



# Plan-It Hennepin: Creative Placemaking for Downtown Minneapolis

Appendices

December 2012







## Appendices

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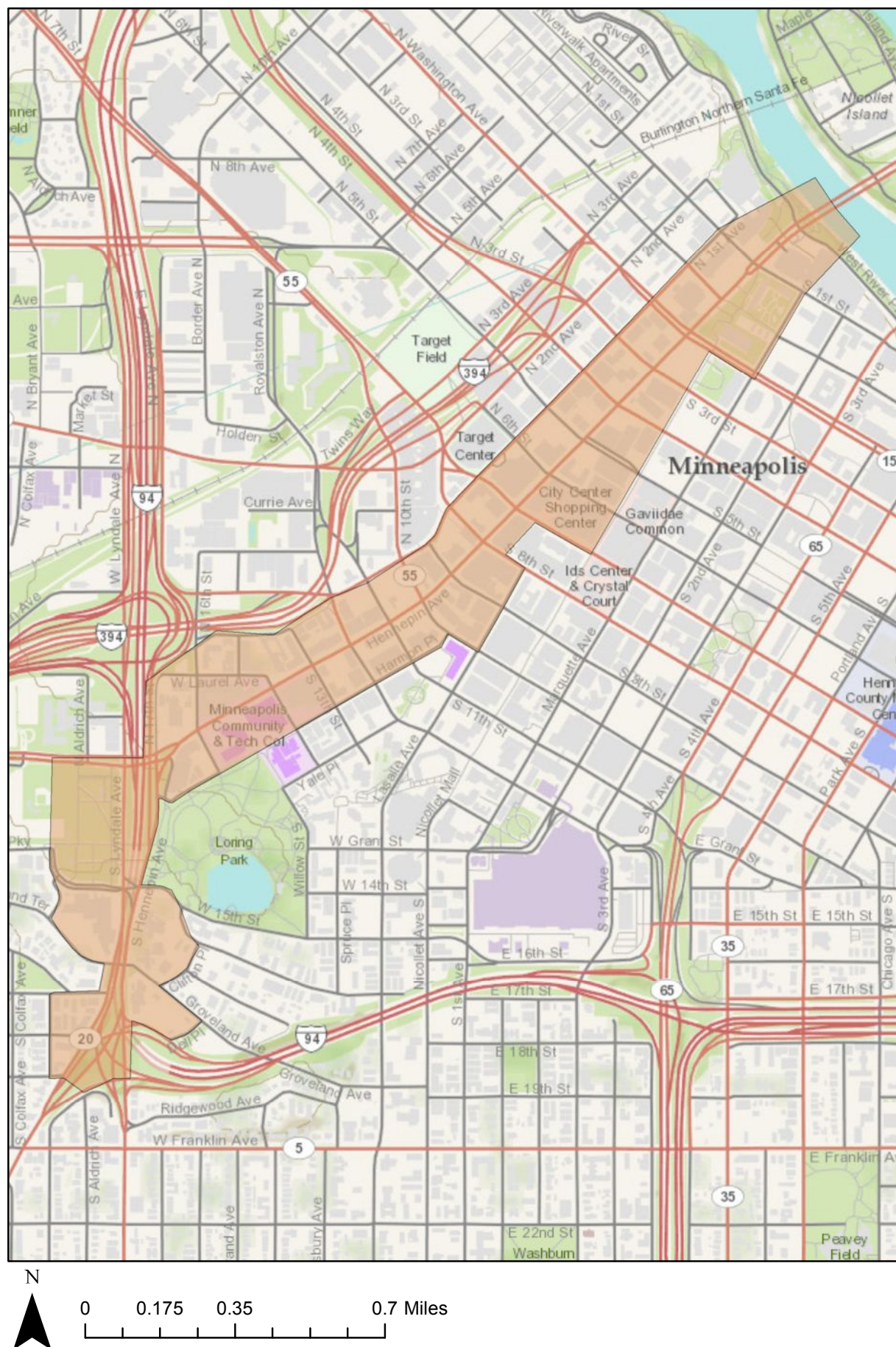
# **A**

## **Proposed Hennepin Cultural District Boundaries**











# **B**

## **Track-It Hennepin Indicators 2012: Baseline Indicators and Data Roadmap**



# Track-It Hennepin 2012: Baseline Indicators and Data Roadmap

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## BACKGROUND

*Track-It Hennepin* is a proposed system of indicators to support *Plan-It Hennepin*. The Hennepin Cultural District Alliance, in partnership with City departments, Metro Transit, Downtown Improvement District, and cultural organizations, will annually compile and share key indicators related to *Plan-It Hennepin*'s long-term outcomes. *Track-It Hennepin* helps advance multiple objectives:

1. *Track progress*: Allow stakeholders to monitor progress towards reaching long-term outcomes
2. *Promotion and accountability*: Make more visible what's already in existence, share direct accomplishments, and motivate a broad range of stakeholders to advance the *Plan-It Hennepin* vision
3. *Diagnostics*: Monitor changes that aren't necessarily impacts of *Plan-It Hennepin*, but inform strategy and allow organizers to be responsive in meeting changing needs

The proposed indicators monitor 12 outcomes that align under five areas:

1. Attract people and improve experience and perceptions
2. Foster an activity-rich and inclusive cultural environment
3. Strengthen arts and cultural organizations and support artists
4. Generate positive economic momentum
5. Monitor for unintended consequences and equitable revitalization

The first two outcomes areas closely overlap with *Plan-It Hennepin*'s five stated long-term outcomes, from a vibrant, activity-rich and seamless downtown "campus" to distinctive public art. The third outcome area focuses on whether Hennepin Cultural District activities strengthen arts and cultural organizations and support artists, which in turn would help them advance *Plan-It Hennepin*'s broader objectives. The fourth outcome area looks for signs of economic revitalization, specifically for the creative sector and more broadly. Finally, the last outcome area includes "red-flags" for unintended negative consequences, such the displacement of arts organizations, people of color, or low-income residents. By pro-actively looking for these signs, it's more likely that equitable revitalization can be fostered.

This report presents baseline data (available to date) that will be used for future comparisons, explains the methods employed to develop the indicator system, and provides a data source and collection "roadmap" for moving forward.

## Track-It Hennepin 2012: Baseline Indicators to date

INDICATOR	INDEX	MINNEAPOLIS	HENNEPIN CULTURAL DISTRICT OR VICINITY	BASLINE DATA YEAR	COMMENTS
<b>Attract people and improve experience and perceptions</b>					
<b>1 MORE PEOPLE LIVE NEAR/IN HENNEPIN CULTURAL DISTRICT</b>					
Population <sup>1</sup>	Increase over time	382,578	21,943	2010	About 6% of Minneapolis' population lives in the Hennepin Cultural District vicinity. It hosts 9% of the city's housing units.
Housing Units <sup>2</sup>		178,287	16,858	2010	
<b>2 MORE PEOPLE VISIT HENNEPIN CULTURAL DISTRICT</b>					
Attendance at cultural events <sup>3</sup>	Increase over time	NA	NA		Baseline to be gathered in 2013. Cultural Data Project only launched in summer 2012
% of respondents that visit 6 or more times/year <sup>4</sup>			73%	2012	Promisingly high numbers of respondents indicated frequent visits and multi-destination trips, however there is still much room for improvement.
% of respondents whose visits included multiple destinations at least 50% of the time <sup>4</sup>			40%	2012	
Bus boardings/de-boardings, LRT boardings <sup>5</sup>		NA	NA		Baseline to be gathered in 2013. Cultural Data Project only launched in summer 2012
<b>3 THE PHYSICAL EXPERIENCE FEELS MORE VIBRANT, BEAUTIFUL/INSPIRING, WALKABLE, AND SAFER</b>					
% of respondents rating Hennepin Cultural District as vibrant <sup>4</sup>	Increase over time		43%	2012	While 64% of respondents rated the Hennepin Cultural District as walkable, only 20% view it as beautiful and inspiring. All these indicators leave plenty of room for improvement.
% of respondents rating Hennepin Cultural District as beautiful and inspiring <sup>4</sup>			20%	2012	
% of respondents rating Hennepin Cultural District as walkable <sup>4</sup>			64%	2012	
% of respondents rating Hennepin Cultural District as safe <sup>4</sup>			32%	2012	
Permits for sidewalk cafés <sup>6</sup>			31	2012	
<b>4 CRIME IS REDUCED</b>					
Robberies/year <sup>7</sup>	Decrease over time	1,604	89	2011	The Minneapolis police department recommends robberies and theft from motor vehicles as excellent "proxy" crimes.
Theft from motor vehicles/year <sup>7</sup>		4,284	149	2011	
Crime in Hot Spots <sup>7</sup>			see maps	2011	Maps of persistent crime "hot spots" can inform physical and programmatic interventions

INDICATOR	INDEX	MINNEAPOLIS	HENNEPIN CULTURAL DISTRICT OR VICINITY	BASLINE DATA YEAR	COMMENTS
<b>Foster an activity-rich and inclusive cultural environment</b>					
<b>5 HENNEPIN CULTURAL DISTRICT PROVIDES ABUNDANT CULTURAL OFFERINGS</b>					
Permits for festivals/parades <sup>8</sup>	Compare to baseline	NA	10	2011	
Numbers and kinds of cultural events <sup>3</sup>		NA	NA		Baseline to be gathered in 2013. Cultural Data Project only launched in summer 2012
<b>6 HENNEPIN CULTURAL DISTRICT PROVIDES INCLUSIVE CULTURAL OFFERINGS</b>					
% of organizations that feel that they are serving the needs of different demographic groups (people of color, low income people, children/families, etc.) <sup>9</sup>	Increase over time	NA	NA		Baseline to be gathered in 2013 via organizational survey
<b>Strengthen arts and cultural enterprises and support artists</b>					
<b>7 HENNEPIN CULTURAL DISTRICT ACTIVITIES BOLSTER ARTS AND CULTURAL ENTERPRISES AND ARTISTS</b>					
% of organizations with increases in attendance <sup>3</sup>	Increase over time	NA	NA		Baseline to be gathered in 2013. Cultural Data Project only launched in summer 2012
% of organizations that link district activity with boosts to their visibility, patronage, collaborations/partnerships, and increased capacity <sup>9</sup>		NA	NA		Baseline to be gathered in 2013 via organizational survey
Financial performance metrics for arts and cultural nonprofits <sup>9</sup>	Compare to baseline	NA	NA		Baseline to be gathered in 2013. Cultural Data Project only launched in summer 2012
New, paid opportunities: public art commissions, coordinating pop-up programs and/or tours. <sup>10</sup>		NA	NA		Baseline to be gathered in 2013 via internal tracking by cultural district organizers
Support for artist housing and creative/cultural enterprises. <sup>10</sup>		NA	NA		
<b>Generate positive economic momentum</b>					
<b>8 BOLSTER CREATIVE ORGANIZATIONS, BUSINESSES, AND WORKFORCE</b>					
Number of creative industry jobs <sup>11</sup>	Increase over time	16,400	1,880	2010	The Hennepin Cultural District and its vicinity already host many of the city's creative industry jobs, business establishments, and creative occupation jobs. Due to methodological differences, CPED Research and WESTAF Creative Vitality Index data are not directly comparable.
Number of creative industry business establishments <sup>11</sup>		980	76	2010	
Number of creative occupation jobs <sup>12</sup>		19,808	6,976	2011	
Annual revenues in select creative industries <sup>12</sup>		\$433.0M	\$172.1M	2011	
<b>9 BOLSTER OTHER NEIGHBORHOOD BUSINESSES AND ORGANIZATIONS</b>					
Local Option Sales Tax <sup>11</sup>	Increase over time	\$61.3M	\$8.4M	2010	Nearly 14% of Minneapolis' local option sales tax revenues came from the Hennepin Cultural District
Number of business establishments <sup>11</sup>		11,400	420	2010	The Hennepin Cultural District hosts nearly 4% of Minneapolis' business establishments



INDICATOR	INDEX	MINNEAPOLIS	HENNEPIN CULTURAL DISTRICT OR VICINITY	BASLINE DATA YEAR	COMMENTS
<b>10 PROPERTY VALUES AND TAX BASE RISE</b>					
Real estate estimated market value (commercial/ industrial) <sup>11</sup>	Increase over time		\$581.9M	2011	
<b>Monitor for unintended consequences and equitable revitalization</b>					
<b>11 BENEFITS TO CULTURAL ORGANIZATIONS OUTWEIGH ANY COSTS</b>					
% of organizations that link Hennepin Cultural District activities to a climate in which some organizations are at risk of dislocation due to rising rent/ space costs <sup>9</sup>		NA	NA		Baseline to be gathered in 2013 via organizational survey
% of organizations that feel that the benefits of Hennepin Cultural District to cultural organizations activities outweigh any costs to them <sup>9</sup>		NA	NA		
<b>12 LITTLE EVIDENCE OF GENTRIFICATION-LED DISPLACEMENT OF PEOPLE OF COLOR AND LOW-INCOME RESIDENTS</b>					
Population <sup>1</sup>	Compare to baseline and Mpls mix over time	382,578	21,943	2010	At the 2010 baseline, the population in the Hennepin Cultural District vicinity is less ethnically and racially diverse than the city overall.
By race/ethnicity <sup>1</sup>					
American Indian		3%	1%	2010	
Asian		8%	8%	2010	
Black		25%	12%	2010	
White		86%	95%	2010	
Some other race		8%	2%	2010	
Two or more races		6%	4%	2010	
Hispanic/Latino (of any race)		10%	4%	2010	
% of households with less than \$10,000 income <sup>13</sup>		NA	NA		Baseline to be gathered in 2013. Data for this geography unavailable at publication date. (American Community Survey, 2007-2011 5-year estimates will be released 12/5/12 )
% of households with less than \$10,000-\$29,000 income <sup>13</sup>		NA	NA		

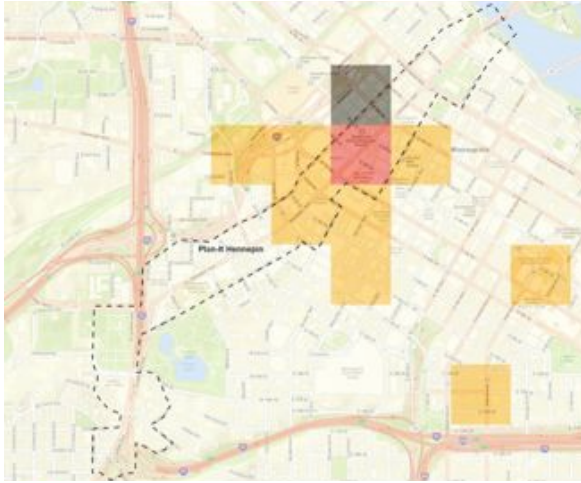
## SOURCES

1. Census, American Community Survey 5-year estimates
2. Census, American Community Survey 5-year estimates, New permitted projects (City of Minneapolis)
3. Cultural Data Project
4. Downtown perception survey (Downtown Improvement District), Minneapolis Residents' Survey (City of Minneapolis City Coordinator's Office)
5. Metro Transit
6. City of Minneapolis Business Licensing
7. Minneapolis Police Department
8. City of Minneapolis Public Works
9. Organizational Survey (Hennepin Cultural District Alliance)
10. Administrative data (Hennepin Cultural District Alliance)
11. Commercial corridor analyses (City of Minneapolis CPED Research)
12. Cultural Vitality Index (WESTAF)
13. American Community Survey 5-year estimates

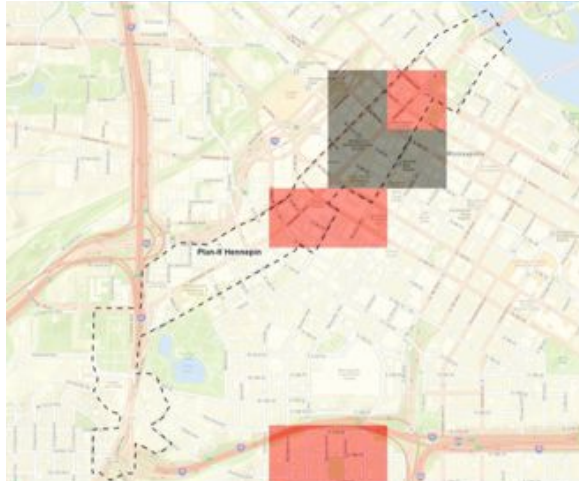
## NOTES

Socio-economic population/housing data reflects Hennepin Cultural District "vicinity" boundaries (Census zip code tabulation areas for 55401, 55402, and 55403). Survey respondents are downtown workers targeted through the Minneapolis Downtown Improvement District's annual survey. Crime, sidewalk cafe and parade permit, and CPED Research corridor analysis data reflect the Hennepin Cultural District geographic boundary. WESTAF Creative Vitality Index creative industry/job data reflect estimates for the 55401, 55402, and 55403 zip codes; WESTAF Creative Vitality Index estimates for Minneapolis also correspond to aggregated zip codes, and do not match the city's political boundary. For more details on sources and geographies, see accompanying discussion and boundary map.

## CRIME HOT SPOTS, HENNEPIN CULTURAL DISTRICT (2011)

**AGGRAVATED ASSAULTS (NON-DOMESTIC)**

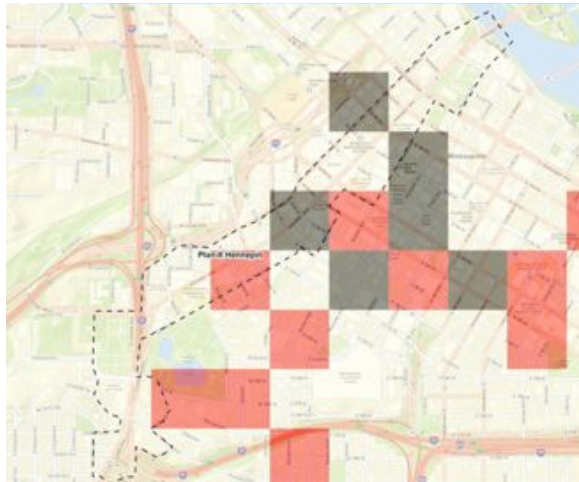
In 2011, the black grid had 54 assaults occur in that area, where as the red grid had 24 assaults occur and the orange grids had 5 to 12 assaults occur in those areas.

**ROBBERY**

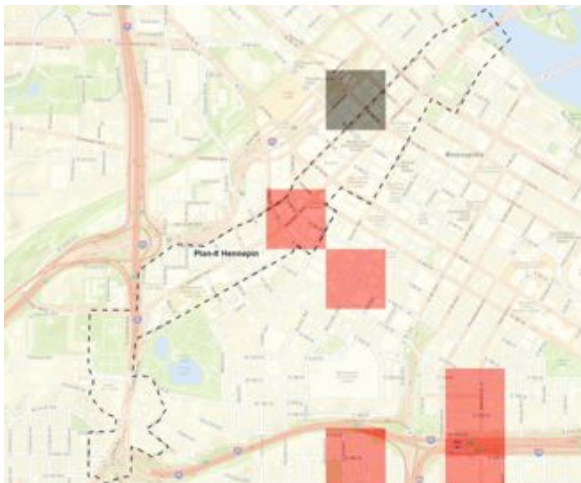
In 2011, the black grids had 14 to 35 robberies occur in that area, where as the red grids had 8 to 13 robberies occur.

**LARCENY**

In 2011, the black grid had 481 larcenies occur in that area, where as the red grid had 102 to 246 larcenies occur in those areas.

**THEFT FROM MOTOR VEHICLE**

In 2011, the black grid had 26 to 41 theft from motor vehicle incidents occur in that area, where as the red grid had 14 to 25 theft from motor vehicle incidents occur in those areas.

**AUTO THEFT**

In 2011, the black grid had 12 auto theft incidents occur in that area, where as the red grid had 6 to 8 auto theft incidents occur in those areas.

Source: Minneapolis Police Department, Crime Analysis Unit

## NOTES ON METHODS

To develop *Track-It Hennepin*, Anne Gadwa Nicodemus, principal of Metris Arts Consulting examined other indicator efforts, led interactive sessions with stakeholders, consulted with area technical experts, and analyzed evolving drafts of the *Plan-It Hennepin* report.

*Literature review.* Nicodemus explored 14 other indicator efforts (both general and those specific to arts and culture) and cultural industry reports. Though community indicators date back to 1910 (Phillips 2003, 2), and a few integrate measures of arts and cultural vitality (Greater Portland Pulse 2011; The Chicago Community Trust and Chicago Metropolitan Agency for Planning 2012; Metropolitan Philadelphia Indicators Project 2006), most efforts have a regional, not sub-city, focus. However, through its National Neighborhood Indicators Partnership and Arts and Cultural Indicators Project, the Urban Institute has supported pioneering efforts to develop community indicators for the neighborhood level and arts and cultural indicators for the city and metro levels (Guernsey and Pettit 2007; Jackson and Herranz 2002; Jackson, Kabwasa-Green, and Herranz 2006; Kingsley 1999). Efforts to track community changes related to creative place-making efforts at small geographic scales is an emergent (ArtPlace 2012; National Endowment for the Arts 2012), and hotly debated (Markusen 2012; Moss 2012; Gadwa Nicodemus 2012; ArtPlace 2012) field. *Track-It Hennepin* differs in a few critical ways from the concurrent vibrancy and livability indicator systems in development by ArtPlace and the National Endowment for the Arts, respectively; *Track-It Hennepin* makes extensive use of rich local data sources, reflects *Plan-It Hennepin*'s specific geographic scope and goals, and includes more metrics related to arts and culture.

Created in tandem with the *Plan-It Hennepin* process, stakeholders informed both the outcomes included in the planning document and the indicator system's development. In spring

2012, Nicodemus led three interactive sessions: a work session with steering committee members and invited technical experts, a focus group with vicinity residents, and a focus group with diverse commercial interests (businesses, arts and cultural nonprofits, and educational institutions).

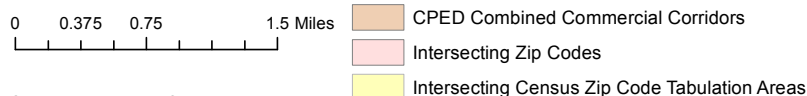
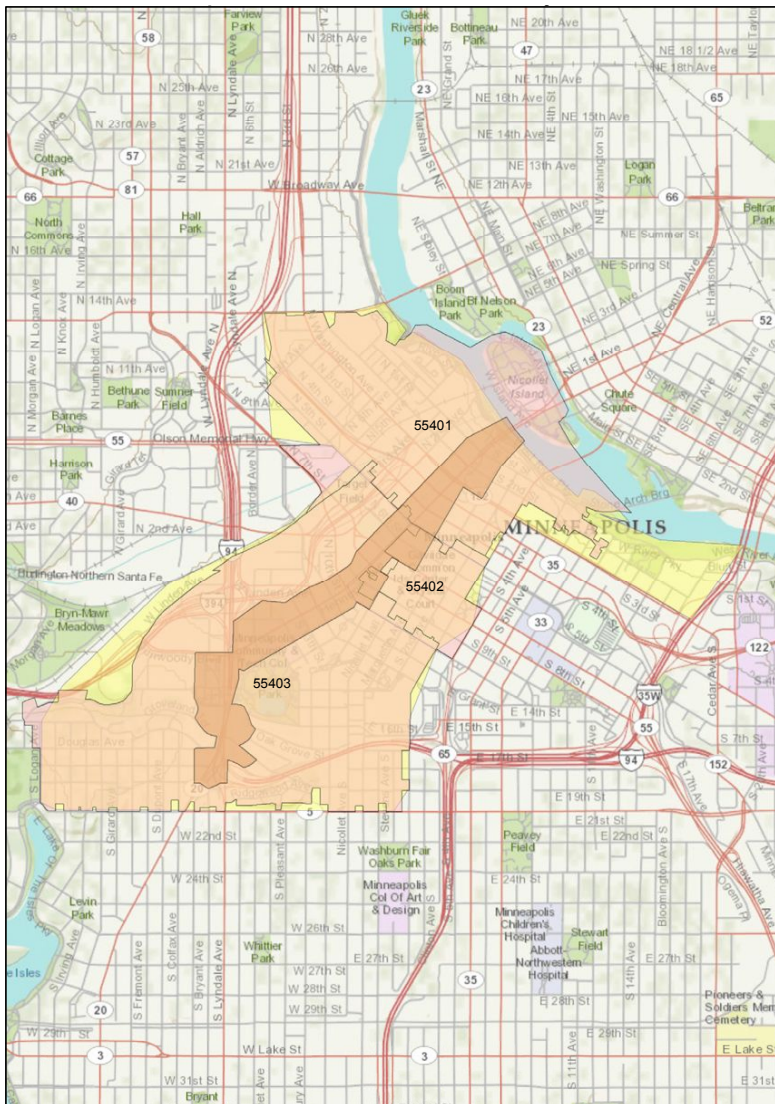
Nicodemus also investigated existing local data collection efforts and explored possible data collection partnerships through conversations with representatives from the City of Minneapolis (CPED Research; Director of Arts, Culture, and the Creative Economy; Public Works; and Police Department Crime Analysis Unit), the University of Minnesota's Center for Urban and Regional Affairs (CURA), the Wilder Foundation, the Downtown Improvement District, Meet Minneapolis, NorthMarq, Metro Transit, and Pedestrian Studies. The *Track-It* indicators take advantage of collaborative data arrangements with many of these local entities.

*Track-It Hennepin*'s data analysis outcome areas and indicators were developed through an iterative process. Nicodemus analyzed numerous iterations of the planning document draft and drew from them to develop logic models. She submitted proposed indicators to project manager Tom Borrup and the *Plan-It Hennepin* leadership partners, and made revisions based on their feedback as well as that received from CPED research staff members. In addition to the recommended *Track-It* indicators, we explored, and ultimately did not adopt, an additional 12 indicators and 10 data sources. Our indicator selections reflect the following evaluative criteria:

- Relevance to *Plan-It Hennepin* outcomes, strategies and geographic scale
- Data availability: existing secondary sources (public domain vs. proprietary), original data collection, and/or cooperation of partner organizations/agencies
- Frequency of data releases and lag-time
- Technical skills or equipment required to obtain, interpret, and/or communicate the indicator



## TRACK-IT HENNEPIN: RECOMMENDED ANALYSIS BOUNDARIES



Created by Metris Arts Consulting: 8/23/12

Data Sources: ESRI, Minneapolis CPED, and MetroGIS (US Census Bureau, MN Dept. of Revenue)

- Cost
- Accuracy/reliability of data sources and estimates

For data analyses, our geographic boundaries are the Hennepin Cultural District (boundaries selected to coincide with two combined commercial corridor areas used by CPED research), and its “vicinity” measured by the 55401, 55402, and 55403 zip codes and Census Zip Code Tabulation Areas (see map). These selections reflect considerations of the availability and reliability of data at different geographic scales, boundary consistency, and relevance to *Plan-It Hennepin’s* vision.

