Foundations for the Catalyzing Culture and Community project, specifically helping artists with affordable living and studio spaces.



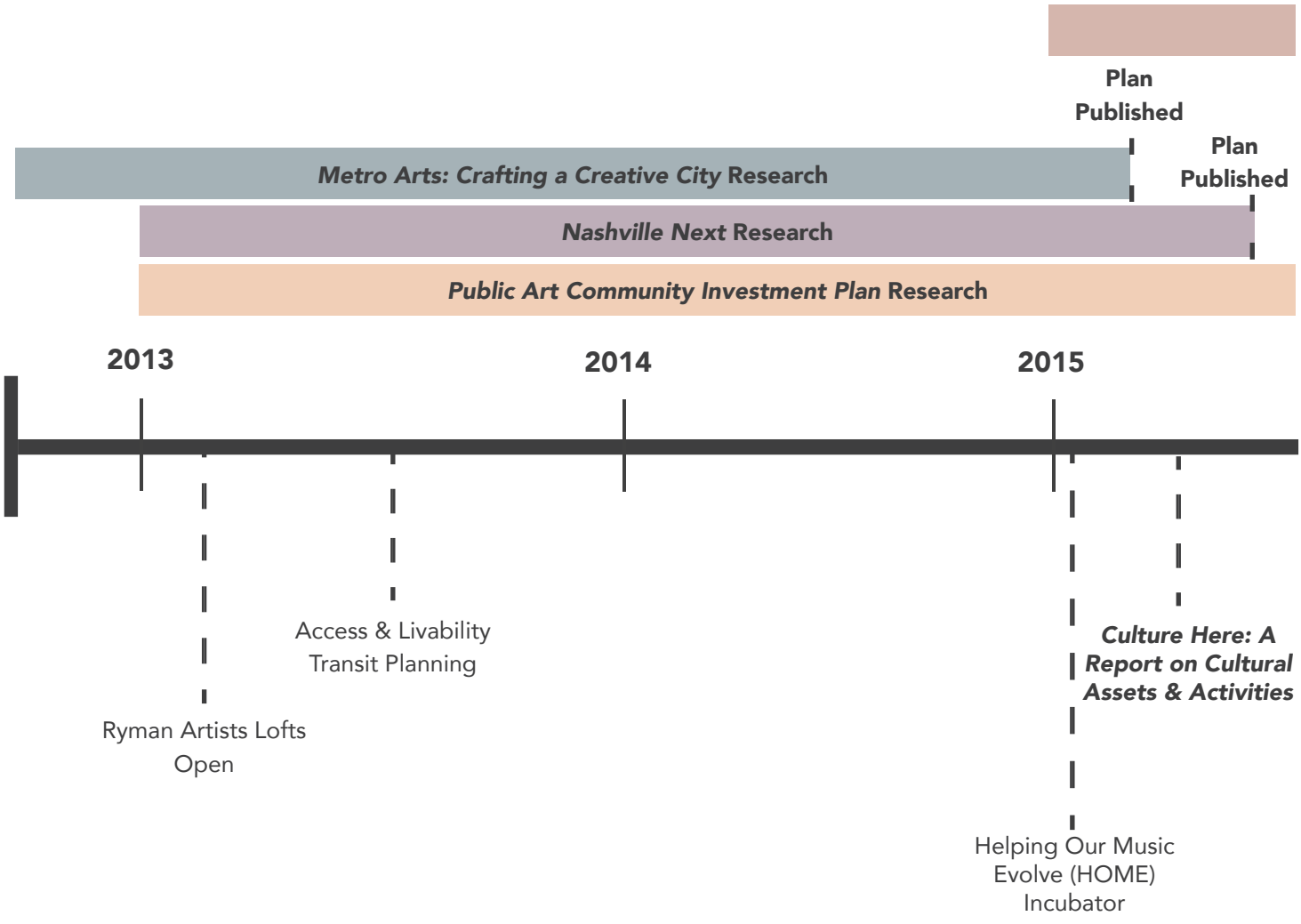
NASHVILLE, TN

PLANS & INITIATIVE TIMELINE

PRIOR TO 2013

City Plans:

- **2005** - The Plan of Nashville
- **2008** - Community Character Manual
- **2011** - Music Makes Us
- **2011** - Developing with Transit
- **2012** - The Livability Project
- **2013** - Reclaiming Public Space Downtown



NATIONAL RATINGS

2014 - #2 Top Arts-Vibrant

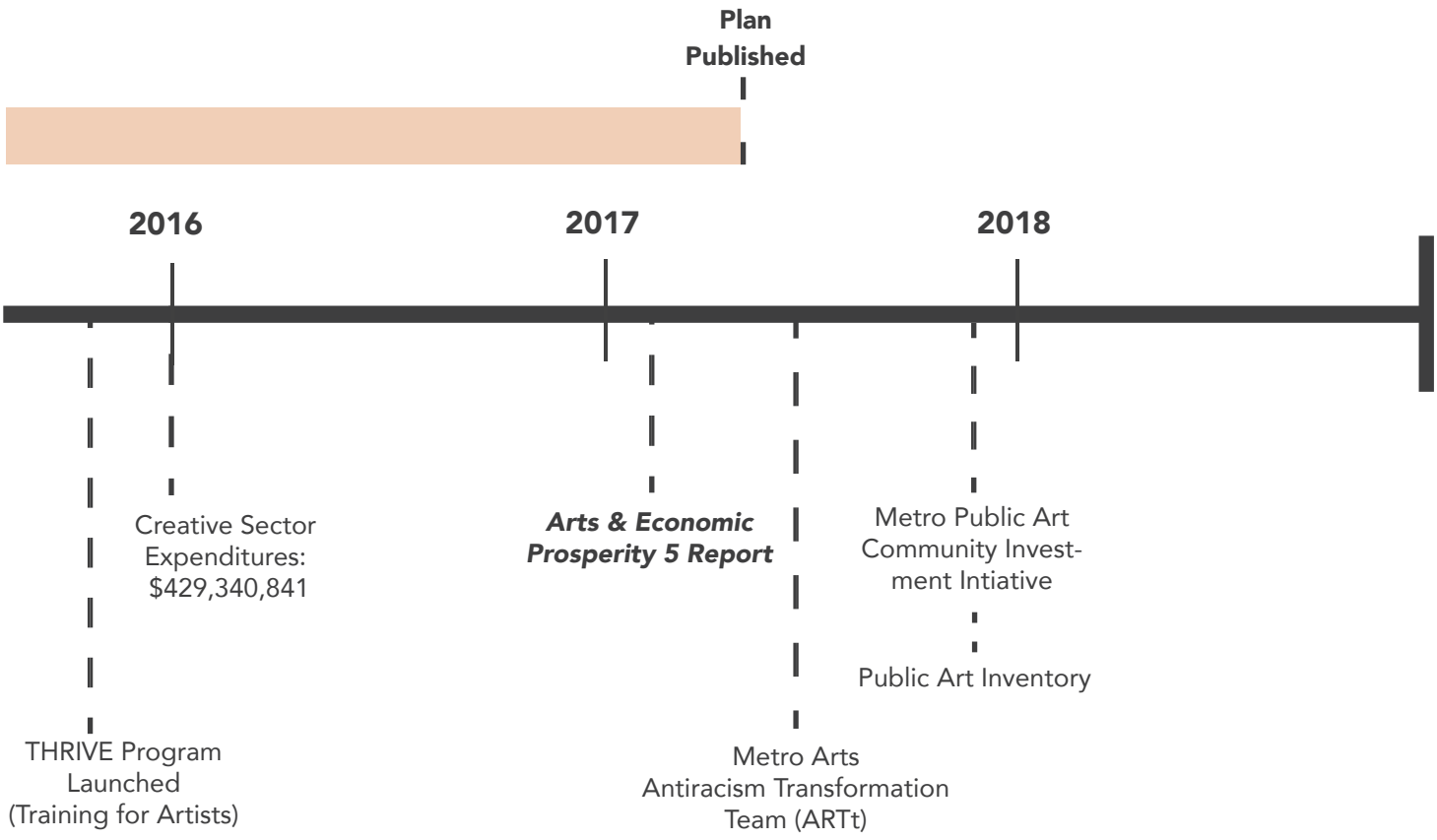
2014 - #2 Most Vibrant Creative City

PRIOR TO 2013

Buildings & Resources:

- **1978** - Metro Arts Commission Founded
- **2008** - 508 Davidson Lofts Open
- **2009** - Music City Council Founded
- **2011** - "Music Makes Us" School Program
- **2012** - Metro Arts Public Art Program
- **2013** - Film, Television, and Transmedia Council

***Music Row Detail Design Plan* Research**



2018 - #4 Top-Arts Vibrant

2016 - #2 Top Arts-Vibrant | 2017 - #7 Fastest Growing City | 2018 - #3 Best Big City for Jobs

NASHVILLE, TN

NARRATIVE SITE VISITS TO NASHVILLE, TENNESSEE

MEETINGS & LOCATIONS VISITED

The site visit to Nashville was conducted on December 11 - 13, 2018 by Jim Doser. Meetings were held with:

Ralph Shultz
President and CEO, Nashville Chamber of Commerce
Lisa Dixon French
Executive Director, Nashville Ballet
Caroline Vincent
Executive Director, Metro Arts
Nashville Office of Arts and Culture
Matt Wiltshire
Director, Economic and Community Development
Jill McMillan
Executive Director, Arts and Business Council of Nashville
Mike Shmerling
Chair/President, Clearbrook Holdings Corporation
Tony Giarratana
President, Giarratana LLC (Leading developer)
Logan Crowell
Owner and Founder, HOME (Help Our Music Evolve)

Sites visited included the offices of Metro Arts, Nashville Chamber of Commerce, Mayor's Office, HOME, meetings in various restaurants, and a self-guided walking tour of the entertainment district in downtown Nashville.

OVERVIEW

I believe that it fair to say that the predominant definition of 'arts and culture' in Nashville is derived from an economic-centric perspective. Nashville's identity as 'Music City' is understood to be rooted in both the specific genre of country-western music and the burgeoning cluster of music industry corporations that operate there. This, as explained to me by Chamber of Commerce President Ralph Schultz, was a deliberate – and controversial – marketing decision. There was a fierce resistance by many in the Nashville business community to market itself as the *Music City*, because of the "he-haw" connotation that some believed it represented. However, Nashville came to realize that its brand was powerful, already established in the minds of the marketplace, and was ready to be leveraged for the economic benefit of the region. This has, of course, been realized.

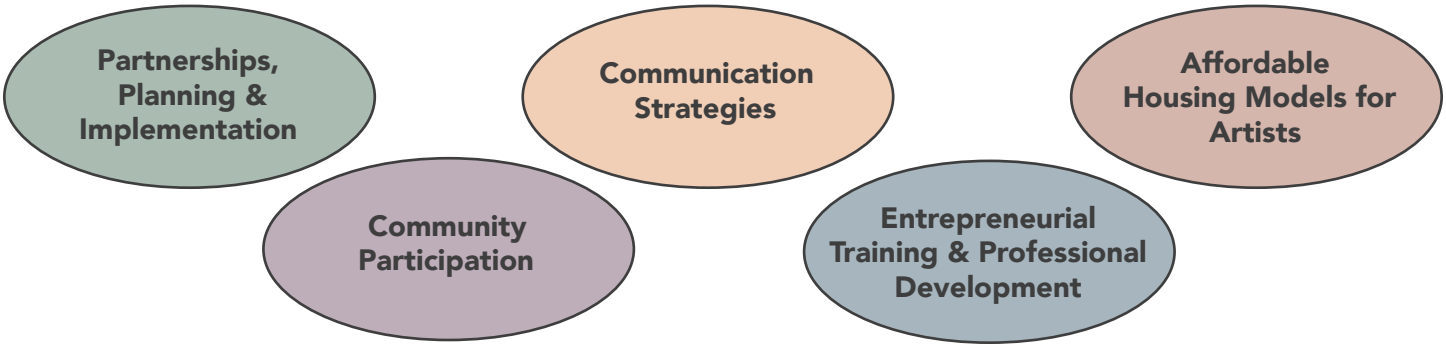
There are significant and effective collaborations between the business community, and city and county government in Nashville, which operates in a Metro Government structure, sharing many services (including MetroArts), and are, in fact, housed across the hall from each other in the Nashville Courthouse.

Nashville does have programs for public art, community participation in the arts, placemaking, and some efforts at affordable housing for artists, though the community engagement process and broad support for the arts is dwarfed by the economic engine of the entertainment district and music industry sector. It is clear that tension exists between these two sectors, as well as between neighborhoods and the downtown entertainment district, workers and tourists, and entertainment industry businesses and other business sectors. The admirable efforts and initiatives identified by recent (2015 and later) creative sector reports to provide more equitable access to and participation in the arts for all community members seem not to have been prioritized in the early planning stages for Nashville's entertainment district. This likely has been a cause of the disconnect between the sectors mentioned above (not to mention the serious transportation and housing affordability problems).

This being said, Nashville leaders state – like both Minneapolis and Grand Rapids – that they approach all issues with a commitment to collaborations and finding solutions. This is backed up by the successful work that they have done as a region to make Nashville one of the 'hottest cities in America'.

Part of Nashville's branding is that they pride themselves on hospitality, openness, and building friendships. This was most certainly the case for my visit and included *every person and organization* that I met with. Our conversations were consistently warm, open, informational, sincere, and never guarded. Our Nashville colleagues have extended invitations to continue conversations with us as we move forward with our work in Rochester.

After assessing Nashville city plans, impactful organizations, revitalization efforts, and economic assessments, five key categories were identified. These areas can be used to inform us as we work on the Meet On Main initiative in Rochester. They include:



KEY CATEGORIES

#1. Partnerships, Planning and Implementation

As in Grand Rapids, the private sector began the revitalization efforts that have led to the successful economic of Nashville today. As recounted by Chamber of Commerce President Ralph Schultz, the business community, led by downtown bankers, responded to the decline in Nashville's diminishing profile with a call to action. Upset by a Wall Street Journal article in 1989 that said 'every city in the south is gangbusters except for Nashville' the business community discovered that there was no plan in place to address the issues at hand and facilitated a multi-pronged effort to change direction. Through their own financial and personal investment, and by gaining the trust of city and county officials through fulfilling the promises that they made to take meaningful action, their decades long initiatives led to the strong and effective private/government planning and implementation structures that exist today.

The Chamber was the lead organization for several years, and then the Downtown Partnership (first a department of the Chamber) was formed as a separate entity to serve as the center of thought process and leadership. One key to the successful implementation of their work was the mandate for a five-year cycle of assessing, revising, and implementing the city economic plan. According to Schultz, *"It's the process that keeps people in the game, on task. It's not the plan itself. Knowing that every five years there will be that process has a way of keeping the conversation lines open. To know that this is reiterative and has been successful, allows us to put the petty squabbles to the side."*

A second key to their success was the personal investment of the top business leaders and the top government officials. Schultz again states, *"It's important to note that the CEO of Nashville's largest health care company is at all the economic development meetings. He doesn't send somebody – he is at the table, as is the Mayor. This is hugely important! Both make investment – it's a real partnership. When the principal players are invested, the rest of the business community falls in line."*

Notably absent from these conversations of their process and current work is the same deliberate and extensive inclusion of stakeholders outside of the business/government partnership. Whereas Grand Rapids and Minne-

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apolis went to great lengths to develop a wide array of formalized strategies and tools to include and incorporate the feedback from all sectors – especially at the community and neighborhood level – these were not stressed in Nashville until more recently. Similarly, other city's emphasis on principles of equity were at the forefront of their initiatives, Nashville's emphasis seems to be later and not as rigorously supported.

Many of the Nashville leaders commented about criticism from residents and workers regarding the changes to quality of life, strain on infrastructure, housing affordability issues, and a diminishing feeling of connection to their own city. One leader suggested that these are "conflicts of abundance", but also that questions like "Should we pour more gasoline on the fire by encouraging more economic development?" are not uncommon.

Nashville's partnerships, planning, and implementation strategies – as well as results – have not been as inclusive as others, and it's possible that this has contributed to these criticisms. However, Nashville has also demonstrated the most significant economic resurgence of the cities studied.

#2. Community Participation

Nashville has taken active steps to increase the level of community participation in the arts, provide equitable access to the arts, and to give a greater voice to its community in defining what the arts look like in their city and neighborhoods. Leading these initiatives is MetroArts, or the *Metropolitan Nashville Arts Commission*. Caroline Vincent, the Executive Director of MetroArts, provided a detailed description of their community participation practices and policies – and in the spirit of Nashville – shared documentation and information readily.

MetroArts is an important part of the city's arts scene, but not really connected to the economic action of 'Music City'. They are outside the economic engine that drives the music industry in Nashville. Rather, they are focused on serving local artists, arts organizations, and most importantly, neighborhood and community involvement in the arts.

MetroArts has a 40-year history of funding the arts in Nashville. It was created to be an arts funder for traditional cultural arts organizations, but in recent years has made a shift to diversify the funding and programming more equitably. Previously, 90% of their funding was provided to the traditional arts organizations (symphony, ballet, art gallery, etc.). Currently, they allocate 30% to traditional organizations, 30% to smaller arts organizations and artists, and 30% to neighborhood art engagement and public art. (I believe that the other 10% is undesignated).

These changes were made as a result of the perception that arts funding was being directed all towards economic revitalization of downtown and little to benefit the neighborhoods and community at large. To respond to this criticism, MetroArts initiated a series of surveys and events to gather information about the community's needs and preferences regarding the arts in Nashville. Analysis of the data resulted in several reports that advocate for the implementation of new programs and strategies to invest in public art, to support community-initiated art participation programs in neighborhoods, to collaborate with partners (e.g., the Nashville Arts and Business Council) to provide entrepreneurship training to artists, and a micro-funding program for individual artists. Additionally, MetroArts has worked to develop resources such as a 'Good Neighbor Developer Guide' that provides best practices for collaboration between developers and neighborhoods, a 'Mural Guide' that assists in the process of commissioning murals, and the Community Investment Plan in Public Art. MetroArts sees an important part of its mission to create a narrative where communities ask and advocate for public art and engagement from their government representatives.

MetroArts is funded by the 'One Percent Fund', which is generated from development and construction projects in the city that utilize general bond funding. They do point out that despite this funding, Nashville lags significantly behind its peer cities in public funding for the arts. For example, Nashville's arts budget is approximately 2.5M, compared to Austin's arts budget, which is in the 10M-12M range.

#3. Communication Strategies

Nashville's communication resources for informing and soliciting feedback from its community are adequate, but not at the same level of its external marketing communications, which are highly developed and effectively distributed to a national and international audience of businesses, industry site consultants, conference and convention planners, and tourists. Nashville's economic development community is an exemplary case study for successful marketing planning, effective strategy and tactical implementation. Unlike Grand Rapids and Minneapolis, which prioritize and embed multiple communication platforms and strategies within their communities that are directed to internal stakeholders, Nashville's internal communication strategies do not stand out as being especially effective.

#4. Entrepreneurial Training and Professional Development

There is a very robust and diverse community of artists in Nashville, from visual artists to dancers, composers and producers, and a very high concentration of musical talent, especially in the songwriting and production areas. Multiple resources exist to support the entrepreneurial and business training of artists who live and work in the Nashville area.

Belmont University has a rising and highly respected program in the arts, especially in Music Industry studies. Many consider Belmont to have the most comprehensive and successful music industry program in the country. The presence and concentration of leading music industry companies in Nashville (Sony, Capitol Records, Columbia Artists, to name just a few) provides a level of expertise and on the job professional development opportunities that are on par with other entertainment industry hubs in the country such as Los Angeles and New York. For those attending college and employed in the music industry in Nashville, there are numerous resources for professional training and development.

Nashville also attracts a very large number of self-employed emerging artists and music industry entrepreneurs. There are opportunities for training, professional development, co-working resources, and networking for this growing cohort. Several Nashville organizations, including the Arts and Business Council, MetroArts, the Chamber of Commerce, and the Nashville Entrepreneurship Center, collaborate to provide structured resources of high quality to this community.

One example is the Periscope program, an intensive multi-week program of entrepreneurship and business training for artists. The Arts and Business Council – which is embedded on the Belmont University Campus – administers this program (and others). This is a competitive program, only accepting 20 participants for a cycle; approximately a 20% acceptance rate. The ABC and MetroArts also sponsor several one-off workshops and events for artists that, depending on the topic, date and time, range from 5 to 25 participants. ABC also coordinates an active 'chapter' of the Volunteer Lawyers and Professionals for the Arts organization in Nashville, providing many workshops, online resources, and individual legal and professional assistance to artist/entrepreneurs. It is clear that there are resources available to artists, but that the need exceeds the capacity to deliver resources. In the words of Jill McMillan, ABC Executive Director, *"There is a great need for these services and we do what we can."*

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An interesting and unique model for providing support to artists – in this case musicians and producers – is a new organization called "Helping Our Music Evolve", or HOME. Conceived as a resource rich co-working space and incubator, HOME is dedicated to the personal and professional development of musical artists and producers. It is a subscription membership-based service, similar to standard incubators, but with several levels of membership, ranging from 'full' membership and privileges (paid by monthly membership fee) to non-membership hourly rental of its studio, production facilities and event space.

At first, I was skeptical of the concept, but less so after touring the facility and meeting with its founder, Logan Crowell. In the 8 months since its opening, HOME has over 200 full membership subscriptions and many lower-tier participants. At the time of my visit, the co-working space was being used for four different activities: the recording of a podcast; a rehearsal; a producer negotiating a new client contract; and some members networking in the 'recreation area' of the facility. Crowell sees the greatest value of the model in providing a learning and studio production environment for emerging artists and industry to create, interact and network together, in reaction to the more isolated home studio environment that is made possible through advances in low-cost home studio technology. It's an interesting model that seems to have applications in Rochester, specifically in the game design, filmmaking, and musical composition/performance sector.

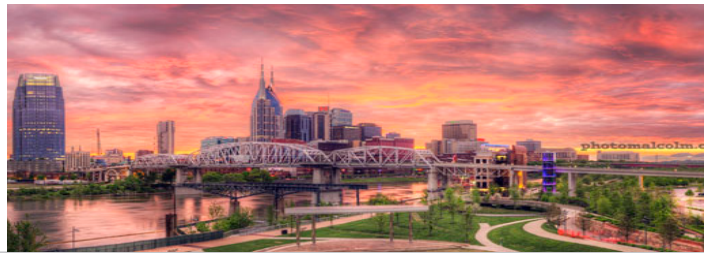
#5. Affordable Housing Models

There are some affordable housing programs for artists that have been developed in Nashville. All of my hosts agreed that these efforts have been less than successful, and for a number of reasons.

One reason is the *overwhelming need* for affordable housing in Nashville, which affects several sectors including the homeless, the impoverished, and the increasingly expanding number of working-class people who find it difficult to afford Nashville's soaring rental and property prices. A second reason is that the projects have not been envisioned using best practices.

The third reason – and I believe the most impactful – is that there is a lack of commitment to the concept of providing affordable housing to artists. In two meetings, this was clearly stated to me in very direct terms. For example, *"Nashville is as free-market a city as you will find in America. We believe that the market should determine the cost of housing and that in most cases, government should stay out of the equation."* There was also strong sentiment that artists have chosen this career path and that they will need to create enough value in what they do to earn a good living.

Though some did believe that it was in the city's best interests to support affordable housing for artists, all recognized that this was not a priority for Nashville, and that earlier efforts have been half-hearted and not successfully designed.



KEY TAKE-AWAYS FROM THE NASHVILLE RESEARCH & VISIT

#1

Partnerships, Planning and Implementation:

- Successful economic revitalization initiatives must be predicated by a commitment for collaboration between the private and public sectors, including the active participation by the highest levels of corporate and government leadership.
- Collaboration should be reflected in structural design, e.g., a lead management entity and city/county government cooperation models.
- Economic development is an ongoing process and requires reiterative processes for reviewing and updating plans.

#2

Community Participation:

- Visioning initiatives that do not prioritize public participation, especially those involving the arts, leads to a lack of support by residents, and can exacerbate a disconnect between the community and the government/business sectors.
- Adding public participation strategies after initiatives have been designed and launched is less effective than including them at the beginning of the process.

#3

Communication Strategy:

- External marketing efforts for arts/economic districts must focus on amplifying a consistent image and message.
- When defining and marketing that image and message, "go big or don't do it at all".

#4

Entrepreneurship Training and Professional Development:

- Multi-agency collaborations that provide diverse and accessible entrepreneurship and training resources are the most effective way to support artists and their business ventures in the target area.
- Providing resources in a 'one-stop' format increases efficiency and accessibility.

#5

Affordable Housing Models for Artists:

- Affordable housing initiatives for artists must be aligned with the values, beliefs and commitment of the community to be successfully implemented.

PITTSBURGH, PA

WHY PITTSBURGH?

Yes, Pittsburgh is a likely and obvious choice for this study.

High ratings (No. 20 in Arts Vibrancy; 2nd Most Livable City in US; 2nd Best City for Millennials), similar economic arcs, proximity to Rochester, a hotbed of hi-tech industry, downtown vibrancy, exceptional universities, and a very successful Cultural District are all relevant to Rochester. We also face similar challenges that include the transformation of our industrial base, under-performing city schools, issues of economic and social equity and, of course…winter. Notwithstanding these characteristics and similarities, there is something even more compelling about Pittsburgh.

Pittsburgh – most especially its residents – has captured and embraced an ethos of its local culture and history, diversity, arts, economy, educational institutions, and many other unique assets. Residents proudly communicate the richness of their collective identity. They believe that Pittsburgh is indeed the place that they and you would want to live, visit, work, or build in. They do not begin a conversation about their city by apologizing for the weather, but rather, reinforce that Pittsburgh is a cool place to live. They believe it, they communicate it, and they have found ways to work together to make it so, despite the inevitable conflicts that arise in any community.

Pittsburgh has captured what has tended to elude Rochester – an ethos that embraces its culture, history, assets, and a pride in solving its problems. Their first inclination is in communicating the positive, not the negative, to actively and cooperatively work to build upon the positives and solve the negatives, and to tell the outside world that this is indeed the place with which you want to visit, experience, and interact. It lives up to its moniker as having "the biggest small-town atmosphere" in the country. Pittsburgh has a sense of pride, energy, and story that is communicated both internally and externally by its residents. We seek to have this on the minds (and voices) of all who live and work in Rochester as well.

This attitude is not by chance, but intentional. Pittsburgh has not only identified and capitalized on its persona, but has also strategically supported, coordinated, and leveraged its economic, cultural, and community assets to create it. Private and public organizations have committed to collaborative practice for building, assessing, and improving the city. Foundations have taken the lead in providing investment, operational support, and leadership. Government entities have bridged differences and crafted a cooperative working relationship with shared goals. Community leaders from all sectors have been active, dedicated, and present.

Pittsburgh is an important example of successful revitalization in many ways, including placing its creative sector at the foundation of its strategic planning and community identity.

Components of the Pittsburgh Study:
Our study of Pittsburgh included the review of two city plan frameworks, one arts organization strategic plan, one creative economy report, four city assessments, and fourteen impactful organizations. Interviews were conducted with eight principals representing City Theatre, Pittsburgh Arts Council, Pittsburgh Cultural Trust, Three Rivers Young Peoples Orchestras, Heinz Foundation, Brew House Association, and Pittsburgh Technology Council. Sites visited included the Pittsburgh Cultural District, Pittsburgh Technology Council, Brew House Association affordable housing, Heinz Endowment, Pittsburgh Arts Council, and City Theatre.

PITTSBURGH, PA

CITY BACKGROUND

From Pittsburgh Equity Indicators Report, 2017

"The city of Pittsburgh, has a population of roughly 300,000, is 64% white, 24% black, and 6% Asian, with other racial and ethnic groups comprising a small percentage of the remaining population. There are disparities between these groups in terms of quality of life outcomes, economic opportunity, and access to resources. This inequity is one of the key long-term stress identified by the city in its OnePGH Resilience Strategy.

These divisions are deep and complicated and rooted in history and embedded in systems. Taking the difficult, but first step of looking in the minor and acknowledging these separations and their associated challenges is not new. In fact, it's actually in Pittsburgh's DNA. In 1908 the Russel Sage Foundation commissioned The Pittsburgh Survey, a pioneering sociological study on the City of Pittsburgh. The Survey is one of the first detailed descriptions of an industrial city. The study focused on the seemingly simple topics of the people, the place and the work. The result of this landmark analysis served as a foundation for reform, and a pathway to systemically address the growing inequalities that had developed between industrial titans and the people who helped to build the city and its wealth. Today, we have come full circle. One hundred and ten years later, amidst great advancements in society, we are now experiencing the same systemic inequalities that existed during the turn of the 20th century."

From p4 Pittsburgh Framework, 2015

"Pittsburgh has rapidly emerged as one of several world leaders in robotics, automation and artificial intelligence, becoming potentially one of the world's 'future cities' while drawing international attention as a proving ground for technologies such as automated vehicles and advanced manufacturing. While we welcome these advances for the investments they are bringing, we are also clear-eyed about what the rapid deployment of these technologies could mean for inequality, employment, gentrification and perhaps the very nature of work in our society. Other cities in the U.S. and the world are experiencing similar changes creating an opportunity to learn.

As one of the epicenters of these emerging technologies, we also have a responsibility to be an epicenter for new thinking about how cities adapt to rapid technological change while addressing social and economic inequality, environmental threats, and the built environment. Cities such as Pittsburgh that are at the center of the innovation economy have the opportunity to become not just economically successful, but also inclusive and just. That belief lies at the heart of our p4 framework and the four essential values of 'People, Planet, Place, & Performance.'"[1]

NATIONAL RANKINGS:

2017 - #1 in Jobs & Affordable Housing[1]

2017 - #2 Best City for Millennials[2]

2017 - #16 Arts Vibrancy Index[3]

2018 - #20 Arts Vibrancy Index[4]

2018 - #2nd Most Livable City in the U.S.[5]

[1] CNBC, The Top 25 Cities Offering Jobs and Affordable Housing, 2017
[2] CNBC, The 25 Best Cities in the Us for People Under the Age of 35, 2017
[3] SMU Data Facts, The Top 40 Most Vibrant Arts Communities in America, 2014
[4] SMU Data Facts, The Top 40 Most Vibrant Arts Communities in America, 2016
[5] The Global Liveability Index, 2018

RECENT ECONOMIC REPORTS & CITY PLANS

PLEASE NOTE: As of Winter 2019, Pittsburgh is still developing their comprehensive city plan. They have released sections of the plan including: Preserve PGH (cultural and historic resources), Open Space PGH (use of vacant, green, and recreation spaces), Climate Action Plan, and Neighborhood Plans. OnePGH & p4Pittsburgh mentioned below are their planning frameworks, helping to direct the comprehensive city plan. Two sections they are currently working on, but have no public documentation for, include the Public Art Plan and Pittsburgh Bike Plan.

Creative Assessment:

Pittsburgh's Creative Clusters | 2014, 118 pages

Developed by Pittsburgh Technology Council, Echo Strategies, and Martin Prosperity Institute
Funded by Carnegie Mellon University and Claude Worthington Benedum Foundation

Summary: This economic study is intended to provide community leaders with a stronger understanding of the current state of Pittsburgh's creative industries and the creative class of people that power their success. The seven artistic clusters focused upon include creative industry support, data sciences, design, entertainment, fine arts, media communications, and software/hardware. Individual sub-categories and title names are then provided by NAICS Codes to show which category they fit under. Of the seven clusters, the highest industry is creative industry support (57.2%) and design (17.9%). Within these, there are 176,000 people with occupations-related to creative clusters making $19.6 billion a year (20% of the region's workforce). In the core observations, they highlight positive growth, such as the industry growing 14x the national rate, especially in the technology fields. However, some shortfalls include a lack of inclusiveness and interconnectivity. Charts show how the city compares to 18 other cities in the U.S. in regards to creativity, technology, talent, and inclusiveness. Pittsburgh's creative sectors are then explored in terms of job growth, industry growth, and economic impact of the sectors.

Seven Creative Clusters:

DATA Science	Communications Internet R & D Sensor Telecomm	**Entertainment**	Film & Media Recreation Toys
Design	Architecture Engineering Industrial Design Other Design Textiles Urban	**Fine Arts**	Museums Music Performing Arts Visual Arts
Software/Hardware	Engineering Health Devices Manufacturing Retail Software	**Media/ Communications**	Advertising Broadcasting Graphic Design Marketing Painting Public Relations Publishing
Creative Industry Support	Post-Secondary Education R & D Services		

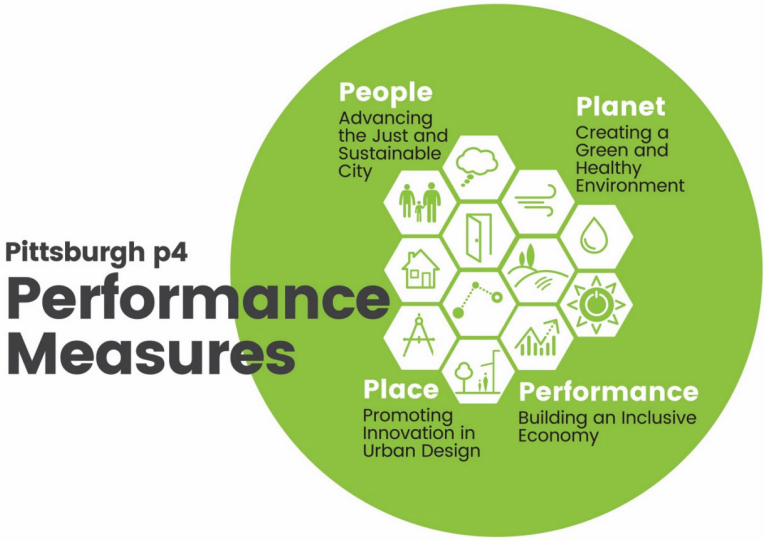
PITTSBURGH, PA

City Planning Framework:

P4 Pittsburgh | 2015, WEBSITE
Funded by The City of Pittsburgh, Heinz Endowments, Sustainable Pittsburgh, Push 7, Joshua Franzos, and Wall-to-Wall Studios
Developed by The City of Pittsburgh

Summary: This is a collaborative framework focused on a model of urban growth and development that is innovative, inclusive, and sustainable. Building upon Pittsburgh's global comparision, it advocates for equity and inclusion, clean technology innovators, universities, and renowned architects and planners to create a new sustainable and inclusive approach. The framework is divided into four main categories – People, Planet, Place & Performance – assisting with the development of sustainability principles for city's plans. For 'People,' some of the focuses include: Equitable Development: The Path to an All-In Pittsburgh, Barriers and Bridges, Equity, Justice and Inclusion Agenda for Pittsburgh, and Clean Jobs. For 'Planet,' categories they are tackling are: Pittsburgh Climate Initiative and Resilient Pittsburgh. Their 'Place' initiatives include: Affordable Housing Taskforce, Envision Downtown, Urban Matters, and Rise as a Global Innovation City. Finally, for their 'Performance' section they have: P4 Performance Measures Project, Southwest PA 2016 Sustainability Goals and Indicators Report, and The EcoInnovation District Plan.

Institutions Involved: Resilient Pittsburgh, Affordable Housing Task Force, Land Recycling Working Group, Market Value Analysis (MVA) Steering Committee, The Equitable Development study- Policy Link, Neighborhood Allies, and Urban Innovation 21, and Pittsburgh Principles for Design & Planning.



Creative Plan:

Greater Pittsburgh Arts Council Strategic Plan | 2016, 1 page visual
Funded and Developed by Greater Pittsburgh Arts Council

Summary: Their mission is to expand the reach and impact of the region's arts and culture community through leadership, advocacy, capacity building, and connections. To accomplish this, they developed a strategic plan for organizing and implementing arts-based initiatives. The plan has four main goals, each with multiple objectives: 1) Serve as agent of change to increase visibility, relevance, and support; 2) Enhance the capacity, efficiency, and effectiveness of the arts community; 3) Create environment and opportunities supportive of individual artists and; 4) Serve as model organization striving to incorporate best practices, increase internal efficiency, and ensure sustainability. With this plan, the organization hopes that outcomes will include an increase in supporters and donors, more people with disabilities will engage with the arts, artists can make research-based decisions, health insurance is available to all at lower rates, and arts community workers will work better across sectors.

Creative Assessment:

Pittsburgh's Creative Assets Corridors and Convergence Centers | 2016, 57 pages
Presented and Developed by Pittsburgh Technology Council and Echo Strategies
Funded by FortyEighty and Claude Worthington Benedum Foundation

Summary: An updated version of the 2014 Creative Cluster study, it's geared to provide community leaders with an in-depth understanding of the city's Creative Industries assets and people. They utilized the seven sectors as their basis, looking to see where and how people work, live, create, and collaborate. Overall, they found a total of 268,560 regional creative workers, of whom 176,863 work as freelancers in the Fine Arts & Creative Industry Service. Other key findings include: the majority of "creatives" do not live where the work, creative workers residencies tend to cluster, and industry support services can be found all across Pittsburgh. They summarize by highlighting the top 28 neighborhoods were creative employers work and live. In addition, they examined and detailed a services asset inventory of the area looking for entrepreneurial support, facilities & spaces, and exhibition/performance venues all with at least four subcategories. In summary, they demonstrate that even though there is a high amount of freelancers in the Pittsburgh area, they go underutilized and underserved. To combat this, the city plans to create community hubs and acceleration programs.

Creative Economic Report:

Arts & Economic Prosperity 5: Impacts of the Arts in Allegheny County | 2017, 40 pages
Funded by Greater Pittsburgh Arts Council
Developed by Americans for the Arts

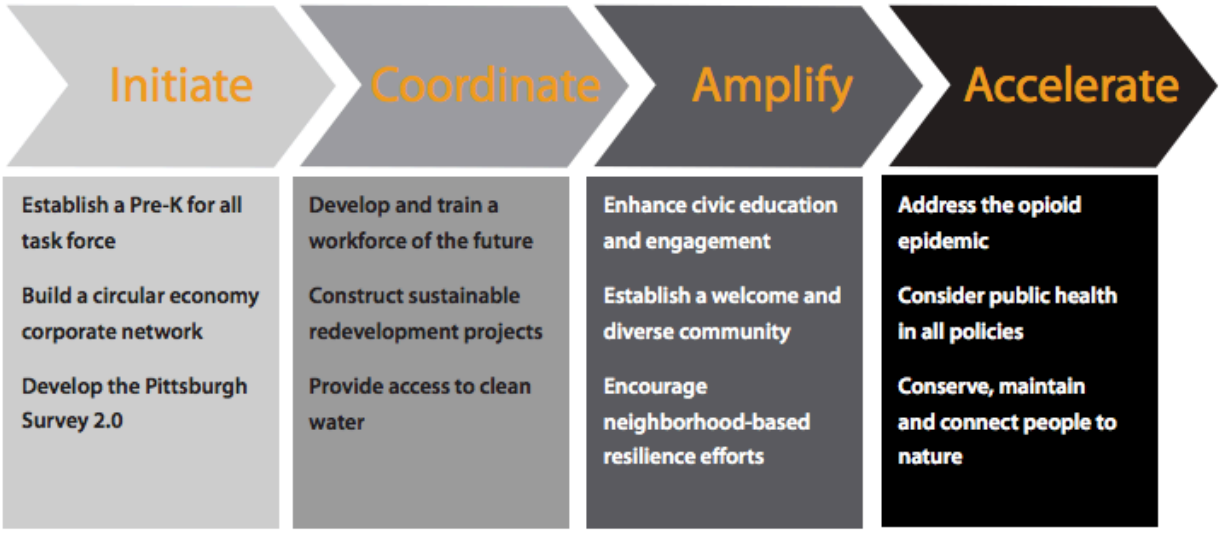
Summary: This report reflects the findings from Arts & Economic Prosperity 5 (AEP5), for which AFTA partnered with 250 partners representing 341 communities. The findings in this report for Allegheny County are based on 2015-2016 data from 194 area arts and culture organizations and 1,075 audience surveys. The arts and culture section had an economic impact of $2.38 billion, in addition to a large amount of volunteers and in-kind contributions, and maintained 32,211 jobs. The main types of organization disciplines were performing arts (34%), museums and visual arts (33%), and community arts (15%). They highlight that their strengths are in finances, public funding, corporations, foundations, artists, and audience attendance. However, challenges include organizations lack of racial equity and artists have difficulty with financial stability. The report compares their economic impact to other large cities, including Minneapolis and Nashville, which reveals that Pittsburgh is No. 1 in both expenditures and jobs in the arts. They finalize with four main conclusions about the arts and the next steps to continue expanding and growing.

City Planning Framework:

ONEPGH: Pittsburgh's Resilience Strategy | 2017, 61 pages
Funded by The Rockefeller Foundation
Developed by City of Pittsburgh-Department of City Planning and 100RC

Summary: OnePGH is the strategy for Pittsburgh to thrive in the 21st century as a city of engaged, empowered and coordinated neighbors. In 2017, Pittsburgh applied to and was selected to become one of 100 Resilient Cities, pioneered by The Rockefeller Foundation. Pittsburgh's Resilience Strategy is a strategic plan created as part of the One Pittsburgh Initiative. OnePGH establishes a bold vision for the city, building on recent successes and a wealth of community assets, while directly confronting the complex challenges that cities continue to face. The goals of Pittsburgh Resilience Strategy purposefully align with the four 'P's of the p4 Initiative. The Resilience Strategy then builds upon p4 to create holistic, community-centered strategies to improve Pittsburgh. Specific goals include improved coordination among government and non-government organizations, better budgeting and capital coordination city-wide, adoption of resilience practices in government, institutions, organizations, neighborhoods, etc., and increased resident engagement and empowerment.

PITTSBURGH, PA



Creative Assessment:

Pittsburgh Music Ecosystem Study | 2018, 86 pages
Funded by Heinz Endowments & The Henry L. Hillman Foundation
Developed by 91.3 WYEP, The City of Pittsburgh Office of Nighttime Economy, and Pittsburgh Downtown Partnership

Summary: The study is the outcome of an intensive 10-month process, including input from more than 1,800 musicians, civic leaders and others, about the music industry and artists in Pittsburgh. It examines the complex network and interconnected system of creative and business professionals providing music-related outputs within a city or region. The study reveals weaknesses within Pittsburgh's interconnected music ecosystem such as a lack of civic involvement which means music-related issues are going unaddressed by policies, regulations being constricting for venue owners, and a lack of support for DIY artists to fully understand options and career paths. However, they promise opportunities for progress identifying five targeted areas for long-term focus and development; 1) leadership development, 2) career development, 3) regulatory reform, 4) industry development, and 5) audience development. Each of these essential area is supported with a summary of the issue, background data, brief case studies of other successful cities or organizations, recommended implementations, to-do lists and a planning roadmap.

City Assessment:

State of Downtown Pittsburgh Report | 2018, 41 pages
Funded by URA, Alco Parking Corporation, Huntington, Point Park University, McCaffery Interests, and Q Development
Developed by Pittsburgh Downtown Partnership

Summary: This is an annual comprehensive resource for land owners, developers, investors and community leaders to showcase the economic vitality of Downtown Pittsburgh. The report assesses seven large categories: 1) Office, employment and education; 2) Housing and population; 3) Restaurants and retail; 4) Hotel, culture and entertainment; 5) Transportation and connectivity; 6) Place and environment and; 7) Downtown development. A large amount of data supports all of their categories as they compare to past quarters as well as their ratings against other cities. They summarize that there is a shift in the industry to technology and creative industries, that the restaurant industry is increasing downtown activity, there is a greater downtown venue attendance but a lower hotel occupancy, biking and walking paths are expanding, and downtown development continues to grow.

PITTSBURGH, PA

CONTRIBUTING CULTURAL, CITY & STATE ORGANIZATIONS

100 Resilient Cities

Pioneered by The Rockefeller Foundation, 100RC is dedicated to helping cities around the world become more resilient to the physical, social, and economic challenges that are a growing part of the 21st century. 100RC supports the adoption and incorporation of a view of resilience that includes not just the shocks – earthquakes, fires, floods, etc. – but also the stresses that weaken the fabric of a city on a day to day or cyclical basis.

Affordable Housing Task Force

In 2015, a Councilman proposed creating a task force to assess the current and projected future landscape of housing affordability in the City of Pittsburgh, evaluate current programs and initiatives to produce new affordable units and preserve existing ones, and make recommendations to the Mayor and City Council.

Americans for the Arts

This nonprofit's mission is to build recognition and support for the extraordinary and dynamic value of the arts and to lead, serve, and advance the diverse networks of organizations and individuals who cultivate the arts in America. Connecting the best ideas and leaders from the arts, communities, and business, together they work to ensure that every American has access to the transformative power of the arts.

Department of City Planning

This department establishes and sustains an orderly and consistent approach to land use that incorporates sustainability, city design, resilience, equity, and opportunity. Planning works with communities, civic organizations, and public entities for districts to individual project applications. Planning works to integrate completed and evolving major citywide strategies including but not limited to ONE PGH resilience strategy and p4 Pittsburgh.

Greater Pittsburgh Arts Council

This organization provides financial, professional, and political support for the arts and culture sector. Comprised of over 400 artists and nonprofits, GPAC offers valuable research, legal and business consulting, and networking and professional development opportunities so that artists can grow their skills. GPAC provides grants, leads arts advocacy at the local, state, and national level, and models practices for accessibility and equity in the arts.

Greater Pittsburgh Chamber of Commerce

This organizations serves as Pittsburgh region's chief advocate at all levels of government to secure the public sector investment and legislative to improve the economy and quality of life. The chamber brings people and organizations together around issues critical to the region's competitiveness and, through a unified voice, effectively convey the needs and priorities of the region to local, state and federal decision makers.

Heinz Endowments

Based in Pittsburgh, Heinz Endowments provides grant funding for three strategic funding areas: creativity, learning and sustainability. They strive to improve the quality of life for everyone in southwestern PA region. Their vision is to help everyone in the community share in the prosperity of a Pittsburgh region as a vibrant, healthy, and creative center of innovation,

fairness, and social, economic and environmental sustainability. They helped to fund the 4P's focus and the Music Ecosystem Study.

Office of Nighttime Economy
An office of the City, they implement the Pittsburgh Sociable City Plan. Developed in 2014, it addresses the complex issues required to sustain a safe and vibrant social experience for residents and visitors. Nighttime Economy Department coordinates five action teams focused on public safety, hospitality, development, transportation, and personal accountability, as well as the Pittsburgh Sociable City Alliance.

Pittsburgh Downtown Partnership
PDP is a nonprofit organization that develops and implements innovative programs and initiatives to enhance Downtown Pittsburgh by focusing its resources on five strategic areas: Clean and Safe, Economic Development, Transportation, Marketing and Advocacy, and the Downtown Business Improvement District.

Pittsburgh Technology Council
This council supports Pittsburgh's tech sector. A part of the council is the Creative Industries Network (2008) - dedicated to the growth of Pittsburgh's creative technology-related capabilities. The network serve as a collaborative hub that ignites creativity and innovation, enhances interconnectivity, and provides opportunity for cultural transformation.

The Pittsburgh Cultural Trust
A nonprofit organization since 1984, they have worked to make Pittsburgh a place where the arts flourish. Their main focus is on the cultural and economic development of the Cultural District, which is now a vibrant center for culture, art, food, and community. The Cultural District stands as a model for how the arts can play a pivotal role in urban revitalization.

The Pittsburgh Foundation
Since 1945, this community foundation distributes endowment funds established by individuals, businesses, and organizations with a deep commitment to the Pittsburgh community. With assets of more than $1.14 billion, they support self-sufficient individuals and families, healthy communities, vibrant democracy, and community projects. They are responsible for the initiatives Advancing Black Arts and Investing in Professional Artists Program.

Urban Redevelopment Authority
The URA is the City's economic development agency, committed to creating jobs, expanding the tax base and improving the vitality of businesses and neighborhoods. They provide a portfolio of programs that include financing for business location, relocation and expansion, housing construction and rehabilitation, home improvements.

Visit Pittsburgh
Established in 1935, VisitPITTSBURGH is dedicated to generating convention, trade show and leisure travel business for the Pittsburgh region. VisitPITTSBURGH is a nonprofit organization serving its business membership. They provide annual reports, accolades, and a detailed website categorizing aspects of the city, as well as advertising and promoting events, businesses, and opportunities to explore.