Over time, the Hennepin Cultural District Alliance may determine that some of the recommended indicators are actually unsuitable or impractical, and/or preferable alternatives may present themselves. In particular, the national indicator systems under development from ArtPlace and the National Endowment for the Arts should be closely monitored to see if they present an efficient, cost effective solution to meet or complement *Track-It Hennepin’s* objectives. Though a longitudinal analysis with consistent sources present benefits, stakeholders should not view *Track-It* indicators as set in stone, but as a work in progress that may be improved upon.

## DATA SOURCE AND COLLECTION ROADMAP

Akin to *Plan-It Hennepin* itself, the specific details of how *Track-It Hennepin* will be implemented moving forward are not yet fully fleshed out. As outlined below, *Track-It Hennepin* relies on many local entities as data collection partners. Within the Hennepin Cultural Alliance, a point-person (staff member, consultant, or even graduate-level research intern) must be identified to take ownership of the initiative each year. Although some of the data collection requires training, many of the tasks merely require attention to detail and dogged persistence (such as reminding partners to supply



the data that they've committed to supply). The highest-level "craft" skill is the synthesis and analysis of the numbers into clear and meaningful narratives. The Wilder Foundation's Central Corridor Tracker may provide a useful template from which to draw inspiration for *Track-It Hennepin's* graphic design and organizational structure (Central Corridor Funders Collaborative 2011). The detailed notes on data sources and collection, below, aim to empower the Hennepin Cultural Alliance to advance *Track-It Hennepin* under a variety of resource and staffing scenarios.

#### DECENNIAL CENSUS AND AMERICAN COMMUNITY SURVEY (U.S. CENSUS BUREAU)

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The following baseline indicators stem from the 2010 Census: population, housing units, and population by race/ethnicity. Census Zip Code Tabulation Areas for 55401, 55402, and 55403 are used as an analysis boundary for the Hennepin Cultural District vicinity. American Community Survey (ACS) 5-year estimate will provide baseline data for the percentage of low-income households and data for population, housing units, and population by race/ethnicity. ACS data for Zip Code Tabulation Areas will be newly available in December 2012 via the 2007-2011 ACS 5-year estimates (U.S. Census Bureau 2012a).

ACS data does present some accuracy and interpretation challenges. ACS estimates are generated through an annual statistical sample, as opposed to collecting data from every resident once every ten years (as with the Census). The ACS publishes margins of error with a 90% confidence interval, a measure of the range in which the true value would fall if the entire population had supplied data. For example, an ACS estimate that 70% of the population in a given area is white with a margin of error +/-10 percentage points means that one can be 90% confident that the true measure is between 80% and 90%. By combining 60 months of data, ACS estimates are available for areas

with populations under 20,000 people. These multi-year ACS estimates are best viewed as an average of 60 months. Though available, smaller geographies are associated with wider margins of error ranges, because fewer people are sampled. Aggregating small geographies (such as the 55401, 55402, and 55403 Zip Code Tabulation Areas) does reduce the margin of error. (To calculate the margin of error for a combined area, square each individual margin of error, add all the values and take the square root of the sum.) Particularly with wide margins of error, in many instances when point estimates appear to differ, the differences are not actually statistically significant. Comparing data points generated from subsequent 5-year estimates is further complicated by the fact that the sample years will overlap. For instance, the 2007-2011 ACS 5-year estimates and the following year's data release (2008-2012) will contain four years in common. Sample overlap and margins of error limit our ability to draw year-to-year changes from ACS data. However, the ACS data will still reveal important long-term trends.

→ Recommendations: This report uses Census data to populate baseline statistics because Zip Code Tabulation Area ACS data was not yet available. The Hennepin Cultural District Alliance should, however, swap these baseline values with 2007-2011 ACS 5-year estimates when it becomes available. This would avoid the potentially confusing scenario of presenting 2010 data as a baseline and a year-two value for 2007-2011, in which three of the five years actually pre-date the baseline year. Overtime, *Track-It Hennepin* would present the 2007-2011 ACS 5-year estimates as a baseline, 2010 Census data and/or 2008-2012 ACS 5-year estimates (for data not available through the census, such as income levels) for year two, etc. In addition, whenever ACS data is used, margins of error should always be presented, for instance in a technical appendix.

→ ACS 5-year estimates are available through census.gov (U.S. Census Bureau 2012b). It is not yet clear whether or not data for

Zip Code Tabulation Area will be available through the Census' intuitive, point-and-click American Fact Finder system (U.S. Census Bureau 2012) or whether downloading the summary file will be required. If the later, the Hennepin Cultural District may need to retain a consultant or an experienced research intern (for instance an urban planning graduate student) to procure the data.

#### NEW PERMITTED PROJECTS (CITY OF MINNEAPOLIS)

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As a more accurate alternative to ACS housing unit estimates, the *Track-It Hennepin* staff/consultant should consider generating year-to-year changes from a 2010 Census baseline using the City of Minneapolis' data on new permitted projects. Although this fails to capture demolitions, it should be more accurate than ACS estimates. To generate estimates, view "new permitted projects" mapped in every quarter in the Minneapolis Trends report. Through a visual scan, identify projects occurring in the Hennepin Cultural District "vicinity" boundary (55401, 55402, and 55403 Zip Code Tabulation Area). Add successive quarterly tallies to the housing unit estimate derived from the Census 2010.

- Contact: Marie Cecilia Bolognesi  
(CPED Research),  
Cecilia.Bolognesi@minneapolismn.gov,  
612-673-2495
- URL: [www.ci.minneapolis.mn.us/cped/resources/reports/cped\\_trends\\_reports\\_home](http://www.ci.minneapolis.mn.us/cped/resources/reports/cped_trends_reports_home)

#### CULTURAL DATA PROJECT

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Launched in Minnesota in June 2012, the Cultural Data Project (CDP) will supply the following indicators: attendance at cultural events, numbers and kinds of cultural events, percentage of organizations with increases in attendance, and financial performances metrics

for arts and cultural nonprofits. The web-based CDP form captures detailed financial information, populated from board-approved audits or year-end financial statements. It also includes non-financial information, including the number and types of events and attendance. Funder requirements will increasingly require that applicant organizations complete the CDP profiles.

As a data source, the CDP presents advantages and limitations. Using a standardized system already advanced by area arts and cultural funders vs. an independent questionnaire will reduce organizations' survey fatigue and administrative burdens. However, how well the CDP captures Hennepin Cultural District data, depends entirely on the degree to which district arts and cultural organizations participate. Year-to-year increases in attendance and events, for instance, may not reflect increased rates, but rather that more organizations are completing profiles. Past research efforts have found that small organizations, many of whom do not seek grant funding, are underrepresented (Markusen et al. 2011). Despite providing training resources, organizations in other communities have also been put off by the CDP, which they find too long and too skewed towards financial data. Participating organizations do, however, gain access to a suite of integrated management tools. The CDP's benefits as a practical, rich, and detailed data source for the Hennepin Cultural District outweigh its costs.

- Recommendations: Hennepin Cultural Alliance organizers should promote the CDP among district arts and cultural nonprofits, encouraging them to complete profiles for 2012 in 2013, and annually moving forward. When presenting CDP data on attendance and numbers/kinds of events, the number of organizations participating in the CDP ("N") should be indicated, to aid in interpreting year-to-year variation. The specific metrics for the financial performance indicator(s) should be determined in consultation with knowledgeable practitioners, such as the Nonprofits Assistance Fund or Nonprofit

Finance Fund. For research purposes, CDP data is released in an Excel spreadsheet. The Hennepin District Alliance *Track-It* point person can filter down to organizations in the district through street address/zip code verifications.

→ Contacts: For CDP promotion: Sarah Yusavitz, syusavitz@pewtrusts.org. For research assistance: Christopher Caltagirone, ccaltagirone@pewtrusts.org, 215-559-8319 or research@culturaldata.org

→ URL: [www.mnculturaldata.org](http://www.mnculturaldata.org);  
[www.culturaldata.org/research](http://www.culturaldata.org/research)

#### DOWNTOWN PERCEPTION SURVEY (DOWNTOWN IMPROVEMENT DISTRICT)

The Downtown Improvement District (DID) has agreed to collaborate with *Track-It Hennepin* by incorporating a few tailored questions into its annual Downtown Perception Survey. This survey populates the following indicators, as measured as a percentage of respondents: those that visit six or more times/year, those whose visits includes multiple destinations at least 50% of the time, and those that rate the Hennepin Cultural District as vibrant, beautiful and inspiring, walkable, and safe. The DID targets the survey to downtown employees and safe-zone participants, with over 5,800 responses for 2012. Despite these high response rates, the DID survey is a sample of convenience, rather than a scientific sample, so is subject to more bias. However, changes in perceptions of Hennepin Avenue overtime from survey respondents should still yield valuable information.

→ Recommendations: The Hennepin District Alliance staff person/consultant should contact the DID annually in the summer to coordinate collaboration on its fall survey. The following questions were used for baseline data. Modifications should be made with care, to ensure consistency across years:

1. Please rate your physical experience in the Hennepin Cultural District (see map). The Hennepin Cultural District feels....

vibrant  
beautiful and inspiring  
walkable  
safe

\*six point rating scale (strongly agree, agree, neutral, disagree, strongly disagree, N/A)

2. Over the past year, what brought you to the Hennepin Cultural District? (Please select all that apply.)

employment  
dining  
shopping  
theater  
museums  
festivals/parades  
movies  
spectator sports  
libraries  
parks  
worship  
education  
live in the district  
other (please specify)

3. In the last year, about how many times did you visit the Hennepin Cultural District?

1-5  
6-15  
16-25  
26-50  
51+  
Never

4. About how many of your trips included visits to multiple destinations? (For example dinner and a show.)

None  
25%  
50%  
75%  
100%  
N/A

→ Contact: Kristi Colford, KColford@MinneapolisDID.com, 612-296-6811

#### MINNEAPOLIS RESIDENTS' SURVEY (CITY OF MINNEAPOLIS CITY COORDINATOR'S OFFICE)

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The Minneapolis Residents' Survey offers a promising additional data source to complement the DID's Downtown Perception Survey. In contrast to the DID's survey, the residents' survey employs statistical sampling techniques and is administered in multiple languages, which ensures that it is a reliable estimate of the population of city residents. Conducted every two to three years, the survey already asks city residents questions related to downtown. Given content overlap and the City's support for *Plan-It Hennepin*, it may be possible to tailor a few questions for *Track-It Hennepin*'s needs. Gülgün Kayim (Director of Arts, Culture, and the Creative Economy for the City of Minneapolis) has offered to sponsor the proposal and seek its approval.

→ Recommendations: Query Kayim in early 2013 as to when the next survey is planned. Use the residents' survey to populate the same indicators as the DID survey, but with a sample that represents all Minneapolis residents. The questions designed for the DID survey may also be used for this purpose.

→ Contact: Gülgün Kayim,  
Gulgun.Kayim@minneapolismn.gov,  
612-673-2488

→ URL: [minneapolismn.gov/coordinator/rm/results-oriented-minneapolis\\_citizensurvey](http://minneapolismn.gov/coordinator/rm/results-oriented-minneapolis_citizensurvey)

#### METRO TRANSIT

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Metro Transit captures data on bus boardings/de-boardings, and light rail boardings, and has expressed a willingness to share these statistics for transit stops within the Hennepin Cultural District boundary. Unfortunately, however, Metro Transit was unable to supply 2011 baseline data in time for this publication.

→ Recommendation: Continue to seek this data with the goal of including 2012 baseline data in the 2013 *Track-It* report.

→ Contact: Brian Funk,  
[Brian.Funk@metrotransit.org](mailto:Brian.Funk@metrotransit.org), 612-349-7571

#### PEDESTRIAN COUNTS (PEDESTRIAN STUDIES)

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Out of budgetary considerations, commissioned pedestrian count studies do not comprise one of *Track-It Hennepin*'s annual indicators. However, on a periodic basis, pedestrian count studies may inform strategy and enhance the suite of *Track-It* indicators.

→ Contact: Peter Bruce (Pedestrian Studies),  
[pbruceceo@aol.com](mailto:pbruceceo@aol.com), 612-275-5541

→ URL: [www.pedestrianstudies.com](http://www.pedestrianstudies.com)

#### CRIME STATISTICS (MINNEAPOLIS POLICE DEPARTMENT)

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The Minneapolis Police Department (MPD) has agreed to provide the following crime-related indicators for *Track-It Hennepin*: robberies/year, thefts from motor vehicles/year, and crime in hotspots. Baseline data has been provided for 2011 and will be updated annually moving forward for the Hennepin Cultural District boundary. The MPD recommends robberies and thefts from motor vehicles as particularly appropriate "proxy" crime stats, since changes in crime rates are less likely to be driven by changes in enforcement strategy (unlike livability crimes). Annual crime hot spot maps allow Hennepin Cultural District Alliance to prioritize geographic nodes plagued with crime for design and programmatic interventions. The MPD has also expressed strong interest in providing a walking tour with Hennepin Cultural District stakeholders to discuss crime prevention strategies.

→ Contact: Sgt. Jeff Egge (Supervisor of Crime Analysis Unit),  
jeffrey.egge@minneapolismn.gov,  
612-673-2470

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PERMITS FOR SIDEWALK CAFÉS  
(CITY OF MINNEAPOLIS BUSINESS  
LICENSING)

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Minneapolis' business licensing department provides *Track-It Hennepin*'s indicator for sidewalk café permits. The permits renew annually in April. The Hennepin District Alliance *Track-It* point person will receive data for Ward 7 in a spreadsheet and must filter down to organizations in the district through street address verifications.

→ Contact: Linda Roberts: linda.roberts@minneapolismn.gov, 612.673.3908, 612.685.8546

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PERMITS FOR FESTIVALS/PARADES  
(CITY OF MINNEAPOLIS PUBLIC WORKS)

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Minneapolis' public works department provides the festival/parade permit indicator. Data is available annually. Baseline data omits events that races and parades that only cross the district. This convention should be carried forward for consistency.

→ Contact: Dee Ann McQuery:  
dee.mcquery@minneapolismn.gov,  
612-673-2221, 612-673-2886; Alternate  
resource person: Phil Schliesman:  
Philip.Schliesman@minneapolismn.gov,  
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COMMERCIAL CORRIDOR ANALYSES  
(CPED RESEARCH)

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*Track-It Hennepin* relies on CPED Research's commercial corridor analyses to derive the following indicators: real estate estimated market value (commercial/industrial), local option

sales tax, and number of businesses establishments. *Track-It Hennepin* aggregates this data from the reports that CPED generates for two commercial corridors: Hennepin Avenue (Downtown), and Lyndale Avenue (Loring Park), which together comprise the Hennepin Cultural District boundary. The data releases do involve lag time. For its baseline, *Track-It Hennepin* uses the most recent available data (2011 for estimated market value, 2010 for all others). Data will be updated annually, with 2011 data expected within the coming months. The commercial corridor analyses synthesize three data sources: local option sales tax data provided under a data sharing agreement with MN Department of Revenue, and parcel-level property value data from the City Assessor, and jobs and establishments micro-data provided under a data sharing agreement with MN DEED. MN DEED's source data, the Quarterly Census of Employment and Wages (QCEW), does omit self-employed persons, government workers, and railroad workers, and incorporate some data suppression, but *Track-It Hennepin* is still quite fortunate to have free access to this fine-grained and overall reliable data.

CPED Research has also agreed to tally "creative" industry jobs and business establishments within the Hennepin Cultural District Boundary. *Track-It Hennepin* will use 2010, the most recent available, as its baseline year. CPED Research has adopted the New England Foundation for the Arts' definition of creative industries (DeNatale, Wassall, and New England Foundation for the Arts 2007, 45–47). A detailed list of included NAICS categories is available upon request.

Comparative data for the city overall will be presented for both the standard commercial corridor and custom creative industry analyses.

→ Contacts: Marie Cecilia Bolognesi,  
Cecilia.Bolognesi@minneapolismn.gov,  
612-673-2495; Jeff Schneider,  
jeff.schneider@minneapolismn.gov,  
612-673-5124 (CPED Research)



## CULTURAL VITALITY INDEX (WESTAF)

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*Track-It Hennepin* uses components of the WESTAF's cultural vitality index (CVI) to obtain data for two indicators: the number of creative occupation jobs, and annual revenues in select creative industries. Because the City of Minneapolis City Coordinator's office has recently begun using WESTAF's Creative Vitality Index (CVI) data to better understand the characteristics of its cultural and creative economy; *Track-It Hennepin* is able to gain free access to this data source. For both indicators, Hennepin Cultural District "vicinity" estimates are made for the 55401, 55402, and 55403 zip codes. It is important to note that City-level data is also generated through an aggregation of zip codes and therefore varies from Minneapolis' political boundary. The baseline data year is 2011, the most recent available.

WESTAF and its underlying Economic Modeling Specialists Intl. (EMSI) data offer a unique data product. As a private company, the data suppression/confidentiality laws to which government agencies must adhere do not bind EMSI. EMSI develops its labor market data by integrating over 90 different primary data sources (Economic Modeling Specialists Int. 2012). For instance, by combining the QCEW with tax return data, EMSI rectifies the QCEW's omission of sole proprietors. However, EMSI is also continually refining its methodology and integrating new data sources. Although EMSI retroactively applies data releases, WESTAF does not modify previously published CVI data. This may ultimately mean that CVI data is inappropriate for longitudinal analyses. Despite these issues, the CVI data provides indicators, not supplied through alternate sources, to measure progress towards reaching creative sector positive economic momentum.

For instance, EMSI is the only source identified that provides detailed occupational data estimates at small geographies. Unlike the creative *industry* jobs indicator generated

through CPED's QCEW data, *occupational* data speaks to what workers do, not just the sector in which they work. An accountant working for the Walker Art Center would be included in CPED's QCEW data, whereas a freelance graphic designer (or one working for a trucking company) would be picked up by EMSI. Though derived from county-level industry data and regional staffing patterns, EMSI qualifies zip codes estimates as accurate for areas of populated concentration, such as Minneapolis (Gabe Rench, EMSI, personal communication September 12, 2012). To comprise its "creative" occupations, the CVI measures 36 occupational categories that have been defined by the Employment and Training Administration's "O\*NET" occupational network database as measuring very high in creative thinking, originality, and fine-arts knowledge. A detailed list of occupational categories is available at [cvi.westaf.org/content/creative-occupations](http://cvi.westaf.org/content/creative-occupations).

CVI data also yields aggregate revenue data for 10 "creative" industry categories, which WESTAF felt best reflected creative goods and services. This data integrates revenues for both for profit and nonprofit businesses in the following industry categories:

- Camera and Photographic Supplies Stores
- Musical Instrument and Supplies Stores
- Book Stores and News Dealers
- Prerecorded Tape, Compact Disc, and Record Stores
- Art Dealers
- Theater Companies and Dinner Theaters
- Dance Companies
- Musical Groups and Artists
- Other Performing Arts Companies
- Independent Artists, Writers, and Performers

→ Recommendation: Continue to gather CVI/ESMI data for *Track-It Hennepin* on a trial basis. Look closely for any large data swings from year to year, and investigate with WESTAF, if encountered. Data access must be facilitated through the City of Minneapolis (as WESTAF's primary client). Minneapolis level statistics are available through the CVI

website. WESTAF staff will directly supply industry sales and occupational data for the 55401, 55402, and 55403 zip codes.

→ Contacts: Gülgün Kayim (Director of Arts, Culture, and the Creative Economy for the City of Minneapolis),  
Gulgun.Kayim@minneapolismn.gov,  
612-673-2488; Bryce Merrill (WESTAF)  
bryce.merrill@westaf.org, 303-629-1166

→ URL: [cvi.westaf.org](http://cvi.westaf.org)

#### SELF-COLLECTED ORGANIZATIONAL SURVEY (HENNEPIN CULTURAL DISTRICT ALLIANCE)

*Track-It Hennepin* also incorporates some original data collection by the Hennepin Cultural District Alliance from district arts and cultural organizations. A survey to organizations will supply the following indicators (as measured by percentage of organizations): organizations that 1) feel that they are serving the needs of different demographic groups (people of color, low income people, children/families, etc.); 2) link district activity with boosts to their visibility, patronage, collaborations/partnerships, and increased capacity; 3) link Hennepin Cultural District activities to a climate in which some organizations are at risk of dislocation due to rising rent/space costs, and 4) feel that the benefits of Hennepin Cultural District to cultural organizations activities outweigh any costs to them.

→ Recommendations: To minimize administrative burdens and survey fatigue, the Hennepin Cultural Alliance may opt to survey organizations every other year instead of annually. Interviews may be considered in addition to the survey, to obtain more detailed information. See below for suggested survey language:

1. Please rate your agreement with the following statement. Through its public events or programs, my organization adequately serves the

interests of the following demographic groups:

- People of color [consider listing specific racial/ethnic groups]
- Low-income people
- Children/families
- Teens/young adults
- Elderly people
- Disabled individuals
- Lesbian, gay, bisexual, and transgender populations

\*six point rating scale (strongly agree, agree, neutral, disagree, strongly disagree, N/A)

2. Please rate the following ways in which the Hennepin Cultural District may have benefited your organization. Hennepin Cultural District activities have helped...

- boost my organization's visibility/exposure
- increase my organization's patronage
- foster collaborations/partnerships for my organization
- expand my organization's capacity through new relationships

\*six point rating scale (strongly agree, agree, neutral, disagree, strongly disagree, N/A)

3. Please rate the following ways in which the Hennepin Cultural District may have adversely affected your organization. Hennepin Cultural District activities have...

- contributed to increases in my organization's rent
- placed new administrative or programmatic burdens on my organization without adequate support

\*six point rating scale (strongly agree, agree, neutral, disagree, strongly disagree, N/A)

4. Please rate your sense of the overall benefits/costs of Hennepin Cultural District activity on ALL affected organizations

- a. Hennepin Cultural District activities have contributed to a climate in which some organizations are at risk of dislocation due to rising rent/space costs
- b. Overall, the benefits of Hennepin Cultural District activities to cultural organizations outweigh any costs to them

\*six point rating scale (strongly agree, agree, neutral, disagree, strongly disagree, N/A)

5. Please feel free to add any additional comments about your satisfaction with Hennepin Cultural District activities thus far, including opportunities for improvement.

#### SELF-COLLECTED ADMINISTRATIVE DATA (HENNEPIN CULTURAL DISTRICT ALLIANCE)

Two *Track-It Hennepin* indicators are best obtained through administrative reporting by the organizers of district activities. These individuals should note new, paid opportunities for artists and arts organizations, i.e. public art commissions, and/or coordinating pop-up programs or tours. In addition the organizers of district activities should also track new, direct support for artist housing and creative/cultural enterprises. These types of accomplishments can be made more visible by integrating documentation into *Track-It Hennepin*.

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# C

## Talk-It Hennepin Event Records



## *Plan-It Hennepin's* *Talk-It Hennepin* Conversation + Workshop Series

The *Talk-It* series is part of the broader *Plan-It Hennepin*, a year long initiative in 2012 to re-imagine Hennepin Avenue as a revitalized cultural corridor from the Minneapolis Sculpture Garden to the Mississippi River. The project is led by partners Hennepin Theatre Trust, Walker Art Center, Artspace and the City of Minneapolis and funded by a National Endowment for the Arts 'Our Town' grant. *Talk-It Hennepin* consisted of four pairs of events consisting of conversation + workshop:

<b>March 8</b>	conversation	<i>Honoring History: The Avenue Through the Ages</i>
<b>March 10</b>	workshop	<i>Putting Our Stories On The Street: Our Best Experiences of Hennepin</i>
<b>April 26</b>	conversation	<i>Creative Urban Interventions: A Dialogue with Candy Chang</i>
<b>April 28</b>	workshop	<i>Creating Urban Visions</i>
<b>May 7</b>	conversation	<i>A Week Long Residency with Charles Landry</i>
<b>May 12</b>	workshop	<i>Coming, Going &amp; Staying on Hennepin Avenue</i>
<b>June 7</b>	conversation	<i>Owning Public Space: The Power of Place Identity</i>
<b>June 9</b>	workshop	<i>Putting It All Together—Naming and Claiming</i>

**March 10, 2012**

## **Values Workshop**

**Putting Our Stories on the Street:  
Our Best Experiences of Hennepin  
Avenue - Minneapolis Central Library**

*This document includes writing and editing contributions from designers Bob Close & Nicolas Ramirez of AECOM, Tom Borrup (Project Lead), urban designer Peter Musty, Karen Nelson of Hennepin Theatre Trust, and four volunteer recorders attending the sessions. Photography is by Mark Vancleave. This document was produced by Peter Musty.*







The photograph on this page, by *Plan-It Hennepin* photographer Mark Vancleave, was taken at the end of the morning workshop as participants joined sound artist Mankwe Ndosi (yellow shirt on the left) in a collaborative expression of the sounds of Hennepin Avenue. The 40 foot model pictured, built by AECOM, functioned as both a design tool and a traveling exhibit in venues along the Hennepin Avenue corridor study area from the Mississippi River to Walker Art Center.





## Energy and Synergy

by Bob Close

Energy and synergy, these two words describe the *Talk-It Hennepin* Workshop that took place Saturday morning, March 10, 2012 at the downtown Minneapolis Central Library, where a diverse group of people gathered as part of the *Plan-It Hennepin* initiative to share personal stories of their memories of Hennepin Avenue.

Organized by Hennepin Theatre Trust, the event was the first in a series of four *Talk-It Hennepin* conversation/workshops that ran from March to June of 2012.

The goal of *Talk-It Hennepin* series was to generate ideas and excitement about future scenarios for Hennepin Avenue, a central and historic corridor.

The question of the day for this workshop was...