PITTSBURGH, PA

EXAMPLES OF DOWNTOWN INITIATIVES AND ENDEAVORS

BUSINESSES & JOBS

Develop EcoInnovation District – Create a district that combines the goals of Eco and Innovation to improve the environment, support the needs of existing residents, and expand entrepreneurship and job growth. *(IN PROGRESS)*

A Welcoming Pittsburgh – Develop an initiative that priorities and recommendations efforts on educating, training, and attracting talent for more jobs. *(IN PROGRESS)*

HOUSING

Affordable Housing Task Force Assessment – Create a task force to assess and submit policy recommendations and community engagement suggestions towards affordable housing. *(COMPLETED)*

Support Affordable Housing Spaces – Provide necessary support for Garfield Glen, Krause Commons, and Lawrenceville Community Land Trusts affordable housing projects. *(IN PROGRESS)*

Develop a Affordable Housing Trust Fund – Based on the recommendations of the Housing Task Force, the city is establishing a $10 million affordable housing fund. *(COMPLETED)*

Larimer/East Liberty Choice Neighborhoods Initiative – Utilize the $30 million award towards 334 mixed income rental housing units and a neighborhood park while considering the communities needs. *(IN PROGRESS)*

EDUCATION

Provide Social Justice Arts & Education – Cultivate a more educated and engaged group of young people in distressed communities to encourage participation in decision-making processes. *(IN PROGRESS)*

Create the Placemaking Academy – Create an academy that provides workshops, design studios and training sessions to train and coach artists on the implementation of placemaking projects in Pittsburgh. *(COMPLETED)*

CULTURE & ARTS

Establish Temporary Public Art Pilot – Reduce the challenges of blight, harness creative cultural potential, and help reenergize and shape how residents imagine their neighborhoods. *(IN PROGRESS)*

Finalize Artwork for Carrick Artistic Intersection – Receive and assess proposals to create a high quality artist designed intersection at Brownsville and Parkfield Roads, in Carrick. *(COMPLETED)*

Advance Black Artists – Install grant-making program that helps create a vibrant cultural life to build community awareness of the black arts sector. *(IN PROGRESS)*

Invest in Professional Artists Program – Support artists program to assist creative development, career advancement, partnership establishments, and increase their visibility. *(IN PROGRESS)*

NEIGHBORHOOD & PLACEMAKING

Implement "100 Percent Pittsburgh" – Collaborate with nonprofit organizations to meet the basic needs of individuals and families who find themselves facing economic and social challenges. *(IN PROGRESS)*

Develop "Just Pittsburgh" – Develop a city-wide frame of mind to addresses some of the major challenges and aspirations of the city by encouraging differences and embracing all. *(IN PROGRESS)*

Rebuild Sustainable Communities – Support Project RE in reusing materials to facilitate landfill diversion, to rebuild communities, and to restore lives by teaching trade skills to help people secure a living wage. *(IN PROGRESS)*

TRANSPORTATION

Assess Urban Mobility – Have a team to assess the mobility and urban design of Pittsburgh in accordance with the 4p's. *(COMPLETED)*

Increase Accessibility of Broadway Avenue Transportation – Create ADA-accessible transit stops that include shelter from the elements, changes to the roadway, stormwater management infrastructure and related streetscape improvements. *(IN PROGRESS)*

Increase Nighttime Safety – Utilize both venue safety (an alliance of nightlife businesses) and public safety department to formalize practices, improve communication, coordinate training system, and identify at risk venues. *(IN PROGRESS)*

COMMUNICATING CITY PLANS, EVENTS & UPDATES

IN PERSON

Task Forces

The City of Pittsburgh shows devotion to getting the community involved in decisions. They created an Affordable Housing Task Force, Public Engagement Working Group, and other active groups.

Public Meetings

The City website has an up-to-date page detailing upcoming council meetings and public hearings. There is even an easy form to fill out to request to speak. Beyond that, they have a calendar of upcoming events with attached agendas.

Panels for Comprehensive Planning

To assist with the comprehensive planning, public panels are held in spaces like the Childrens Museum (with light dinner provided) for free to engage the public. They even offer interpreters and child care!

ONLINE

ONEPGH & p4

Both city frameworks have individual websites that are digestible and engaging. Individual initiatives and supporting documents are divided up or summarized appropriately to help the reader. The content is up to date.

VISIT Pittsburgh

Has a fluid, engaging, and easy to follow website. Events, activities, places, coupons, accessibility, and other relevant details are categorizes appropriately. Many sections come with short videos that further engage the viewer.

Individual Organizations Websites

Major arts organizations and foundations are very forthcoming in their materials. Websites are encouraging, with supporting documents, lists, calendars, and applications.

MATERIALS

City Comprehensive Plans

The city has created a timeline of City Plans, detailing which ones are currently being utilized in developing their Comprehensive plan. They also provide a summary of what is in the plan is completed and what is still being developed.

Guide to Affordable Housing

Created by a digital news media and updated in November, 2018, this website details the ins and outs of Pittsburgh Affordable Housing. It explains the terms, restrictions, where to find it, stakeholders, and types available.

Visitors Guide

VISIT Pittsburgh advertises their visitors guide, however they do not have an online version. One must request a printed copy well in advanced to visiting.

OTHER MEDIA

News & Media

In regards to the Affordable Housing, ONEPGH, and 4P's, the news media is very active in covering these topic. It seems these are household names for the public, making locals more invested.

City of Pittsburgh YouTube Channel

The City of Pittsburgh has an incredibly active YouTube channel where you can find recordings of council meetings, panel events, press conferences, station ID, and employee of the month!

Social Media

VISIT Pittsburgh maintains a very active Facebook (45,000 followers) and Instagram (19,400 followers) accounts. Although upcoming events are not posted, there are multiple videos, links to events, resources, and news articles about city events.

Examples of City of Pittsburgh YouTube Videos:

Pittsburgh City Council Regular Meeting - 1/8/19

2 views • 2 hours ago

Pittsburgh City Council Public Hearing - 1/8/19

3 views • 19 hours ago

City Channel Pittsburgh 2018 Year In Review

54 views • 4 days ago

Pittsburgh City Council Standing Committees -...

20 views • 5 days ago

PITTSBURGH, PA

FUNDING FOR RESEARCH & INITIATIVES

GOVERNMENT

- Department of City Planning
- Department of Innovation & Performance
- Department of Public Safety, Bureau of Police
- Institute for State and Local Governance at the City University of NY
- Mayor's Office
- Office of Management and Budget
- Office of Community Affairs
- Southwestern PA Commision
- Urban Redevelopment Authority
- U.S. Department of Housing and Urban Dev.

PRIVATE SECTOR

- Bridgeway Capital
- Forbes Funds
- FortyEighty Architecture
- Intermedix
- Manchester-Bidwell Corporation
- McCaffery Interests
- Push 7
- Q Development
- UrbanKind Institute
- Wall to Wall Studios

LOCAL

- Allegheny Conference on Community Development
- Carnegie Mellon University
- Greater Pittsburgh Arts Council: GPAC
- Huntington
- Individual Donors
- Neighborhood Allies
- Pittsburgh Public Schools, Career and Technical Education Division
- Point Park University
- Resilient Pittsburgh
- Responsibile Hospitality Institute
- Sustainable Pittsburgh
- Western PA Regional Data Center
- University Center for Social Urban Research

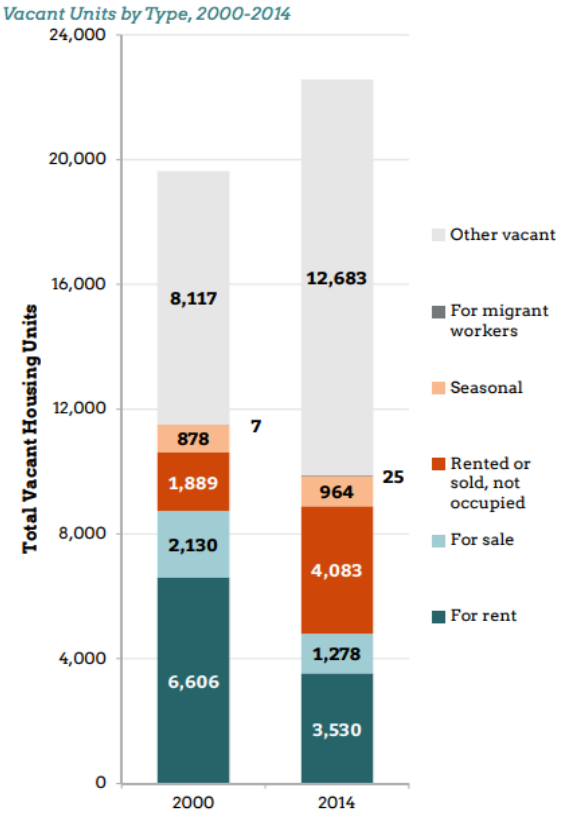
FOUNDATIONS

- Buhl Foundation
- Benter Foundation
- Charles E. Kaufman Foundation
- Dietrich Foundation
- Fine Foundation
- Heinz Endowments
- Hillman Family Foundation
- Richard King Mellon Foundation
- Rockefeller Foundation
- The Pittsburgh Foundation
- William Talbott Hillman Foundation

AFFORDABLE HOUSING & STUDIO SPACE

- Artists and Cities Development Corporation
- Community Development Block Grants
- Home Investment Partnership Program
- Pittsburgh Housing Trust Fund
- Tenant-Based Vouchers

FROM PITTSBURGH HOUSING NEEDS ASSESSMENT



AFFORDABLE HOUSING FOR ARTISTS

COMPANY	HOUSING NAMES	LOCATION	OPEN	HOUSING TYPE	# OF UNITS	RENT COST	MARKET RATE	INCOME RANGE	WAITING PERIOD
Brew House Association	The Brew House Lofts	711 S. 21st Street	2001	Studio, 1-2 Bedroom Lofts	76	$668-961	Studio - 2 Bedroom	$20-29,000	?
Action Housing Inc.	Spinning Plate Artist Lofts	5815 Baum Blvd.	1998	1-2 Bedroom Lofts	37	$711-1,025	$800-$2,510	1 person $29,940	(Being Renovated)

The Brew House – The Brew House supports emerging artists by providing opportunities for collaboration and professional development. They are affiliated with the Brew House Association, which provides artists with the support they need to be successful in their respective fields. They also offer Live/Work Space with roof top deck, community room, laundry, and fitness center. In addition, they have Cluster workspaces for creative business, such as community nonprofits.

Application: Workforce and Market Rate Application

The Spinng Plate Artist Lofts – Located in the center of Pittsburgh's redevelopment, these lofts opened in 1998 as a live-work building with a preference for artists. The building has large units with high ceilings, open floor plans, large windows and a spacious first-floor gallery available for all residents to showcase their work. Now in its 19th year, the Spinning Plate is undergoing critical upgrades and improvements worth $1.3 million.

Application: Artist Statement, Interview, and a Certification Checklist.

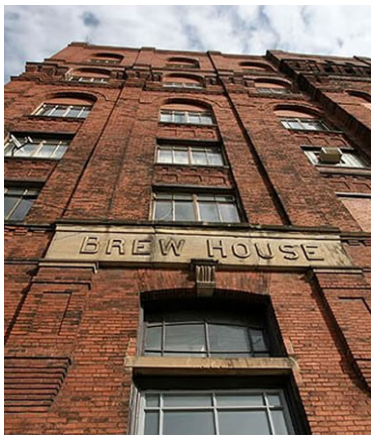
News and Reactions to Affordable Housing –

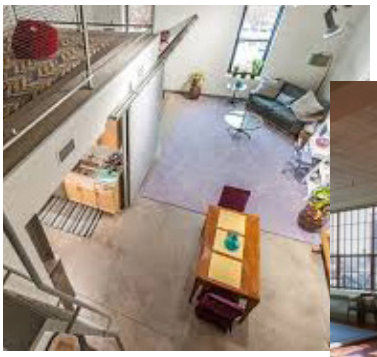
"*Pittsburgh rents are rising for the poor, dropping for the rich*" - Pittsburgh City Paper, August 2018

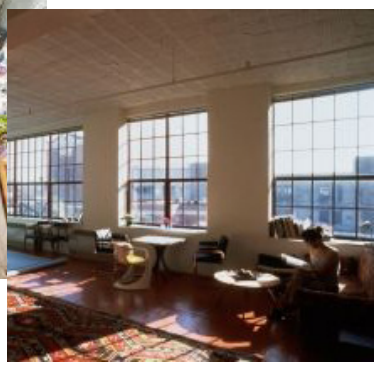
According to data from Zillow, 2018 rents have increased 2.8% for poorer residents and decreased 2.7% for wealthier. Typically rent rises or falls across all tiers, but a unique dicotym has changed the situation. Residents want to stay downtown, but their demand for lower-cost housing is making landlords increase the price. Meanwhile, luxury places are 40% vacant and offering free rent for the first month to incentivize.

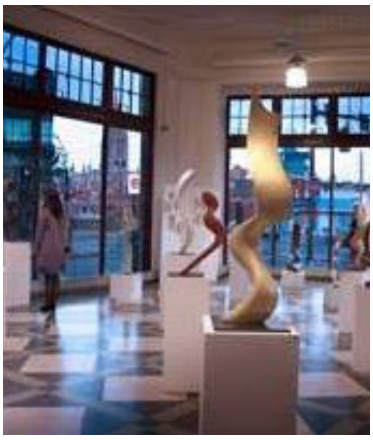
"Who is taking a stand on affordable housing?" - NEXT-Pittsburgh, October 2018

Pittsburgh is facing a housing crisis as the average cost of a rental property increased by $116 monthly, exceeding the rate of inflation, while the median renter income is around $26,000. Since the city is facing a home shortage of 17,000 units, the Affordable Housing Task Force recommended a city fund of $10 million. That has now been put into place, managed by URA. In addition, in October, a bill was passed by the Senator of Delaware County to give tax credit to incentivize private investment of affordable housing.









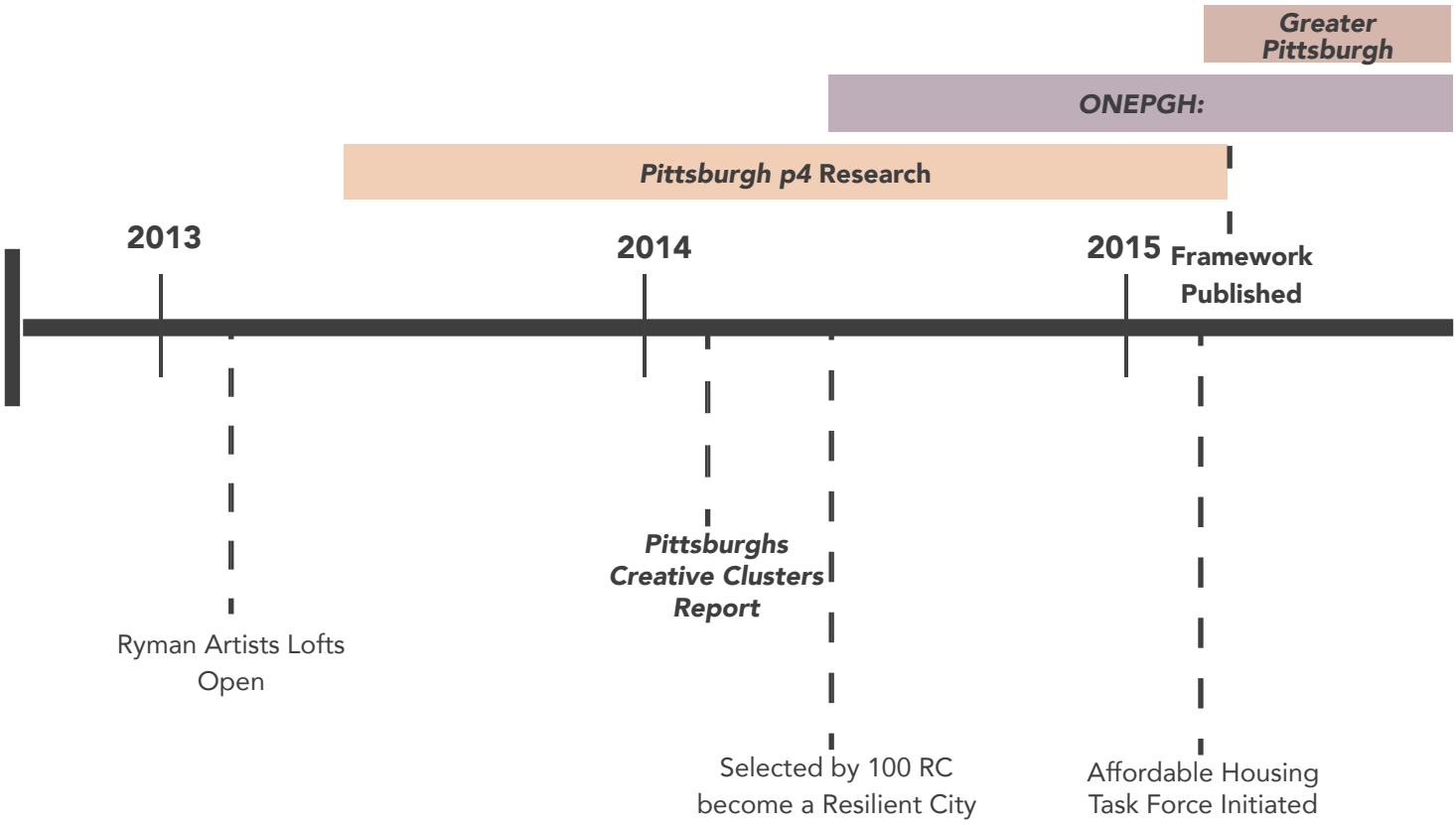
PITTSBURGH, PA

PLANS & INITIATIVE TIMELINE

PRIOR TO 2013

City Plans:

- **1999** - Pittsburgh Downtown Plan
- **2010** - PGHSNAP
- **2012** - PreservePGH
- **2012** - OpenSpacePGH
- **2012** - Pittsburgh Sociable City Plan



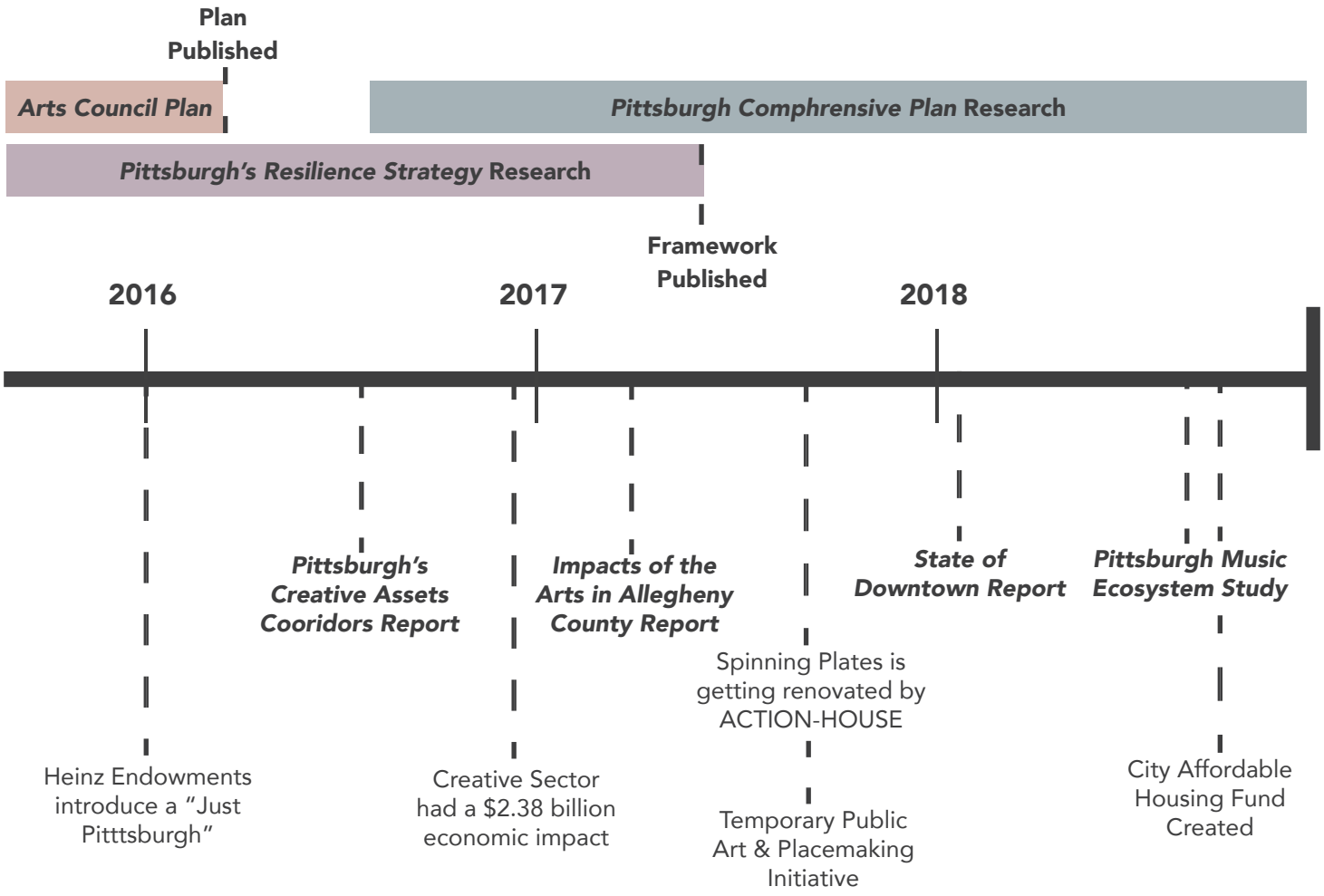
NATIONAL RANKINGS

2014 - One of Safest Walking Cities	2015 - Top 20 Cultured

PRIOR TO 2013

Buildings & Resources:

- **1941** - Heinz Endownments
- **1984** - Pittsburgh Cultural Trust Established
- **1992** - Public Art Projects
- **1998** - Spinning Plates Artist Lofts
- **2001** - Brew House Artists Lofts
- **2005** - Greater Pittsburgh Arts Council
- **2008** - Creative Industries Network (PTC)



		2017 - 2nd Best for Millenials	2018 - 2nd Most Livable City
Citie	2016 - 3rd Most Affordable City	2017 - #16 Arts Vibrancy Index	2018 - #20 Arts Vibrancy Index

PITTSBURGH, PA

NARRATIVE SITE VISITS TO PITTSBURGH, PENNSYLVANIA

MEETINGS & LOCATIONS VISITED

The site visit to Pittsburgh was conducted on January 8 – 9, 2019 by Jim Doser. Meetings were held with:

James McNeel, Managing Director
Marc Masterson, Artistic Director
City Theatre

Mitch Swain, CEO
Pittsburgh Arts Council

Carol Brown, President and CEO (retired)
Pittsburgh Cultural Trust

Lindsey Nova, Executive Director
Three Rivers Young Peoples Orchestras

Janet Sarbaugh, Vice President for Creativity
Heinz Endowments

Natalie Sweet, Program Director
Brew House Association

Audrey Rose, President and CEO
Pittsburgh Technology Council

Sites visited included the Pittsburgh Cultural District, Pittsburgh Technology Council, Brew House Association, Heinz Endowment, Pittsburgh Arts Council, and City Theatre.

OVERVIEW

Rochester is approximately one-third the size of Pittsburgh, yet their similarities are striking: the industrial arc of our respective steel and photography film industries; major universities driving the economy; hi-tech expertise and workforce; exceptional and varied artists and arts organizations; major medical centers; and downtown river(s). There are also major differences that are especially notable in two areas: financial underpinning of its arts, culture and nonprofit ecosystem and its city persona.

Pittsburgh has a clear identity that is embraced by its residents and recognized by outsiders. As described to me by Lindsey Nova, Executive Director of Three Rivers Young People's Orchestra, "Pittsburgh's vibe is that it is a cool place to live and work." Audrey Russo, President and CEO of the Pittsburgh Technology Council stresses that this is intentional: "Art and design is critical in all things technology and needs to be of primary importance in the cities and neighborhoods in which their workers live. There has been a lot of work with placemaking activities in Pittsburgh to develop this city's persona."

Similarly, Janet Sarbaugh, Vice President for Creativity at Heinz Endowment, states that "Weaving design excellence and artistic points of view into community is the torch that Heinz is going to bear. We feel that this is essential to revitalization efforts, that every citizen deserves to participate in the city and in the arts, and that doing so is an important component of creating an equitable and just city."

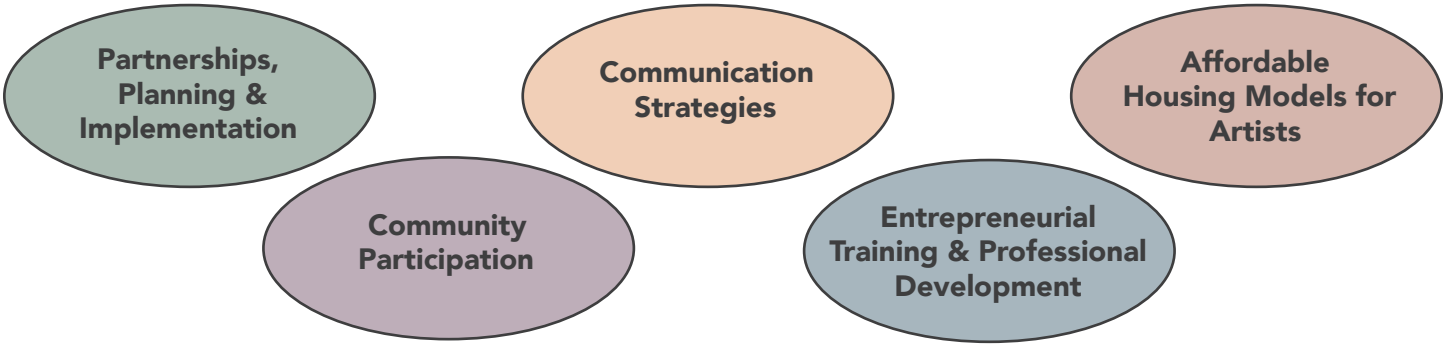
From the Bohemian type atmosphere of Lawrenceville and the Southside districts, to the art/technology infused Northside sector, to the downtown Cultural District, 'a cool place to live and work' has not been as much a marketing strategy, but the deliberate support of creativity, innovation, arts, culture and diversity.