*What are your best experiences of Hennepin Avenue?*

The Saturday workshop was facilitated by Tom Borrup and four artists Mankwe Ndosì, Leah Nelson, Ta-coumba Aiken and Harry Waters Jr., each of whom focused on a different approach to communicating ideas and feelings. Participants brought their personal energy to the event. But in the end, it was people sharing memories, thoughts

and ideas – people working together – that created a synergy that was delightful to watch.

## The Agenda

Tom Borrup's challenge to participants: *"There are plenty of things about Hennepin Avenue we might like to change. Let's begin by identifying the positive things – the qualities, characteristics and functions of this street – that we have experienced, that we most value and want to keep as part of our future experience. During the entire session a team of roving "journalists" or "witnesses" will circulate, listen, and record many of your thoughts and reflections."*

9:00 Space Opens: Participants were asked to write on large map two words or make a mark/image to indicate how they feel about Hennepin Avenue.

9:40 Welcome and Agenda – Tom Hoch, Hennepin Theatre Trust President/CEO, Tom Borrup

9:50 Warm up – Leah Nelson, Harry Waters Jr

10:00 HE-NN-EP-IN Break-out Sessions: Reflect on your **best** experience of Hennepin Avenue: a daily routine, one-time event, some other way you fondly remember the Avenue. Why was this a good experience? What were you doing? What did you see? What did you hear?

**Sounds** – Mankwe Ndosì

**Sights** – Ta-Coumba Aiken

**Movement** – Leah Nelson

**Stories** – Harry Waters Jr

10:45 Group Reflections

11:00 BREAK

11:15 Assembly Reflections

11:45 HE-NN-EP-IN Group Reflections

11:55 Move to the Scale Model of Hennepin Avenue.. Participants offer one current and one aspirational sound of Hennepin

## Warming Up

Movement artist Leah Nelson started the warm-up portion of the morning by introducing herself and inviting the participating artists to introduce themselves. She asked the audience if anyone in the room was non-English speaking to accommodate translation.

She invited the audience to remove anything that might get in the way of them moving freely, and slowly re-arranged the room by asking participants to roll themselves into a circle of chairs around a clear central space. (*Pictured below.*) Guests then stood and observed who was in the room. They were asked to close their eyes, check in with themselves and were invited to center themselves in the room. Following Leah's guidance, participants then mingled, slowly walking while remaining quiet and observant. They were asked to move backwards, freeze and then go back to back with the closest person to them, introduce themselves, and then share a magical moment they had experienced in the past week. After the 'pair

and share' they moved amongst each other again to find their HE-NN-EP-IN partnerships, and were guided into groups of four based on matching the letters on their nametags with others to spell HE-NN-EP-IN.

Harry Waters Jr. led the HE-NN-EP-IN groups of four in another short mingling exercise, then explained the goal of the breakout sessions. Participants were then sent on their way to their respective break out spaces; *Sights, Movement, Sounds & Stories*.



## Creating a List of What Stakeholders Value

*From the assembled input, project team leader Tom Borrup created a short list of themes that emerged at the workshop: “Hennepin Avenue supplies...”*

- 1 **A feeling of being connected** to a larger whole, an around-the-clock river of energy, togetherness, spontaneity and interaction
- 2 **Non-stop activity** - things to explore and anticipate, an abundance of creativity, sounds, lights, food, beverages, tastes, smells and fun
- 3 **Enjoyment of being with people** on the street; being yourself in a safe, walkable environment where everyone is welcome and comfortable
- 4 **Spaces for solitude and being with others** - it's noisy and meditative, public and private, playful and relaxing, an urban oasis
- 5 **A cosmopolitan feeling** - being among new and different people, crowds talking, music spilling out of the theatres, hearing different languages
- 6 **Connection to the natural world** - the river, green space and places to gather, all seasons, day and night



## Breakout Session

### Sounds of Hennepin Avenue

Mankwe Ndosi, an artist and music-maker who specializes in sound and expanding the vocabulary of singing, had her group explore the sounds of Hennepin Avenue, from the winds along the river to the bustling pedestrians; honking at 7th Street and the steady hum of the freeway to the refuge of the Minneapolis Sculpture Garden by Walker Art Center.

The group quickly got past any inhibitions to completely engage with the moment. Their sounds zeroed in on the incredible variety of noises along Hennepin and how sound helps create a powerful sense of place. Mankwe Ndosi shared the following:

*“The sound group was encouraged to notice the sounds, the music of Hennepin Avenue and to sink deeply into their good experiences on the Avenue.*

*We circulated and summoned the sounds of the Avenue from the River to the Walker (the good AND the bad sounds).*

*We got into groups of three to make soundscapes for each person's good Hennepin Avenue story.*

*We wrote down the regular sounds/songs we hear on the Avenue. We got a demonstration of how partners could accompany a storyteller with sounds/soundscapes, listening and following.*

*We worked in trios, describing the settings, time, places, who we were with, directing and getting ideas from our partners.*

*Then we shared our stories with the entire group.*

*We talked about the range and type of experiences, times of day, and the era of Hennepin Avenue in which our stories happened.*

*We also talked about how people engage, how all sorts of people use Hennepin for both private and public experiences walking down the Avenue. Often people do not look up or at people's eyes or at the sky.”*

*- Mankwe Ndosi*

### Summary Reflections

These were themes highlighted for the larger group:

- noisy vs. meditative
- range and depth - base vs lead
- round the clock
- anticipation on way to events
- room for all kinds of people
- clubs → solitary
- medley → cumulative
- late eighties
- public - private
- connected to Hennepin even if in a building

### From Their Flipchart Pad

Volunteer recorder Jamal Aiken assisted the group in getting their values, ideas and expressions down on paper.

- traffic
- light rail
- the river
- church bells
- children's laughter
- Holidazzle
- Pride Parade



- tap dancing at the Cowles
- scalping at dawn
- inclusive
- laughter
- sparkle
- space (early morning or when nobody is downtown)
- bar goers
- fighting
- conversations
- music
- dusk on Hennepin Avenue
- laughter, anticipation, conversation about what folks see
- secret, silent spot by Nicollet Island. Bonfires and firewalls. Golfballs from Nicollet Island.
- buckets and tap shoes at the Cowles Center.
- The Loft
- living in the towers
- watching *The Big Lebowski* on top of Solera.
- Street sounds and Crave in the background
- night club loft above Bar Fly - dancing
- dancing with the wardrobe racks in winter outside of Cowles





## Breakout Session

### Movements of Hennepin Avenue

Leah Nelson is a Zimbabwean dancer, choreographer and actor with a passion for organizing for social change through the arts.

Leah specializes in movement and immediately broke down barriers by having her group form a circle and move together rhythmically as they quietly talked, quickly becoming comfortable with one another.

Then, one at a time, participants moved into the center of the circle, adding their own unique body movement. Others would follow the lead of the person in the center, bringing unity and camaraderie to the group.

Later in the session, participants sat in a semi-circle and told stories of Hennepin Avenue, some very recent and others that went back decades. Many of the descriptions were sensory and about moving along the street, adding another dimension to the temporal quality of the stories.

Leah Nelson's description:

***"Moving the Good Times on Hennepin Ave! We gathered in the room and I introduced the idea of going deeper into remembering the moment or moments that were good experiences on Hennepin Avenue using movement as the vehicle.***

*I invited everyone to stand up and create a circle including our scribe. I welcomed the circle and explained the ideas I had for our time together. I asked for feedback about peoples' comfort level with movement/dance, which was varied and mostly self-critical. I showed them an example of what I meant by moving together using call and response. Then we moved around the circle. Each person created a gesture to go with their name which the circle repeated back to them. This idea introduced movement and words going together and was easy to access. I asked "What did you notice about the movements?" Responses included "...bold...open...generous..."*

*I explained how I wanted us to make images out of our good times ... a tableau of moving snapshots of a good time.*

*We sat in a circle around our scribe's board. Each person was asked to close their eyes and use their five senses to go deeply into their memory. Isolating each sense I asked them to isolate the details, the taste of the moment. Responses included "...tasted like cold air in winter...good food...spring..."*

*Other prompts included: What did it smell like? What did it feel like to touch/on your skin? What sounds were around you? What were you seeing?*

*We noted each person's memories and then we checked in to see if our scribe had collected the information. The sense memory practice led to some vivid recollections with strong imagery as well as emotional resonance...*



*....A teen female participant said she felt like she "belonged to something" as she rejoined the crowds in the street after watching a great theatre performance ...*

*At the end of our information sharing we recreated the circle and shared a final call and response using a physical movement that embodied the good experience accompanied by a spontaneous poetic metaphor phrase. Phrases were drawn from the writings and each person shared the essence of their good time.*

*We thanked each other and the session closed.*

### Summary Reflections

These were themes highlighted for the larger group:

- like Chicago - river of energy
- festivals; Aquatennial, marathons, plays
- feeling part of the larger city
- smell of winter
- diverse
- nature, connection to river
- food, taste of Hennepin
- Sixties: bussing downtown to Best Steak House
- coming from Northeast- Energy to Downtown
- Seventies: fun, safe, people on the street

### From The Flipchart:

Volunteer recorder Teo Aiken assisted the group in getting their values, ideas and expressions on paper.

- tap dance on Hennepin - 1979
- suburbs to the city- 1997-2000
- Hennepin Bridge crossing on bike
- Basilica views- 2009-12
- Opening of Sculpture Garden - 1988
- 50th Anniversary of Carlson
- meeting the cast of *Les Mis* - 2012

**Charles** 1992 - Minneapolis vs Chicago. Flow of energy through a city → 'river up' \$\$ (creative energy) excess energy → the rushing of energy. Standing at the bank of the river, metaphor for harnessing dreams in the city to build and create a vision for Hennepin Avenue. Changing dreams throughout time and history. Smells. Murrays. The sense of community...

**Bill** ...1997/98 Festival and events/ marathon/ Aqua(ennial). Parade/ light parade/pride. Smashing Pumpkins, fried festival food/beer. All kinds of people. Ended at 10:30. Rock the Garden



**Zoe** ...as a teenage girl. December, 2010. Saw first musical at Orpheum (food). Walking around, feeling like you are part of something. Smells- winter/cold/lights on marquee. *Billy Elliot*. Orchestra Hall.

**John** ...taking the bus in the 60's, going to Daytons. Busboy at Best Steakhouse - reading sales ads/ activity/ traffic/ busy/ vibrant / alive/ noise of the city/ Great Northern Market/ bins of produce/ swarms of people. From Northeast - coming off the bridge - gateway expansion coming onto the Avenue - Loring Park area walkable; lots of places you can go - festivals.

**David** ...Basilica Block Party energy - last night/ grand-daughter just moving to Minneapolis. Crave/food (scent)/cool glass/watching crowds pour into theatres and the

diversity/energy of the crowd.

**JoEllen** ...late afternoon/early evening. Loring Park and Walker Sculpture Garden / feels like city oasis/relaxing. Watching the birds and ducks. Feeling the richness of nature and of art (feeling fortunate).

**Pam** ...early 70's walking in the rain from 1<sup>st</sup> Ave to Moby Dicks/ the 90's- feeling safe with friends/exciting/fun.

**Dale** ...cold crisp air on a fall afternoon/crowds/ different people talking/music spilling out of the theaters/taking brother in law and sister out/different languages.







## Breakout Session

### Stories of Hennepin Avenue

Harry Waters Jr, an actor and director with a love of community facilitation through his craft, used storytelling as the vehicle. Memories ranged from recollections about how the Avenue promoted spontaneity and synchronicity for one man who bought a ticket for a Bonnie Raitt concert on impulse and shared an exciting musical experience with a packed theatre, to how the Gay Pride March filled the street with a large, diverse and peaceful group, and how a building on the Avenue – the new library – makes a strong social statement by allowing all people, including the homeless, to enter and rest in the foyer of the building.

The group distilled their stories into a series of single words, all evoking the qualities that make Hennepin equitable, unique and exciting.

### Summary Reflections

These are themes highlighted when the group reported back to the larger group:

- going underground
- togetherness
- dynamic
- abundance
- soul
- play
- discovery
- energy

- crowds
- people
- spontaneity
- showing up
- lights
- events
- public space
- creativity
- mobility

### Recorded At the Session:

*Plan-It* team member Nicolas Ramirez, a designer, assisted the group in getting their values, ideas and expressions down on paper.

#### Aaron *City Planner City of Minneapolis*

- energy
- people
- Twins
- concerts

#### Tom *Hennepin Theatre Trust*

- theatre restoration
- buildings
- evolution of the Avenue
- How do we consolidate all this great things to turn them into cultural corridor?
- How do we create a sense of community?

#### Marcus

- Hennepin of the Late 70's/Late 80's
- misses Borders Bookstores
- Gay Pride
- worked on Hennepin and loved it
- the street doesn't have a soul as Minneapolis didn't seem to have one and now it is a Cosmopolitan city
- bring the spectacle, food festivals to Hennepin

#### Seth

- worked downtown and loves walking down Hennepin.

#### Mark

- Holidazzle on a warm night everybody's having a blast.
- lacks opportunities for the "After glow"

- How do we create spaces where the performers and audience can interact after the shows?
- create a bond with the Avenue
- city branding: it is very important to call something what you want it to be

**Ben** *Critical View Program, Senior in high school*

- playing in the Sculpture Garden as he grew up.
- picnics
- bring back the “play” to the streets

**Steve** *New to Minneapolis*

- involved with The Cowles Center for the Arts
- Historic preservation should play a key role in this process
- bring back the onion domes to the buildings
- 5K
- marathon

**Michelle** *Lives in Loring park*

- grew up in New York City
- loves urban living
- anonymity
- watching *The Big Lebowski* at the top of Solera was an amazing experience

- loves the *City*
- loves the new Central Library

**Nicolas** *Observer/Reporting*

- Hennepin Avenue as a place to “hang”, not just circulate
- reclaim the streets / give the public space back to the people
- reduce the car flows down Hennepin Avenue
- landscape trees
- street theatre
- involving the users will create a sense of ownership

**Keith** *Volunteer*

- Ivy Awards
- Torch Light Festivities
- 5K
- lights





## Breakout Session

### Seeing Hennepin Avenue

Ta-coumba Aiken is a well-known Twin Cities visual artist who has a passion for engaging people of all ages and abilities in creative self-expression.

Ta-coumba had his group multi-tasking. As members sketched they reflected on their experiences along the avenue.

Then, each participant used the graphic they produced to tell a story, such as an image of the suspension bridge to help describe the beauty of the sky and water when biking across, or a brightly colored abstract which reflected the “big city” feel of noise, light and activity further down the street, or a series of colored words to help tell the story of a late night walk down the Avenue with all the lights and activity at full force.

### Summary Reflections

These are themes highlighted when the group reported back to the larger group:

- everybody is human on Hennepin
- interactions: diverse
- meeting people of all groups
- electric feel
- multiple levels of activity

- Native American history
- pedestrian friendly
- connected to nature
- social freedom and interaction
- all seasons
- expansion of theater district

### Recorded At the Session:

*Plan-It* team member Jillian Battenhoff, designer, assisted the group in getting their values, ideas and expressions down on paper.

- 24 hour activity on street
- connections to culture and people
- diversity
- nature, green space
- Native American history
- Mississippi
- the need to connect to Basilica on foot
- getting out of the Skyway
- use in all seasons
- expansion of theatre district; Broadway, concerts, dance
- places to gather- ‘ice bar’, ‘fire’ rooftop use
- interacting with performers





- social freedom, and interactions- the ability to be yourself
- everybody is human on Hennepin
- the crowds on game day
- clean and safe environment
- Downtown Improvement District
- Cowles opening gala - dancers weaving through street







*The workshop was held at the Minneapolis Central Library on Hennepin Avenue in Minneapolis. The library's multi-story glass atrium helps to restore to street level the historic northward convergence of Nicollet and Hennepin Avenues.*



**ART WORKS.**  
arts.gov

This project is supported in part by an award from the National Endowment for the Arts.



## *Plan-It Hennepin's* *Talk-It Hennepin* Conversation + Workshop Series

The *Talk-It* series is part of the broader *Plan-It Hennepin*, a year long initiative in 2012 to re-imagine Hennepin Avenue as a revitalized cultural corridor from the Minneapolis Sculpture Garden to the Mississippi River. The project is led by partners Hennepin Theatre Trust, Walker Art Center, Artspace and the City of Minneapolis and funded by a National Endowment for the Arts 'Our Town' grant. *Talk-It Hennepin* consisted of four pairs of conversations + workshops:

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**April 28, 2012**

## **Vision Workshop**

### **Creating Urban Visions**

The Walker Art Center (Skyline Room)



*This document includes writing and editing contributions from designers Bob Close of AECOM, Tom Borrup (Project Lead), urban designer Peter Musty, consultant Anne Gadwa Nicodemus, and Karen Nelson of Hennepin Theatre Trust. Photography is by Mark Vancleave. This document was produced by Peter Musty.*





## How might I transform Hennepin Avenue?

*Event summary by Bob Close, Tom Borrup and Peter Musty*

An engaged group of people gathered in the Skyline Room of the Walker Art Center on a rainy Saturday morning, April 28th, to share ideas about the future of Hennepin Avenue. *Plan-It Hennepin's* artist facilitation team continued the creative energy from the March 10<sup>th</sup> workshop at the Central Library, and once again inspired people to think big about how this street might look in five, ten or twenty years. Team members Harry Waters Jr., Ta-coumba Aiken, Leah Nelson and Mankwe Ndosi conducted the session in moving fashion, beginning with an animated review of the previous workshop through interpretive dance and song. The performance was



also to preview the intent of the day: to creatively envision a future Hennepin.

It was an enjoyable morning for many of the *Plan-It* team and participants. Many of the activities took place in front of the Skyline Room's huge window overlooking the Basilica of St. Mary and the Hennepin-Lyndale Civic Corridor between the Minneapolis Sculpture Garden and Loring Park, providing a panoramic yet quirky perspective of Hennepin. Preparations were facilitated by Walker staff Ashley Duffalo (manager), Joey Heinen (registration), and Doug Livesay (technical assistance). The 40 foot scale model of Hennepin Avenue, by *Plan-It Hennepin* design consultant firm AECOM, was set up along the back wall of the room. Round tables were ready for participants with post-its, pens and notecards. Projected on the wall were photos from the last workshop and a Google Earth map ready to track written notes from the day. The event record of the last workshop was pinned up near the entry. Videos of street interviews played in the lobby near the registration tables. Small stickers were available, allowing participants to self-identify roles: live,





work, play, travel. Materials for the final box-making exercise were stacked and ready to go on a rolling cart. The space in front of the Skyline's big northern window was left clear for performance and exercises.

### Visions from the Skyline Room

After a greeting from Olga Viso, Director of the Walker Art Center, project leader Tom Borrup introduced Mankwe Ndosi, Leah Nelson, Harry Waters and Ta-coumba Aiken. The artist team got participants out of their chairs, moving around the room, telling stories, role playing, singing, and, finally, building their dream of Hennepin Avenue. A new street literally appeared before everyone's eyes and it was an inspiring outcome. The following is the event record:

#### 10:15 Opening Review



The photo above by Mark Vancleave shows Harry Waters Jr, Leah Nelson, Ta-coumba Aiken and Mankwe Ndosi 'reviewing' the results of the previous Values workshop, setting the tone for creative visioning through song and movement.

#### 10:25 Welcome!

Warm greetings and thanks were delivered by Olga Viso, Director of the Walker Art Center, a *Plan-It Hennepin* Partner.



#### 10:30 Overview



Tom Borrup explains *Talk-It Hennepin*, *Plan-It Hennepin* and previews the morning activities.

#### 10:35-Noon Visioning Exercises



Four interactive exercises began and continued in sequence, each challenging participants to express their vision for the future of Hennepin Avenue. Notes were taken at each table to be compiled and synthesized later. Each exercise in different ways drove at the same basic question:

*How would I transform  
Hennepin Avenue?*



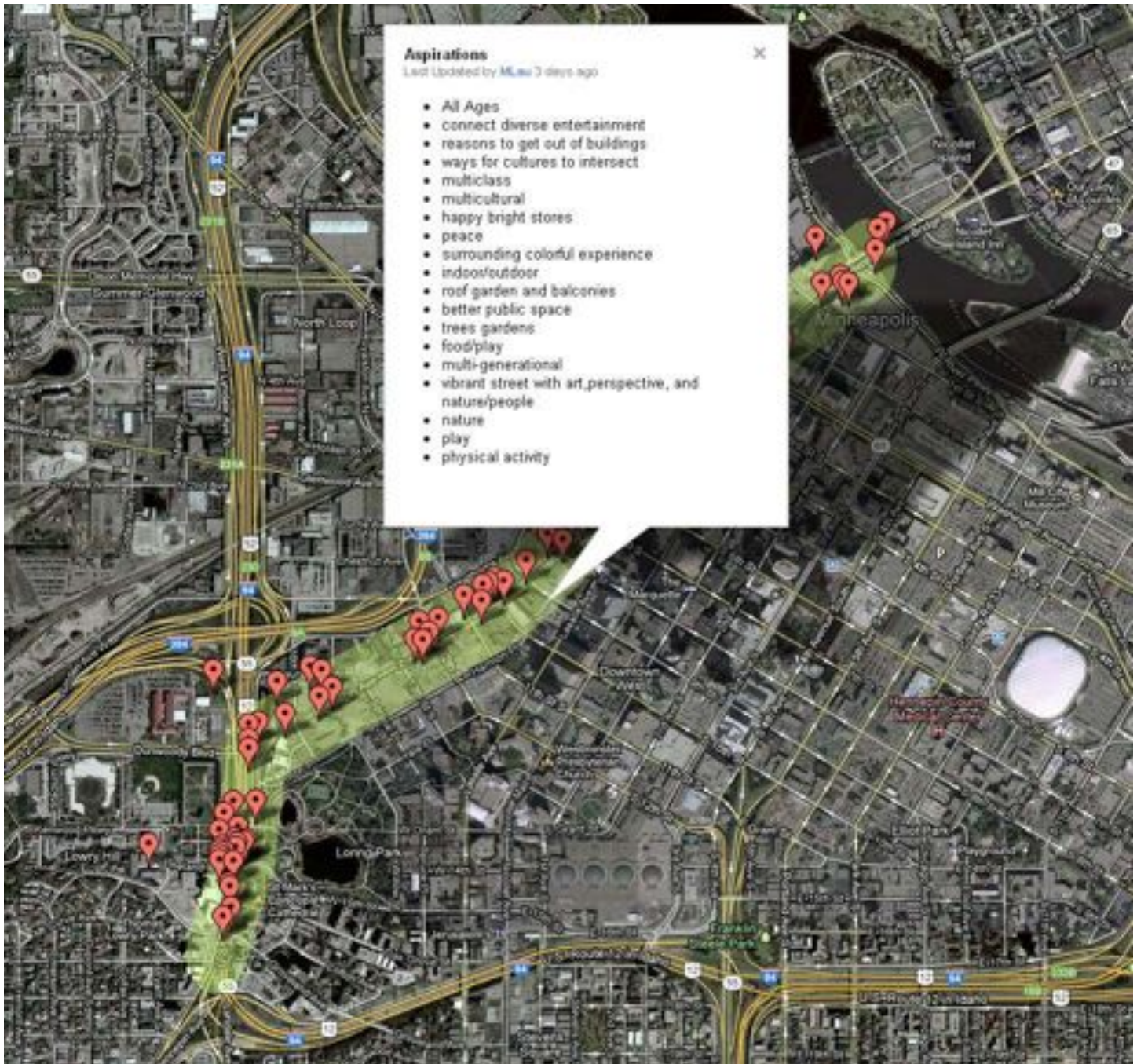
## Throughout the Morning Identifying Barriers



Participants were invited at their discretion throughout the morning to place red post-it notes on the 40-foot scale model expressing what they see as obstacles or barriers to a better future on Hennepin Avenue. These comments were mapped immediately onto the on-line version of Hennepin Avenue within Google Earth and later made available on Hennepin Theatre Trust's website: [www.hennepintheatretrust.org/plan-it](http://www.hennepintheatretrust.org/plan-it)







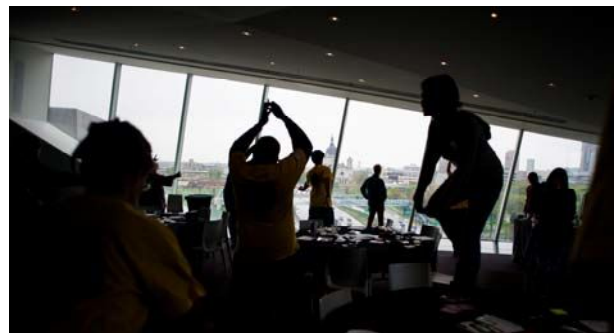


### Visioning Exercise #1

#### **A Movement is Beginning**

Led by Leah Nelson

Leah got everyone moving, warming up, orienting participants to the room and preparing them for interaction with others. People were paired and asked to perform, through body movement, a favorite activity on Hennepin. From baseball to dining and drinking, to plays, musicals, and being with family, to being a part of the scene ...to being anonymous... participants had fun expressing the range of things that happen on Hennepin Avenue. The ice was broken, everyone left laughing and was ready to share further.







## Visioning Exercise #2

### Vision Circles: In Twenty Years...

Led by Harry Waters Jr.

Participants were each asked to share, in depth, a vision of Hennepin in 20 years, speaking from the perspective of someone living, someone working or or someone playing on Hennepin Avenue. The following sample is a series of verbal visions by participants from one of the six person tables, as transcribed by Anne Godwa Nicodemus, consultant to *Plan-It Hennepin*, from her own notes:

A.: "...I would like to walk down Hennepin Ave...smorgasbord of sparkly lights, marquees, lights overhead, interactive things that are changing. Environmental extremes of a lot of lights that you would not experience anywhere else. Less commercial than time square. A 3D experience..."

C.: Wants to see, at the river, a gathering space for informal gatherings and events. A place where people that don't live, work or play on Hennepin Avenue can gather and begin their experience."

B.#1: "...I want more green. I don't like this concrete mess going down the center. Want it to feel like a park: trees, green, sidewalk cafes.

Feels more alive than a solid thing w/cars making it hard to go across it.

K.: "...I want it to feel safe...not be worried that anything bad is going to happen...24 hours. I don't want my friends that don't work here to be concerned if they come to a show..."