Foundations are the principal economic driver of all arts, cultural, community, nonprofit and even in many ways, business activity in Pittsburgh. Led by the Heinz Endowment and Carnegie Foundation, there is little that has happened in the last 40 years that Pittsburgh foundation support has not had an important role in – if not direct control. Carol Brown, former President and CEO of the Pittsburgh Cultural Trust (created and supported by the Heinz Endowment) was the 'chief architect' of Pittsburgh's Cultural District. In the 90's, the Trust purchased most of the properties in what became the Cultural District, built theatres, venues, and arts institutions. Their model was to buy up property and then control its function and design. They are as much a real estate developer as they are a cultural organization, but all in the service of the cultural mission. Since the early 2000's, it has continued to purchase, renovate and design to fill in between the major institutions with storefront galleries, arts related businesses, public art and support venues.

There is a unique version of collaboration in Pittsburgh that is one sense integrated and in another very separated. The Cultural Trust has been described by arts organizations as 'sucking all the air out of the arts scene', and one sentence later as 'a true benefactor of arts in Pittsburgh'. There are contradictions throughout Pittsburgh: The Heinz Endowment is systemically committed to public participation and placemaking, yet the Pittsburgh Arts Council has no structures in place to solicit public input; the Brew House Association (gallery, artist incubator, artist housing) identifies friction between the small and large arts organizations, yet partners effectively with the Carnegie Museum on programs. The Pittsburgh ecosystem – like many of our subject cities – has found ways to be independent and to make a commitment to collaboration and problem-solving for the good of its city and residents at the same time.

As with all our host cities, the willingness to share, consult with, and visit with Rochester colleagues has been enthusiastic, warm, and supportive. Each of the cities that I have visited have been very impressed with Rochester's assets, this initiative, and the diverse, impressive membership of the Executive Council, and in the words of Audrey Russo, Pittsburgh Technology Council, "These people are a treasure!"

After assessing Nashville city plans, impactful organizations, revitalization efforts, and economic assessments, five key categories were identified. These areas can be used to inform us as we work on the Meet On Main initiative in Rochester. They include:



KEY CATEGORIES

#1. Partnerships, Planning and Implementation

A common theme among our subject cities is that of collaboration between public and private entities. This is certainly true in Pittsburgh, where it has, in a rather unique way, been demonstrated throughout the arts, nonprofit, and business sectors. Similarly, there is a stated cooperative spirit between the city and county governments. In both our preliminary study and the site visit, it seems that Pittsburgh's government organizations are secondary to the foundation and business sectors. Though nothing in our cities happens without political support – and this is certainly true in Pittsburgh – the city government has not taken the same type of leadership role that has been prominent in other cities, particularly in Minneapolis, Grand Rapids, and Nashville.

Pittsburgh is dominated by the foundation community. Each city has its own unique power structure, and in Pittsburgh, a large aspect of its power structure resides in the foundation structure. Their financial and operational support is exceptional, yet arts leaders worry about the decades ahead because Pittsburgh has very low individual donor and philanthropy rates, a result of today's (but perhaps not tomorrow's) robust foundational support.

The foundation model has also had an interesting effect on the planning and implementation of the Cultural District, which is as successful an example of 'top-down' initiatives as there may be. Essentially paid for by Jack Heinz (Heinz Endowment) and implemented (some would say controlled) by Carol Brown, it was not, by nature, a collaborative, inclusive, visioning and planning process. There was no doubt where the power was, and there is also no doubt that it was used successfully, has benefited the city's arts, business, and community ecosystem, and that they have contributed greatly to what Pittsburgh is today. They built the infrastructure, primed the pump, and the rest of Pittsburgh followed. They led – or perhaps forced – the cultural renaissance that Pittsburgh is known for today.

Interestingly, the Heinz Foundation has made a deliberate and significant pivot in its operations, granting priorities,

PITTSBURGH, PA

and initiatives. Janet Sarbaugh, Heinz Vice President of Creativity, has expressed the foundation's commitment to public participation in the arts, placemaking, equity, access, and ensuring that Pittsburgh become a leader in the JUST City movement. Grants are filtered through this lens of community participation and equity, with a strong effort to positively impact youth, disengaged communities, diverse communities, and immigrants. They have embraced the concept that equity and community participation lead to, and is necessary for, achieving the next level of economic, cultural, and social success for Pittsburgh.

In an example of the apparent contradiction that the organizations in Pittsburgh both collaborate and maintain strong individual identities, two of the smaller arts organizations pointed out that while they strongly support these goals and priorities, it has been increasingly difficult to receive funding for programs that do not specifically address education or diversity and equity issues.

Representatives from the Arts Council, Cultural Trust, and the Technology Council all emphasized another recurring theme in the successful implementation of arts, culture, technology and revitalization efforts, this being the existence of a single management entity to align efforts within a vision and to utilize the economy of shared services. There was a strong recommendation for Rochester to establish either a single management entity, and/or to empower an arts council to effectively represent and coalesce the arts community around these initiatives.

The Pittsburgh Arts Council provided several examples of how it serves this function, including management of promotion (described later in the communications section), creating and supporting peer to peer networking and development groups. The Cultural Trust provides other services as well, such as owning and scheduling most events in the major venues.

The most interesting challenge that was expressed by several organizations is that Pittsburgh may be nearing a saturation point of professional arts organizations and offerings. They recognize, with increasing frequency, that they do not yet have a firm grasp of what supply the market can bear in Pittsburgh, and how this may impact its current commitment to collaboration.

#2. Community Participation

Historically, and certainly in the development of the Cultural District, community participation was not a primary driver in the planning of Pittsburgh's revitalization strategies using the arts. Once again, however, the foundation community is leading the understanding and application of the community participation principles.

The Heinz Endowment has prioritized community involvement in arts programming and activities in its activities and grant making. This is a substantial shift for them and has been reflected in the creation of new positions, processes, departments and initiatives. Sarbaugh suggests that their community programs are successful because they are not imposed, but rather the community plays an important role in designing them.

One example of this is turning a community YMCA program into a creative center youth branch where teens create, record, produce and perform music. A second is their 'Arts Excursions' program, where community members are invited to take field trips to playgrounds, museums and other institutions to envision and design their own. Heinz also has its own public art office that focuses on neighborhood level art, again based on feedback from the community.

Sarbaugh stresses that design excellence is an essential part of revitalization and community engagement, from playgrounds and buildings to murals and public sculpture. She also emphasizes that public art, community program-

ming, and equitable access are relatively inexpensive strategies for engaging communities and revitalizing cities.

In another example of apparent contradiction is that the Pittsburgh Arts Council has no structure to solicit any input from the community. Their studies, programming, and initiatives are focused on the arts community itself. This may be an excellent and efficient strategy for the division of priorities among different organizations in Pittsburgh, or may reflect a true philosophical and strategic difference in priorities. Their programs are, however, very important to the arts community, including economic impact reports (distributed to the arts organizations, not the community) and extensive surveys of artists twice annually to identify and support their needs, such as performance health and professional services.

#3. Communication Strategies

The Arts Council leads and coordinates the promotional communications for arts activities in Pittsburgh and is very effective at doing so. They highly recommend a third-party solution for this work called Artsopolis. It is affordable, professionally managed, and used by many cities in America.

As mentioned in the introduction, the Council also organizes many networking, social, and topic focused professional groups. These are regularly scheduled and well-attended events that have served to connect arts groups (large, small and individual artists) in comprehensive, timely conversations to coordinate and solve problems. Mitch Swain, Arts Council CEO, suggests that these types of activities are very important to keeping the collaborative nature of Pittsburgh arts organizations and artists healthy. He believes that this has allowed proactive conversations of issues to be discussed openly and not escalate to a breakdown in communications. The Arts Council, which is a membership-based organization, serves this vital role in the Pittsburgh community.
The Council also reports data to government organizations and politicians and serves an advocacy role for the arts. Swain believes that the Cultural Data Project serves as the best data resource for organizations like theirs. Much of the Americans for the Arts data comes from the CDP. This data enables arts organizations to avoid debating issues from a position of passion, rather allowing them to have discussions based on data.

#4. Entrepreneurial Training and Professional Development

The Pittsburgh Arts Council provides some unique and exceptional resources for entrepreneurial training and professional development for artists in Pittsburgh. They are one of the few Arts Councils in the country that have a full-time 'Artist Relations Manager' on staff. This position supports artists with individual consultations, advice, skill-building, and most importantly, provides connections and referrals to professional services. The Arts Council version of professional development workshops is called a 'salon', and they regularly provide these to creators, makers, performers, and teachers of the arts to develop their professional skills. A retired attorney who supports the arts coordinates their Volunteer Lawyers for the Arts program, connecting artists and organizations with volunteer lawyers in the Pittsburgh area. Americans for the Arts provides a support program called Business Volunteers for the Arts (BVA) to which the Arts Council subscribes and provides an on-site coordinator. The Council also employs its own researcher who is tasked with researching, compiling research, creating reports, and communicating reports to artists and arts organizations.

PITTSBURGH, PA

The Brew House Association (BHA) also provides several incubator-based programs for artists. Their Distillery program accepts seven artists each year who have access to individual work space, cooperative resources, collaboration with other participants in all of the Brewhouse programs, and most importantly, a community of dedicated artists to work with. Participants pay a $100 per month fee to work in this incubator environment and have access to the resources. A similar program, called Prospectus, is an incubator for curators.

The BHA also provides large co-work spaces for organizations. Currently, two of their four spaces are occupied, one with an aerial-dance company (just presented three sold out performance of an 'aerial' Nutcracker!) and a metal/jewelry company. BHA does occasional workshops for the general public, but not many, and they are not sure that they will continue to do this. They feel that the incubator approach allows them to attract and work with artists who are more invested and dedicated to their projects.

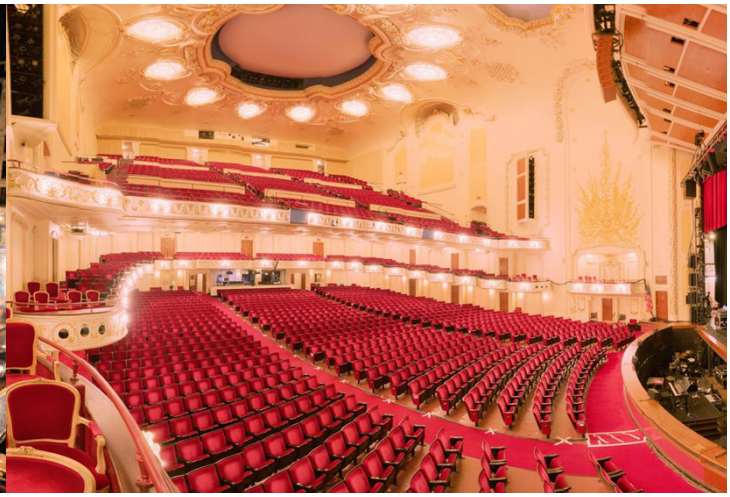
#5. Affordable Housing Models

Affordable housing for artists does have a presence in Pittsburgh. The BHA owns a 72-unit artist apartment building that adjoins their workspaces and gallery. It is fully rented with a wait list. Recently, BHA made the decision to contract with a management agency (TREK) to manage the facility, because it requires the expertise that a management agency provides.

They have struggled with the definition of 'artist' and are in the process of refining their criteria for acceptance. Currently, they estimate that 30% of their residents are dedicated artists, with the remaining 70% more appropriately classified as 'creative persons'. BHA hopes to increase the number of dedicated artists in their housing.

Two Artspace projects have been developed in Pittsburgh, though friction between Pittsburgh and Artspace have led to some damage in that relationship. Details were not provided, though Janet Sarbaugh expressed her unequivocal support and admiration of the work that Artspace does to meet this important and greatly unmet need in Pittsburgh and other cities.

Heinz Hall in the Cultural District



KEY TAKEAWAYS FROM THE PITTSBURGH RESEARCH & VISIT

#1

Parterships, Planning and Implementation:

- A single management entity, and/or an umbrella cultural arts organization, is essential for developing and maintaining a corridor (or city) of successful arts and economic activity.
- Design excellence is an essential component of successful revitalization initiatives and community revitalization programs.

#2

Community Participation:

- Community participation in planning, programming, placemaking, and implementation is seen as an essential component of the next wave of providing an activated urban environment.
- Equity, accessibility, and justice must underpin the work of revitalization and community engagement activities in our cities.

#3

Communication Strategy:

- Third-party solutions can be effective solutions to outward facing communications about cultural activities and resources.

#4

Entrepreneurship Training and Professional Development

- Coordinating direct access to professional services and resources, particularly through programs like the Volunteer Lawyers for the Arts, Business Volunteers for the Arts, and dedicated staff (such as artist relations managers) is an effective component of support in training and professional development.
- Incubator models attract and retain more dedicated participants than workshops, but also reach fewer artists requesting assistance.
- Providing opportunities for coworking, networking, and building community among artists are impactful practices.

#5

Affordable Housing Models for Artists:

- Affordable artist housing is needed and should be provided, but it comes with a number of complex management issues that are likely best handled by expert management agencies with experience in artist housing.

BROOKLYN, NY

WHY BROOKLYN? (...AND WHY NOT...)

In the last decade Brooklyn has undergone an amazing transformation.

Culture, arts, technology, business, and real estate sectors have all made exceptional gains, as has the perception that Brooklyn is the place to be in New York today. Over the last four years, Brooklyn has rated a consistent "#2" in Arts Vibrancy in the US. For these reasons, Brooklyn is one of the cities, or rather boroughs, of interest (and inspiration) for our work. However, there are several factors that have led us to delay a site visit at this stage of our initiative.

The formative work for revitalization efforts – coalition building, visioning, goal-setting, strategic planning – are substantially different in Rochester and our other subject cities than in Brooklyn. The complex, multi-layered web of relationships within the borough, and between Brooklyn, New York City and New York State, is very different than Rochester. The models for planning, though certainly of value to study, many not be as readily applicable to our work here at this time.

In our preliminary study and current contacts in Brooklyn, it has also become apparent that their various public and private entities are much more siloed than we would expect and need here in Rochester. The robust connection between organizations and sectors that we will both depend on and value in Rochester does not seem to be the reality in Brooklyn.

Additionally, it has been much more difficult to connect with and schedule meetings with substantive players in the Brooklyn sphere, so much so that those meetings we have had (Downtown Brooklyn Arts Alliance and National Sawdust) have had to be scheduled by phone. These interviews – though valuable – have reinforced our perception that the relationships in Brooklyn are so different than in Rochester and our other city subjects, that they will not be entirely relevant, nor worth the site visit in our initial planning stage of our project. The connective tissue of Brooklyn is very different than Rochester.

Rather, we see the greatest value in our continued study of Brooklyn to be focused around specific sites, organizations and initiatives, which by the nature of their marriage of the arts, technology and other creative sectors, provide very relevant models for us to study in Rochester. These organizations include the Brooklyn Navy Yard, BAM, Dumbo, BRIC Media House and National Sawdust. For this reason, the Brooklyn report does not include the Site Visit section or inclusion of Key Points in the summary.

This being said, the information provided in the general review of Brooklyn, provided here, is both important and can contribute perspective and detail to our conversations.

Components of the Brooklyn Study:
Our study of Brooklyn included the review of five city plans (two of which for the creative sector), one economic report, one plan assessment, and twenty impactful organizations.

CITY BACKGROUND

From the introduction of Economic Snapshot of Brooklyn, 2018

"Brooklyn is the most populous of the five boroughs that make up New York City. It has a large foreign-born population, which has contributed to its success, and is one of the most diverse counties in the nation. Private sector job growth has been strong since the recession ended in 2009, outpacing the rest of New York City, New York State and the nation. Brooklyn has gained 172,600 private sector jobs, far more than the 1,400 lost during the recession. Downtown Brooklyn is the City's largest business district outside of Manhattan, and job growth has been strong there as well.

The Brooklyn Tech Triangle is now home to more than 1,350 innovation companies. The tech sector has become one of the fastest- growing employment sectors in the borough, increasing by 57 percent since 2009. The borough is also home to world-class cultural and academic institutions, which are integral to the local economy and residents' quality of life. With its many restaurants, active nightlife and diverse neighborhoods, Brooklyn is attractive to young professionals.

Brooklyn has an extensive transportation network, making it easily accessible to Manhattan. The L subway tunnel between Brooklyn and Manhattan, however, is scheduled to be closed for repair for 15 months beginning in April 2019. Brooklyn has set employment records for eight consecutive years, and the unemployment rate has fallen to a record low. Despite impressive gains in household income, the borough still faces challenges, including poverty and a shortage of affordable housing. Nonetheless, Brooklyn's economy is booming, creating new opportunities for its residents."

NEW YORK-JERSEY CITY-WHITE PLAINS RANKINGS

National Center for the Arts:

2015 - Rated #3 in Arts Vibrancy

2016 - Rated #3 in Arts Vibrancy

2017 - Rated #2 in Arts Vibrancy

2018 - Rated #2 in Arts Vibrancy

BROOKLYN, NY

RECENT ECONOMIC REPORTS & CITY PLANS

City Plan: ***Brooklyn Tech Triangle*** | 2013, 90 pages

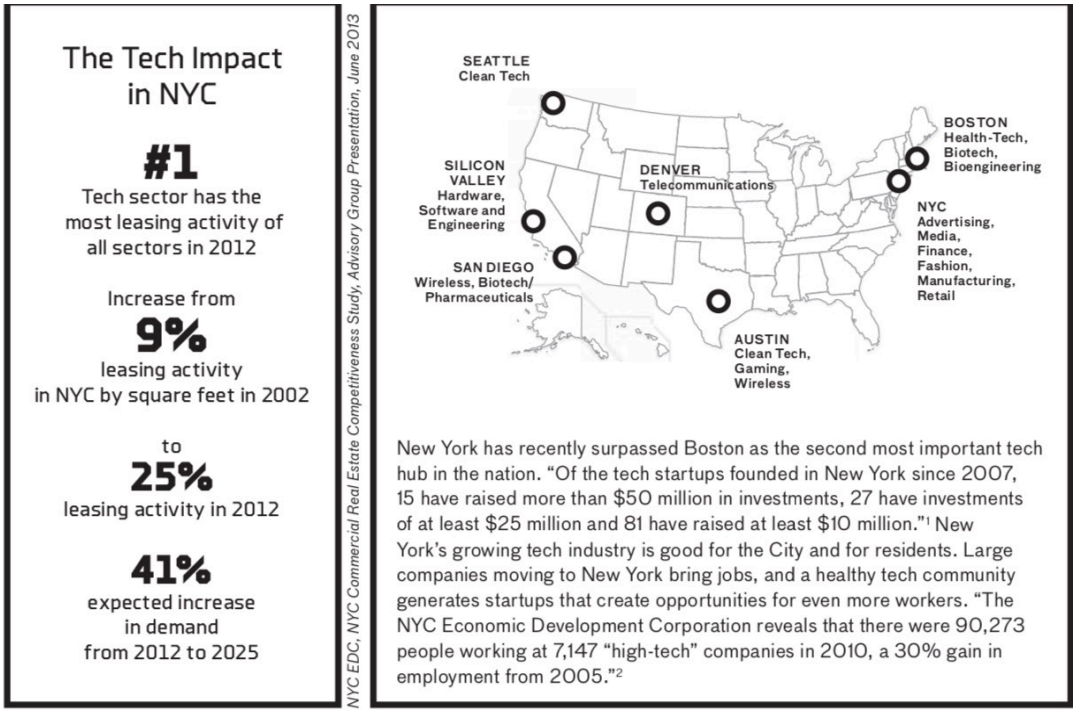
Initiated & Funded by Brooklyn Navy Yard Development, Downtown Brooklyn Partnership, and Dumbo Business Improvement District

Developed by WXY Architecture and Urban Design

Summary: The "Tech Triangle," consisting of Downtown Brooklyn, DUMBO, and Navy Yard, is currently the highest concentrated area of tech in New York outside of Manhattan. Currently hosting 10% of the tech sector in NYC, DUMBO is known for its digital companies. The Navy Yard is known for employer makers and artisans who utilize tech for product making and Downtown Brooklyn is a hub of artistic endeavors revolving around tech, educational institutions, and students. With this combination, this report proposes growing tech jobs 18,000 directly and 43,000 indirectly. To accomplish this, five goals were put into place: 1) Place for tech growth; 2) A new tech ecosystem; 3) Connections across the tech triangle; 4) Dynamic places for tech; and 5) Tech triangle interface. Each of these are broken down into specific initiatives, including incentives, rehabilitation, and funding programs.

Implementation: In 2015, businesses moved into abandoned spaces in all three Tech Triangle neighborhoods, starting the push for tech in businesses, educational institutions, and transportation.[1] As of fall 2017, the neighborhoods and the Brooklyn Chamber of Commerce proposed the area as the home for Amazon's expansion.[2] In Spring 2018, the Tech Triangle plan moved forward with the new Living Lab, a program researching, testing and reporting information on urban planning, noise pollution monitoring, and public data analysis.

Institutions Involved: NYC Deputy Mayor's Office for Economic Development, NYC Department of Small Business Services, NYC Council Speaker Quinn, NYS Empire State Development, New York University & Center for Urban Science and Progress, and Polytechnic Institute of New York University.



[1] Brooklyn Tech Triange Webiste, Space to Grow

[2] "Brooklyn Tech Triagle Selected for Amazon's H2Q Proposal," Downtown Brooklyn, 2017

Creative City Plan:

***Culture Forward: Downtown Brooklyn* |** 2016, 29 pages
Initiated & Funded by City and State of New York
Developed by Downtown Brooklyn Partnership (DBP), Downtown Brooklyn Arts Alliance (DBAA), and AEA Consulting

Summary: Initiated by NYC's $100 million investment towards downtown Brooklyn, this artistic plan was developed to capture values and take advantage of current cultural, business, and residential development. The report demonstrates Brooklyn's commitment to the arts by proposing 13 initiatives based on four areas of focus; 1) Promoting opportunities for artists, arts groups, and future arts leaders; 2) Animating public space; 3) Signaling the area as a hub for creativity and innovation and; 4) Providing appropriate resources and governance. Initiatives include converting building space into long term artist studios, creating a community identity by utilizing the existing structures and culture, codifying through various works of arts, putting on cultural public festivals, and increasing funding. *The Culture Forward* initiatives would also involve technology, allowing information about Downtown Brooklyn and its offerings more accessible. Overall, the plan builds upon the already extensive arts culture in the community by making it even more habitable for creative clusters, anticipating 20,000 new jobs and 30,000 new residents in the next decade.

Implementation: A *Culture Forward* festival, highlighting Brooklyn's cultural organizations and offerings, has been presented in 2017 and 2018. Outside of this, not much has been publicized about how the plan has progressed.

City Plan:

***Brooklyn Strand: Urban Design Action Plan* |** 2016, 113 pages
Initiated NYC Office of the Mayor
Developed by Downtown Brooklyn Partnership (DBP), NYC Department of Parks & Recreation, Brooklyn Bridge Park, WXY architecture + urban design

BROOKLYN, NY

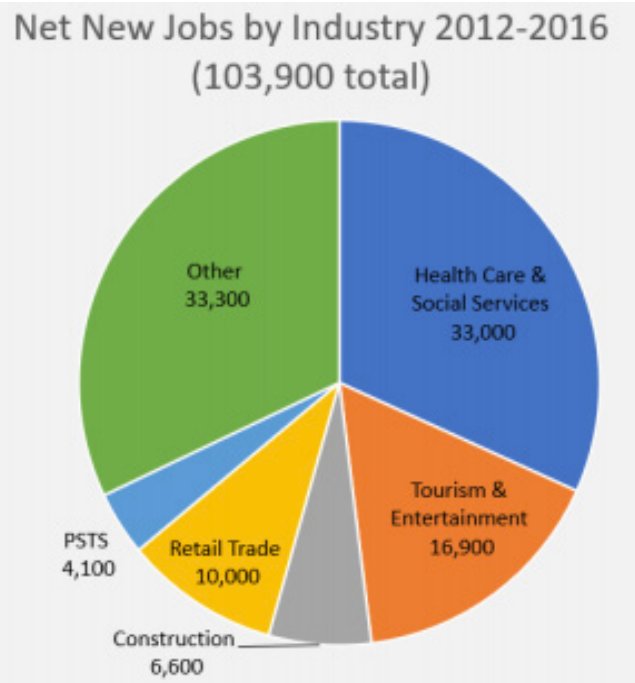
Summary: Going along with the 2013 Tech Triangle plan, the Brooklyn Strand is about connecting the Brooklyn Bridge, Downtown Brooklyn, and the waterfront through public landmarks and parks. They highlight the history of the Brooklyn Strand, showing what these places currently look like and activities that occur there. The objective is to transform the public space to reconnect neighborhoods, advance public space equity, improve park access, craft a gateway to Brooklyn, and explore economic opportunities to to create a sense of culture and community. After gathering data from 40 walkthroughs of local organizations, 5 community workshops, interacting with 200 people, and logging 300 comments, they settled on connecting 9 landmarks/neighborhoods and developing related activities. Of the 11 recommendations, the last one is utilizing arts and innovation to boster large-scale concept vision with an actionable arts initiatve.

Implementation: According to an article by Regina Myer, President of DBP, the action plan has not had much put into action since 2016, but the area is in dire need of movement on the project.