N.: "...I like the idea of openness, the lights and things. I envision a big, big celebration every summer. No traffic for the whole weekend. Lights of canopies...Northern Lights Festival...at night it would look like a giant illuminated city. ...People meeting each other and sharing their lives and doing it in a safe environment. This is a great place to live...at heart, we all love each other. Want to share what's great about this city and why we live in this area. Start with celebration..."



B.#2: "...I see it as a living room for the city and not a conduit for cars moving through. I would love to see it very green, very pedestrian friendly...a place to stroll...a place to linger.



...Love to see the cars diminished. ...Wonderful to be able to catch transit and activate the street that way. Different, but equally inviting as Nicolett Mall..”

T.: “...I’m very much a newcomer (barely 2 years). I live in one of the high rises. I look down at certain parts. My idea is: Hennepin as one of major downtown thoroughfares. I disagree on the green(ery) idea. Green/parks are already a huge attraction of Mpls as a city—green is so close...Parks everywhere. A lot of thought lately given to something happens in dense urban environment; people interact, meet each other—generate thoughts and ideas that aren’t present when all spread out.”

*“...Grass doesn’t talk back to you, but buildings and people in buildings do...”*

“...A long stretch (of Hennepin should be) a pedestrian zone—very few bus drops. Commercial aspect. Liveliness, generates income. I would love to see a bakery. I would love to see a bookstore. What will be profitable enterprise (bookstores have closed)? ...”

“...One last thing—I don’t have a car, I do everything on foot and by public transit. There has been very unfortunately mutuality between major bus stops and people that don’t want to take a bus, just hang out—shout at each other,

use foul language. I have changed my bus route to not be exposed to that. Doesn’t invite pleasure, strolling around, or safety. ...”

A.: “...not too sanitized. Authentic. Not like a suburban mall. Maintain some urban grit. If you can understand history—gateway, came for leisure activities. ...Understand role it’s played in city, then it will be authentic.

T. : “...If don’t sanitize grass, it’s ugly.”

B.: “...I was thinking trees, not lawn. I want flowers, trees. Less concrete, more organic...”

T: “...I like concrete, some of the very old buildings; The Lumber Exchange (at 6<sup>th</sup> where LRT crosses), ... (and) Masonic temple. I think those are icons. Any kind of new architecture that takes place would be good to have it along those ways. Candy Chang talk on Thursday—showed many images of small American downtowns. She advocated that. I don’t think that has any place in the cities. Raise density...”

A: “...Increase density, but also open spaces to improve breathing room....”, “...The light concept, what would it look like in the daytime?...”, “...Sculptural, grid work to hold up the lights....”





### Visioning Exercise #3

#### Why am I here?

#### What do I need (from this place)?

#### What do I want (from this place)?

Led by Mankwe Ndosi

Inspiring and inquiring through song, Mankwe Ndosi invited all participants to express themselves through writing, explicitly from the perspectives of an elderly person, a young person, a differently-abled person, someone on the Avenue who frustrates you, and then another being (plant or person) trying to survive. The following sample is a series of reflections by participants, as transcribed by Anne Godwa Nicodemus, consultant to *Plan-It Hennepin*, from her own notes:

#### ...from the perspective of **an older person**:

“...I thought about how an older person would need places to sit, to pause, step back from the bustle, see people and be a part of it. Street crossing—enough time. Be around people younger than you, still be around that bustle....” – K.

#### ...from the perspective of **someone with less**:

“...People who, “I don’t call it begging. It’s work.” I don’t think we need to chase them away, be removed. We need to accommodate their poverty

into the street. They need to be allowed to make their living. If that means people donating to help them out, then we should do it. It’s great to tell them “go get a job.” But there are people who just can’t do it. We need to make a space for them—on the street, in your psyche. Because they’re going to be there....” –S.

“...Noticed how there’s a lot of overlap among mine [imaginings for different people]. People want something outside of themselves. Kids want to play and discover something for themselves. People want enjoyment, relief from the daily grind. An elderly person stuck inside, has a hard time getting



around. Low-wage job, a lot of struggles. Getting to/from the job is struggle. Want something to take them outside of themselves. The person who irritates—they want you to acknowledge them....”

*...if I were a plant on Hennepin, part of ecosystem:*

“...Need to be nurtured and sustained. Just want to live my life and play my role. Parallels with people....” -K #1.

“...I agree that every answer has basically formula: want to be safe. Street that they can walk to. Don’t want to have to stay inside because there is no where to go—a place to go, spend money, do nothing, whatever they want to do....” – K. #2

“...“enjoy” was in a lot of mine....”

“...Other cultures. Identify people, history. Other than icons and brands, things that they can identify with and reflect on....” – T.

“...I think that it’s an interesting situation. In a utopian sense, there is a limitation to what we can

do to peoples’ behavior that can change. As a microcosm of the society that we have...If there was something that would allow—event driven, physical, turns changes within us, so that when we get to the space, it’s an opportunity to step into something greater than our everyday lives. Looking for something that could be...it’s inclusive, celebratory. Giant celebration. Memories of that would that linger, and go on throughout the year. ...” – N. (#1)

“...One of biggest problems is that there are no public restrooms. People have no place to go to the bathroom. Basic preservation of human dignity, people have to have some place to go. It’s a growing issue. Public sanitation. It’s hard on people when they come downtown. Especially the homeless or transient....”

“...should be a way to learn the ways of this place or how do I fit in here. Sense of what’s where isn’t evident anywhere. How am I supposed to fit in, if I’m an outsider? ...” – K.







#### Visioning Exercise #4

#### **The Hennepin Avenue Re:model**

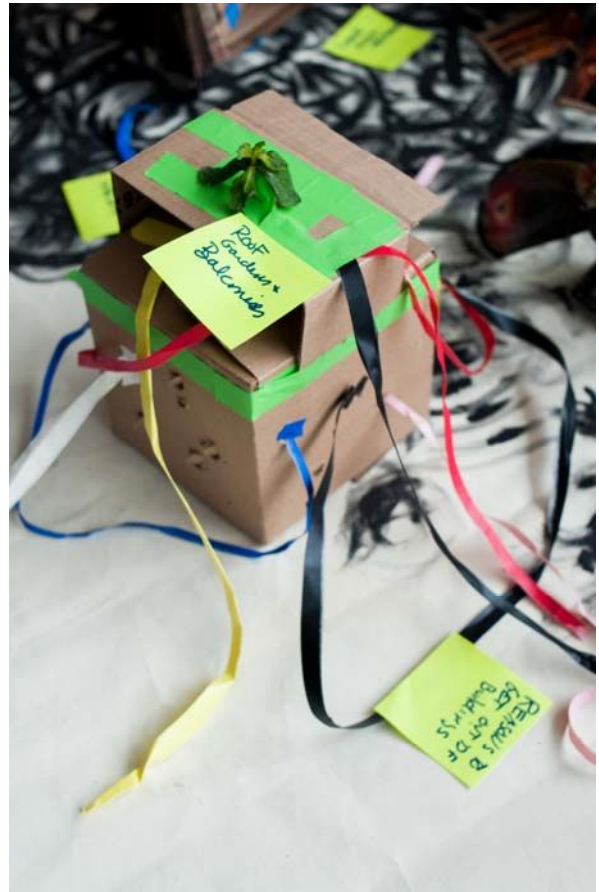
Led by Ta-coumba Aiken

This exercise produced personal visions of Hennepin via cardboard boxes cut, folded, transformed and/or decorated with magazine collages and/or drawings, ready for placement on an imagined future Hennepin Avenue.

Participant boxes were then assembled on the floor, forming an abstract *future* Hennepin. Participants prepared one phrase on sticky note to describe the images, shape and placement of their box. Participants were each invited to describe what their creations represented.













*The Saturday workshop was in the Skyline Room of Plan-It Hennepin partner Walker Art Center. As the anchor of several large civic and religious institutions, the modern face of the Walker looks east to downtown over the historic Loring Park Neighborhood. Positioned at the convergence of Hennepin Avenue, Lyndale Avenue and the Lowry Tunnel of Interstate 94, the Walker and its' civic neighbors form a logical west end to the Plan-It Hennepin study area.*



This project is supported in part by an award from the National Endowment for the Arts.





## *Plan-It Hennepin's* *Talk-It Hennepin* Conversation + Workshop Series

The *Talk-It Hennepin* series is part of the broader *Plan-It Hennepin*, a year-long initiative in 2012 to re-imagine Hennepin Avenue as a revitalized cultural corridor from the Minneapolis Sculpture Garden to the Mississippi River. The project is led by partners Hennepin Theatre Trust, Walker Art Center, Artspace and the City of Minneapolis and funded by a National Endowment for the Arts 'Our Town' grant. *Talk-It Hennepin* consisted of four pairs of conversations + workshops:

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**May 7, 2012**

**Charles Landry**

**A Weeklong Residency**

Cowles Center



*This document was produced by Jeffrey Schommer and Peter Musty, urban designer with writing and editing contributions from Karen Nelson of Hennepin Theatre Trust, and contributions from Lucas Erickson, a coordinator for Plan-It Hennepin.*

*Photos were taken by Karen Nelson during the bus tour with Charles Landry of Hennepin Avenue and downtown Minneapolis, with project partners, various agency staff and stakeholders.*





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## “The key is to try new things...”

*Summary by Karen Nelson with Lucas Erickson contributing.*

Bridges, roads, buildings, stadiums, skyways, sidewalks, streets—traditional city planning has historically focused on the ‘hardware’ of urban engineering versus the ‘software’ of a passion-driven, personal, “What do I want in my city?” approach. But there is a global movement afoot which now has a toehold in the Twin Cities, reflecting a paradigm shift in how communities can come together and build creative cities.

Among the challenges for Minneapolis / St. Paul is responding to the question of how we can harness our much ballyhooed creative impulses to drive healthy, intercultural, sustainable urban planning. In May, an innovative city visionary visited our Twin Towns, pointing the way to revisiting our thinking, discovering connections and negotiating solutions for the public good.

Charles Landry, who travels internationally as a ‘critical friend’ to cities, was invited for a weeklong residency dubbed *Creating 21st Century Intercultural and Creative Cities*. He was hosted by a community coalition including the partners of *Plan-It Hennepin* and a broader consortium of organizations with interests ranging from ethnic tourism to the Central Corridor light rail development and the Saint Paul Riverfront.\* The big picture goal was to understand how art, culture, creativity and diversity can accelerate both economic and social growth—critical elements in strengthening the Twin Cities as a world-class region.

Landry has been thinking about and advising creative cities for 25 years and his landmark publications, such as *The Creative City: A toolkit for urban innovators*, have paved the way to a global movement.

### The “Yes-No” Test

To boil down some of his many concepts to a literal street level, he has developed a simple “Yes-No” test, which he describes as using when encountering a building, street or neighborhood. Landry identifies these places as “Yes” - if they feel welcoming, make you want to go in and walk around and inspire you to engage. He says, however, that many building and cities say, “No” to their environment and those who enter it.

Kicking off his residency week, Landry spoke at The Cowles Center for Dance and the Performing Arts. Some of his comments included the following:

In the ‘Yes’ spaces, “You can feel and sense the buzz; it is obvious to residents and visitors alike...,” said Landry. ‘No’ spaces are the opposite. He used Minneapolis’ infamous Block E as an example, calling it “an unwelcoming, ill-conceived structure that looks cheap and unsatisfactory,” and asked, “What is its intent?” “What is the common denominator that would attract the community?”

He believes too much money and energy are spent in retro-fitting after traditional planning has failed. So an immediate, yet graspable, challenge for us is to determine how the Twin Cities can embrace and build “Yes”?

“If a city considers culture and its representations the DNA of authentic city planning the result can be a community in which everyone feels recognized and welcomed; but if the diverse marks of culture are seen as obstacles to planning, many people will feel excluded,” paraphrased Camille LeFevre, who covered the speech for *The Line*.



### Touring Hennepin Avenue with Charles Landry

The next day, Landry led a mini-bus tour down Hennepin Avenue with people including stakeholders Tom Hoch, President/CEO of Hennepin Theatre Trust, Olga Viso, Executive Director of the Walker Art Center, Sarah Harris, then director of the Downtown Improvement District and Ann Calvert of the City of Minneapolis.



The purpose of this bus tour was to educate Landry about the city with help from a handful of local experts and show him key areas downtown. "I'm an outsider," he said. "The disadvantage is that I'm ignorant."

The bus first stopped at Nicollet Island and the Mississippi River where participants reviewed plans. The tour then proceeded down Hennepin stopping at the historic theatres, the Basilica and the Walker Art Center. Landry took many photographs, learned about the area and concentrated on getting a feel for the unique nature of Hennepin Avenue, noting "Yes" and "No" spots along the way.



Next up was a luncheon at Minneapolis Community and Technical College, where Landry reflected on his recent tour. In attendance were nine of the 13 Minneapolis City Council members including Council President Barb Johnson and 30 others from other organizations.

### Sensing Opportunities, Landry Challenged Paradigms

Landry's visit provided the opportunity to challenge existing assumptions, while also facilitating conversations about possibilities. The question, as Landry posed, is not whether there is value in creativity, culture, heritage and the arts - but what is the cost and consequences of *not* valuing these elements?

At the MCTC he quickly pulled together a slideshow based on the tour and talked about some "Yes" and "No" spaces he viewed. One place that he mentioned was the Minneapolis Central Library, including the area around it, which would be a perfect place for a park.

Also, the Fifth Street and Hennepin Avenue



intersection / light rail stop and the I-94 underpass were mentioned as opportunities.



How do we get people downtown? "Its very much about food and markets," said Landry among other comments.

He later said that a key is to try new things, and have places take on temporary uses, such as artists showing their work in abandoned storefronts. "If you have disgusting spaces, try *something*," he urged.

According to Landry, the old paradigm of planning, which was to plant one monolithic entity — an anchor store or a corporate headquarters — in a development, is over.




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“...an appreciation of culture  
should drive the technicalities  
of planning...”

— *Charles Landry*

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The rest of the week included Central Corridor Station Area Tours and Workshops in Minneapolis and St. Paul, as part of Jane’s Walk USA. Landry also provided the keynote address for the Great River Gathering in St Paul, an annual celebration of the ecological, economic and historic significance of the Mississippi River. At week’s end, Landry spoke about his experience in Minneapolis and Saint Paul including observations, recommendations and a regional call to action.



*Charles Landry's weeklong Twin Cities residency included a bus tour of Hennepin Avenue, Central Corridor station walking tours, a keynote address for the Great River Gathering and an introductory presentation at The Cowles Center. Photos by Karen R. Nelson.*



This project is supported in part by an award from the National Endowment for the Arts.



## *Plan-It Hennepin's* *Talk-It Hennepin* Conversation + Workshop Series

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<b>June 9</b>	workshop	<i>Putting It All Together—Naming and Claiming</i>

**May 12, 2012**

## **Design Workshop**

**Coming, Going & Staying on  
Hennepin Avenue**  
FAIR School



*This document was produced by Peter Musty, urban designer, based on information collected from the May 12<sup>th</sup> Talk-It Hennepin workshop. Photography of the teams and workshop activities throughout the document is provided by Mark Vancleave. Photography in the field of subject areas is provided by various participants from six designer-artist-participant teams. Aerial images throughout the document are web screenshots from Google's Google Earth Pro and Microsoft's Bing.com.*





*This image shows Team 5, led by Harry Waters Jr and Nicolas Ramirez, walking back to the studio at FAIR school after scouting for ideas in the eastern district of Hennepin Avenue in downtown Minneapolis. The photograph was taken by Mark Vancleave.*



## Starting at Ground Level

*Summary by Peter Musty*

*Plan-It Hennepin* hit the streets on Saturday morning, May 12, 2012, taking over ground level of FAIR School at 10<sup>th</sup> and Hennepin. A smaller but diverse group of community members and creative professionals gathered for a creative placemaking (urban design) exercise.

Organized by Hennepin Theater Trust, the event was the third in a series of four *Talk-It Hennepin* conversation/workshop combinations that ran from March to June of 2012. The goal of the four sessions was to generate ideas and excitement about potential future scenarios for Hennepin Avenue, a central and historic corridor.

Moderated by Tom Borrup (*Plan-It Hennepin* Team Leader) and urban designer Peter Musty, and facilitated by a local team of artists and designers (see next page), a core question was asked of six teams of participants;

*How would you transform Hennepin Avenue?*

## The Agenda

- 9:00 **Doors Opened** - participants were asked choose a table; Hennepin Avenue sub-district of their choice: East, Central, West
- 9:15 **Sounds & Spirits from the Walker** – the *Talk-It Hennepin* artist team performed an interpretation of the input from the April 28 Visioning Workshop, with accompaniment by trio of FAIR School Downtown student keyboard musicians
- 9:35 **Welcome and Agenda** – Tom Borrup
- 9:45 **PLACEMAKING CHALLENGE**
  - Task 1: Identify the **No-to-Yes(s)**
  - Task 2: Identify **Major Transformational Opportunities**
- 11:00 Teams Reconvene to Prepare Slideshows
- 11:50 **DISTRICT SLIDESHOWS**
- 12:30 Adjourn



## Finding Placemaking Opportunities

The core exercise was a simple challenge to participants: identify, via images in slideshow, a short list of opportunities to improve the sense of place and vitality of Hennepin Avenue. Six artist-designer-participant teams were asked to walk, talk and take pictures in three sub-districts of Hennepin. Teams were asked to find small ways large ways to make Hennepin a better place. By the end of the exercise, six teams had carefully selected about three dozen images – collectively developing a catalogue of important opportunities to transform the Avenue.



## West

*Tenth Street west through the Loring Park Neighborhood to Walker Art Center including Hennepin-Lyndale Civic Corridor and Lowry Tunnel carrying Interstate 94*

*Team #1 Captains*

**Josh Bergeron**, designer, AECOM

**Eric Morin**, Ryan Companies

*Team #2 Captains*

**Leah Nelson**, movement artist

**Tionenji (Tio) Aiken**

## Central

*The 'Theatre District' from Fifth (Light Rail Transit Station) to Tenth Street*

*Team #3 Captains*

**Ta-coumba Aiken**, visual artist

**Michael Lau**, urban design- PETER MUSTYLLC

*Team #4 Captains*

**Bob Close**, AECOM, *Plan-It Hennepin* design lead

**Colin Harris**, Community Design Group

## East

*Mississippi River to Fifth Street (LRT)*

*Team #5 Captains*

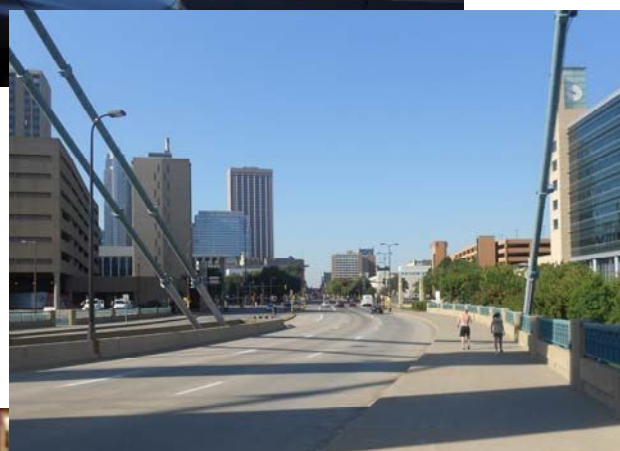
**Harry Waters Jr**, actor, professor at Macalester

**Nicolas Ramirez**, designer, AECOM

*Team #6 Captains*

**Mankwe Ndosi**, sound & vocal artist

**Mollie O'Connor**, architect & artist, AECOM







## Sounds & Spirits

### *From the April 28 Visioning Workshop*

*Talk-It Hennepin's* four artist facilitators interpreted the participant input from the Visioning Workshop at Walker Art Center on April 28<sup>th</sup>. (See *April 28<sup>th</sup> event record*). This was an abstract and very engaging review. Leah Olsen, Ta-coumba Aiken, Harry Waters Jr, and Mankwe Ndosi generated and coordinated a mix of vocals, movements, and selected readings from participants. The collaborative expression took place next to, around, and on top of the *Plan-It Hennepin* scale model.

Before participants began their exercise, Tom Borrup gave a brief summary of the *Talk-It Hennepin* process, outlining the morning agenda, framing it within the larger context of the *Plan-It Hennepin* initiative.

Six teams were formed at six tables, three on either side of a central model. Each table had two 'yellow-shirt' designer or artist captains.

The teams stayed together throughout the morning and presented their work on the two tasks via six separate screen presentations at the end of the session.





## Team Task #1

# Turning “NOs” into “YESs”

The core exercise of the morning was a simple challenge to participants: identify, via images in slideshow, a short list of opportunities to improve the sense of place and vitality of Hennepin Avenue. The method used was to be based on Charles Landry's simple test:

*“Does this place  
say “No” to  
you...or does it  
say “Yes”?”*

*- Charles Landry*

The teams were each asked to find five ‘nos’, and explain what they might do to make them into ‘yess’. The following pages describe the results of this challenge.







## West

Tenth Street west through the Loring Park Neighborhood to Walker Art Center including Hennepin-Lyndale Civic Corridor and Lowry Tunnel under Interstate 94. – *Aerial imagery from Google Earth. Photos at left by Mark Van Cleave; photos on the following pages provided by workshop participants.*

### Team 1

- 1 Improve Street Condition
- 2 Activate Street w/ 'Liner' Retail
- 3 Enliven The Underpass
- 4 Visually 'Open Up' Sculpture Garden
- 5 Put a Lid On It!

### Team 2

- 6 Warm the Bus Shelters
- 7 Create More Places to Sit
- 8 Continue to Make Bicycling Accessible
- 9 Greener, Softer, Friendlier Street Walls
- 10 Make More Inviting Places for People





1. **Improve Street Condition** - Major Avenue looks poor- not cared for; sidewalks, streets, etc.



2. **Activate Street w/ 'Liner' Retail** MCTC parking- can it have retail on ground level?



3. **Enliven The Underpass** - Potential here for food trucks, portable art between pillars, projection lights, colors....



4. **Visually 'Open Up' the Sculpture Garden** - Sculpture Garden wall and entrance by Dunwoody- big granite wall: make a better 'invitation'.



5. **Put a Lid On It!** - Lowry Tunnel and traffic lanes='black hole' in a primary civic location.



6. **Warm The Bus Shelters** - All of them.



7. **Make More Places to Sit**



8. **Continue Making Bicycling More Accessible!** - Nice Ride kiosk is in English only; contract information is small and hard to read for some...may cost too much for some and assumes access to credit card. Bike lanes need more discernment. Could sign be more versatile as a digital electronic board combining mural, street and neighborhood related messages...and perhaps integrated with interactive audio for hearing impaired and language translations?





9. **Greener, Softer, Friendlier Street Walls**

Minneapolis Community Technical College (MCTC) parking ramp; looks like a prison yard and back of utility building. Redesign/remodel along street or add landscaping, color and seating. The Butcher and the Boar Restaurant; the marble wall, while expensive, makes this restaurant seem inaccessible to a certain income as well as creating a stark landscape on a block which needs softening with landscaping and color.



10. **Make More Inviting Places for People** – at MCTC, in empty lots, Basilica yard; need water, bathrooms, food... **More human culture can be represented.** Clarify: Am I allowed to sit here? Underpass says: do not walk through here!





# Central

The 'Theatre District' from Fifth (Light Rail Transit Station) to Tenth Street – *Aerial imagery from Google Earth. Photos at left by Mark Van Cleave; images on the following pages provided by workshop participants.*

## Team 3

- 11 See Surface Lots as Opportunities
- 12 Eliminate/Prohibit Parking Garage Entries
- 13 Engage the Street in More Diverse Ways
- 14 Capture Opportunities for Interactive Art
- 15 Transform 5<sup>th</sup> & Hennepin!

## Team 4

- 16 Transform 5<sup>th</sup> and Hennepin!
- 17 Clean Up the Street
- 18 Eliminate Visible Surface Parking
- 19 De-clutter Sidewalks
- 20 Address Street with More Respect





11. **See Surface Parking Lots as Opportunities -**  
Do something creative... parking at Pantages needs green ...



12. **Eliminate/Prohibit Parking Garage Entries on Hennepin** - improve Bar Fly 'parking hole' frontage



13. **Engage the Street in More Diverse Ways—**  
create more places for elders, youth etc.



14. **Capture Opportunities to Add Interactive Art** - Block E cubby hole; could have interactive sculpture for children...





17. **Clean Up the Street** – its messy and the bike lane painting has disappeared



18. **Eliminate Visible Surface Lots** - soften parking lot frontages and gradually eliminate off-street visible surface parking lots



15. **Transform 5<sup>th</sup> & Hennepin** – *Team 3* ... 5<sup>th</sup> & Hennepin has space for festivals and a large wall for film projection

16. **Transform 5<sup>th</sup> & Hennepin** – *Team 4* ... add a park, public art & projections (bottom image by Colin Harris)



19. **De-clutter Sidewalks to Make Them More Accessible** – some stretches are too ‘crowded’ with fixed obstacles





20. **Address the Street with More Respect at Ground Level** — doors should open to the street on Hennepin. Cowles Center (old Schubert's) front doors are blank and cannot be opened to Hennepin— a harsh gesture.;...Block E 'emptiness'; State & Pantages — orientation to spaces not visible on sidewalk.



# East

Mississippi River to Fifth Street (LRT) – *Aerial imagery from Google Earth. Photos at left by Mark Van Cleave; photos/images on the following pages provided by workshop participants.*

## Team 5

- 21 Transform Riverfront with Grand Terrace
- 22 Replace Surface Parking with Public Space
- 23 Design/Enhance the Gateway Park
- 24 Improve the Bus Stops
- 25 Benches Needed Here

## Team 6

- 26 Occupy ING
- 27 Activate the Blank Wall
- 28 Improve 5<sup>th</sup> & Hennepin
- 29 Unlock the Doors!
- 30 More Than Just a Transit Facility?