Economic Borough Report:

Economic Assessment of Brooklyn Economy | 2017, 43 pages
Initiated & Funded Brooklyn Chamber of Commerce
Developed by The Land Econ Group, Washington Square Partners

Summary: This report shows details on the current and future state of the Brooklyn economy. It examines economic performance in population, job growth, unemployment, and wages. They analyze industry specialization, job growth projections, and wages by industry. Some notable factors include unemployment rate is at an historic low and employment is increasing, but wages have stayed the same. The industries examined include health care and social assistance, tourism and entertainment, construction, retail trade, and professional, scientific, and technical services. Tourism and entertainment is the second largest industry, growing at 9.9 per year since 2012. It is projected that, by 2022, this sector will add over 33,000 jobs and make up about a fifth of employment in Brooklyn.



Creative City Plan:

CreateNYC | 2017, 161 pages
Initiated & Developed by NYC Office of the Mayor & NYC Cultural Affairs

Summary: Initiated in 2015, by Mayor DeBlasio, *CreateNYC* began with over six months of research, reaching out to 200,000 community members in all boroughs of New York City. Specifically, the focus was what can, or should, be done about the arts and lack of accessibility. In the spring of 2017, they produced a report sharing statistics, issues and strategies on how to address this information in 8 different formats: 1) Equity and inclusion; 2) Access; 3) Affordability; 4) Social and economic impact; 5) Education; 6) Public art; 7) City wide coordination and; 8) Neighborhood character. Within these focuses, each strategy is prioritized via a timeline, from immediate (within 12 months) to long (within 10 years). The report highlights specific cultural participants and stakeholders, funding sources, and research data to support the suggestions.

Implementation: The *CreateNYC* website, which outlines the report in a visually stimulating, easily digestible fashion, states an implementation update would be published in early 2018. However, such a publication has not occurred. Instead, a few articles have stated updates, such as seven projects being designated for grants from the Department of Cultural Affairs & the Inaugural Disability Forward Fund provided $640,00 to 22 organizations that deeply engage people with disabilities in the arts.

Cultural Plan Citizens' Advisorry Committee Members:

NAME	POSITION
Ben Rodriquez-Cubenas	Rockefeller Brothers Fund
Karen Brooks Hopkins	Former BAM President, Onassis Cultural Center of New York
John Calvelli	Executive Vice President of Public Affairs, Wildelife Conservation Society
Gianna P. Cerbone-Teoli	Owner and chef of Manducatis Rustica
Tino Gagliardi	President of American Federation of Musicians, Local 802
Catherine A. Green	Executive Director at ARTs East New York Inc.
Myrah Brown Green	Arts Consultant, Agent, Artist, and Curator
Joanna Haigood	Zaccho Dance Theatre Choreographer/ Artistic Director
Adam Huttler	CEO of Exponential Creativity Ventures
Sandra Jackson-Dumont	Chairman of Education for Metropolitan Museum of Art
Arnold Lehman	Former Director of Brooklyn Museum
Miguel Luciano	Faculty at the School of Visual Arts & Yale University School of Art
Kenneth Pietrobono	Artist & Writer - Occupy Museums
Tia Powell Harris	Chief Executive Office of Duke Ellington Schol of the Arts
Eric Pryor	President of Harlem School of the Arts
Daisy Rodriquez	(Unknown)
Verdery Roosevelt	Senior Vice President, Cultural Investments, Upper Manhattan Empowerment Zone
Rosalba Rolon	Artistic Director at Pregones, Puetro Rican Traveling Theater
Amanda Straniere	Development Manager, Staten Island Museum
Kenneth Tabachnick	Executive Director at Merce Cunningham Trust
Tattfoo Tan	Social, Helath, and Political Artist
Jennifer Walden-Weprin	Executive Director at Queens County Farm Museum

BROOKLYN, NY

City Plan Assessment:

People's Cultural Plan for Working Artists and Communities in NYC | 2017, 17 pages
Initiated & Developed by Jenny Dubnau, Alicia Grullon, Shellyne Rodriguez

Summary: This document is a rebuttal to the *CreateNYC* plan, written by artists, individuals, and organizations calling out flaws and lofty goals. The collaborators point out issues of numerous provisions, such as fair payment for artists, accessibility for minorities, gentrification issues, and changing housing plans. The document provides data, explains issues one by one, and demands some specific solutions, but does not provide implementation, strategic goals, or other organization concepts. On the corresponding website, the People's Cultural Plan shows support for 21 organizations and their corresponding policy demands including, Ameriacan Indian Artist Inc, Art Handlers Bill of Rights, Artists Studio Affordability Project, Disability/Arts/NYC Task Force, Fair Wage on Stage, and NYC Artist Coalition.

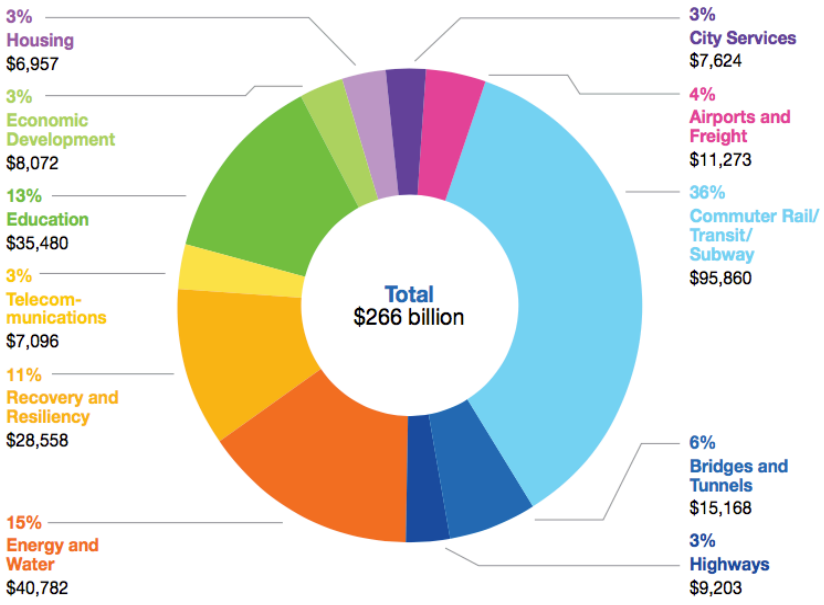
MASTER CITY PLAN:

OneNYC: The Plan for a Strong & Just City | 2018, 354 pages
Initiated & Funded by The City of New York, Mayor's Office3

Summary: After highlighting prior plans challenges and successes, this extensive plan begins with outlining 4 visions for the city; growth, justice and equity, sustainability, and resiliency for all five boroughs. Each of these goals has 4-8 subcategories such as housing, thriving neighborhoods, culture, industry expansion, education, healthcare, waste management, parks, etc. To reach these goals, they gathered information from the community through public surveys, community meetings, civic organization meetings, leaders from neighboring cities, and multiple representatives. The plan tackles issues such as a growing population and economy, poverty, infrastructure needs, climate impacts, and housing. Brooklyn initiatives include Brooklyn Bridge Rehabilitation, college expansion, improving transit, investing in fashion manufacturing, more affordable housing, supporting cultural capacity, and providing healthcare access. The plan ends with charts detailing the initiatives, funding, sustainability and current status.

Implementation: According to the plan, initiatives that are already underway include finding new development areas in Brooklyn, funding affordable housing, and promoting walkablility. Completed projects include Brooklyn Bridge Park being re-opened, activating the street-scape, using the Waterfront to connect green corridors, and other environmental related projects.

Anticipated Capital spending by NYC for the next ten years:



CONTRIBUTING CULTURAL, CITY & STATE ORGANIZATIONS

Actors Fund

A nonprofit human services organization focusing on the needs of the entertainment community. Services include emergency financial assistance, affordable housing, healthcare and insurance counseling, senior care, secondary careers and more. They serve all professionals in film, theater, television, music, opera, radio and dance through programs that address the community's needs. They are responsible for creating Schermerhorn affordable housing.

AIA New York Housing Committee

Their mission is to explore issues of design, policy, and technology in the development of new housing and livable neighborhoods. They invite community participation, including the development community, students, and members of the public. They are responsible for projects like Brooklyn Greenway and assisting with the creation of guidebook to *Designing New York Quality Affordable Housing*.

American Institute for Grapic Arts, NY

AIGA/NY's mission is to demonstrate the impact of design and cultivate the future of design in NYC. They accomplish this through connecting professional designers and students with: ideas, information, and each other; advocating for design within the city's civic and cultural life; leading collaborative projects with local communities; and championing excellent work and innovative practices. Their Special Initiatives is assisting DUMBO in their renovation.

Arts & Business Council of New York

This organization blurs the lines by developing creative partnerships between the arts and business communities. Their goal is to enhance the business skills of the arts sector while facilitating creative engagement within the traditional business world. They engage with constiuents through three programs: art@work, the Diversity in Arts Leadership internship, and professional development that leads to partnerships.

Brooklyn Arts Council

This nonprofit originally operated as an arts programming organization, helping artists get a start through performance opportunites at the Downtown Cultural Center. Today, the organization not only presents free and affordable events, but they give grants, train artists, teach students, and promote artists/cultural events across the borough of Brooklyn.

Brooklyn Chamber of Commerce

The Brooklyn Chamber of Commerce is the largest and fastest growing chamber of commerce in New York. Celebrating its centennial this year, the organization mission is to promote a healthy and robust business environment throughout Brooklyn.

Brooklyn Creative League

Starting in 2009, this organization is a physical space that provides a creative work environment and coworking spaces. These spaces cultivate authentic professional communities to support companies and individuals who share a commitment to community, collaboration, and mutual benefit. In 2017, a 10 year (2027) plan was designed to help expand their initiatives throughout many locations in Brooklyn.

BROOKLYN, NY

Brooklyn Navy Yard Development

With more than 400 businesses generating 2 billion in economic impact every year, this nonprofit's mission is to fuel New York City's economic vitality by creating and preserving quality jobs, growing the city's modern industrial sector and its businesses, and connecting the local community with the economic opportunity and resources of the Yard.

Downtown Brooklyn Arts Alliance

Consisting of 35 arts organizations, the central vision of this alliance is to advocate and act on the best of Downtown Brooklyn and it's cultural art forms. The alliance is a unified voice speaking to business, political, and community leaders about the economic benefits of the arts. They also act as resource for discussion issues that affect the arts community.

Downtown Brooklyn Partnership

A local nonprofit development corporation, the mission of the DBP is to attract new business and strengthen existing structures and communities already in place. The organization champions Brooklyn as a world class business, cultural, educational, residential and retail destination. Currently, the organization focuses on Business Improvement Districts which consist of: A. MetroTech, B. Fulton Mall, and C. Court-Livingston-Schermerhorn.

DUMBO Business Improvement Project

A nonprofit organization, they are dedicated to enhancing and promoting DUMBO, Brooklyn. The Improvement District showcases DUMBO as a world class destination, advocating on behalf of DUMBO's businesses, property owners and residents.

Friends of the Brooklyn Queens Connector

Recognizing that Brooklyn and Queens is the new destination for the living and working residents of NYC, this is an organization built of residents and and companies based in the two boroughs. They spearhead meetings, advocacy, and update plans for the proposed BQX streetcar to connect Queens and Brooklyn along their waterfronts.

Hester Street Collaborative

Known for giving equity to all members while conducting urban planning projects, Hester Street has engaged over 150,000 community members while finishing out their projects. They want to represent the communities and the people that live in them. Their goal is to create equitable, sustainable, and resilient neighborhoods and cities.

Metropolitan Transportation Authority Arts for Transit

Starting in the 1980's, this organization is responsible for overseeing cultural and permanent art installations within the NYC subway system including sculpture, mosaics, music, poetry, or graphic posters. The MTA system serves over 8.7 million people in all of the five boroughs.

NYC Department of Cultural Affairs

This department is dedicated to supporting and strengthening cultural life in all of the five boroughs. They mainly focus on providing public funding to nonprofit organizations. Some of their initiatives include DCLA's Diversity, Equity, & Access, Affordable Real Estate for Artists (AREA), Creative Aging partnership, and taking part in *CreateNYC*. In 2014, the department had a capital budget of $822 million.

NYC Office for Economic Development

This organization oversees the planning and carrying out of initiatives that affect all of New York City. There are many other departments that sit underneath its umbrella: NYC Economic Development Corporation, Department of Housing Preservation & Development, Capital Projects Development, Department of City Planning, Department of Small Business, and Mayor's Office of Film Theater & Broadcasting.

NYC Parks & Recreation

The department of Parks and Recreation cares for all the trees, playgrounds, public pools, beaches, sporting courts, and community gardens within the city. Their mission to plan resilient and sustainable parks, public spaces, and recreational amenitites, build a park system for present and future generations, and care for parks and public spaces.

NYC Public Design Commission

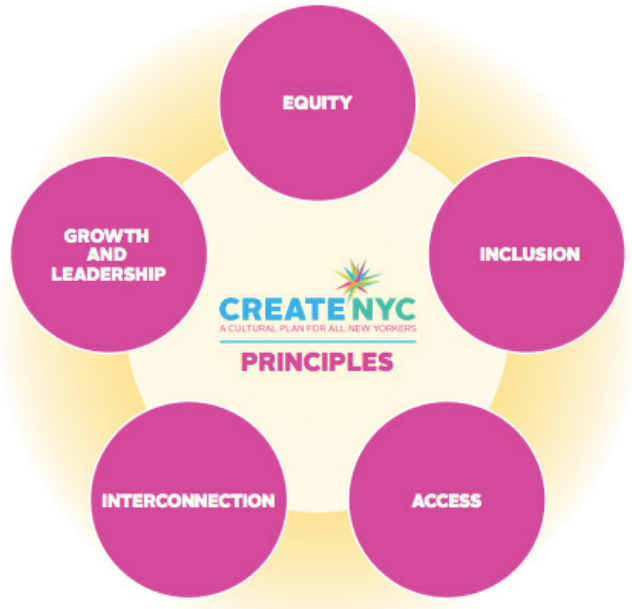
NYC's design review agency, they have jurisdiction over permanent structures, parks and open spaces, streetscapes, signage, and art proposed on or over City-owned property. The Commission is an advocate for excellence and innovation in the public realm, ensuring the viability and quality of public programs and services throughout the city.

NYC Center for Urban Sciences & Progress

A research center founded in 2012, its home is based in the Tandon School of Engineering focusing on urban research and education programs. They use NY as a way to understand how cities work and what can be done to make them more productive and livable.

Spaceworks

In 2011, Spaceworks was founded due to a partnership between the Rockefeller Brothers Fund, Bloomberg Philanthropies, Andy Warhol Foundation for the Visual Arts, NYS Council of the Arts, and NYC Cultural Affairs. The initiative provides low-cost rehearsal and studio rooms for NYC area artists, including in WIlliamsburg and Brooklyn Conservatory of Music. Free to join, the rentals are on a per hour basis and the organization has plans to expand into empty properties.



BROOKLYN, NY

EXAMPLES OF DOWNTOWN INITIATIVES AND ENDEAVORS

BUSINESS & TECHNOLOGY

Market Brooklyn BOLD Intiative – Cultivate excitement for Tech Triangle's with campaigns, leasing competitions, and interior design contests. *(IN PROGRESS)*

Develop a Public Market – Use the plaza public space under the Brooklyn Bridge in the Strand to create commons that incorporates a public market. *(IN PROGRESS)*

Strengthen Resiliency of Small Business – Invest $37 million to strengthen small businsses that support innovative ideas, energy, and technology. *(IN PROGRESS)*

AFFORDABLE HOUSING & SPACES

Develop Affordabe Artist Workspaces & Housing – Long-term provision of space for art creation, such as studio spaces, rehearsal rooms, and meeting rooms. Provide more units of affordable housing with artist preference and seminars on navigating the complicated process of applying. *(IN PROGRESS)*

Make Affordable Housing Mandatory – Create 4,000 units of affordable housing and making it a mandatory for affordable housing to be created when land is available. *(IN PROGRESS)*

EDUCATION

Expand Tech Internships – Place 50 college students in internship with employers in Tech Triangle managed by Brooklyn Navy Yard, DBP & Dumbo. *(COMPLETED)*

Develop an Innovation Hub – A nonprofit and public/private venture to meet education and training needs of technology, creative, media, and manufacturing firms. *(IN PROGRESS)*

Raise Summer Program Enrollments – Increase enrollment in summer programs to provide youth with work and educational experiences. *(IN PROGRESS)*

CULTURE & ARTS

Sharing Creative Knowledge – Build upon Downtown Brooklyn Arts Alliance collective meetings to improve economic information exchanges. *(COMPLETE)*

Animate Public Space – The Cultural District received $3 million to create a cohesive streetspace, including parks and plazas, while incorporating existing cultural assets. *(IN PROGRESS)*

Arts & Innovation – Use innovative art in urban design by working with local communites to create placemaking installments to animate Brooklyn Strand. *(COMPLETE)*

PARKS & RIVERFRONTS

Redevelop Open Sapces – Reprogram and design Columbus Park & Cadman Plaza as open spaces to connect important streets and invite foot track and events. *(IN PROGRESS)*

Reopen Brooklyn War Memorial – Reopen the memorial to rehabilitate the building and advance the vision for the learning center. *(IN PROGRESS)*

Improve Waterfront Access – Improve poor connections of Strands neighborhoods to waterfront. Unlock large areas of public land that is inaccessible, widen sidewalks, and improve paths to businesses. *(IN PROGRESS)*

TRANSPORTATION

Bus, Ferry, and Bike Improvements – Develop additional bus stops, with easy connections to trains, the ferry and bikelanes to improve manueverability around DUBMBO, Navy Yard and other areas. *(IN PROGRESS)*

Create Wayfinding Signage – Install citywide wayfinding signage system, in addition to phone apps, to help locals and tourists navigate the neighborhoods. *(IN PROGRESS)*

Improve Entrance to Brooklyn – Fix the narrow and not clearly marked, Gateway to Brooklyn so that exit ramps and pedestrian access is easy to follow. Use the leftover underpass space in creative ways. *(IN PROGRESS)*

COMMUNITY REVITALIZATIONS

Implement Downtown Revitalization Initiative – Downtown Brooklyn applied to and was awared $10 million to help with revitalizaing the Tech Triangle, Brookyn Strand, and DUMBO neighborhood improvement projects. *(IN PROGRESS)*

BROOKLYN, NY

COMMUNICATING CITY PLANS, EVENTS & UPDATES

UP TO DATE, CLEAR, & ENGAGING

City Reports

Access to Brooklyn & NY reports are easy to download, engaging visually, and at an appropriate reading level. Most of these locations have corresponding websites that help to highlight the crucial goals. Many city websites point to these locations for further information.

Neighborhood Websites

Websites supporting neighborhoods like Williamsburg and DUMBO help to summarize what to see, a calendar of events, and current news about projects in the area. The sites may not be the easiest to follow always, but the content is very useful for locals or tourists.

Tourist Organizations Websites

Downtown Brooklyn, Explore Brooklyn, & Department of Cultural Affairs, all have structured, engaging sites that categorize activities and events, lodging options, interactive maps, and provide the city plan documents to view and download.

Affordable Housing Initiatives

Since affordable housing is such a large focus in Brookyn, there are many sites providing resources and tools on where to find, how to apply, and even how to design affordable housing homes.

USEFUL CONTENT, LACKING DEPTH

Tours

There are multiple options to get tours of certain Brooklyn areas - from professionally guided to phone apps. The up and coming areas do not have isolated tours, but are part of an intense 3 hour session. In addition, using apps alone can still be confusing to navigate.

Public Meetings

Although it is possible to find calendars of meetings on the NYC website, Brooklyn Arts Council, and community boards, information is often missing. Location of the meetings, and if they are even public, can be hard to find. Access to previous minutes of meetings, however, are easy to obtain.

Tourist Organizations Social Media

Although well laid out and inviting with images and branding, the social media platforms are not up-to-date nor always provides useful information. In addition, the amount of followers is relatively low.

OUT DATED OR MISSING

City Plan Updates

The websites with the city & cultural plans are engaging from a report perspective, but do not portray updated information, implementation strategies, news, or other related conent.

Media Coverage

Although a few news articles and video recordings can be found, it is challenging to find recent updates, information, and media coverage of plans and implementations.

BROOKLYN, NY

FUNDING FOR RESEARCH & INITIATIVES

GOVERNMENT

- Brooklyn Borough President's Office
- Brooklyn Chamber of Commerce
- Brooklyn Navy Yard Development Corporation
- NYC Department of Parks & Recreation
- NYC Department of Small Businesses
- NYC Department of Transportation
- NYC Economic Development Corporation
- NYC Office of the Mayor
- NY State Empire State Development
- U.S. Department of Housing and Urban Development
- U.S. General Services Adminstration

PRIVATE SECTOR

- AEA Consulting
- BJH Advisors LLC.
- ETSY
- Fulton Area Businesses
- Hester Street Collaborative
- Individual small businesses
- James Lima Planning and Development
- JP Morgan Chase Co.
- Trestle
- WXY Architecture

LOCAL

- Brooklyn Academy of Music
- Brooklyn Arts Council
- Brooklyn Bridge Park
- Brooklyn Education Innovation Network
- Brooklyn Historical Society
- Downtown Brooklyn Arts Alliance
- Downtown Brooklyn Partnership
- DUMBO Business Improvement District
- Individual donors
- NYU Center for Urban Science and Progress
- NYU Tardon School of Engineering
- Polytechnic Institute of NYU
- Pratt College

FOUNDATIONS

- Brooklyn Community Foundation
- New York City Cultural Agenda Fund in the New York Community Trust
- Rockefeller Brothers Foundation
- Surdna Foundation

AFFORDABLE HOUSING & STUDIO SPACE

- Actors Fund
- AIA New York Housing Committee
- Brooklyn Creative League
- Center for Urban Community Services
- Delta Airlines
- Fine Arts Federation of New York
- Hamlin Ventures, LLC.
- NYC Department of Cultural Affairs
- NYC Department of Housing Preservation & Development
- NYC Public Design Commission
- Time Equities
- Various Community and Program Partners

Affordable Housing Units Created in 2017

Indicator	New construction starts (Finance the new construction of 120,000 affordable units by 2026)*	Preservation starts (Finance the preservation of 180,000 affordable housing units by 2026)*	Total new construction permits issued*
Previous Data	7,199 (2016)	15,173 (2016)	16,144 (2016)
Latest Data	7,177 (2017)	17,359 (2017)	19,619 (2017)

AFFORDABLE HOUSING FOR ARTISTS

COMPANY	HOUSING NAMES	LOCATION	OPEN	HOUSING TYPE	# OF UNITS	MONTHLY COST	MARKET RATE	INCOME RANGE	WAITING PERIOD
The Actors Fund	Schermerhorn	160 Schermerhorn Street	2009	Studio	100 for Artists	$635 Start	Studio $2,204	$21,770 - 43,860	6-12 months
SpaceWorks	SpaceWorks	540 President Street Unit 2e	2011	Studio/ Rehearsal rentals	20	$12-20 per hour	$200-500 per day	Not Income Dependent	N/A

Schermerhorn – 100 studio apartments for eligible individuals from Community Board 2 and the performing arts (no full-time students). The remaining apartments house formerly homeless individuals living with HIV/AIDS or mental health needs with on-site social services provided. Housing includes private bath/kitchen, 24/7 security, laundry facility, fitness room, computer lab, outdoor terrace, and rehearsal space/ black box for performances.

Application Requirements – Application, Intial Screen Process (credit & criminal background check)

SpaceWorks – Initiated by the Department of Cultural Affairs, this nonprofit organizations partners with groups to create affordable work spaces. Currently they have spaces in Williamsburg, Long Island City, Gowanus, and Park Slope for dancers, musicians, artists, and theatre groups. They charge rent for the hour and it is a self-appointed system. Must join the with a membership, though it is free, to receive a SpaceWorks card to get access to the buildings.

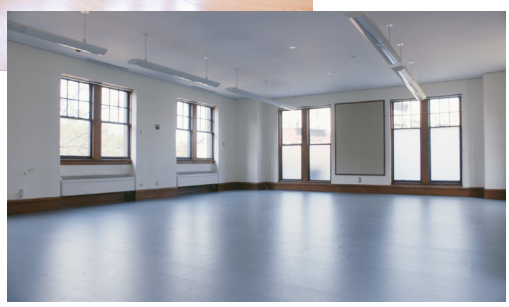
News and Reactions to Affordable Housing –

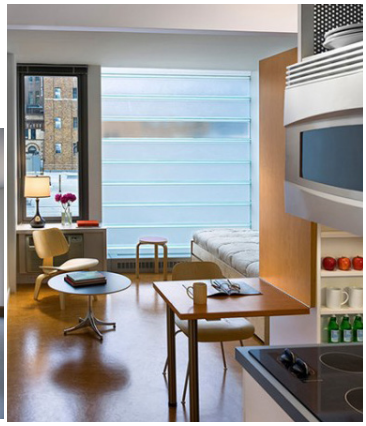
"*The Importance of Beauty in Affordable Housing*" - NEXT CITY, May 2018

Highlights the goals of the affordable housing, saying they designed it in such a fashion to create a sense of pride and help residents gain stability and dignity. They are trying to break the stigma of "affordable housing" & to fit into the neighborhood. Another boon is that the city is maintaining ownership of sites and not privitizing, allowing control of prices.

"*An Insider's View of Brooklyn's Affordable Housing Crisis*" - Multi-Housing News, May 2018

Brooklyn is one of the least affordable markets with the median home price at $753,886 and rent at 60% of the average income. Despite multiple affordable buidlings, occupancy exceed 99% in February 2018, highlighting a shortage of homes. Governor Cuomo's Vital Brooklyn initiative includes building 2,000 affordable homes next year. To help, developers receive low-interest loans and favorable repayment terms, tax abatements, and subsidy money.



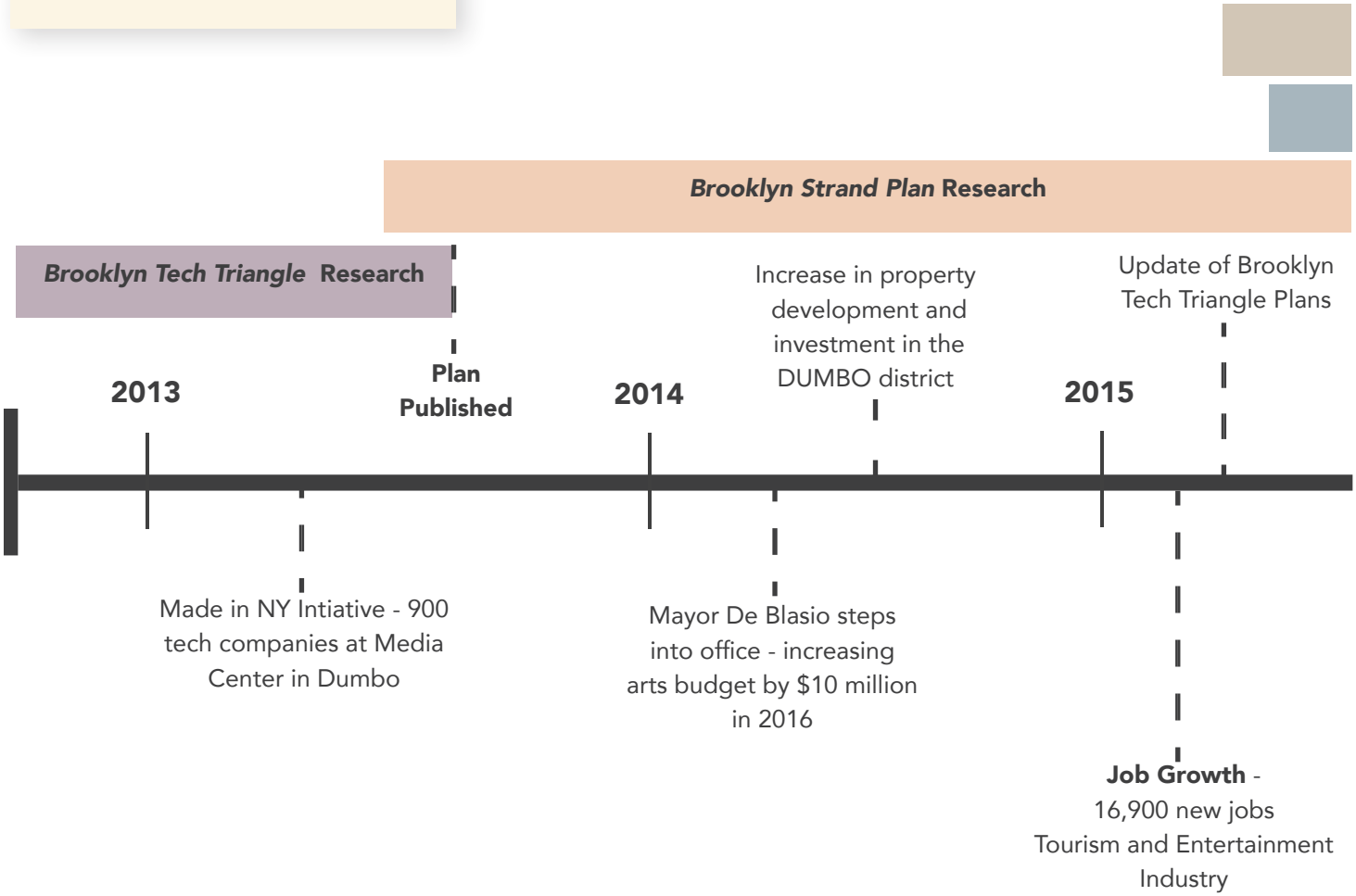


BROOKLYN, NY

PLANS & INITIATIVE TIMELINE

PRIOR TO 2013
Plans & Organizations:

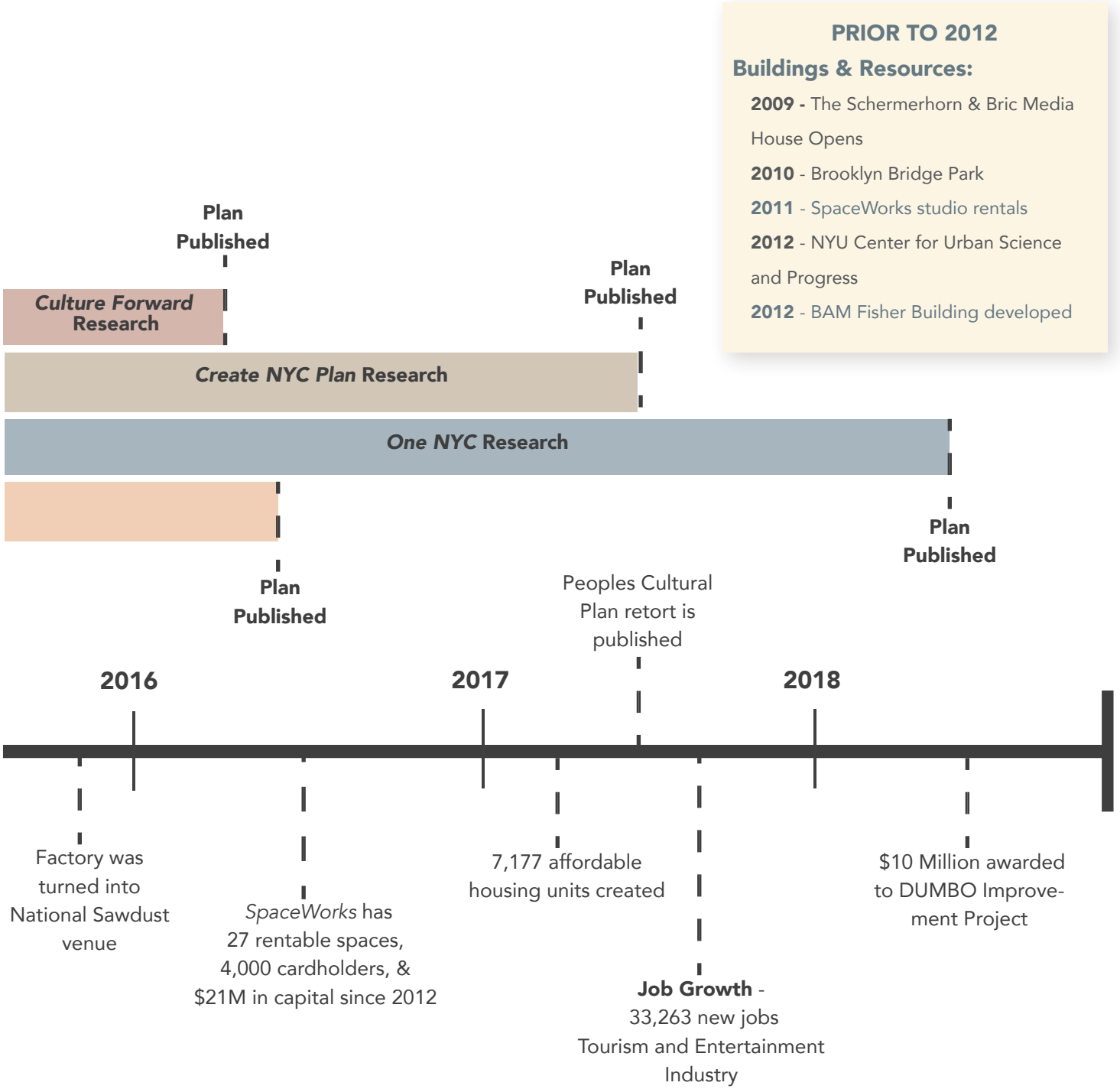
- **1966 -** Brooklyn Arts Council
- **1980 -** Transportation for the Arts
- **1999** - Tech Boom Began
- **2004** - $100 Million to Downtown
- **2009 -** Brooklyn Creative League



FORBES, CITYLAB & NCA RATINGS:

2015 - #1 Powerful

2009-2018 - Brooklyn has 3% Employment Growth



Economy			
	2016 - #3 Vibrant Arts City	2017 - #1 Art Vibrant City	2018 - #1 Tech Transplants

CONCLUDING STATEMENT

REVIEW OF FIVE CITIES

The information included in this report is important, relevant, and valuable to our work on the MEET ON MAIN initiative. It is also overwhelming. Let's keep in mind that our colleague's work has developed over many years, if not decades. Though we certainly have a much shorter timeline for our MOM project, it too is part of a much longer continuum of past, current and future visioning in Rochester.

We must continue to focus on the goals of PHASE II, which are to:

DEFINE A VISION

Emerge with a vision for the Main Street Corridor that supports the mission. The vision will be an outgrowth of the Executive Committee work to solicit substantial feedback from a broad range of stakeholders.

DEVELOP MEASURABLE OUTCOMES

Determine indicators of success for the vision.

ARTICULATE NEXT STEPS (PHASE III)

Recommend the next steps necessary to implement the vision.

The resources and information shared with us provide perspective, examples of plans that have succeeded (and failed), and important people with whom we can call upon for additional advice and input.

With this in mind, we will continue to move forward with a series of targeted activities and outcomes towards achieving the goals of PHASE II and the mission of MEET ON MAIN.

APPENDIX A: Takeaways

KEY TAKEAWAYS COMPARISON CHART

CATEGORY	GRAND RAPIDS	MINNEAPOLIS	NASHVILLE	PITTSBURGH
Partnerships, Planning and Implementation	It is essential that a clear leadership structure is articulated, agreed upon, and supported by major stakeholders from the private, public and neighborhood sectors. A single entity management agency must have the ability to connect multiple agencies, initiatives, and projects.	It is incumbent upon the arts community to articulate and demonstrate the value of the arts in relevant, clear, and meaningful ways to their partners in the non-arts sectors, particularly those in government, business, and neighborhoods.	Successful economic revitalization initiatives must be predicated by a commitment for collaboration between the private and public sectors, including the active participation by the highest levels of corporate and government leadership. Collaboration should be reflected in structural design, e.g., a lead management entity and city/county government cooperation models. Economic development is an ongoing process and requires reiterative processes for reviewing and updating plans.	A single management entity, and/or an umbrella cultural arts organization, is essential for developing and maintaining a corridor (or city) of successful arts and economic activity. Design excellence is an essential component of successful revitalization initiatives and community revitalization programs.
Community Participation	A robust, inclusive, and genuine public participation strategy must be systemically supported and implemented. Though time, energy and resource intensive, this is an essential core value that will lead to successful initiatives.	It is imperative that community stakeholders are represented, informed, heard and empowered when planning initiatives that affect their quality of life, neighborhoods and city. Doing so substantially increases the potential for implementing programs that bring vibrancy, pride and a visible identity to a city. It is a shared responsibility for those who develop programs, policies and initiatives to design a community participation process that is meaningful, relevant, accessible, inclusive and equitable. Artist engagement teams can be a powerful tool to engage disconnected communities with planning processes.	Visioning initiatives that do not prioritize public participation, especially those involving the arts, lead to a lack of support by residents, and can exacerbate a disconnect between the community and the government/business sectors. Adding public participation strategies after initiatives have been designed and launched is less effective than including them at the beginning of the process.	Community participation in planning, programming, placemaking, and implementation is seen as an essential component of the next wave of providing an activated urban environment. Equity, accessibility, and justice must underpin the work of revitalization and community engagement activities in our cities.

CATEGORY	GRAND RAPIDS	MINNEAPOLIS	NASHVILLE	PITTSBURGH
Communication Strategies	Transparency must be expected in all activities. Accountability measures must be clear and communicated to all stakeholders in the community. A clear, simple, customer-friendly, and diverse portfolio of communication tools must be consistently employed and maintained for both community members and visitors.	Development of a one-stop comprehensive and curated resource for residents and visitors to see event schedules and information is an important communication tool.	External marketing efforts for arts/economic districts must focus on amplifying a consistent image and message. When defining and marketing that image and message, "go big or don't do it at all".	Third-party solutions can be effective solutions to outward facing communications about cultural activities and resources.
Entrepreneurial Training	Strategic entrepreneurship resources and training are required to support the artists and their business ventures within the target area. Developing these resources in collaboration with educational partners and focusing on the incubator model increases the effectiveness of these programs.	Providing resources, consultations, and access to professional services are important components of training and development for artists, and can be more impactful than courses and workshops. Providing these resources in a 'one-stop' format increases efficiency and accessibility.	Multi-agency collaborations that provide diverse and accessible entrepreneurship and training resources are the most effective way to support artists and their business ventures in the target area. Providing resources in a 'one-stop' format increases efficiency and accessibility.	Coordinating direct access to professional services and resources, particularly through programs like the Volunteer Lawyers for the Arts, Business Volunteers for the Arts, and dedicated staff (such as artist relations managers) is an effective component of support in training and professional development. Incubator models attract and retain more dedicated participants than workshops, but also reach fewer artists requesting assistance. Providing opportunities for coworking, networking, and building community among artists are impactful practices.
Affordable Housing for Artists	Affordable housing and live/work spaces must be designed to fully integrate artists into the target areas and neighborhoods. Live/work spaces must be designed as one part of an ecosystem to support successful artist business ventures in the community.	Communities who wish to provide affordable housing options for artists should consult with experienced professionals in this field due to the complexities of regulations and financial considerations, as well as best practices in design and implementation.	Affordable housing initiatives for artists must be aligned with the values, beliefs and commitment of the community to be successfully implemented.	Affordable artist housing is needed and should be provided, but it comes with a number of complex management issues that are likely best handled by expert management agencies with experience in artist housing.

APPENDIX B: Community Building Goals & Objectives

SAMPLE CULTURAL & PLACEMAKING GOALS & OBJECTIVES

CREATING

Grand Rapids, Michigan

- Expand job opportunities and ensure the continued vitality of the local economy
- Attract talent and link job seekers with local opportunities
- Create and preserve space for job creation and economic growth
- Build partnerships with grand rapids institutions to develop a locally-rooted workforce

San Jose, California*

- Provide emerging cultural organizations with direct technical assistance, workshops, and fully equipped office space
- Stabilize and grow emerging groups by developing ongoing professional staff positions
- Help emerging groups gain experience in audience development, generate earned income, and produce public presentations
- Provide experience in nonprofit structure and management by involving clients in committees and governance

STIMULATE TRADE THROUGH CULTURAL TOURISM

Minneapolis, Minnesota

- Amplify the diverse creative assets through developing, celebrating, and promoting them
- Promote locally, nationally and internationally the creativity that arises from the racial, cultural, and geographic richness of each neighborhood
- Leverage and communicate existing assets through a comprehensive communications platform

Grand Rapids, Michigan

- Reinvest in public space, culture & inclusive programming
- Expand arts and cultural events to further activate the public realm year-round
- Raise the profile of downtown parks and public spaces

Brooklyn, NY

- Develop a comprehensive plan to infuse the area with public art
- Stage regular performances within public spaces
- Cultivate broad, engaged participation and collaboration through the creation of an area festival
- Ensuring media access and visibility for cultural organizaitons and activities in the area

Lanesboro, Minnesota*

- Advance the civic, commercial, industrial, cultural, environmental, and recreational interests of Lanesboro and its residents
- Promote Lanesboro as the best place to live, learn, work, visit, and operate as a business

Peekskill, New York*

- Coordinate monthly gallery tours and other annual events and festivals to include and highlight the city's new creative image
- Connect cultural and historical assets with the scenic riverfront to promote tourism

City of Alexandria, Virginia*

- Encourage tourism by maintaining well-lit, clean and welcoming circulation areas
- Coordinate activities with nearby food, commercial, and historical entities to promote circulation of visitors in adjacent neighborhoods Operate a sales gallery and lease space for private and cooperative galleries

ATTRACT INVESTMENT BY CREATING LIVE/WORK ZONES FOR ARTISTS

Brooklyn, New York

- Develop affordable artist workspaces for artists by changing zoning to allow for cultural uses
- Amend the definition of "community facility" to better align with types that enable creative endeavors
- Work with property owners to include studio space in development sites close to the Cultural District

Pittsburgh, Pennsylvania

- Increase the number of artists in live/work spaces
- Support the purchase and renovation of properties to make them more accessible to artists

Peekskill, New York*

- Create a welcoming and supportive environment for artists and support the Peekskill Artists Council
- Leverage public funds for renovation and new construction
- Provide building owners with tax incentives, grants, and loans to renovate building that can be used as live/work spaces by artists

City of Alexandria, Virginia*
- Promote high-quality artistic work through jury selection of artists for the eighty-three studios
- Require that the 160 resident artists maintain public hours and interact with and provide demonstrations for visitors

DIVERSIFY THE LOCAL ECONOMY

Minneapolis, Minnesota
- Use art to actively build and foster access and connections to partnerships among artist, organizations, and government
- Commit recourses to supporting artist and through programming, training, and creative skill building
- Align City government definitions, resources, partnership and initiatives to foster creative placemaking

Nashville, Tennessee
- Strong public art ecosystem through a network of individuals, businesses, and organizations focusing on public art
- Increase resources to support the creative ecosystem, such as funding and program
- Cultivate equity within the ecosystem and have an artist population that reflects the city population
- Sustain collaborations that offer working relationships between partners
- Develop programs that support public art ecosystem, such as artist training & mentorship programs

Pittsburgh, Pennsylvania
- Attract and support new midsize "anchor" arts organizations
- Develop public arts projects to distinguish the district and leverage artists involvement in infrastructure reconstruction

Boston, Massachusetts*
- Increase the economic viability of Roxbury artists, cultural institutions, and arts-related businesses by broadening their entrepreneurial savvy and their audience base
- Actively partner with retail and service businesses to capture more economic activity in the neighborhood Develop a more diverse and interactive economy by attracting creative-sector business and generating local employment
- Foster collaboration with multiple institutions and organizations

City of Alexandria, Virginia*
- Amplify activity levels through co-location of artists, galleries, the Art League, and the archeology museum, all of which work with large numbers of volunteers and students
- Maintain a high level of public activity through rental of space for events and sponsorship of annual and period cultural activities and festivals
- Operate with a high level of involvement of artists in governance

San Jose, California*
- Foster cross-fertilization and peer network development among groups
- Expand audience and supporter base by engage a more diverse range of arts and immigrant communities in professional and participatory arts activities

Lanesboro, Minnesota*
- Ensure cooperation among Lanesboro area businesses and community organizations
- Retain, expand, and develop beneficial area businesses

IMPROVE PROPERTY & ENHANCE VALUE

Grand Rapids, Michigan
- Integrate art, education, infrastructure, and ecology to the River corridor
- Enhance neighborhood access to the river
- Support initiatives that improve downtown living for existing residents and attract new residents

Asheville, North Carolina
- To support the development of new economies in the neighborhood born of the work of local artist and craftspeople
- To recognize and celebrate the unique spirit and history of the locale
- To create and revitalize active and meaningful public space
- Inclusion of landscaping, environmental restoration, and gardens
- Development of public spaces that have strong aesthetic qualities and that bring people together

These objectives and initiatives came from the *The Creative Community Builder's Handbook, 2006* by Tom Borrup. Those with an * are not cities highlighted in this report, but were focused upon in the book.

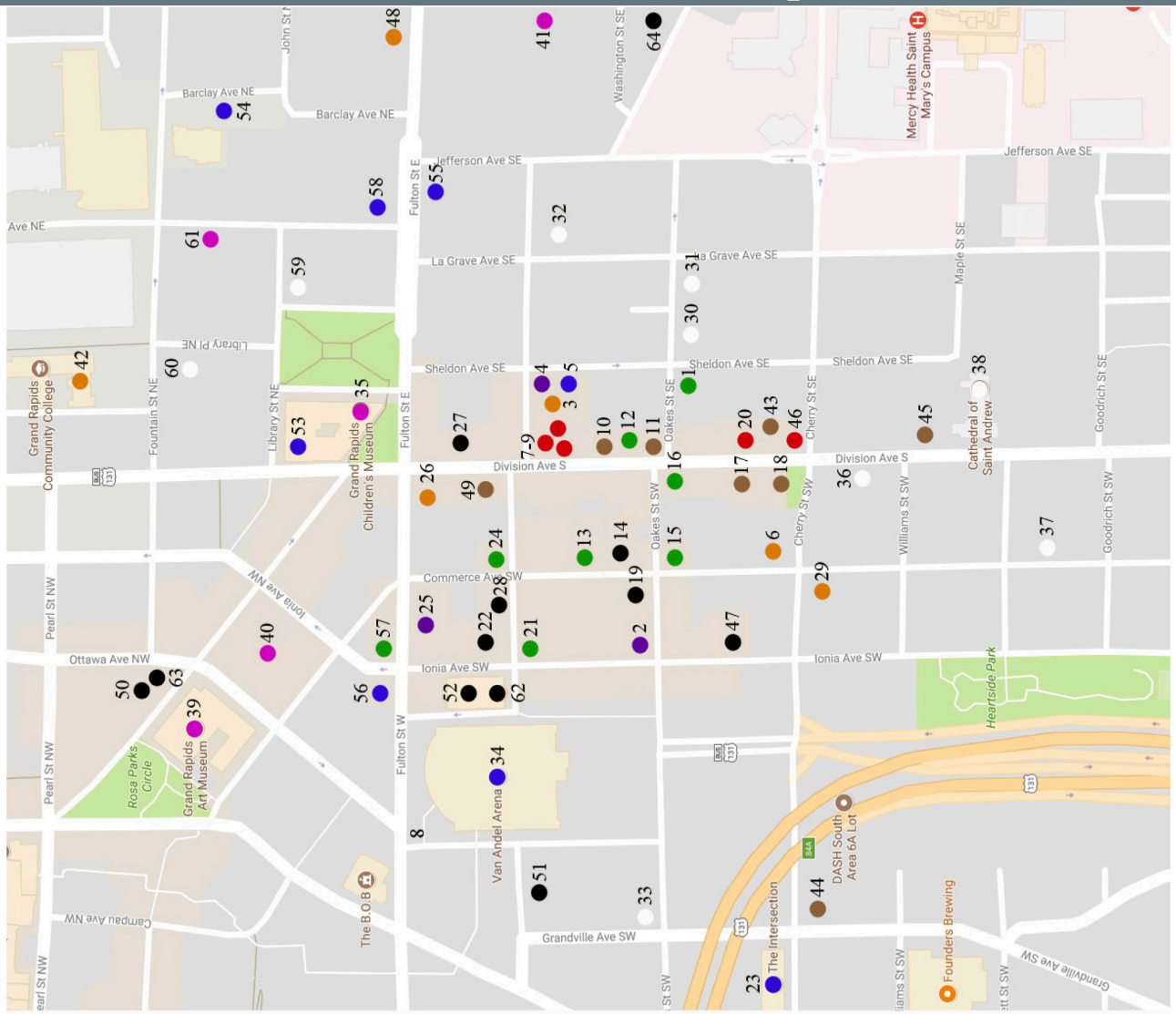
APPENDIX C: American Planning Association Chart

FROM "THE ROLE OF THE ARTS & CULTURE IN PLANNING PRACTICE"

Table 2. Connections of Planning Goals to Arts, Culture, and Creativity

Category	Planning Goals	Sample Activities	Actors
Social	• Preserve the historic and cultural heritage of a place • Provide a better understanding and an appreciation for a community's cultural diversity • Facilitate connections among or reduce barriers between diverse groups (e.g., age cohorts, ethnic groups, socioeconomic classes)	• Engage community residents in a PhotoVoice or storytelling exercise to identify shared needs and values • Create and unveil a community mural or other form of public artwork to validate or celebrate the past • Organize a community festival to celebrate local cultural diversity • Provide arts and cultural education programs, such as workshops, interactive classes, and performances, to encourage an understanding and awareness of a community's historical and cultural context • Use cultural and noncultural venues to facilitate participation from different parts of the community	• Planners • Nonprofit organizations • Neighborhood groups • Artists • Individuals • Funders • Policy makers
Economic	• Develop and expand upon local economic opportunities for members of the community • Ensure quality affordable housing for all members of the community • Attract businesses, new residents, and visitors • Provide or facilitate public transportation	• Create and provide maps, signs, and other products to educate consumers about locally owned and operated community businesses • Use public art within streetscape improvements to increase traffic to underutilized corridors • Provide cultural assets in new affordable-housing developments • Encourage use of public transit, including ensuring safety • Create live/work spaces • Create incubator spaces for individual entrepreneurs, including artists	• Planners • Economic developers • Engineers • Business investment districts • Nonprofit organizations • Artists • Financial institutions • Policy makers • Residents • Visitors and tourists
Environmental	• Preserve and enhance a place's local identity and character • Preserve and protect the community's parks and open space • Restore, protect, and preserve the community's waterways • Implement sustainable practices • Encourage healthy practices, including bike/ped-friendly travel, outdoor activities, etc.	• Integrate public art in transportation, parks and open space, water, and sewer infrastructure • Engage the community in a multidisciplinary exploration of environmental degradation and preservation through community performances and festivals • Inventory, assess, and map a community's artistic and cultural characteristics • Encourage zero-waste practices at festivals, public venues, restaurants, hotels, etc. • Locate or develop performance spaces and public gathering places on public transportation routes • Include sustainable practices incentives in site-review regulations • Creatively reuse and preserve historic structures	• Planners • Nonprofit organizations • Design professionals • Artists • Environmental planners • Developers and builders • Policy makers
Community	• Engage the public in transparent planning processes to assess the current and future needs of the community • Promote community pride and stewardship of place	• Use interactive, online community forums • Empower and engage racially and ethnically diverse groups of youths and adults to participate in planning decisions through innovative tools such as drawing, sculpting, modeling, and painting • Engage artists to provide or help develop a vision	• Planners • Nonprofit organizations • Local businesses • Neighborhood groups • Artists • Individuals