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21. **Transform Riverfront at the Bridge w/ Grand Terrace** - before/after image by Nicolas Ramirez



22. **Transform Surface Parking Lot into Public Space**



23. **Design/Enhance the Gateway Park**

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24. **Benches Needed Here....**



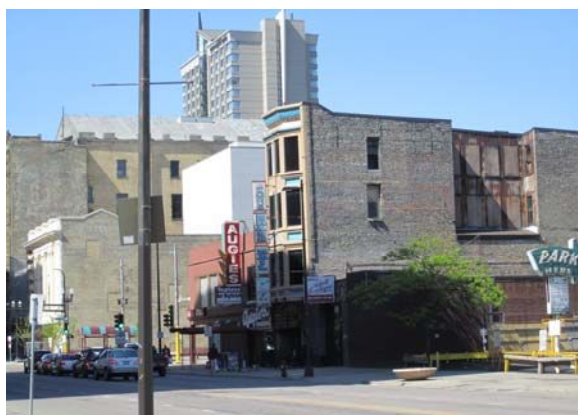
25. **Occupy ING** – © ...More seriously: is this park public or private?



26. **Improve the Bus Stops** – Add seating and make these easier to use, with more thought to street furnishings. The stop at 4<sup>th</sup> and Hennepin, right in front of an apartment building, has no seats or benches...the other side of this bus stop is very crowded too with newspaper kiosks and clumsy street furnishings.



27. **Activate the Blank Wall!** – Lumber Exchange parking lot at 5<sup>th</sup> and Hennepin: Parking lot is inactive and unfriendly. Building façade is too blank. Do people occupy this building? Can the façade be enlivened with balconies or art? Can the building become residential?



28. **Improve 5<sup>th</sup> & Hennepin – near station area:** Can buildings be improved and the upper levels better utilized? *(Don't chase away, improve!)*



30. **More than Just a Transit Facility?** – As a hub, can this be more? Can the curved roof host murals on the inside and/or outside? This is a wonderful singing space – acoustics are good.



29. **Unlock the Doors!** – It's a summer Saturday morning on Hennepin; why is the street level retail and building entry so blank and uninviting?



## Team Task #2

### Locating

### Major

### Transformational

### Placemaking

### Opportunities

The second task asked of each team was to collaboratively identify one or more key spots

where major transformations could occur to improve Hennepin Avenue. Teams then were asked to present their findings along with their images from the locations they'd selected.

1. **Lid** (1-94)
2. **Underpass** (1-94)
3. **Ramp Liner** (MCTC)
4. **Redevelopment** (near 10<sup>th</sup> - 11<sup>th</sup>)
5. Light Rail **Station Area**
6. **Gateway Park**
7. **Riverfront**



West  
Teams 1 & 2

Central  
Teams 3 & 4

East  
Teams 5 & 6





**Major  
Transformational  
Placemaking  
Opportunity**

**I-94**

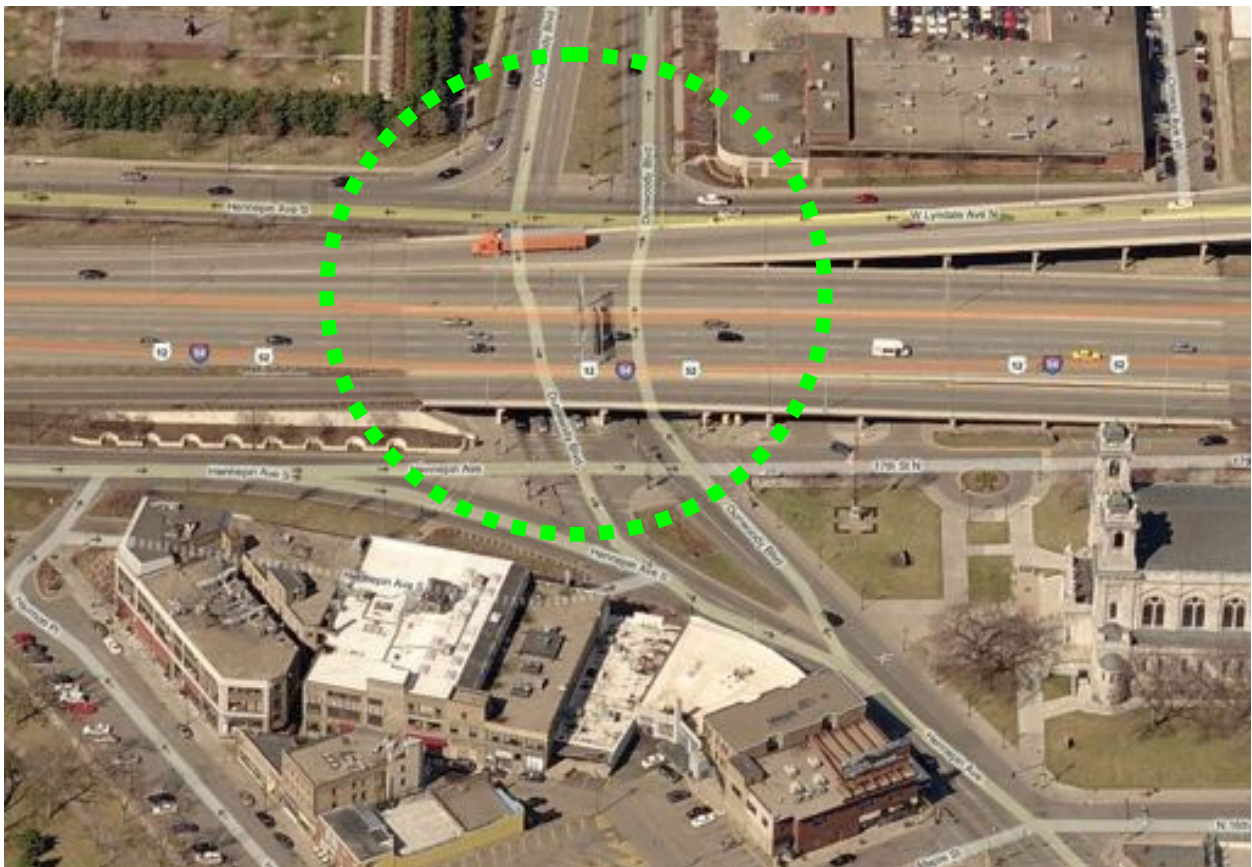
**Lid**



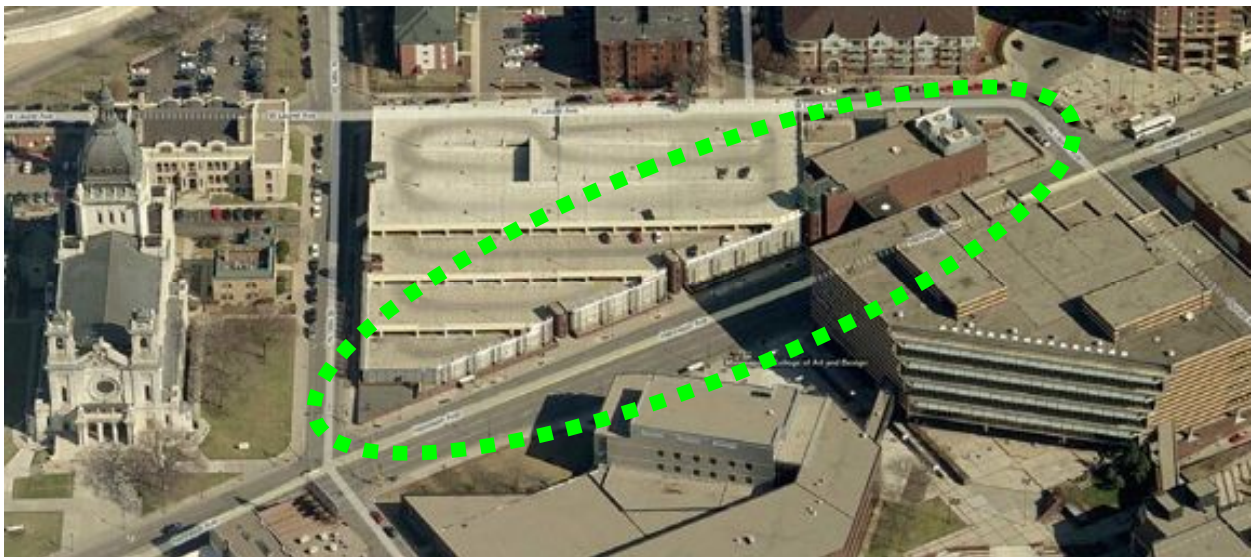
# Major Transformational Placemaking Opportunity

I-94

**Underpass**







Major  
Transformational  
Placemaking  
Opportunity  
MCTC

**Ramp Liner**

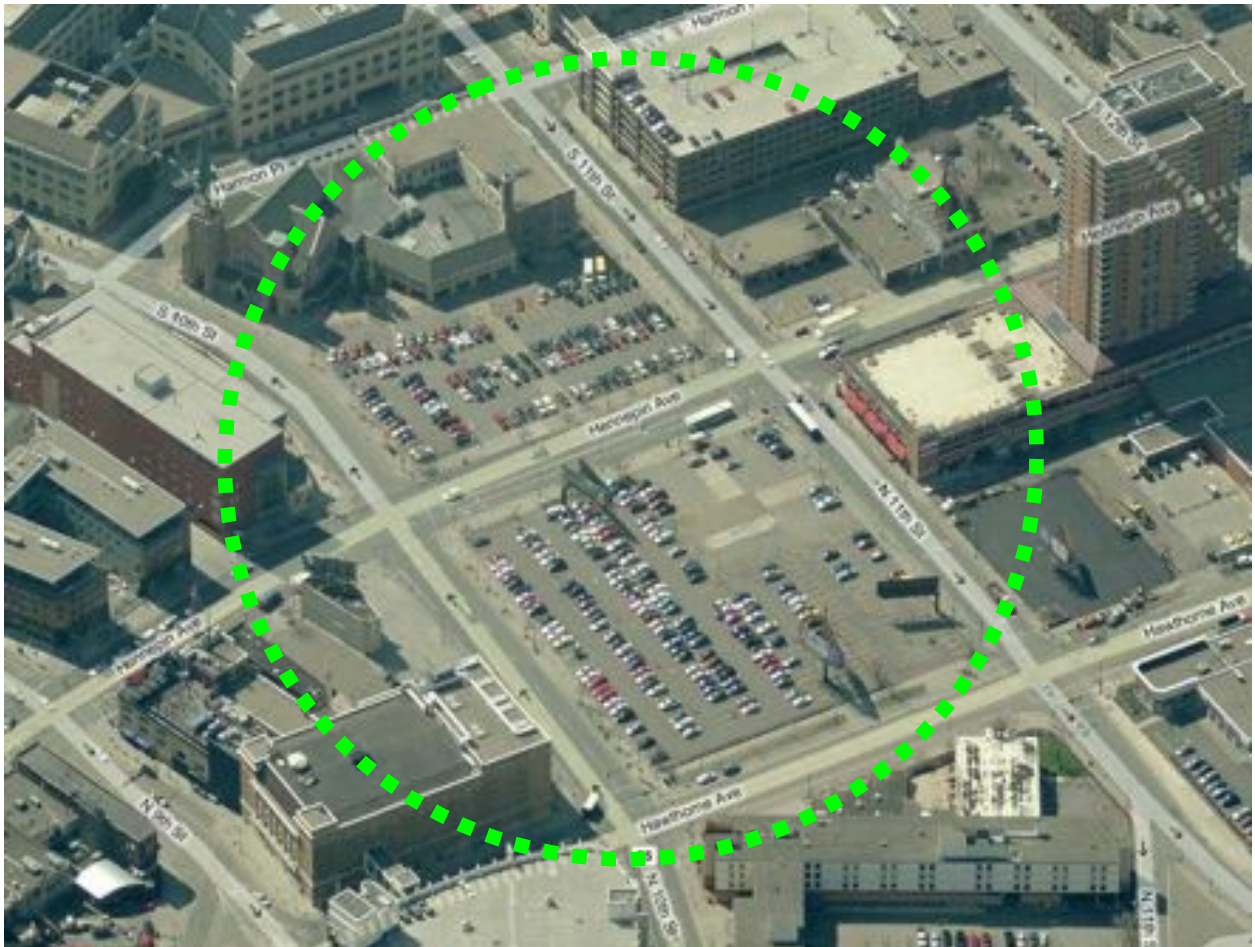




# Major Transformational Placemaking Opportunity

10<sup>th</sup> to 11<sup>th</sup>

**Redevelopment**



# Major Transformational Placemaking Opportunity

Light Rail

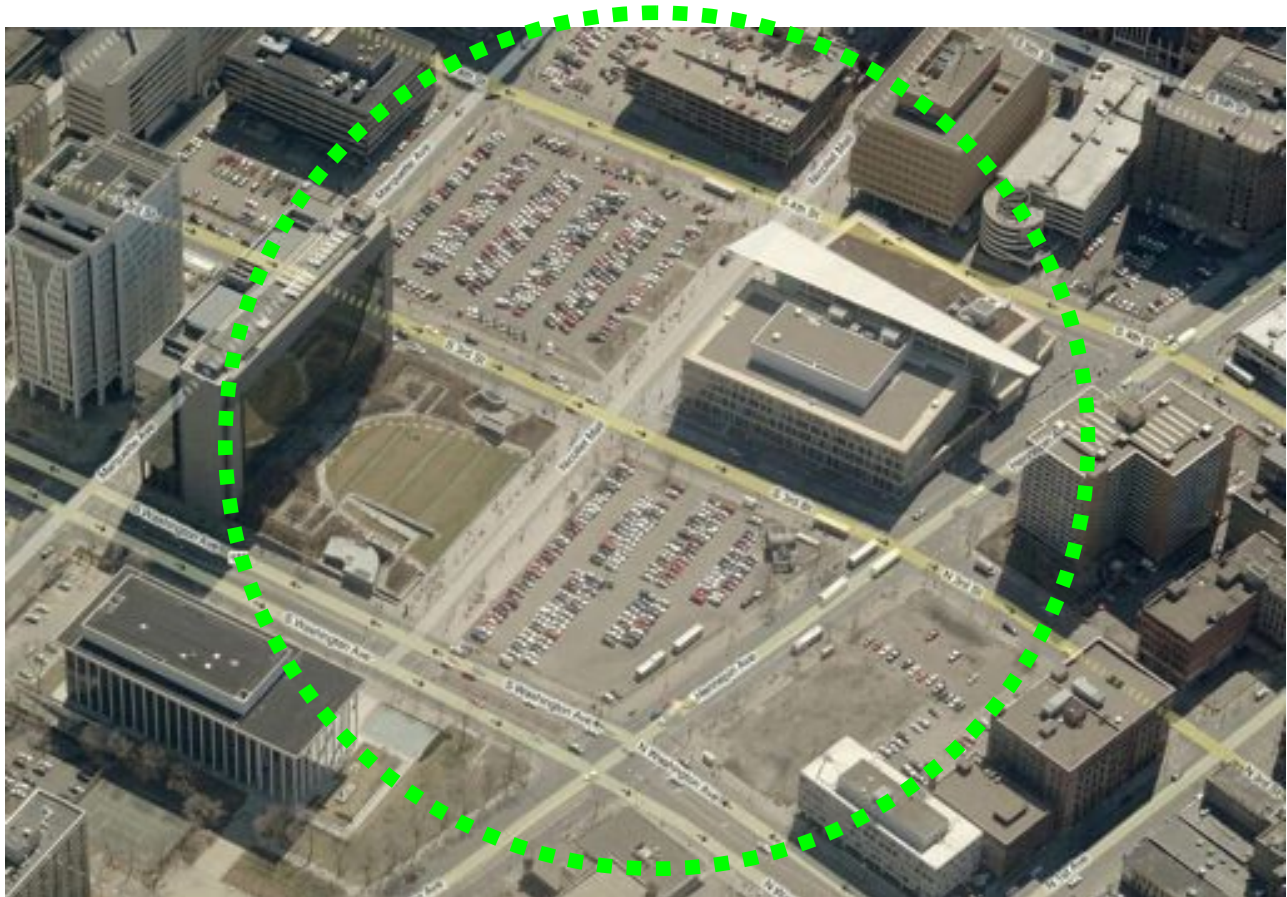
**Station Area**







Major  
Transformational  
Placemaking  
Opportunity  
**Gateway Park**





# Major Transformational Placemaking Opportunity

## Riverfront





*The workshop was held at  
FAIR School Downtown at 10<sup>th</sup>  
& Hennepin Avenue.*



**ART WORKS.**  
arts.gov

**FAIRNATION**

This project is supported in  
part by an award from the  
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## *Plan-It Hennepin's* *Talk-It Hennepin* Conversation + Workshop Series

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**June 7, 2012**

**Don Mitchell, Chanchanit**

**Martorell and Seitu Jones**

### **Owning Public Space: The Power of Place Identity**

New Century Theatre



*This document includes photography, writing and editing contributions from Karen Nelson of Hennepin Theatre Trust and Lucas Erickson, a coordinator for Plan-It Hennepin. Selected photos by Bill Kelley. This document was produced by Jeff Schommer & Peter Musty, urban designer, of PETER MUSTY LLC.*

*Large image on the next page by Mark Vancleave was taken from the Skyway bridge near 8<sup>th</sup> Street looking east over Hennepin Avenue.*







*The photo above by Bill Kelley shows speakers Don Mitchell, Seitu Jones, and Chanchanit Martorell, on June 7, 2012 during Talk-It Hennepin's conversation 'Owning Public Space: The Power of Place Identity'.*

## Who Belongs?

Conversations often bring as many questions as conclusions. The June finale of the Talk-It Hennepin series of conversations and workshops, titled “Owning Public Space—The Power of Place Identity”, raised some of the most provocative issues affecting the year-long *Plan-It Hennepin* initiative to revitalize Hennepin Avenue. Namely, “What is public space for?” And just “who belongs” in public spaces like streets, skyways and on the sidewalks?

The conversation tapped into the collective wisdom of **Seitu Jones**, **Chanchanit Martorell** and **Don Mitchell**. Together, the three explored the challenges of creating shared space in multi-cultural, urban environments.

**Don Mitchell** is an influential cultural geography professor at the Maxwell School at Syracuse University in New York and director of the People's Geography Project. In 1998, he became a MacArthur “Genius Grant” Fellow and in 2008 a Guggenheim Fellow. Mitchell was awarded the Anders Retzius Medal from the Swedish Society for Anthropology and Geography.

Los Angeles, California based **Chanchanit (Chancee) Martorell** studied political science and public law at UCLA where she received her B.A. and her M.A. in Urban Planning with a specialization in Urban Regional Development/Third World Development. Martorell is the founder and director of Thai Community Development Center and East Hollywood's Thai Town.

**Seitu Jones** is a Twin Cities artist and former artist-in-residence for the City of Minneapolis. His environmental public art has become part of the Twin Cities' landscape, including the Dred Scott Memorial at Fort Snelling and Harriet's Portrait in front of the Harriet Tubman Center in South Minneapolis. His recent work blends art with nature in mediums including collared green pottery and public drinking fountains.

**Don Mitchell:**

### What is “Public Space” for?

Mitchell focused on the production and meaning of public space and the relationship to the law and individual rights, particularly in attempts to control the behavior of marginalized people. He led the discussion about how streets, plazas, parks, churches and skyways are rife with legal and popularly held expectations about who has the right to gather in these public spaces. The answers, of course, depend on perspective. Mitchell pointed out that food carts, bus stops and even the homeless may be seen by traffic engineers, for example, as “obstructions,” impeding the flow of traffic. He observed that “democracy diffuses power, which opens up a place for struggle.”

Mitchell mentioned how remarkable it is to have artists, planners and engineers coming together to plan the future of Hennepin Avenue. He shared a story about a town square in Boston, MA, that proved to be a very successful public space with a farmers market and a lot of residents. In 1993,

Food Not Bombs, a group that serves free vegetarian and vegan food to people, started handing out free food in Copley Square. It was good for a while, but then poor people started coming from all over to collect, and it looked bad for tourists. This started a tug of war. The Boston Globe defended Food Not Bombs' mission to hand out free food in public space, but not in Copley Square.

Mitchell posed open questions; "What is public space for? Who belongs in public space? Public spaces include plazas, which are good for hanging out, protesting and meeting new people. They include streets and sidewalks, which are good for moving, protest marches, sitting down, eating. Mitchell states that some people use streets and sidewalks as a place to gather and assemble ideas. People and parked cars, he asked, "...should they be reduced simply to obstructions that get in the way of movement on the street?"

---

“Democracy diffuses  
power, which opens up a  
place for struggle.”

- *Don Mitchell*

---

The street is a place for encounter and it allows communication among citizens. Places take on meaning, and we start to think of them as 'ours'. Public space should be a place and provide a chance for inclusion, not exclusion.

Chanchanit Martorell

### Creating Authentic Places

**Chanchanit Martorell** talked about the economic problems that the Los Angeles Thai community faced: lack of jobs, housing and limited access to public benefits. She helped found Thai Town as an answer to some of these issues and to Thai culture. Part of Martorell's economic strategy was to attract tourism to the area and help provide affordable housing, business counseling, a marketplace and a streetscape project to add more green space. Martorell said that they want to avoid "packaging" Thai culture for tourists and to keep it real. Local members of the community helped organize Thai Town. They use this area as a tool to help educate people about their culture. Thai New Years Day now brings in over 100,000 visitors each year.

---

“Grow communities as  
organically as possible.”

- *Chanchanit Martorell*

---

In talking about the successes of her organization, the Thai Community Development Center, Martorell warned listeners of the risk of a "Disneyfication" of culture in trying to capture diverse visitors or in pursuing cultural tourism, stressing the need to "grow community as organically as possible."

Seitu Jones

### For Love of Self, Family and Community

St. Paul based environmental artist, **Seitu Jones**, reflected on his local memories of Hennepin Avenue—traveling to the Great Northern Market with his mother—and invoked Martin Luther



King's call for "beloved community" in the creation of new public space.

---

“We must...dig into our moral courage.”

- *Seitu Jones*

---

Born in Minneapolis, Jones remembered how his mother used to take him to the downtown northern market each week and the experience when a policeman stopped his father crossing Hennepin Avenue on Christmas and gave him a ticket for jaywalking. These memories have inspired and affected his work and he believes peoples' memories of a place should be recorded. Some of his public art projects include poetry etched in bronze on Nicollet mall, steam bent wood in the shape of a boat, a Harriet Tubman statue and a stainless steel drinking fountain in the shape of a muscle. He draws from physical and cultural aspects of a place, along with his and other people's memories of a space. His art gives people a sense of ownership. Jones challenged listeners to “dig into our moral courage” and create space that “reflects love of self, family and community.”

*The speakers agreed:*

Honor what came before,  
do not forget about the  
history of a place.

History forms the  
foundation for the future  
and the present. Include  
the people who were here  
before and give people a  
place of their own.

*Image below: Audience members, many who had participated in the entire process, actively engaged the speakers with questions and comments. Photo by Karen Nelson.*





*Photo above by Bill Kelley.*

*The “Owning Public Space: The Power of Place Identity” conversation was held at Hennepin Theatre Trust’s New Century Theatre in the City Center, downtown Minneapolis, which “hosts a rich mix of live performances and inspiring arts education experiences that will advance a thriving Hennepin Avenue and a lively, healthy downtown.”*



*Pictured above, left to right: **Don Mitchell**, **Tom Hoch**, President/CEO of Hennepin Theatre Trust, **Chanchanit Martorell**, and **Seitu Jones**. Photo by Karen Nelson.*



This project is supported in part by an award from the National Endowment for the Arts.



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**June 9, 2012**

## **Design Workshop**

### **Putting It All Together – Naming and Claiming**

New Century Theatre in City Center



*This document includes writing and editing contributions from designers Eric Morin, AIA, (Ryan Companies), Mollie O'Connor, AIA, (AECOM) and Jeff Schommer, Beth Koeppel and Peter Musty (PETER MUSTY LLC). Photography is by Mark Vancleave. The forty foot model used during the workshop was developed by AECOM. The modeling symbol system profiled on the next page was developed for the workshop by PETER MUSTY LLC.*





The photograph on this page, by *Plan-It Hennepin* photographer Mark Vancleave, is of a 40-foot scale model (built by AECOM) of Hennepin Avenue in downtown Minneapolis, stretching from the Mississippi River in the east to the Walker Art Center in the west. Participants designated locations for transformation with green foam balls or yellow cones or placed flags on the cones and balls, “**naming and claiming**” those sites.



The large green balls represent **major transformational ideas**.



The smaller green balls were used to identify **specific physical improvements**.



The yellow cones identified ideas for new events, programming or **activities**.



## Name It and Claim It!

by Jeff Schommer & Peter Musty

The popular 40-foot three dimensional scale model of Hennepin Avenue (constructed by project design consulting firm AECOM) stretched across the atrium of the City Center in downtown Minneapolis for the final workshop of the *Talk-It Hennepin* visioning process. A small, but diverse, group of community members and creative professionals gathered for the final creative placemaking exercise. Many had participated before, but new participants were also welcomed.

This event was the final in a series of four *Talk-It Hennepin* conversation/workshops that ran from March to June 2012. *Plan-It Hennepin* combined the efforts of Hennepin Theatre Trust, Walker Art Center, Artspace and the City of Minneapolis to gather input and ideas for the re-invention of Minneapolis' oldest street.

Moderated by Tom Borrup, *Plan-It Hennepin* Team Leader the June 9 workshop was facilitated by a local team of artists and designers (*see next page*). This final workshop allowed participants to focus attention and creativity on four distinct districts of Hennepin Avenue. Each district has a unique identity, character and role and its own set of opportunities and challenges. Each was examined for creative planning and design solutions.

The final activity of the morning's workshop was a group exercise inviting participants to declare commitment to an action that would help move the emerging vision forward.



## The Agenda

- 9:00 am **Doors Opened** - participants gathered in the New Century Theater for coffee, networking and introductions before moving out into the City Center atrium.
- 9:45 **Review of Previous Workshops** – Workshop participants regrouped surrounding the Hennepin Avenue scale model. The *Talk-It Hennepin* artist team reviewed the discussions and outcomes of the three previous workshops and described the goals of the day.
- 10:05 **Welcome and Agenda** – Tom Borrup, present the agenda
- 10:20 **Name It and Claim It** - Participants self-selected one of four focus areas; began with small group discussion; to identify small and large transformational ideas, design solutions, public policies, implementation and pivotal stakeholders. The groups placed flags and cones on model to target areas for potential change. Large group discussion.
- 12:30 pm **Declarations** of Individual Action.