APPENDIX D: Cultural Districts Asset Maps



Grand Rapids Heartside

Restaurants, Bars & Shopping

Brewery & Taverns
1. Founders Brewing
2. Tin Can Bar
3. Tavern on the Square
4. HopCat Brewpub
6. J Gardella's Tavern
7. Grand Rapids Brewing Co.
8. The BackForty Saloon
11. Stella's Lounge
13. Pyramid Scheme
33. Brick and Porter
41. Mojo's Dueling Piano Bar
51. Six.One.Six

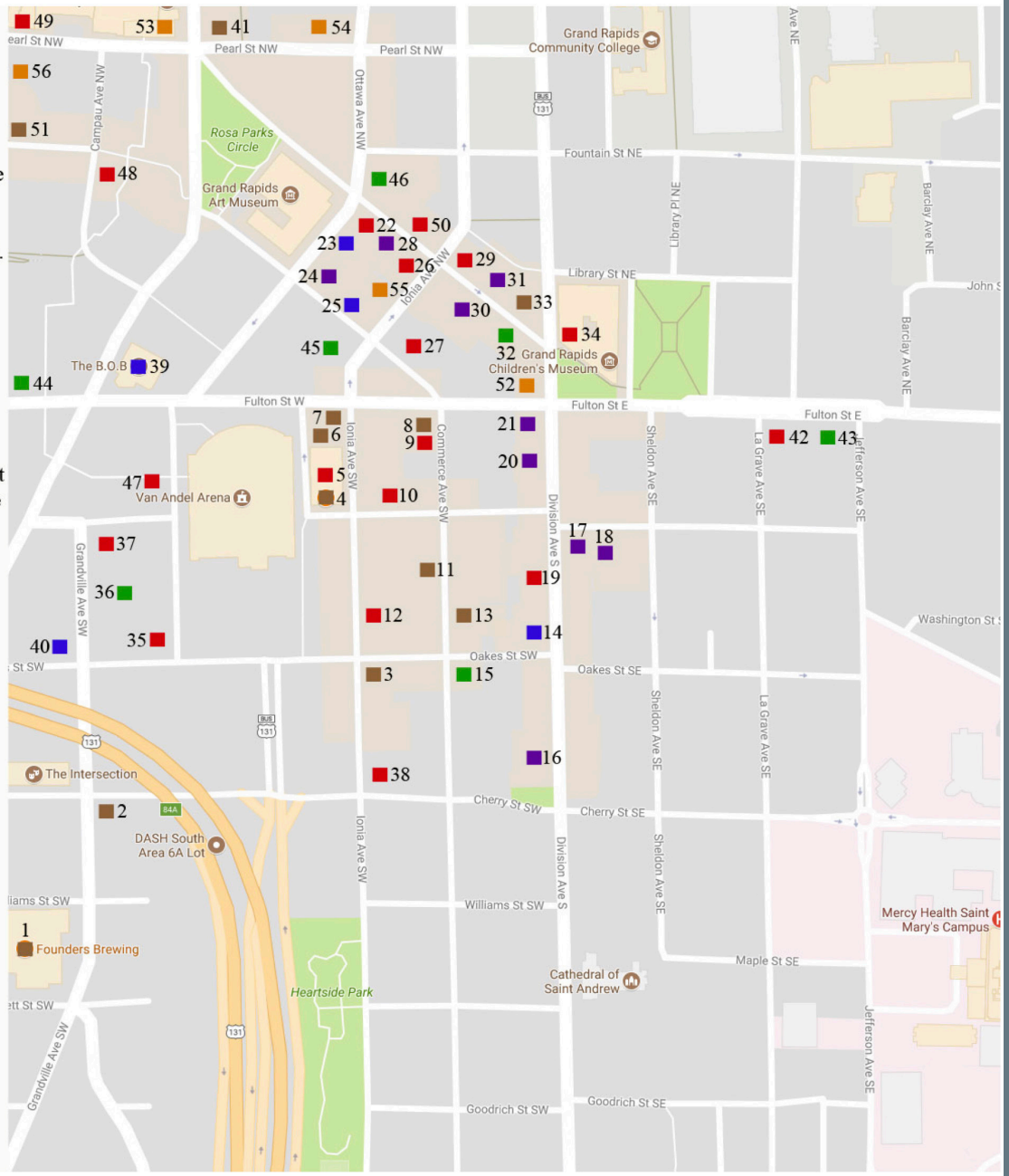
Restaurant
5. Divani Contemporary
9. San Chez a Tapas Bistro
10. Brann's Steakhouse & Grille
12. Luna
19. Rockwell Republic
22. Parsley Mediterranean
26. City Flats – Restaurant
27. Leo's – Seafood Restaurant
29. Soho Sushi
34. Osteria Rossa – Italian
35. Wheelhouse
37. Bistro Bella Vita
38. Peppino's Pizza
42. One Trick Pony Grille
47. IRON Restaurant
48. Z's Bar & Restaurant
49. The Kitchen Wolfgang Puck
50. Cinco De Mayo

Nightclub & Lounges
14. Rumor Nightclub
15. Lantern Bar & Lounge
23. Sidebar
25. CitySen Lounge
39. Eve Nightclub
40. Grand Woods Lounge

Shopping
16. Woosah Outfitters
17. Goodwood Design Furniture
18. Premier Men's Clothing
20. boldSOCKS
21. Brothers Leather Supply Co.
28. Bentley's Book Store
30. 6.25 Paper Studio
31. Gina's Boutique

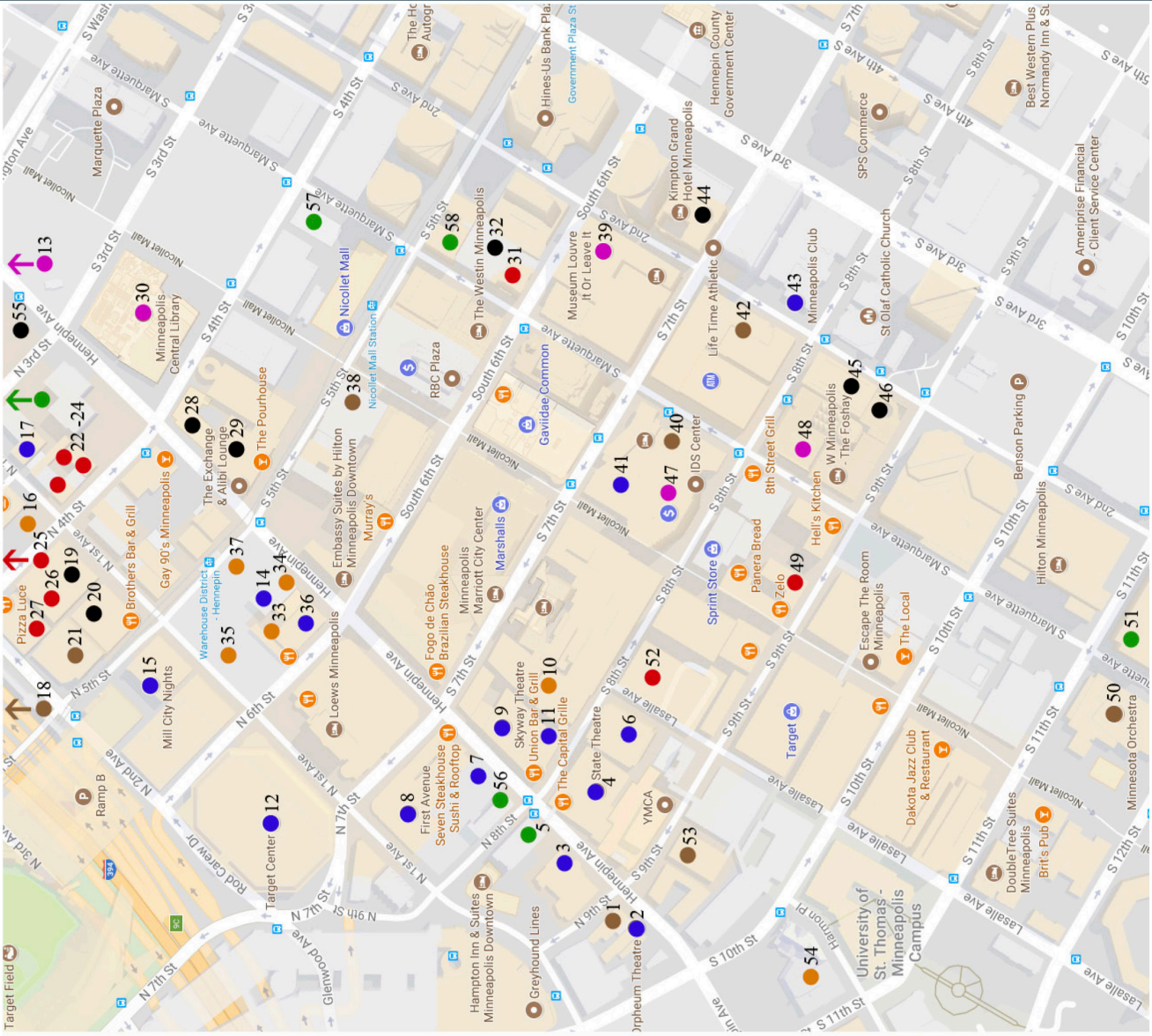
Market & Coffee Shops
32. Grand Central Market
36. Biggby Coffee
43. PaLatte Cofee & Art
44. Russo's International Market
45. ArtPrize Club House Coffee
46. Madcap Coffee Company

Hotels
52. Courtyard by Marriott
53. Amyway Grand Plaza
54. Homewood Suites Hilton
55. CityFlatsHotel
56. JW Marriott



MEET ON MAIN

APPENDIX D: Cultural Districts Asset Maps



Minneapolis Cultural District

Restaurants, Bars, and Shopping

Restaurants
3. Fogo de Chao Steakhouse
4. Murray's Steakhouse
8. Oceanaire Seafood Room
14. Cowboy Jack's
20. Bep Eatery
21. Mercury Dining Room
23. BANK Restaurant
32. Hen House Eatery
36. Mission American Kitchen
40. FireLake Grill House
42. Bombay Palace
43. The Capital Grille
44. CRAVE American Kitchen
47. McCormick & Schmick's
48. La Belle Crepe
49. Zelo
51. Hell's Kitchen
53. 8th Street Grill
56. Manny's Steakhouse
59. Ruth's Chris Steakhouse
61. Barrio
66. Seven Steakhouse Sushi

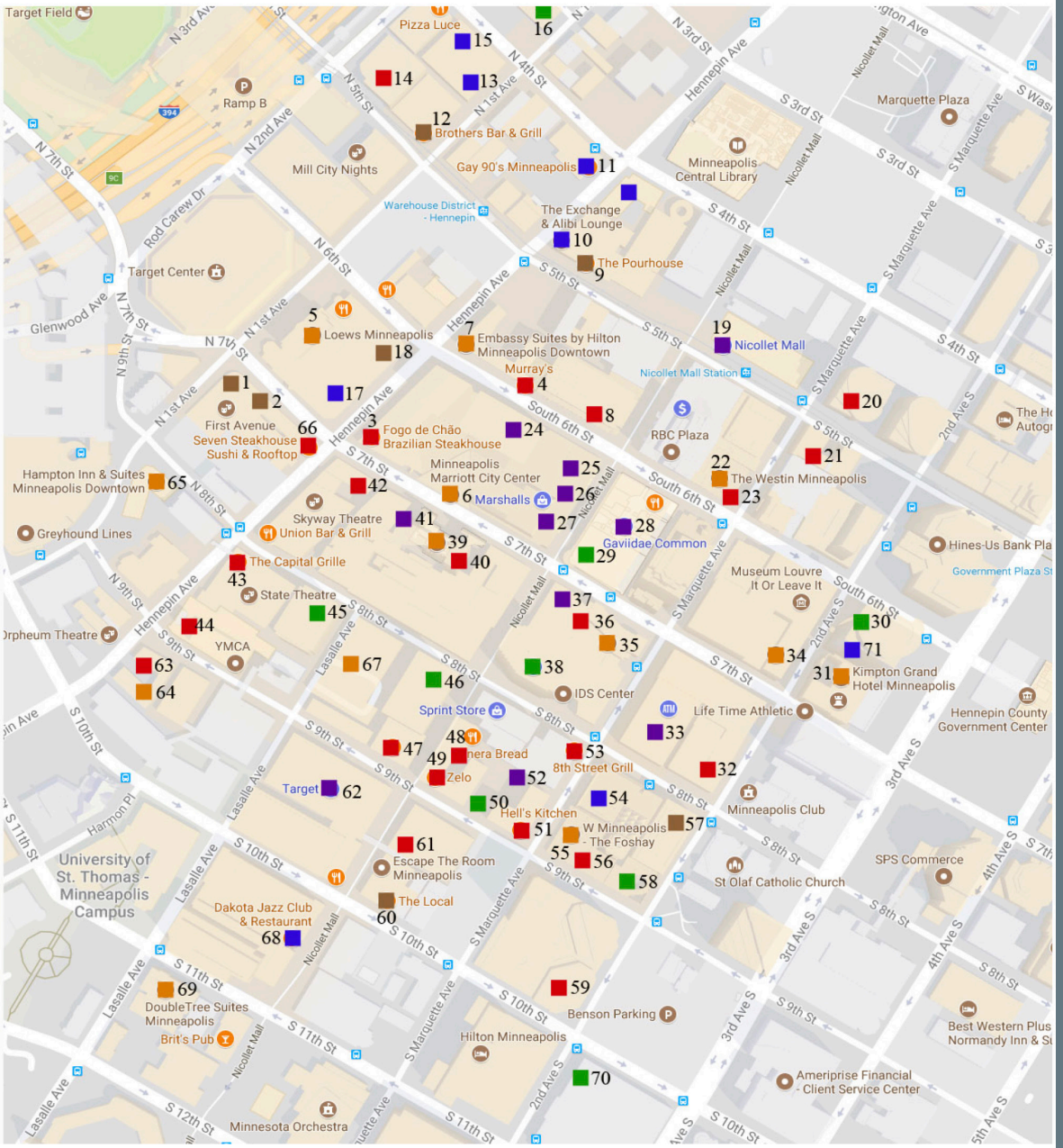
Hotels
5. Loews Minneapolis Hotel
6. Marriott City Center
7. Embassy Suites by Hilton
22. The Westin
31. Kimpton Grand Hotel
34. Crowne Plaza
35. The Marquette Hotel
39. Radisson Blu
55. The Foshay
64. Le Meridien Chambers
65. Hampton Inn & Suites
67. Residence Inn by Marriot
69. DoubleTree Suites

Brewery & Taverns
1. Kieran's Irish Pub
2. The Depot Tavern
9. The Pourhouse
12. Brother's Bar
18. 508 Bar
57. Prohibition Bar
60. The Local

Malls & Shopping
19. Nicollet Mall
24. City Center Mall
25. Saks OFF 5th
26. Allen Edmonds
27. Brooks Brothers
29. Gaviidae Mall
33. Edible Arrangments
37. Nordstrom Rack
41. Candyland
52. Arte Bella Jewelry
62. Target

Coffee Shops
16. Fine Line Music
28. Caribou Coffee
30. Peace Coffee
38. People's Organic
45. Dunn Brothers
46. Caribou Cofee
50. Angel Food Bakery
58. Keys at the Foshay
70. Barron's Brew

Nightclub
10. Exchange & Alibi
11. 90's Minneapolis
13. Aqua Nightclub
15. Rouge at the Lounge
17. Releve Champagne
54. Living Room
68. Dakota Jazz Club
71. The Six15Room



APPENDIX D: Cultural Districts Asset Maps

Nashville Cultural District

Arts Related Institutions and Businesses

Housing ●
17. Howell Park
18. Market Street Apartments
28. Ambrose Lofts
29. Music City Lofts
47. The 500 Fifth
56. Kress Lofts
57. Bennie Dillon Lofts
58. New Hope Corporate

Venues ●
5. CMA Theater
8. Schermerhorn Center
9. Ryman Auditorium
19. Ascend Amphitheater
23. The Horton Building
24. BigShotz
40. Tennessee Performing Arts
41. James K. Polk Theater
42. Andrew Jackson Hall
43. War Memorial Auditorium
45. Municipal Auditorium
70. Bridgestone Arena

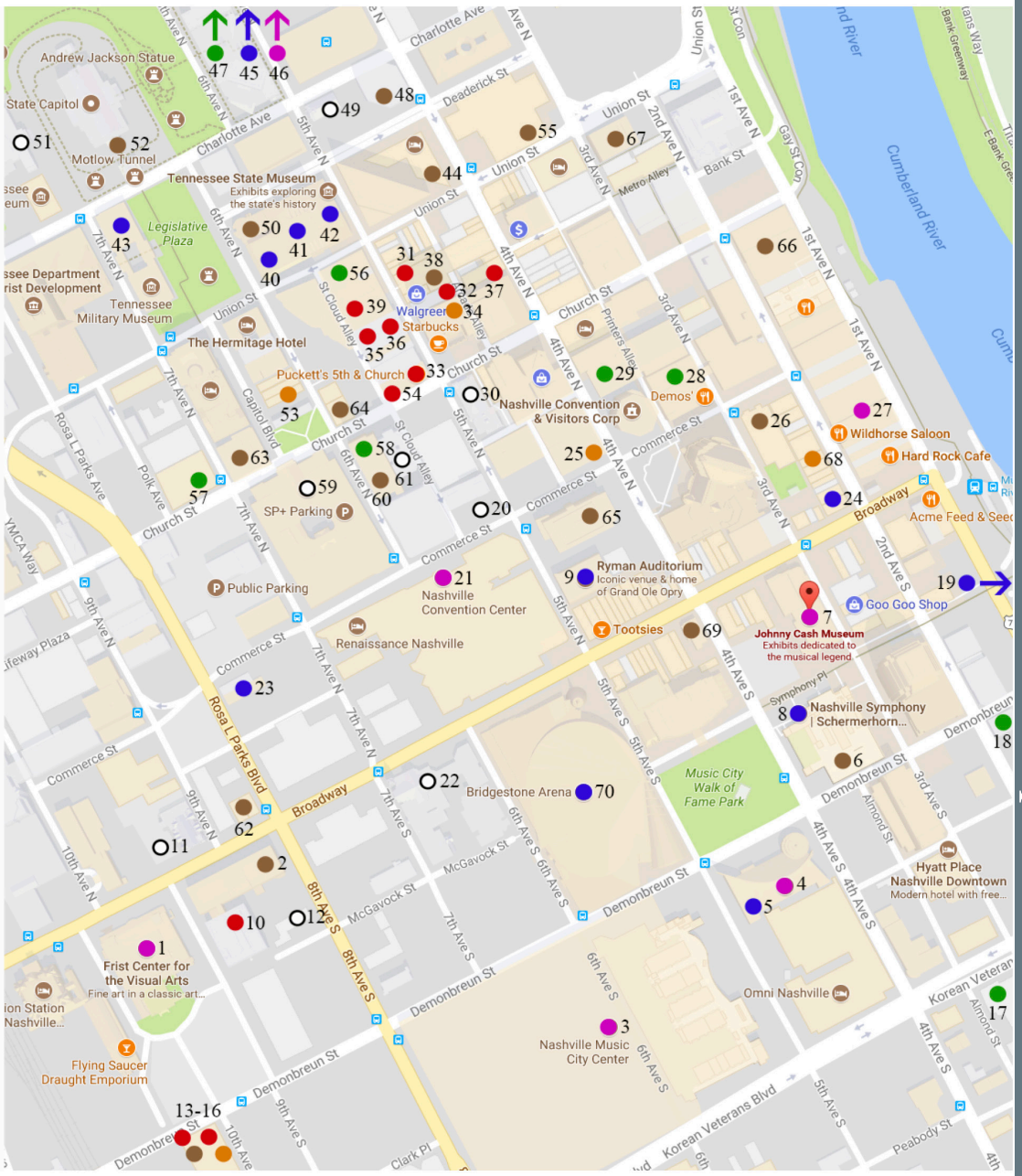
Schools & Universities ●
14. Studio Architecture & Design
25. Spark Libscomb University
34. Chef School of the Arts
53. University of Tennessee
68. Renee-Voice School

Churches & Libraries ○
11. Christ Church Cathedral
12. First Lutheran Church
20. Central Church of Christ
22. Nashville First Baptist
30. Downtown Presbyterian
49. St. Mary of Seven Sorrows
51. Tennesse State Library
59. Nashville Public Library
61. McKendree United Methodist

Galleries & Studios ●
10. Records Manager
15. WBA Records, LLC
16. Rustproof Records
31. Tag Art Gallery
32. Gorvidae Collective Gallery
33. The Arts Company
35. Art Avenue Loft
36. Tinney Contemporary
37. O Gallery
39. The Rymer Gallery
54. Music City Fine Art Gallery

Arts Organizations ●
2. Information Hub Design
6. Nashville Symphony
13. Smith Gee Studio
26. Symphony Service Co.
38. clockwork Photography
44. Tennessee Arts Comm.
48. Adreinne Russell
50. Love is a Big Deal
52. Victor Bruce Photography
55. Qualifacts Software
60. Nash design cad consulting
62. Byerline Photography
63. XMi Studio Designer
64. Breezewood Production
65. UMG Recording Studio
66. Nashville Song Studio
67. DePalma Studio
69. Pirate Studio Recording

Museums & Centers ●
1. Frist Center for Visual Arts
3. Nashville Music City Center
4. Country Music Hall of Fame
7. Johnny Cash Museum
21. Nashville Convention
27. George Jones Museum
46. Musicians Hall of Fame



Nashville Cultural District

Restaurants, Bars & Shopping

Live Music Saloons
9. WannaB's Karaoke Bar
10. Honky Tonk Central
16. Nudie's Honky Tony
17. Big Bang Dueling Piano
18. Swingin' Doors Saloon
19. AJ's Good Time Bar
25. Tootsies
26. Layla's
27. The Stage on Broadway
28. Robert's Western World
29. Legends Corner
40. Bootleggers Inn
47. Tin Roof
56. Wildhorse Saloon
57. Doc Holliday's Saloon
63. Alley Taps