“The Gateway  
District”

“The Theatre  
District”

“The Hennepin-  
Harmon District”

## The Four Districts of Hennepin Avenue in Downtown

The *Plan-It Hennepin* workshops developed focus on four study areas along Hennepin Avenue. It could be said that the districts “chose” themselves as each has a distinct feeling (and function) within downtown. Travelling west along Hennepin Avenue from the Mississippi River, the street and surrounding areas change through a progression of unique human uses, architectural styles, developed (or undeveloped) public spaces and energy.

*Aerial photographs source: Google Maps.*

“The Hennepin-  
Lyndale Civic  
Corridor”



Each district named on the previous page (described further below) became the focus of interdisciplinary teams challenged with finding creative interventions reflecting the cumulative input from the *Talk-It Hennepin* process. The solutions developed are profiled in the pages following by a member of each team.

### “The Gateway District”

The Gateway District is the historic title used for the district along Hennepin from the first ever bridge crossing the Mississippi River to the historic convergence of Hennepin and Nicollet Avenues. The district is still a primary vehicular and pedestrian entrance into downtown Minneapolis from the north and east. It includes a mix of large scale land uses, including the 9<sup>th</sup> District Federal Reserve Bank, The Minneapolis Central Library, the U.S. Post Office and hundreds of residential units. Many of these projects were built during the era of Urban Renewal.



### “The Theatre District”

Continuing west on Hennepin Avenue is the Theatre District, the epicenter of downtown Minneapolis’s theater scene. The densely developed district stretches five blocks from the 5<sup>th</sup> Street Light Rail stop to 10<sup>th</sup> Street. Included in the Theatre District are the historic State, Orpheum and Pantages Theatres, as well as the Cowles Center for Dance and the Performing Arts, the New Century Theatre, the Brave New Workshop Comedy Theater and the headquarters of the non-profit Hennepin Theatre Trust. This section of Hennepin Avenue is also home to a thriving restaurant scene, acres of office space, upscale



hotels, the large retail and entertainment complexes of City Center and Block E and educational institutions Fair School Downtown and the International Education Center.

### “The Hennepin-Harmon District”

The Hennepin-Harmon District begins at 10<sup>th</sup> Street and continues to the Basilica of St. Mary at 17<sup>th</sup> Street. This area derives its name from Harmon Place, the street that parallels Hennepin Avenue through the district. West of 12<sup>th</sup> Street, this district is part of the Loring Park Neighborhood. The eastern part of this district is dominated by large surface parking lots. As one travels west, residential intensifies in mixed use buildings with retail spaces at the street level. Minneapolis Community and Technical College is also a part of this district. The Basilica and the historic Fawkes retail block anchor the western end of the Hennepin-Harmon District.



### “The Hennepin-Lyndale Civic Corridor”

West of 17<sup>th</sup> Street, Hennepin Avenue passes under Interstate 94 and makes a turn to the south. The Hennepin-Lyndale Civic Corridor was the title given to this area during previous design processes and adopted by *Plan-It Hennepin*. This district is dominated by transportation as Interstate 94 emerges from the Lowry Tunnel at the same location that Hennepin and Lyndale Avenues intersect. Aside from the vehicular traffic, the district is also home to some of Minneapolis’ most iconic and most visited places: Loring Park, the Walker Art Center and the Minneapolis Sculpture Garden and Dunwoody Institute.





## The Gateway District



### The Mississippi River to 5<sup>th</sup> Street

*Summary by Eric Morin, AIA - Ryan Companies*

Walking off Hennepin Avenue from a warm sunny summer day into the beautiful, already quite hot, City Center atrium space at 9:30 am, it was clear that those gathered were there for a purpose. After an introduction from Tom Borrup, participants

selected one of four districts for a focused collaborative planning and design exercise.

One of the four groups focused on the east end of the downtown corridor of Hennepin Avenue, encompassing the buildings, street and public spaces from 5<sup>th</sup> Street (the light rail station) to the Mississippi River. Historically this area was known as the Gateway District. Today the art deco Hennepin Avenue bridge and light rail station still provide highly visible and well-traveled connections to and from the city. The former Federal Reserve Building offers a stunning backdrop to Cancer Survivors Park. The Minneapolis Central Library, completed in 2006, is a landmark and an amenity to the area. Construction is underway on a mixed-use midrise with a Whole Foods Market and apartments on the corner of Washington and Hennepin. Even with all of these features, the area is ripe with opportunity for public art, welcoming spaces, and improvements in accessibility.

The purpose of the workshop was to focus on actions to improve Hennepin Avenue, including modifications to the streets and buildings, ideas for events, and suggestions for public artwork. The group focused on the Gateway District included participants from city government, architects and motivated citizens.



*The Gateway District (continued...)*



## Make Open Spaces Useable!

The Gateway District group began its discussion by asking, “what draws people to space?” Remembering a time before the construction of Cancer Survivors Park, some recalled when the area was very actively used by skateboarders. This led to a discussion about ambiguous “green space,” and the group concluded that manicured lawns and parks behind walls do not bring people to the space or invite people to stay. The group focused on the parking lot/bus shelter east of the Minneapolis Public Library and the block north of the old Federal Reserve Building as areas with great potential.

The group discussed ideas for the Avenue to be more welcome and to better serve the needs of the residents and the Senior Living Facility. Several ideas were discussed including adjustment of the timing of the lights at the intersection of Hennepin and Washington. The possibility of a pedestrian bridge was also raised, prompting discussion of the constraints of such solutions.

**Actions:** Study Centennial Lakes in Edina for programmable park space. Engage the City in making existing open space more accessible with benches, curb bump outs, etc. Revive Gateway Park. Revamp bus stops. Improve safety at pedestrian crossings.



## Design Inviting Places Surrounding Transit Stops

The block bounded by 3<sup>rd</sup> Street and Washington Avenue and Nicollet and Hennepin Avenues, not only has great potential, but also very specific requirements. It previously received federal funding requiring that the site be used for transportation purposes. The group discussed the need for better bus shelters for the city buses, similar to those already provided for the suburban buses.

Entering the city by light rail likely means getting off at Hennepin Avenue and 5<sup>th</sup> Street, a major transit hub, yet the first views are of the adult entertainment district. This is a site where change could have a great impact. The group noted that this could not realistically be changed over a short time span; however, the facades and signs of this area could be improved.

**Actions:** Collaborate with Metro Transit to understand the requirements of the space and how to secure public funding for improvement or adding bus shelters. Ideas include music, heating, art, digital schedules & unique lighting.





*The Gateway District (continued...)*



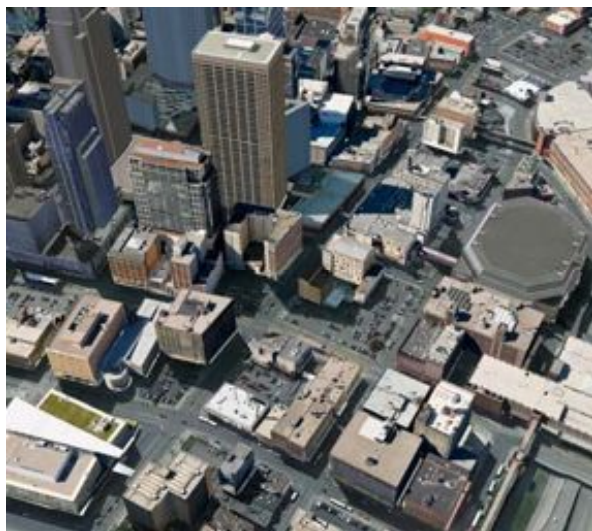
### Incorporate Art Connecting to History, River...

The history of Minneapolis is very closely linked with the Mississippi River, and the group thought this would be a great location for some historical artwork and exhibits on the street.

Ann Calvert from the City of Minneapolis suggested combining a Legacy Grant and an Art Grant to provide funding for an installation. One member suggested an installation with open frames on specific views with corresponding historical photographs and explanations.

The northwest corner of Hennepin and Washington is currently a vacant lot with a large blank brick wall facing it. The group discussed the potential for multi-media focused art presentations, or simply showing movies. This area will be directly across the street from Whole Foods Market, with potential for their involvement.

**Actions:** Research requirements and possible integration of Legacy and Arts funding. Talk with the National Parks Service to learn from their recent initiative.

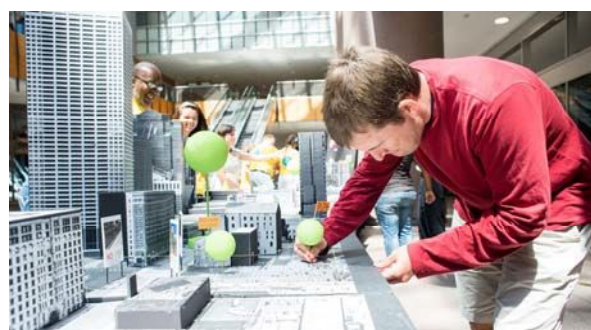


## The Theatre District



### 5<sup>th</sup> Street to 10<sup>th</sup> Street

*Summary by Mollie O'Connor, AIA,  
NCARB, LEED BD & C - Project  
Architect, AECOM*





*The Theatre District (continued...)*

### Establish 'Place'

- Be careful not to overbuild, need plazas, need art
- Can the street pavement be a material other than concrete? Perhaps artful pavement can cross the street – even become part of the street. Perhaps the area between 9<sup>th</sup> and 6<sup>th</sup> could be of a more uniform color/material so when it is closed for a temporary or regular event it reads as a plaza-like space.
- Whatever happens to Block E – make certain there is flow - through to 1<sup>st</sup> Ave
- Create places that invite interaction
- Investigate a multi-level parking facility with shops at each level and a residential penthouse. The key thing was the business / retail at each level of parking. The parking was at the rear of the development and all the businesses fronted the street; kind of a vertical strip mall. This was in Miami – could there it be done here? Dense commercial development.
- Develop a Community Cultural Center with office spaces as an incubator for businesses and art, a full time “Minneapolis Mosaic.” This facility could also include artist housing at different economic levels, a temporary two year opportunity that would help ensure a living, working, practicing presence on the Avenue.
- Transitional housing and green space
- Level sidewalks, accommodate wheelchairs. Currently, the slope required for drainage is great enough that it makes it difficult to navigate in a wheelchair.
- Is there room for a boulevard down the middle of this stretch of the Avenue? The sidewalks are too wide, perhaps some of that extra space can move to the middle of the street, and accommodate different activities. This would also calm traffic and allow for safer pedestrian crossings.
- Sixth Street Place. To one participant the core of this downtown area is along Sixth Street where it feels very urban and comfortable. Sixth Street could link the three important streets of this area: Hennepin and First Avenues and Nicollet Mall. These streets could be seen as sisters – Nicollet Mall being the older sister and Hennepin, the middle child while First Avenue is the youngest. This should be a permanent pedestrian way – it could be seen as the entry to the Theater District as well as to the sporting events district.





*The Theatre District (continued...)*

## Plan for a Range of Activities

Offer an evening or a night market. With food carts or trucks, table vendors and street performance. Fill **empty storefronts** along the Avenue on a temporary basis with community activities? Market style? Perhaps this could be at the Fifth Street empty lot?

**RUSH TICKETS!** A ticket cart / kiosk that could sell last minute tickets to shows or sporting events.

The **FREE Hennepin Avenue Shuttle**. A circulator bus would run up and down the Avenue to help parking and citizen movement. A smaller, frequent bus would encourage visitors to park at the perimeter and take the bus to their desired destination.

Close the street to cars and buses on regular basis, temporarily. **Open the street only to people**. Similar to an event that takes place in Buenos Aires where on Sunday mornings, they close to street to vehicles and open it for biking. Other examples of this practice occur in Lima, Peru and Tadal, Argentina. This could occur on the entire stretch of Hennepin Avenue or just certain parts of it.







## The Hennepin-Harmon District



**10<sup>th</sup> St. to The Basilica of St Mary through Loring Park Neighborhood**

*Summary by Beth Koepfel  
of PETER MUSTY LLC*



### Engage The Street

The first challenge with this end of Hennepin Avenue is getting people there. The massive scale of buildings with austere street fronts and “prison-like” parking structures are not inviting to people wandering down the Avenue. Increasing the visibility of amenities and public space at this end could encourage more circulation. Additionally, improved lighting would increase safety.



### *Hennepin-Harmon District (continued...)*

The group discussed improving transit by providing multiple modes including better biking lanes and bus stops that are physically accessible and financially viable for a larger demographic. It was suggested that parking could be moved to the city's periphery and free buses could circulate between the parking and city center as a means to reduce vehicle traffic.



## Make People Feel Welcome & Comfortable

Once people are there, what will make them stay? The group asked *What is a public space?* People need to feel welcome and as if they can take over and make it their own. This extends beyond the physical environment to encompass public policy. There must be a common understanding that certain places are “loiter here!” zones, with clear terms. This understanding must be reached between law enforcement, land/business owners and those who use the space. With this comes a certain responsibility for care and accountability, which must be clearly defined. Programming could activate the public spaces and strengthen the sense of community in this diverse neighborhood. Creating programming to utilize the space during unconventional times of day and seasons, particularly winter, would ensure that this new life on the Avenue thrives year round.



*Hennepin-Harmon District (continued...)*



### Provide for Basic Human Needs

Underlying the aforementioned ideas is the *need* for the most basic human necessities. Clean bathrooms, safe drinking water, healthy food and a warm place to stay are the foundation of the great changes that could take place on the Avenue. One large transformation the group discussed was at the intersection of 10<sup>th</sup> and 11<sup>th</sup> Streets. The surface lots here were imagined to be transformed into a homeless shelter, designed based on feedback of homeless individuals in the Twin Cities. Youth would be involved so they could feel a sense of ownership. A community garden could be a place for people to work together to grow inexpensive, healthy food. The rooftops could be engaged with patios and gardens to revitalize a dense urban core.

The parking garage across from Minneapolis Community Technical College was identified as the second big transformation. While some effort was taken to make it attractive, the result was a hostile

street front could be transformed through both physical changes and embracing the community outreach efforts that MCTC.

A diverse demographic occupies this area. How can this culture be celebrated and shared? *What is a cultural experience?* As Hennepin Avenue is transformed we want to move towards cultural experiences that are had, rather than consumed. To begin this means respecting the diversity that exist, by preserving public space for community and gatherings. A broader range of retail food price options so that would expand who occupies the area.



### Getting at the Real Issues?

The discussion about this portion of Hennepin Avenue focused on three questions:

*How can cultural experiences be had - rather than consumed?*

*What is a public space?*

*How can the avenue meet the most basic of human needs?*

Solutions seek to redefine how a community engages with each other to celebrate the individual and respect the diversity of the whole.



## The Hennepin-Lyndale Civic Corridor



### The Basilica of St. Mary to the Walker Art Center

*Summary by Jeff Schommer  
of PETER MUSTY LLC*

A small group assembled around the table to discuss the western portion of the study area, where Hennepin Avenue curves under Interstate 94 and joins Lyndale for just under a half mile. The area stretches roughly from Laurel Avenue in the north to Groveland Avenue in the south. This stretch of Hennepin Avenue includes important institutions and public spaces of The Basilica of St. Mary, Dunwoody Institute, the Minneapolis Sculpture Garden, Loring Park, the Walker Art Museum and St. Mark's Episcopal Cathedral. It is also one of the busiest transportation corridors in the state of Minnesota. It is this co-mingling of transport and destination; of machine and human; of pedestrian, art, nature and vehicle that present this area's most difficult challenges, as well as its most exciting energy and provocative opportunities.

This stretch of Hennepin Avenue has also been part of the discussions in a separate Neighborhood Master Plan study process. The Citizens for a Loring Park Community (CLPC) have been working for years on a master plan that includes this section of Hennepin. John Van Heel from





### *Hennepin-Lyndale Civic Corridor (continued...)*

CLPC joined the table to share some of these ideas. Van Heel stated that the CLPC process had devoted more attention on Harmon Avenue to the east of Minneapolis Community and Technical College, but at a charrette at the Walker Art Center a few years ago this convergence of arterials had been named the Hennepin-Lyndale Civic Corridor.



A few key ideas emerged that melded with the ideas of the *Plan-It Hennepin* planning workshops. These ideas are based on “Creating Places” and “Connecting Places”:

1. Create a welcoming place at the Underpass (I-94 bridge over Hennepin Avenue)
2. Better connect the Underpass (I-94 bridge) to the Mississippi River
3. Connect Loring Park and the Minneapolis Sculpture Garden
4. Create a place at ‘The Lid’ (Oak Grove/Vineland intersection with Hennepin-Lyndale)



### Create ‘Place’ at the Underpass

Van Heel stated that during the earlier CLPC charrette, discussion focused on creating a clear visual wall with the freeway on the north end of the study area as it rises out of the tunnel and becomes a bridge. The bridge, as Hennepin Avenue passes under it, would have to be visually defined more strongly as a gateway. That gateway idea resonated, but it was identified as more than simply a gate to pass through; this is a place in and of itself. It is currently just one of the numerous disjointed spots along Hennepin Avenue that make the walk from the Walker Art Center to the Mississippi River “discombobulating.” From a pedestrian perspective, the Underpass is unwelcoming, at best. It is likely that in the near future, pedestrian, bicycle and transit traffic will increase when the Southwest Corridor transit line is constructed. A station would likely be built behind Dunwoody Institute. As Peter Musty, facilitation team member stated, “You know the cars are going to be there, you know the people are going to walk there. You have to make a place that says to the cars and the pedestrian, hey, its safe for both.”

The group recognized that the Underpass “is gonna be there for a while,” meaning that suggesting a huge undertaking such as moving the freeway or burying it (right away) is unrealistic. The driving question then became,

### *Hennepin-Lyndale Civic Corridor (continued...)*

“How does it become “something” for people?” Solutions discussed centered around a few major themes/concepts: Lighting, Ads for Arts, and Connecting to the River.

#### **Lighting**

The first was **lighting**. Josh Bergeron talked about using a similar skylight design to that used on ships, where a prism of glass set between the freeway lanes above would reflect and refract natural daylight, maximizing light under the bridge deck. Others recognized that electric lights would be needed at night. These could be powered in creative ways, such as solar panels hung from the sides of the freeway deck. It was repeatedly stated that any lighting needed to be more than simple illumination and had to reflect the artistic energy that flows down Hennepin Avenue.

#### **Ads for Arts (or Arts & Ads)**

Another theme that arose for the Underpass was Arts and Ads, or Ads for Arts. Art was often mentioned in tandem with lighting, but carried a weight of its own in the conversation. An idea was brought up to **design a theme for the Underpass**, such as “underwater”, where the lighting and art installations, both visual and aural, could create a sensory experience to make the place welcoming and interesting as well as mask the loud and chaotic transportation noises above. Mankwe Ndos, the table facilitator remembered the informal use of the pillars under the bridge as a de facto communications board made up of concert posters and graffiti arts. The idea of **reclaiming the Underpass as some type of artistic communications** area was warmly received by those at the table. This could also be a revenue generator, possibly through the selling of ad space directed at the mass amounts of traffic that travel under the bridge.

Issues of long range maintenance and upkeep were discussed. All agreed that once a place is constructed, it must be kept up, or it will soon enough return to its original unwelcoming state. People must care for it for it to be sustainable. The members of the discussion table brainstormed a list of possible stakeholders who may be willing to contribute to the design and continued maintenance of a place at the Underpass. The list of stakeholders who would benefit from increased pedestrian safety and comfort at this location was long, including the businesses between Hennepin Avenue and Harmon Place, the area’s large educational and religious institutions, the Federal Government, City, Metro Transit and Park Board, neighborhood groups, sports organizations using the Parade Grounds and arts organizations. The idea of **advertising space for (these and other) cultural organizations** was discussed as one way to sponsor maintenance of the place.



#### **Connecting to the River**

Coupled with the discussion of creating a place at the Underpass through art installations was the idea of making a stronger connection to the Mississippi River. Obviously, Hennepin Avenue physically connects I-94 to the river and the Avenue is the path to the river. It was suggested that this be highlighted. The asphalt of today's Hennepin Avenue is not the first path to the river. There is an historic connection, a Dakota footpath,



### *Hennepin-Lyndale Civic Corridor (continued...)*

between the Chain of Lakes and the river. The suspension bridge at the east end of downtown which carries Hennepin Avenue travelers across the Mississippi is a landmark and a visual gateway. It was suggested that the I-94 bridge at the west end of Downtown should act similarly. As well as creating a place at this site, a connection to the river should be made here.



### **Better Connect Downtown & Loring Park to the Sculpture Garden**

The Irene Hixon Whitney Bridge (pictured below) is a landmark and safe pedestrian crossing from Loring Park to the Minneapolis Sculpture Garden. But as Josh Bergeson explained, “you can't expect everyone to go over the pedestrian bridge”.



The two best locations identified for reintroducing the historic connection between Loring Park and

the land on which the Sculpture Garden now sits are the busy auto-dominated intersections of Hennepin, Dunwoody and Lyndale Avenues (the Underpass) to the north and Hennepin-Lyndale with Oak Grove Street and Vineland Place (“The Lid”) to the south. Neither intersection is welcoming to pedestrians.



### **Create a Place at “The Lid”**

A redesign of the main intersection between the Walker Art Center and the Minneapolis Sculpture Garden, where I-94 emerges from the Lowry Tunnel, was the focus of lively discussion at the table. All agreed that the intersection was currently designed for cars at the expense of pedestrians. All agreed that this had to change. One idea was the expansion of The Lid (tunnel) to the north. This would require extending the deck of the Lowry Tunnel over I-94 to the north. Extending the deck would increase public space, creating a more comfortable island between the northbound and southbound lanes of Hennepin-Lyndale. It would also allow the opportunity to create an interesting place at this intersection.

The Hennepin-Lyndale split has historically been a place for people to stop and linger. Prior to the freeway's construction in the 1960's, the triangle

*Hennepin-Lyndale Civic Corridor (continued...)*

piece of land between the two avenues was the site of a hotel. The suggestion to increase the size of the deck would return to public prominence the place where these avenues split. Times Square in New York was brought up as a precedent, where mass volumes of vehicular traffic pass, yet it is still a place where people gather and linger.

The mass of vehicular traffic that passes under the Lid creates energy and unique engineering and design dilemmas. Because I-94 begins bridging over Hennepin to the north, the increase in the size of the deck is limited. An idea was proposed to follow that ramping up of the freeway below and

- create a **tiered seating bowl**, possibly topped by a land bridge connecting Loring Park to the Sculpture Garden. The seating tier could be a place of crossing and viewing for arts programming. Another idea was to harness the energy of the traffic below by constructing a
- **moving platform** whose motion is fed by the speeding cars and trucks on I-94. It was suggested that traffic itself could be the reason to come to this place and that seating should be

directed at viewing the constant theater of transportation.

More simply, it was agreed that the intersection needs to be redesigned with flexibility for the future. I-94 at the Lowry Tunnel is the most congested section of interstate in Minnesota, and though a redesign of the freeway is probable, it was suggested that any major construction would be at least 20 to 25 years away. What can occur now needs to be holistically multi-modal. For example, the place developed at The Lid will likely slow down traffic, but the goal is to also create an upward trade for drivers, where they get to look at something beautiful and interesting when they are idling at that traffic light.

One thread was woven through the discussion of the Hennepin-Lyndale Civic Corridor was to

- ▲ **get input from the users of the corridor to guide design.** Billboards with contact phone
- **numbers asking pointed questions, to**
- **interactive kiosks** at The Lid and The Underpass would continuously engage the users in defining and driving placemaking.











*The Saturday Talk-It Hennepin workshop was held in the New Century Theatre in the City Center in Downtown Minneapolis which offers "...a rich mix of live performances and inspiring arts education experiences that will advance a thriving Hennepin Avenue and a lively, healthy downtown...."*



**ART WORKS.**  
arts.gov

This project is supported in part by an award from the National Endowment for the Arts.



# D

## Public Art Site Considerations

# Public Art Site Considerations

SUGGESTED LOCATION	SHORT-TERM PROJECTS	LONG-TERM PROJECTS
<b>1 5th &amp; Hennepin</b>  West Side of Hennepin, south of 5th	Walls and parking surfaces, as well as edges along the avenues are opportunities. Package elements & consider how they work together. Add digital media wall on Cowles Center for art and advertising income (create billboard art program with Clear Channel and CBS). Add chain-link edge (woven with fabric). Consider overhead lights, sound, and fabric art. Pop-up pocket park/green space/staging area with seating. Add space for food trucks.	Involve a team of visual and performing artists (with landscape architects and streetscape engineers) to design this space. Design should allow for changing landscape and new buildings. Outdoor performance area makes sense here. Be sure to account for infrastructure needs of water and electricity, toilets. Consider sports and arts themes to attract sports fans to engage in art.
<b>2 Gateway Park</b>  Under bridge, along the river and multiple sites up to 3rd Street.	Work with RiverFirst team to develop temporary installations that support the long term planning for the area and raise awareness of the area's potential to be a chain of green spaces. Consider markers and history- themed interactive technology. Create bold statement on Post Office parking structure (reference site's changing context). Under bridge could be setting for unique performance series.	Support local and national artists to participate on design team as part of Gateway Park planning early on to insure that this is an artistic and contextually sensitive design. Add iconic vertical landmark "Gateway" structures—one near 1st Street on plaza, and one on traffic island near the Basilica. Consider kinetic, light or fabric that changes seasonally (like flags). Work with new owners of Post Office (once sale is done).
<b>3 Surface Lots at 10th Street</b>  Both sides of Hennepin	Seek proposals for temporary uses by outside groups, including traveling circuses, street painting festivals, open air markets, others. Set up false chain-link façade along Hennepin and use as armature for variety of art installations.	Redevelop sites with strong presence along the avenue. Add green space and gathering spots.



SUGGESTED LOCATION	SHORT-TERM PROJECTS	LONG-TERM PROJECTS
<b>4 I-94 Underpass</b> This includes the dark underside as well as both sides	Consider brief nighttime events to light and animate the underpass. Host design competition for lighting projects.	Lighting project, or series of projects, including light-conducting sculpture. Integrate surface treatment of concrete structures and pillars (and possible sound components).
<b>5 Vacant lot at 3rd Street</b> Northwest corner, including the large wall.	This site offers great potential for parks and plazas, temporary art events and outdoor sculpture exhibitions. The great wall behind the site is one of the best walls in the city for a mural or some type of artistic treatment.	Artists should be at the table to plan and design this space, and determine how the large wall could serve as a backdrop for the entire area.
<b>6 4th and Hennepin</b> Southeast corner.	Lumber Exchange wall is a major opportunity for mural or perhaps recreate old advertising signs like it used to have.	Until redevelopment happens, set up a lively market (such as flea markets in NYC). Use wall art and colorful canopy to create attractive, lively hub.
<b>7 Hennepin/Lyndale</b> Loring Park side and Sculpture Garden side, including front of Walker Art Center.	Loring Park, along the Avenue, offers potential for temporary outdoor sculptures. The wide sidewalk also offers opportunities for stenciling, street painting, and seating elements; greening edge between Hennepin and museum frontage.	Engage artists in design and planning for Hennepin/Lyndale reconstruction; create more visibility between street Sculpture Garden and Walker building frontage; commission and/or place more sculptures on park and Sculpture Garden frontages.
<b>8 Mid-block Gaps</b> West side, between 7th and 9th.	Temporary art or performance events, perhaps connected to promotion of shows at larger theaters nearby.	Invite infill design concepts by College of Design students and local artists. Consider cable canopy for lights and sound and fabric programming.

### Other Sites of Note

SUGGESTED LOCATION	SHORT-TERM PROJECTS	LONG-TERM PROJECTS
<b>MCTC Parking Structure</b>	Use corner triangle (by Basilica) to host outdoor sculpture display. Create temporary weavings on screen with fiber and recycled plastics.	Consider permanent 3D artwork for triangle on corner. Consider fixed metallic weaving and specialty lighting for screen surface enhancement.

SUGGESTED LOCATION	SHORT-TERM PROJECTS	LONG-TERM PROJECTS
<b>Block E</b>  Alatus likely to remodel..	Offer “as-is” space to artists in exchange for creative work along Avenue. Transform Gameworks into ArtGames, a carnival art installation, with mini-golf and interactive digital installations. Consider sports tie-ins with ball- related games.	As long as it’s standing: Provide long-term open studio spaces and alternative artspace for non-profits, especially those who can demonstrate benefits for audiences along corridor. Invite MCAD and other art schools to run art classes, studios, classrooms. Reuse cinema spaces as free teleconferencing venues and art film exhibitions/festivals.
<b>City Center</b>  This lackluster frontage on Hennepin has long been seen as harmful to the vitality of the Avenue.	Invite artists and architects to submit colorful and outrageous designs to temporarily re-invent the Hennepin side of City Center. Select one and implement. (see gigantic portraits). Fabric elements along the first two floors would help in the meantime.	Makeover the façade.
<b>Whole Foods</b>  Art as part of this new development can set the tone for others..	Integrate large-scale artwork into windows surrounding the building using digital applications. Add artist-designed seating elements along sidewalks.	Entry artwork commissioned. Artworks commissioned for loading dock area
<b>Corridor-wide</b>  Art as part of this new development can set the tone for others..	Add high-end, self-cleaning public toilets, custom drinking fountains, artist-designed benches and bike racks. Continue to decorate utility boxes, add starts to the Walk of Fame outside the State Theatre Expand Walker’s Open Field to include zones along Avenue. Invite proposals from artists and organizations regarding green spaces and how to motivate pedestrian movement from one spot to another.	Establish monthly street closing (3-4 block sections) for festivals, concerts, art fairs marketplace, etc. Establish ongoing process for integrating art into private developments (as part of Public Art Committee function) Involve DID as arts program manager on Hennepin Develop ongoing program of “progressive” art events and installations that focus on green “islands” of respite, nodes of possibility (including projects that help maintain “green” thinking).



# **E**

## **Suggested Public Space and Development Design Guidelines**

## Suggested Public Space and Development Design Guidelines

A series of design goals were established during the planning process to influence both public and private development in the District. They apply to the public spaces addressed in this section as well as development called for in other parts of the plan.

### DESIGN GOAL 1

*Define and design a distinctive and iconic identity unique to Minneapolis and consistently applied on the Avenue.*

### DESIGN GOAL 2

*Create an interesting environment with engaging visual and interactive elements.*

- Objective 1: Use high quality materials for all permanent public improvements, including sidewalks and the street itself.
- Objective 2: Establish a continuous street tree canopy and increase sidewalk planters/ plantings.
- Objective 3: Provide comfortable and well-designed furniture.
- Objective 4: Augment existing marquees and lighted signs with a sophisticated lighting strategy that highlights the architecture, landscaping and public realm.
- Objective 5: Establish aesthetic guidelines for developers and public improvements along the avenue and voluntary guidelines that private developers would be encouraged to follow. Involve artists in process.

### DESIGN GOAL 3

*Enhance connectivity for people and all modes of transportation.*

- Objective 1: Improve cross-street links to Nicollet and First Avenue by upgrading the public spaces and amenities, including lighting.
- Objective 2: Establish/enhance connections from Hennepin to the skyway system.
- Objective 3: Enhance connections through buildings with doors onto Hennepin (e.g. City Center atrium space; Central Library).

### DESIGN GOAL 4

*Foster increased vibrancy.*

- Objective 1: Require active uses fronting on Hennepin. Reduce vacant storefronts; Eliminate or mitigate blank walls and under-utilized frontage.
- Objective 2: Identify active uses and development opportunities for surface parking lots.
- Objective 3: Promote outdoor restaurants, color and landscape in public areas.
- Objective 4: Use rooftop venues to bring light and activity to the street.
- Objective 5: Allow retail activity to “spill out” onto sidewalks or streets during closures.
- Objective 6: Attract more variety/density of services / business opportunities.

### DESIGN GOAL 5

*Contribute to a safer and more secure environment for active 24/7 uses.*

- Objective 1: Provide good lighting and eliminate police “hotspots” Employ Crime Prevention Through Environmental Design (CPTED) principles.

- Objective 2: Improve the pedestrian experience, including at crosswalks and driveways, through lighting, pavement markings, bollards and other visual cues; consider “scramble” signals for simultaneous all-way pedestrian crossing.
- Objective 3: Optimize opportunities for “eyes on the street” with added fenestration, more active frontage uses, etc.
- Objective 4: Increase DID and “benign” police presence (on foot, on Segways, on bikes).

#### DESIGN GOAL 6

*Devise and develop a walkable, livable and accessible avenue.*

- Objective 1: Enhance transit facilities along the length of Hennepin to provide optimum access to the avenue from the broader community.
- Objective 2: Consider innovative street design and operations to promote pedestrian flow and access for the disabled.
- Objective 3: Provide “real time” information kiosks and/or digital media to direct users to their destinations and convey other important information about Downtown.
- Objective 4: Promote outdoor food carts and conveniences to activate the street and give users more access to goods and services.

#### DESIGN GOAL 7

*Create spaces and opportunities to incorporate and showcase public art.*

- Objective 1: Encourage the inclusion of artists in the conceptualization and implementation of enhancements along Hennepin Avenue.
- Objective 2: Where feasible incorporate public art into infrastructure improvements,

including sidewalks, signage, site furnishings and transit facilities (and require all developers along the Avenue to contribute to art in the public realm portions of their projects).

- Objective 3: Identify key locations for art along the avenue and commission artists to create iconic works for them.
- Objective 4: Identify key locations for public art (e.g. at the edges of surface parking lots or blank walls).
- Objective 5: Invite artists to identify and propose projects for sites of their choosing, and connect them to financial and promotional resources.

#### DESIGN GOAL 8

*Create a “complete street,” with a balanced system of movement.*

- Objective 1: In the short-term, re-evaluate the options for the mix of travel modes on Hennepin; explore greater emphasis on pedestrians.
- Objective 2: Short-term, explore the use of “convertible” lanes between morning and evening rush hours, or other times of day that might better accommodate shifting balance between pedestrian, bicycle and auto traffic.
- Objective 3: In the long-term, as transit use increases from 40 percent to 60 percent mode share and the number of people living downtown doubles (see Downtown 2025 Plan), explore street redesigns that favor pedestrian, bicycle and public transit.
- Objective 4: Study the impact of periodic closures of Hennepin to traffic (as on Gay Pride parade day, but more often) – see Santa Monica’s 3rd St. Promenade).



**DESIGN GOAL 9**

Create a “green,” sustainable street.

- Objective 1: Develop a continuous canopy of street trees; provide structural soils, irrigation and sub-drainage to insure vigorous growth.
- Objective 2: Consider state-of-the-art paving materials to allow for infiltration and treatment of stormwater.
- Objective 3: Harvest rainwater from rooftops to use for irrigation.
- Objective 4: Partner with building owners to introduce solar arrays and wind generation on rooftops to help power lighting, etc. on the Avenue.
- Objective 5: Use recycled and locally produced products for site furnishings and other amenities (bike racks, etc.).

**DESIGN GOAL 10**

Enhance safety and aesthetics using various lighting options within both public and private space

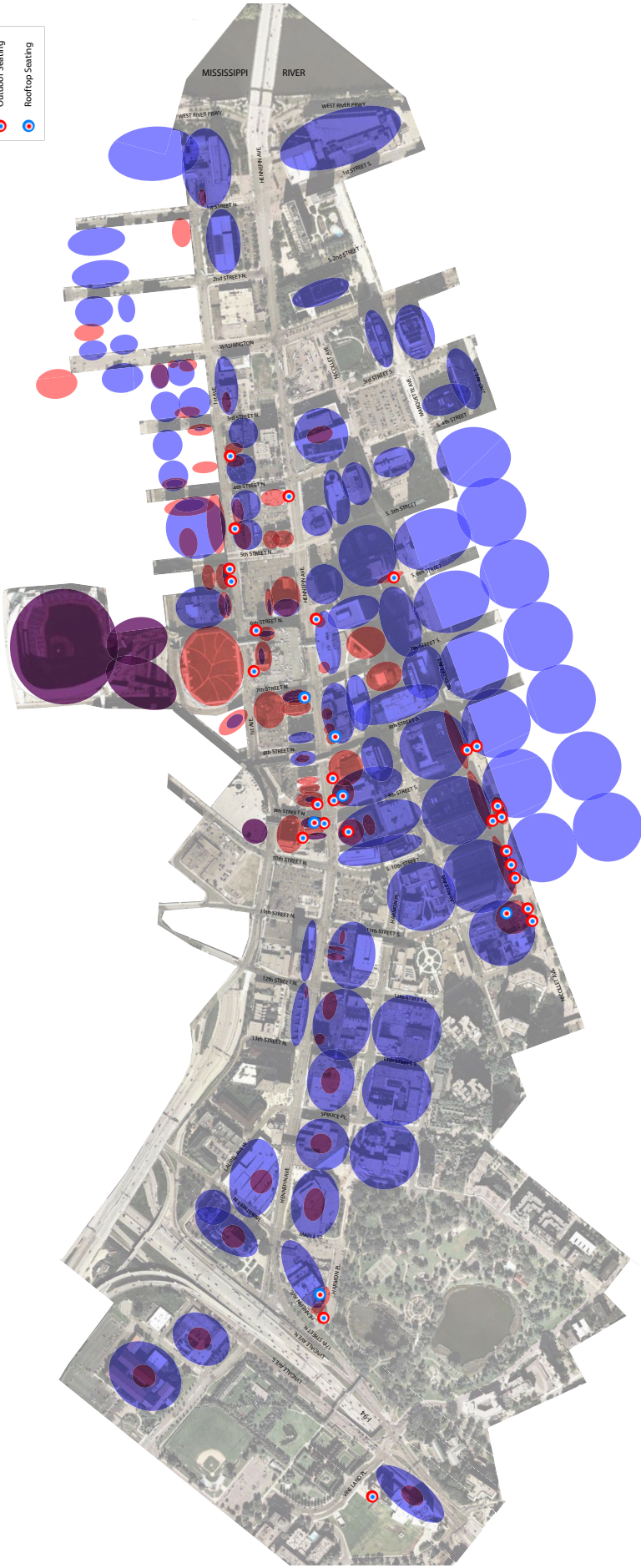
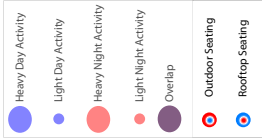
- Objective 1: Strategically place networked commercial electronic LED displays, with a portion of revenue dedicated towards specific theatre district property upgrades/enhancements, support of cultural activities, and/or commitment of programming for cultural events.
- Expand digital or other bright signage opportunities to stimulate vibrancy, especially in the central Theatre District along Hennepin and First Avenue.

# F

## Urban Design: Analysis

**DAY/NIGHT USE**

Hennepin Avenue experiences a fluxuation of use over the course of the day and night. This diagram illustrates the location of activity block by block.



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**HENNEPIN AVENUE / DOWNTOWN MINNEAPOLIS**

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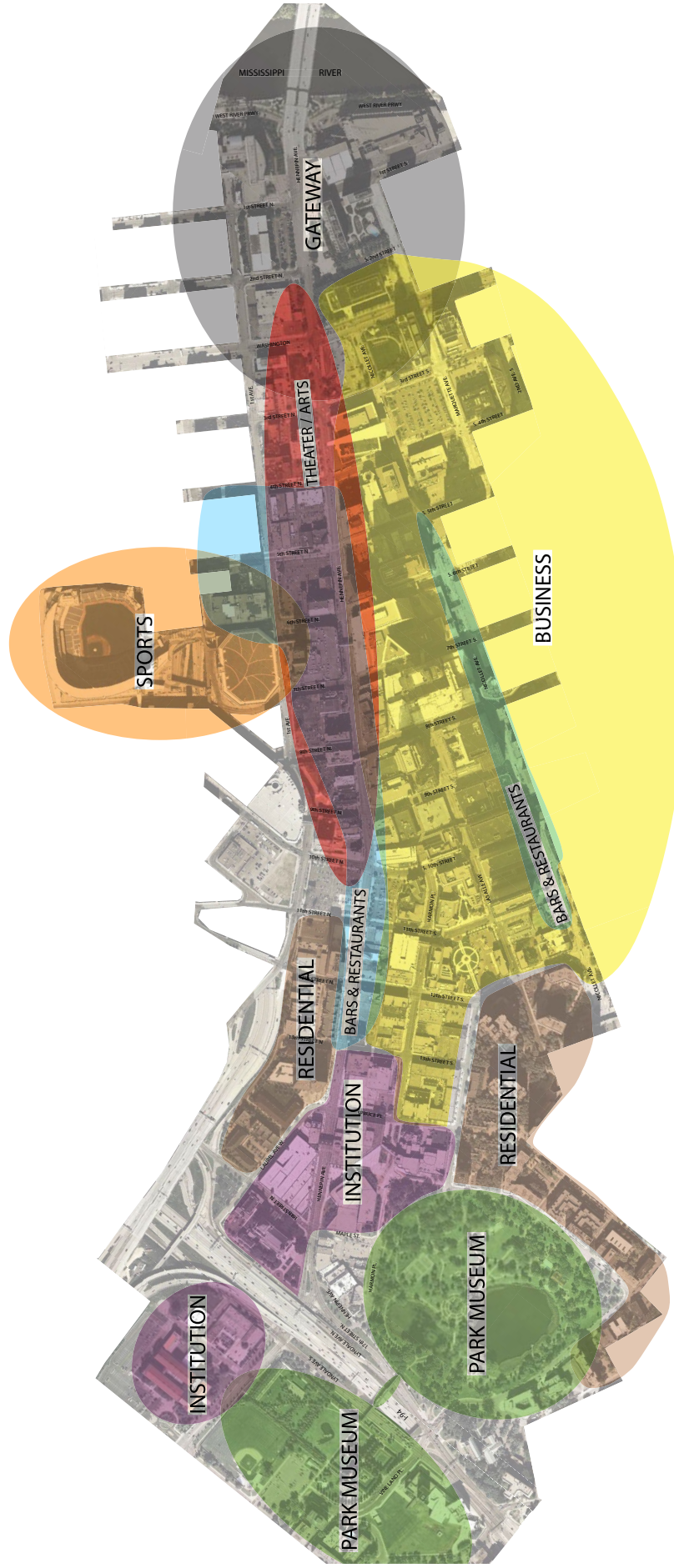
Major Support from:  
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## DISTRICTS

Hennepin Avenue runs through a diverse range of districts with distinct focuses and user groups this diagram illustrates some of those boundaries



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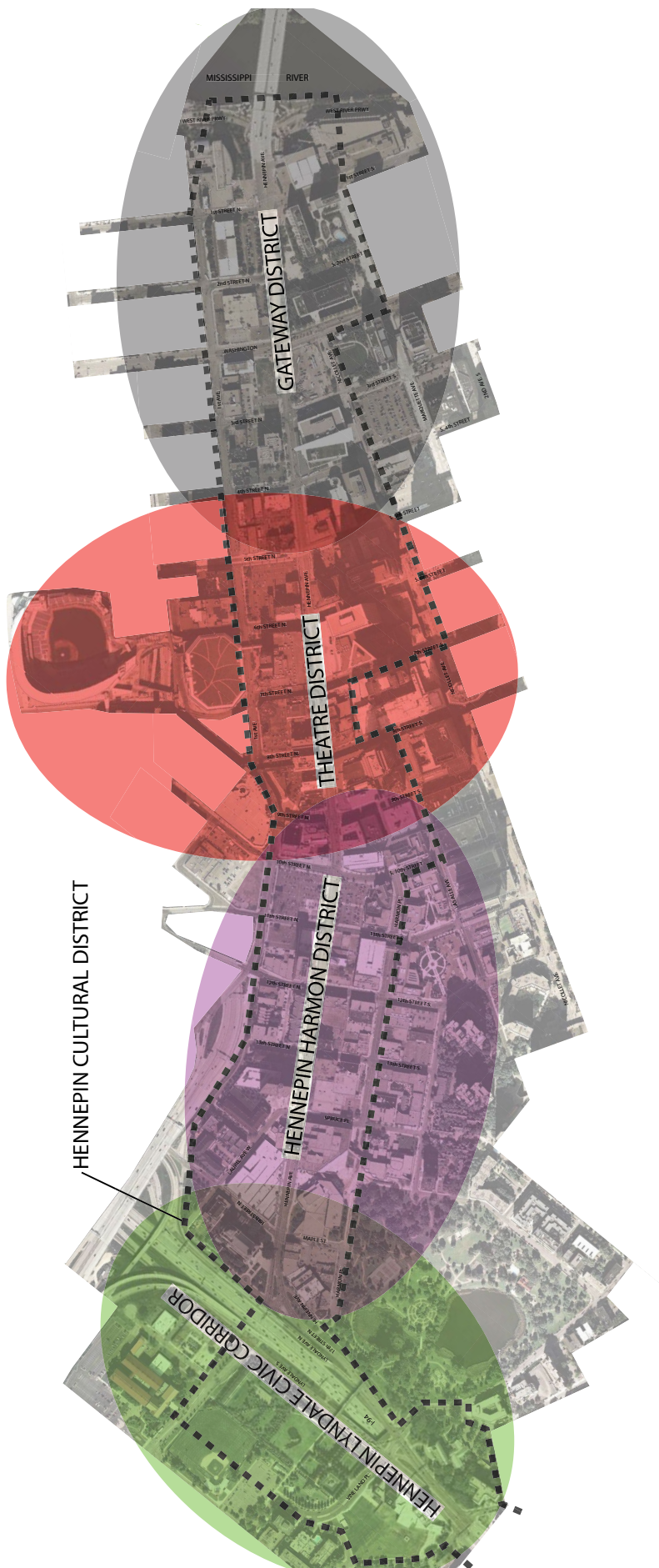
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## DISTRICTS

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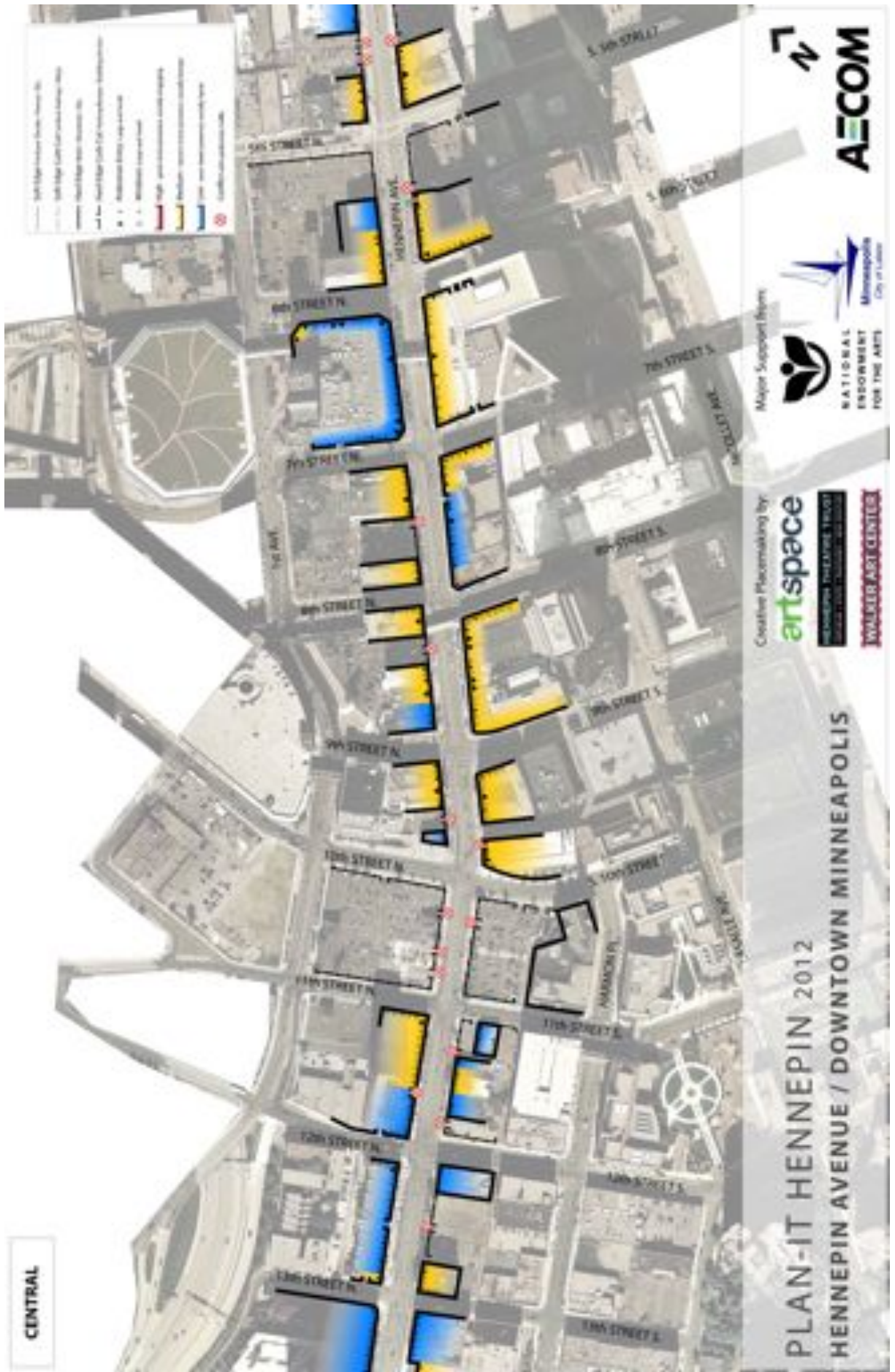


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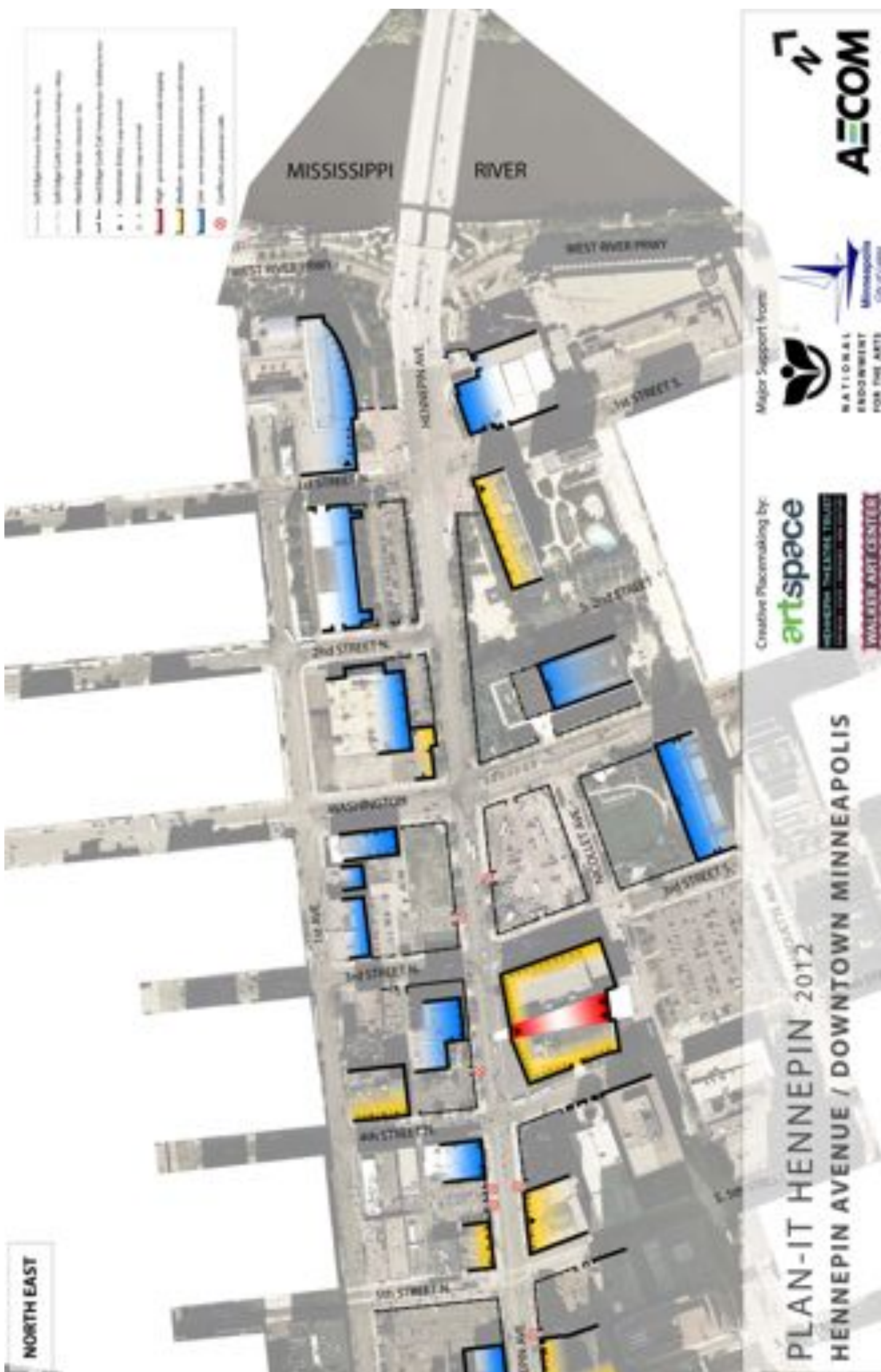