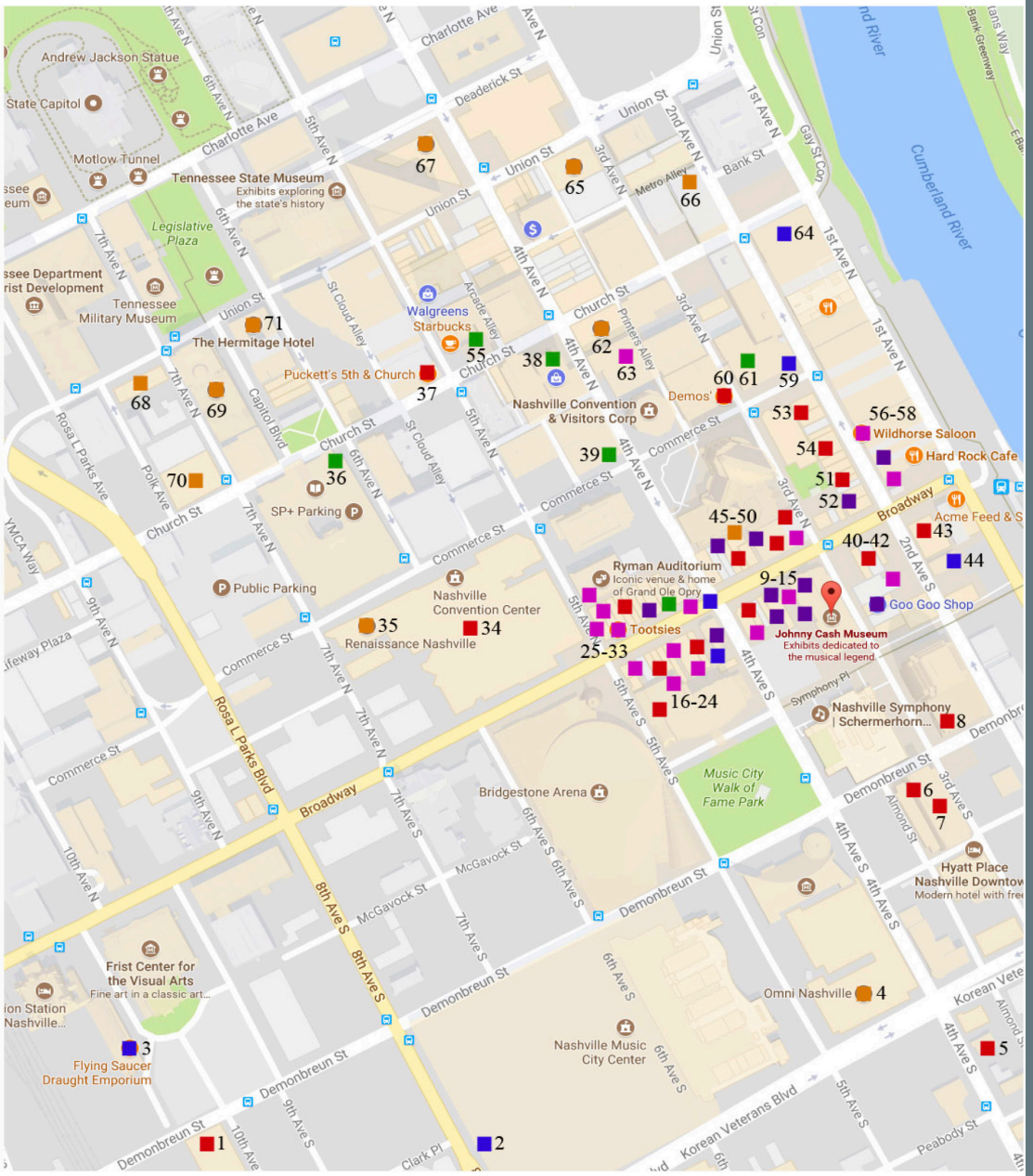
Restaurant & Bar
1. M. Restaurant and Barr
5. Martin's Bar-B-Que Joint
6. Etch Restaurant
7. Bakersfield Tacos
8. The Southern Steak & Oyster
11. Broadway Brewhouse
20. The Palm Nashville
21. Merchants
22. Paradise Park Trailer Resort
26. Baileys
34. The Bridge
37. Puckett's 5th
41. FGL House
43. Rock Bottom
45. Margaritaville Restaurant
48. The Valentine
50. Crazytown
51. The Stillery
53. Cerveza Jack's
54. George Jones
60. Demo's Restaurant

Nightclub & Lounges
2. L27 Rooftop Bar
3. Flying Saucer Draught
24. Nashville Crossroads
32. Second Fiddle
44. HQ Beercade
59. Brugada Bar and Lounge
64. Beer Sellar

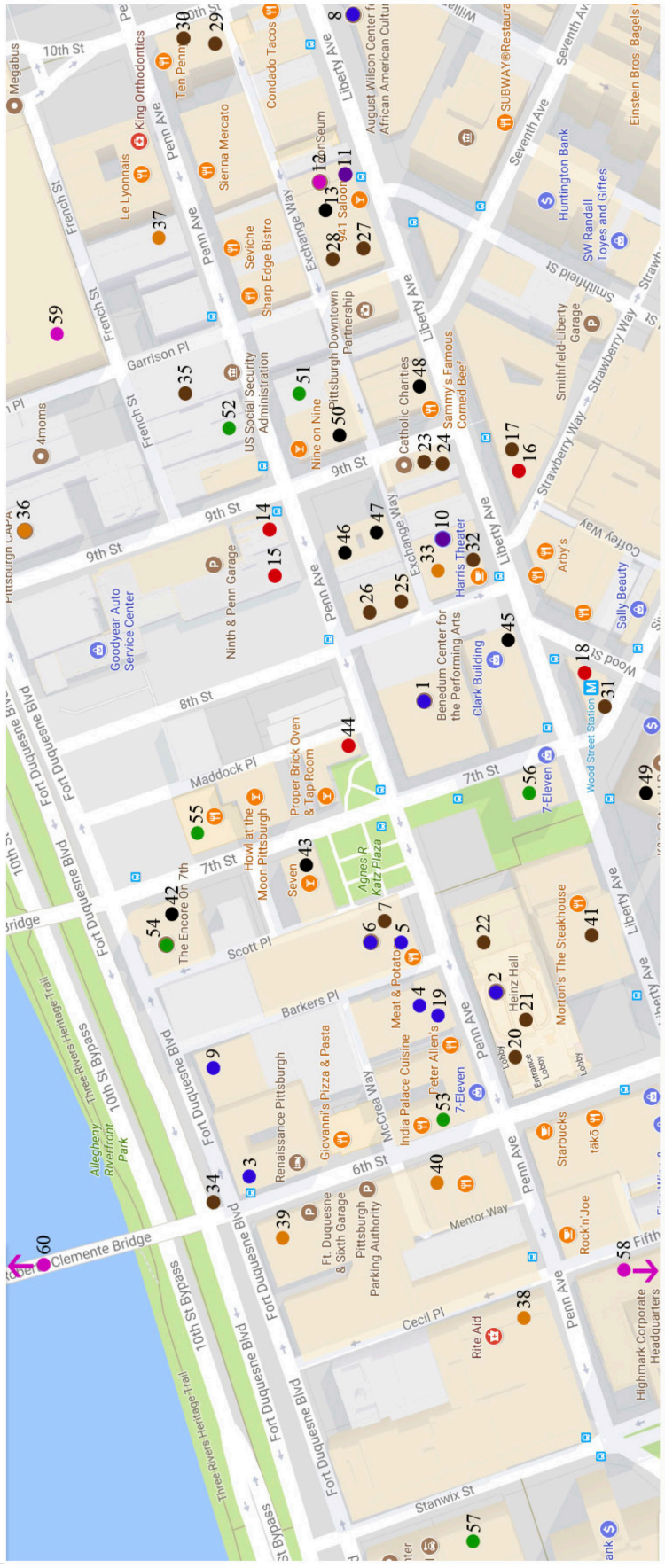
Café
30. Café Lula
36. Provenence Breads & Café
38. Dunn's Coffee
39. The Well Coffee
55. Frothy Monkey
61. Another Broken Egg Café

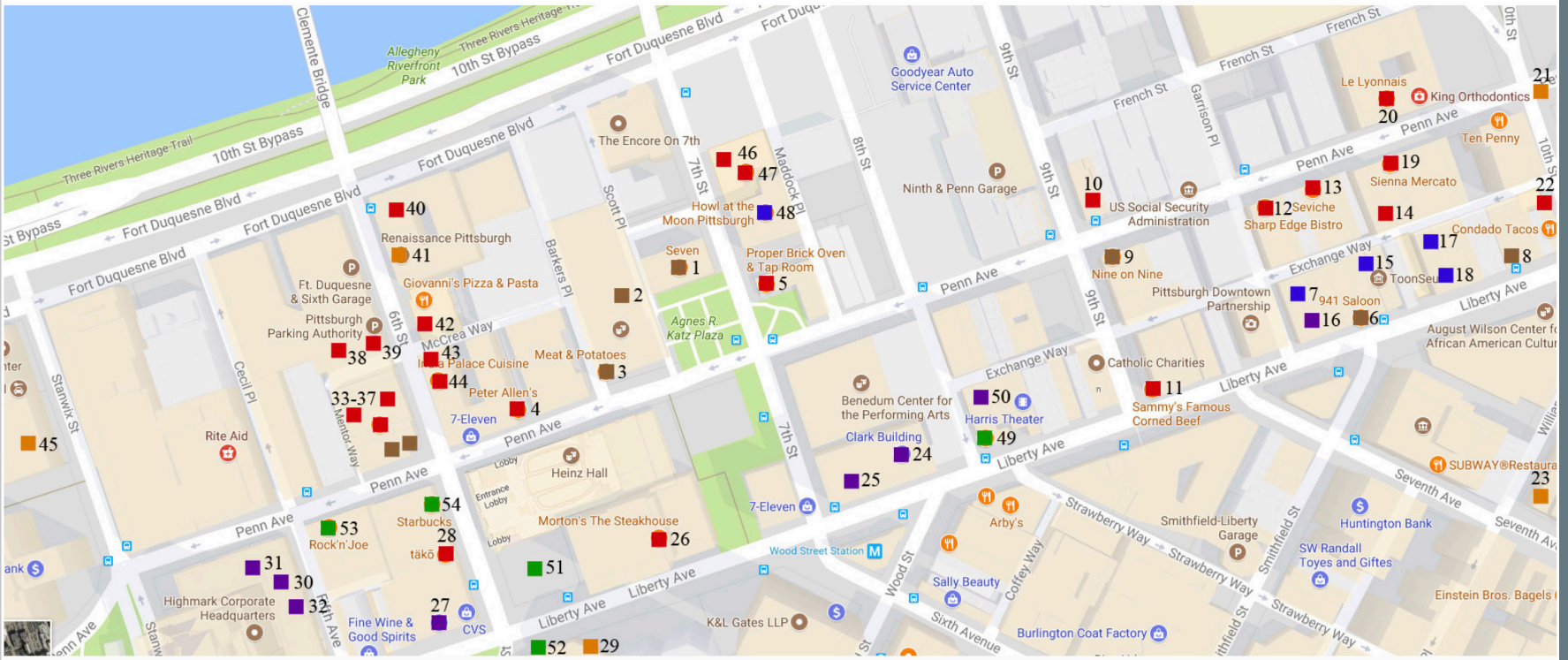
Shopping
12. Boutique on Broadway
13. Betty Boots
14. Dixie Land
15. Hats Boot Co.
23. Ernest Tubb Record Shop
33. Big Time Boots
42. Goo Goo Candy
48. Boot Barn
49. Savannah's Candy Kitchen
52. Nashville Limited
58. French's Shoes and Boots

Hotels
4. Omni Nashville Hotel
35. Renaissance Nashville
46. Hideaway Loft
62. Courtyard by Marriott
65. Hotel Indigo
66. 21c Museum Hotel
67. Double Tree Hilton
68. The Capitol Hotel
69. Sheraton Downtown
70. Homewood Suites
71. Heritage Hotel



APPENDIX D: Cultural Districts Asset Maps





Pittsburgh's Cultural District

Restaurants, Bars, and Shopping

Brewery & Taverns
1. Seven
2. Backstage Bar at Theater Square
3. Meat & Potatoes – Gastropub
6. 941 Saloon
8. Images Bar
9. Nine on Nine Bistro
36. Redbeard's Bar
37. Olive or Twist Martini Bar

Nightclub & Lounges
7. There Ultra Lounge
15. Tilden Nightclub
17. Mahoney's Restaurant and Lounge
18. Little E's Jazz Club
48. How at the Moon Pittsburgh: Dueling Piano Bars

Shopping
16. Amazing Books & Records – Used Books
24. Clark Building
25. Social Status Clothes
27. Pittsburgh Popcorn Company
30. Avenue Clothing
31. Crystal River Gems – Bead Store
32. Steel Studios Boutique
50. Shaw's on Liberty Boutique

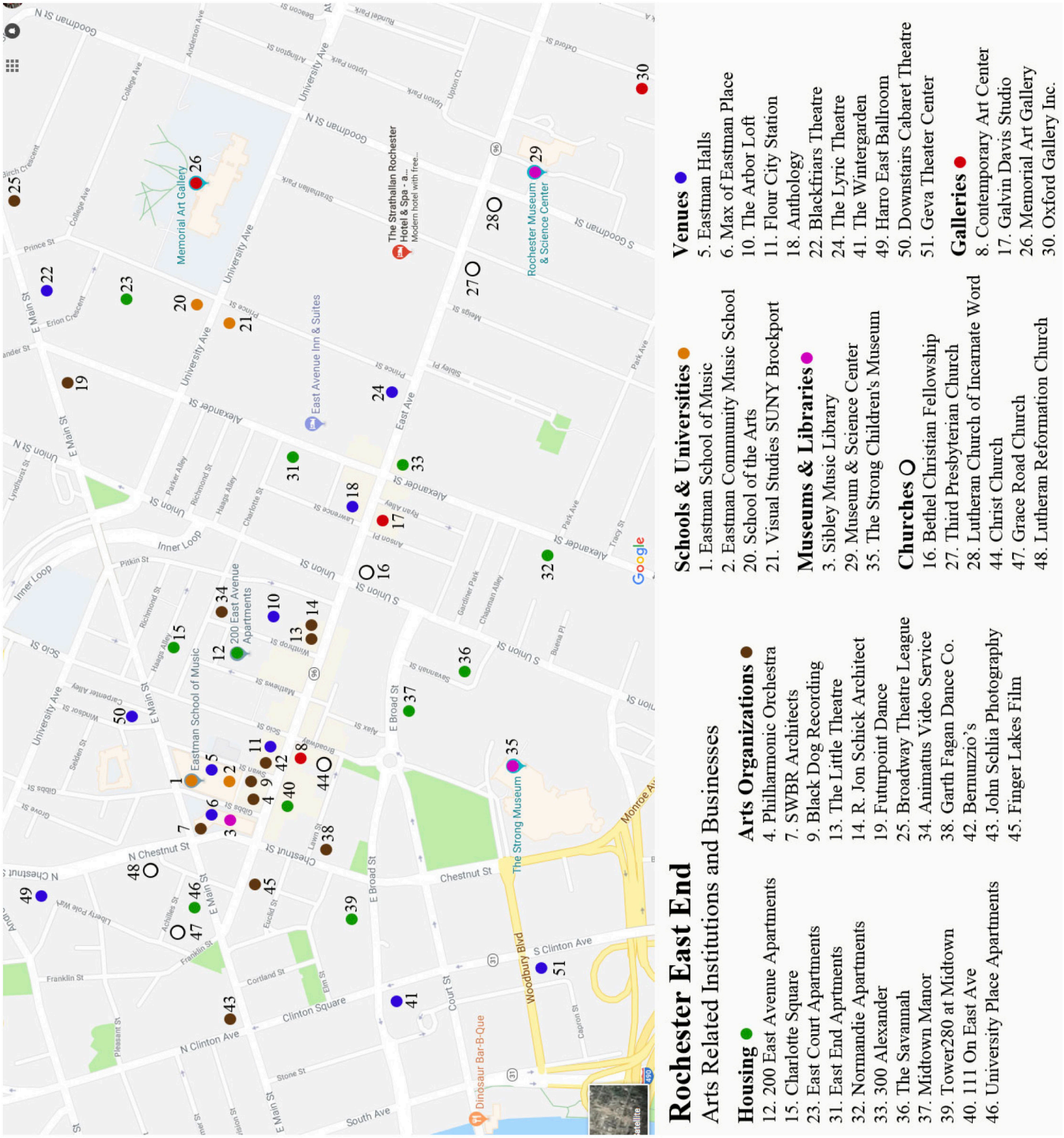
Coffee Shops
49. Crazy Mocha
51. Heinz Garden Café
52. Nicholas Gourmet Coffee Co.
53. Rock'n' Joe
54. Starbucks

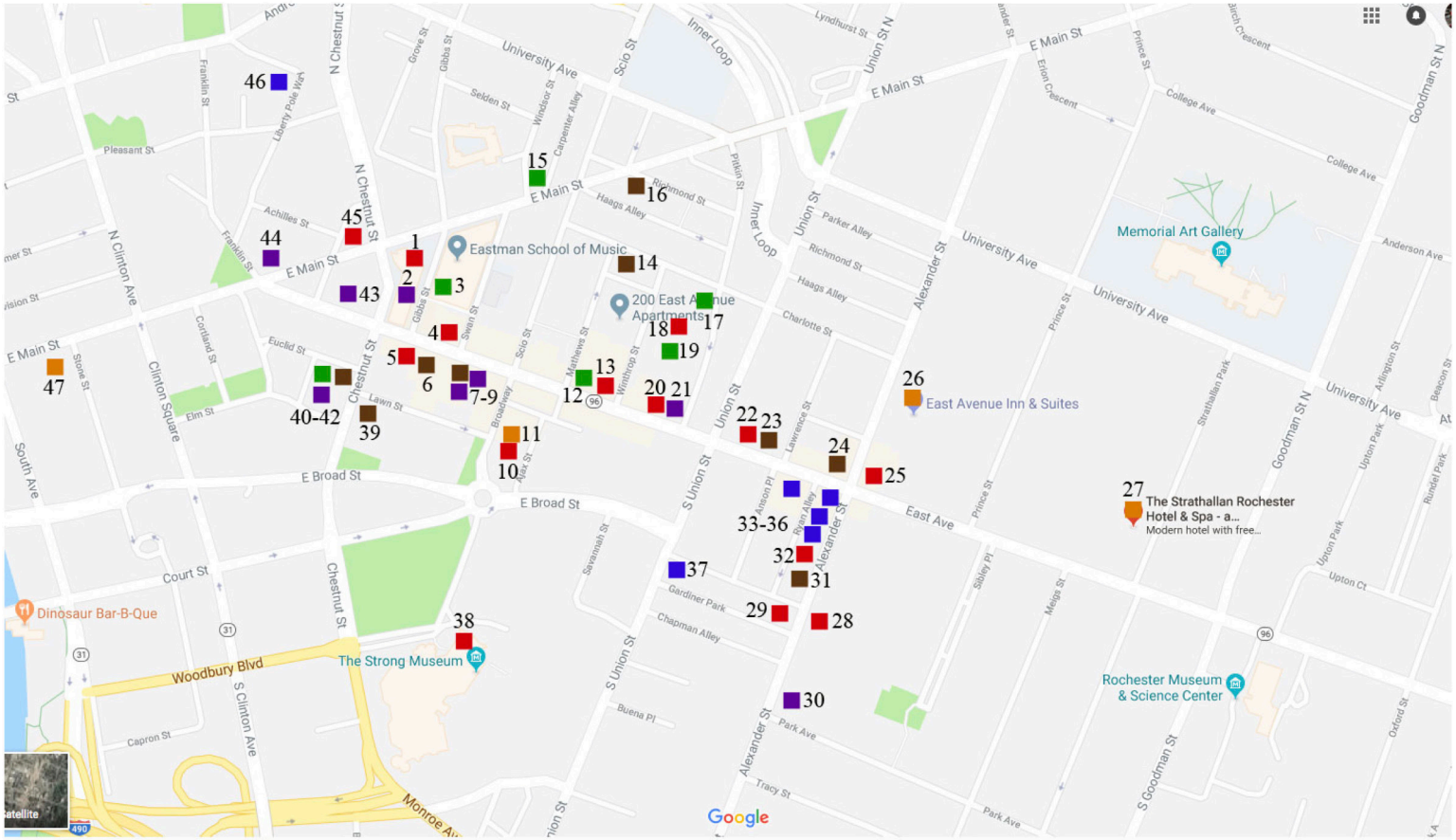
Restaurants
4. Peter Allen's
5. Proper Brick Oven & Tap Room
10. Nicky's Thai Kitchen
11. Sammy's Famous Corned Beef
12. Sharp Edge Bistro
13. Seviche Tapas
14. Backersfield Mexican
19. Emporio at Sienna Mercato
20. Le Lyonnais
22. Penn City Grill
26. Morton's the Steakhouse
28. Tako Restaruant
33. Café Milano
34. Pork and Beans Barbaque
35. Six Penn Kitchen
38. Alihans Mediterranean Cuisine

(Restaurants cont.)
39. Christos Mediterranean Grille
40. Braddock's American Brasserie
42. Salonika's Bar & Grill
43. Indian Spices Restaurant
44. Indian Palace Cuisine
46. Social House 7 Asian House

Hotels
21. The Westin Convention Center
23. Dury Plaza Hotel
29. Fairmont Pittsburhg Hotel
41. Renaissance Pittsburgh Hotel
45. Marriott

APPENDIX D: Cultural Districts Asset Maps





Rochester East End

Restaurants, Bars, & Shopping

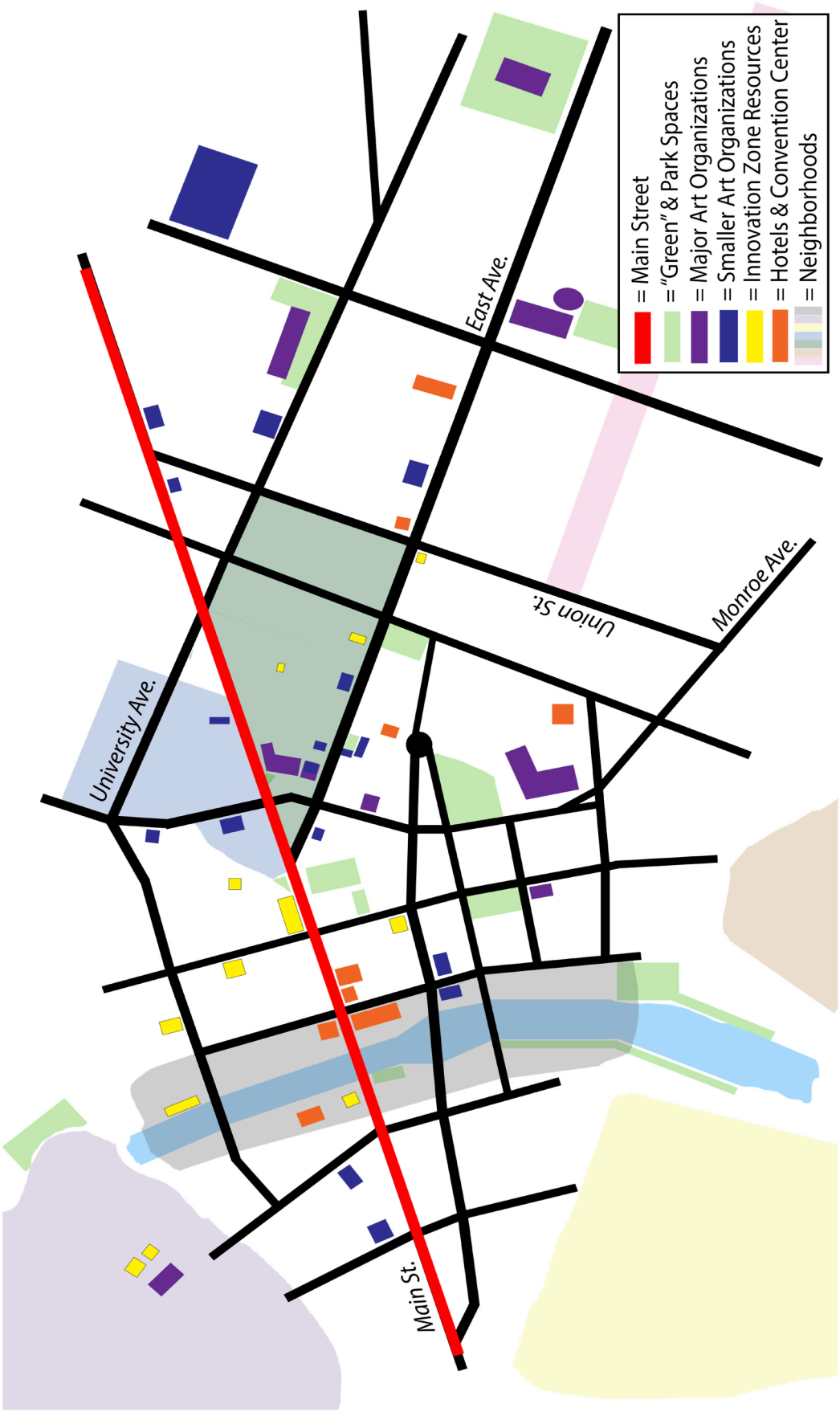
Hotels ■
10. Inn on Broadway
26. East Ave Inn & Suites
27. The Strathallen
47. Hilton Garden Inn

Coffee Shops & Markets ■
3. Javas
12. Spot Coffee
15. Press Coffee
17. Ugly Duck
19. Hart's Grocers
42. Fuego

Brewery & Taverns ■
6. Salinger's
7. Temple Bar & Grille
14. East End Tavern
16. Richmond's
23. Wall Street Bar and Grill
24. Murphy's Law
31. Daily Refresher
39. The Montage Music Hall
40. 45 Euclid

Restaurants ■
1. Max of Eastman Place
4. Victoire Belgian Beer
5. Golden Port Dim Sum
11. Tornadoes Steakhouse
13. Bubble Fushion
18. 2 Vine
20. Orange Glory
22. Veneto Italian
25. City Grill
28. Ox and Stone
29. Shema Sushi
32. The Old Toad
38. Bill Gray's
45. Aunt Rosie's

Nightclub & Lounges ■
33. Vinyl
34. Pearl Ultralounge
35. Brass Bar & Lounge
36. ONE Nightclub
37. Skylark Lounge
46. Abilene Bar and Lounge

Shopping ■
2. Sayari Creations
8. Havana Moe's Cigars
9. Greenwood Books
21. Arena's Inc.
30. Sinful Sweets
41. North Star Books
43. 45 East Fine Jewelers
44. Villa

APPENDIX E: Rochester Main Street Map