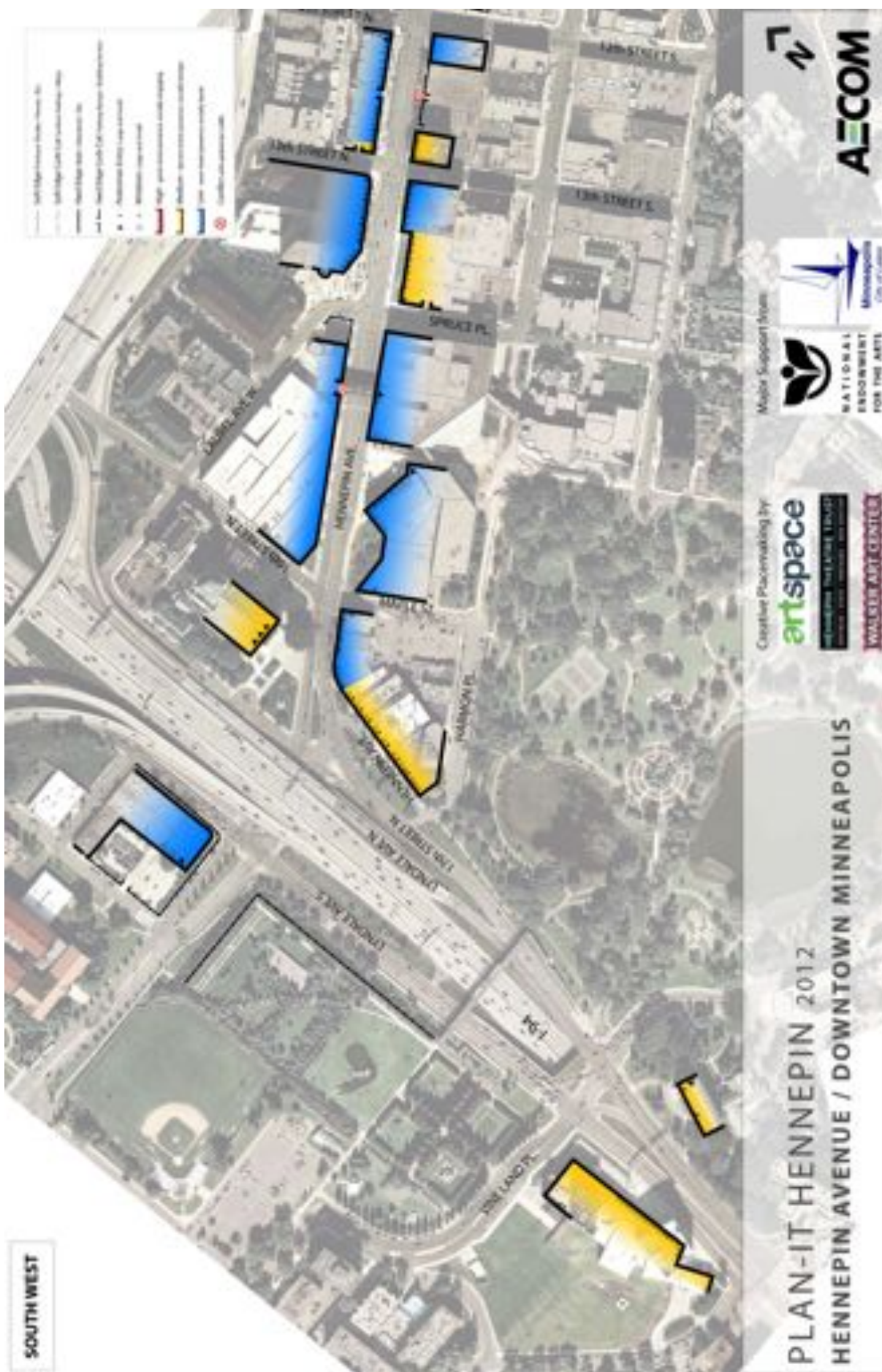
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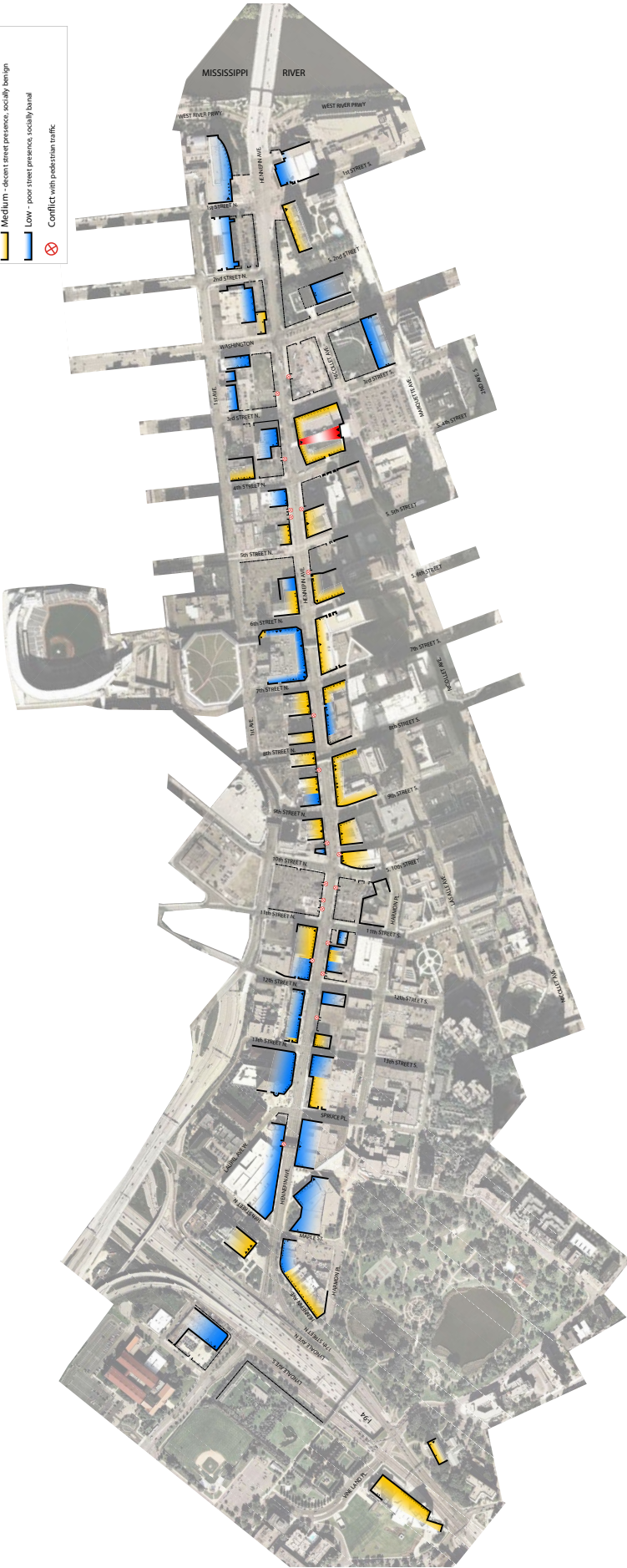
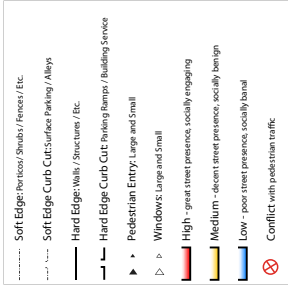






**STREET ENGAGEMENT**

Street Engagement looks at how open and inviting a building is in relation to the street.



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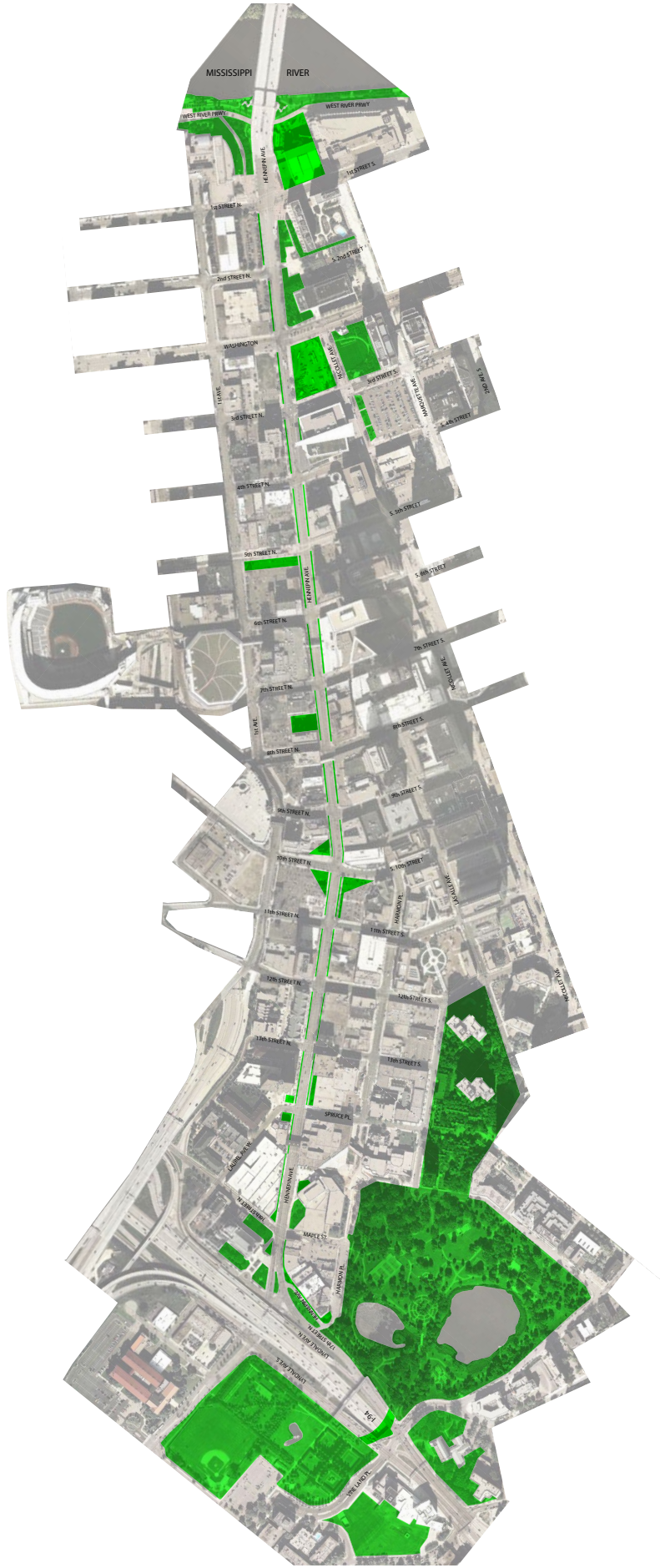
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## GREEN NETWORK

This diagram explores the possibility of having public green spaces no more than 2 blocks apart from each other along Hennepin Avenue.



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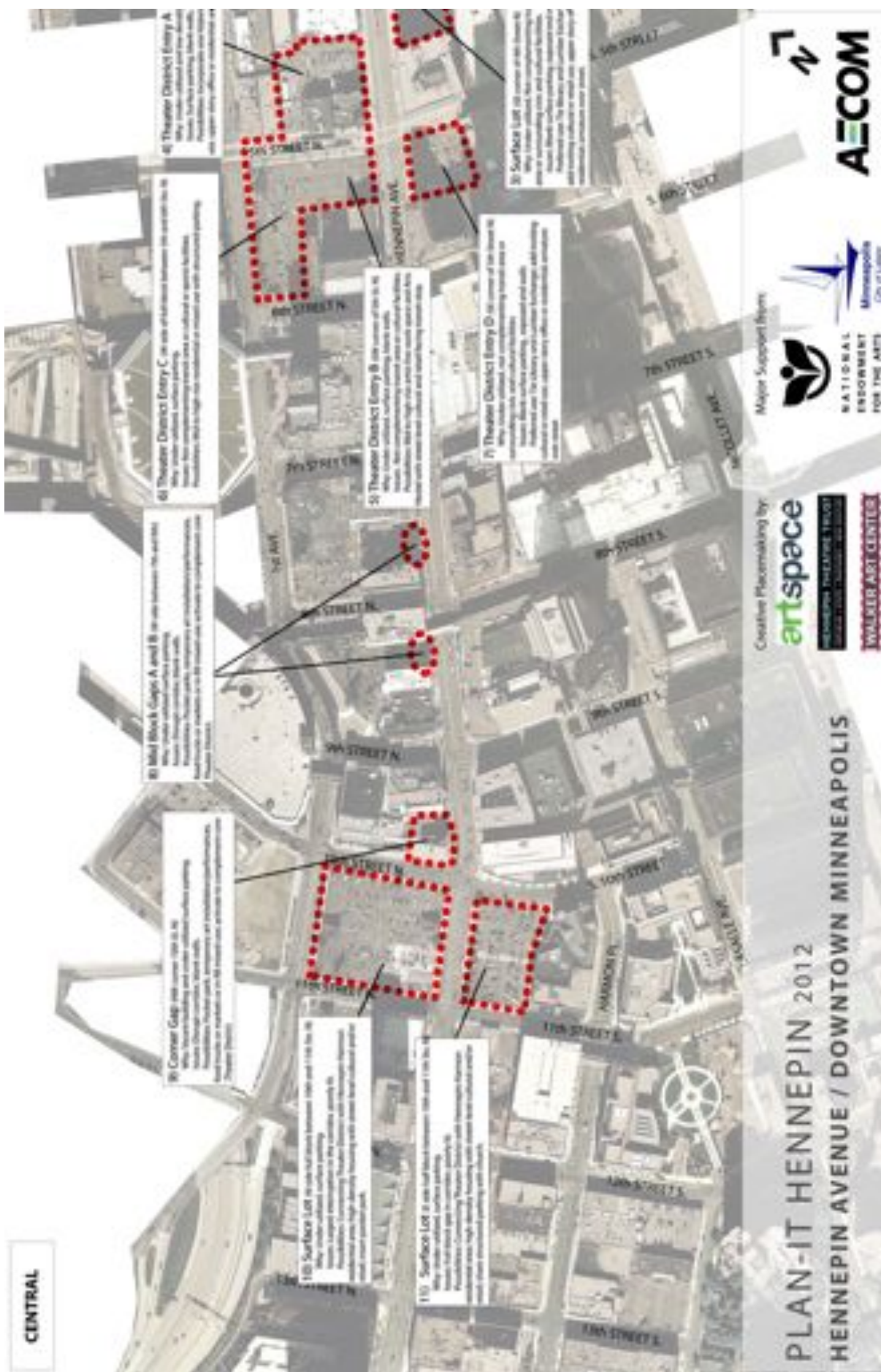
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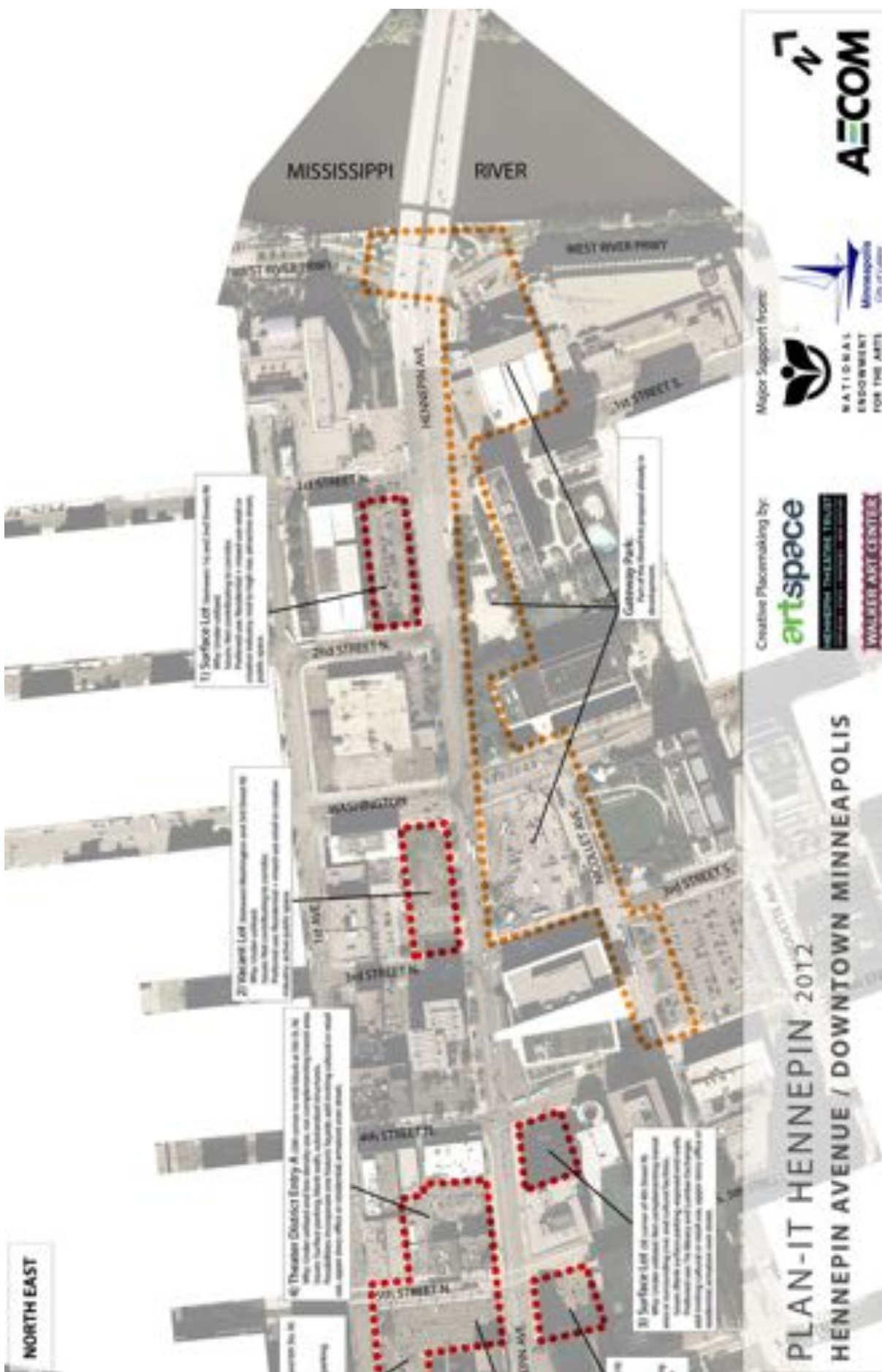
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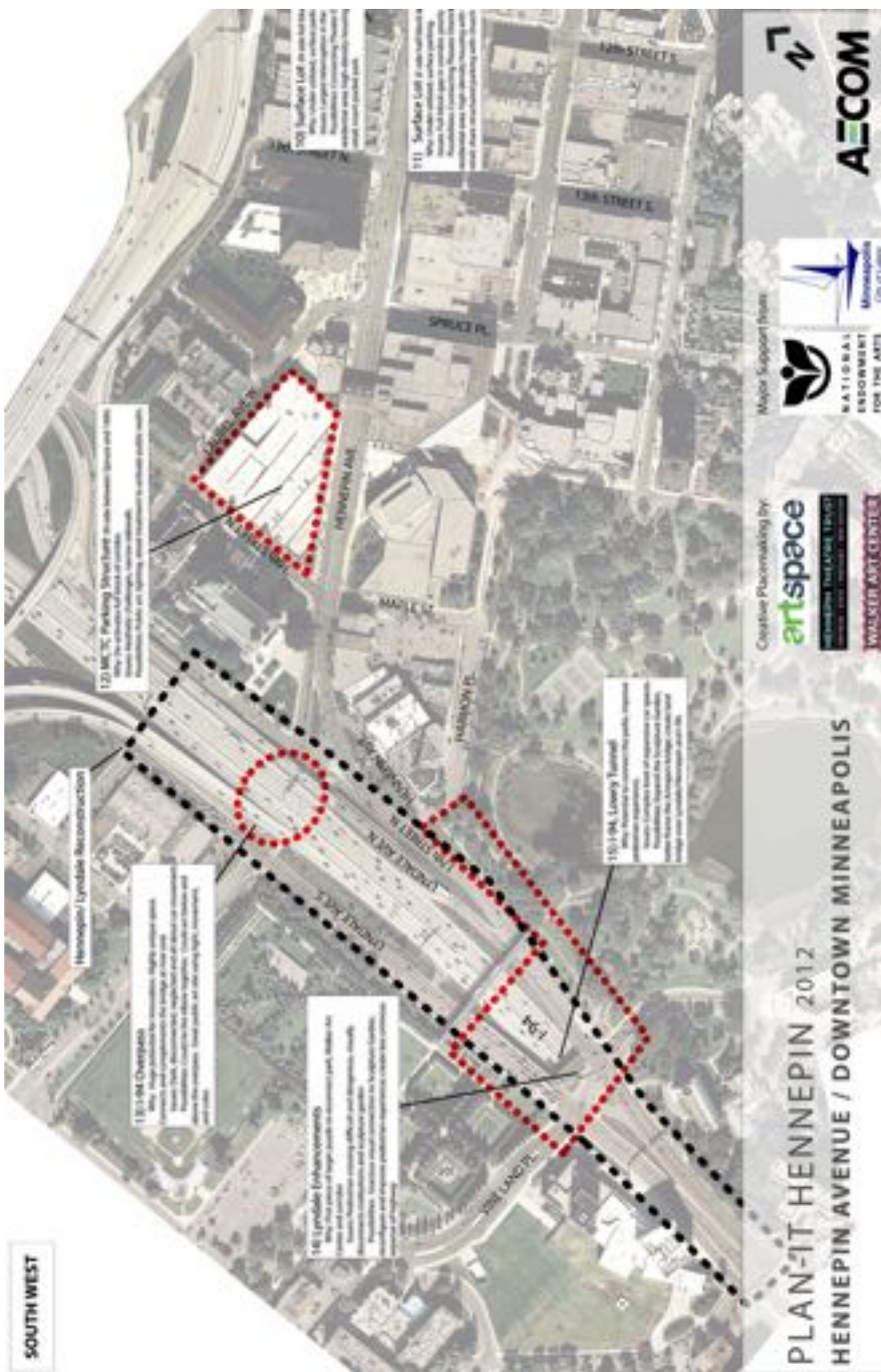
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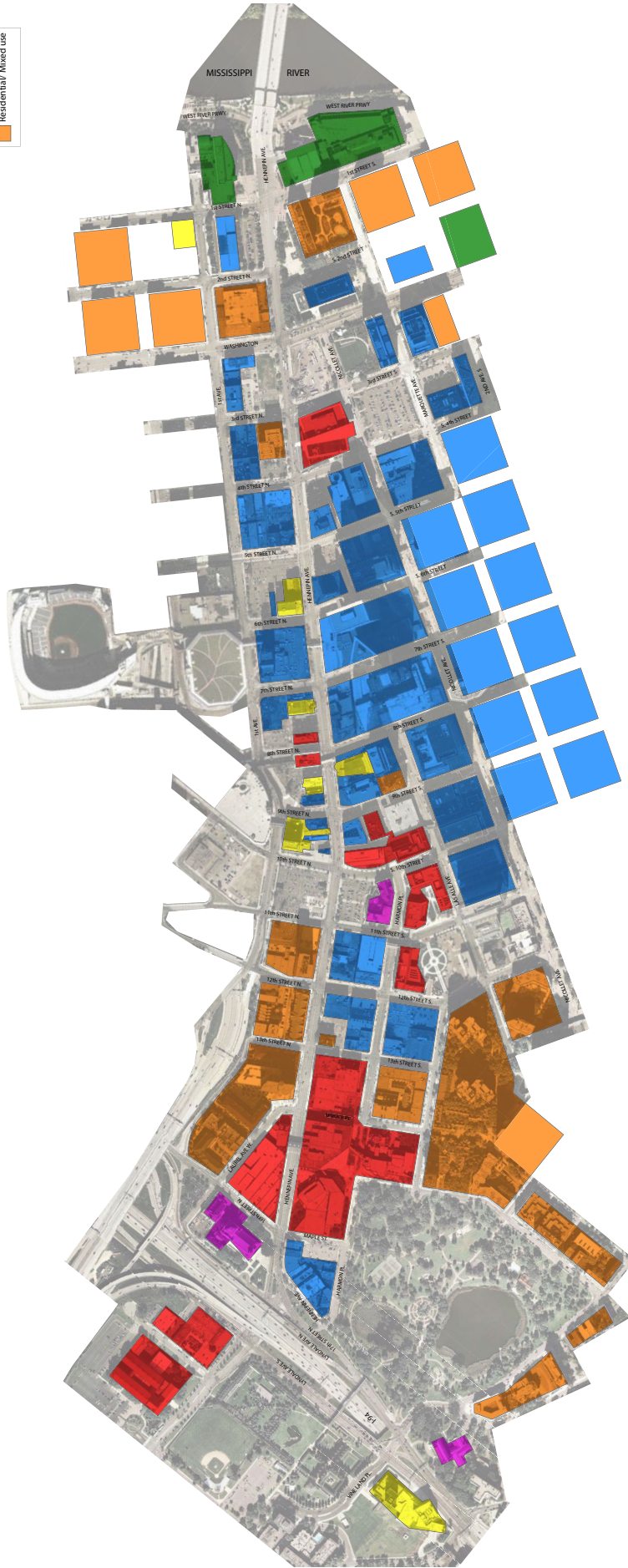
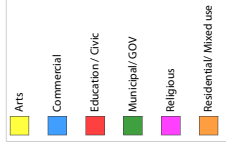






## PROPERTY USE

This diagram focuses on the primary use of each site on a block by block basis.



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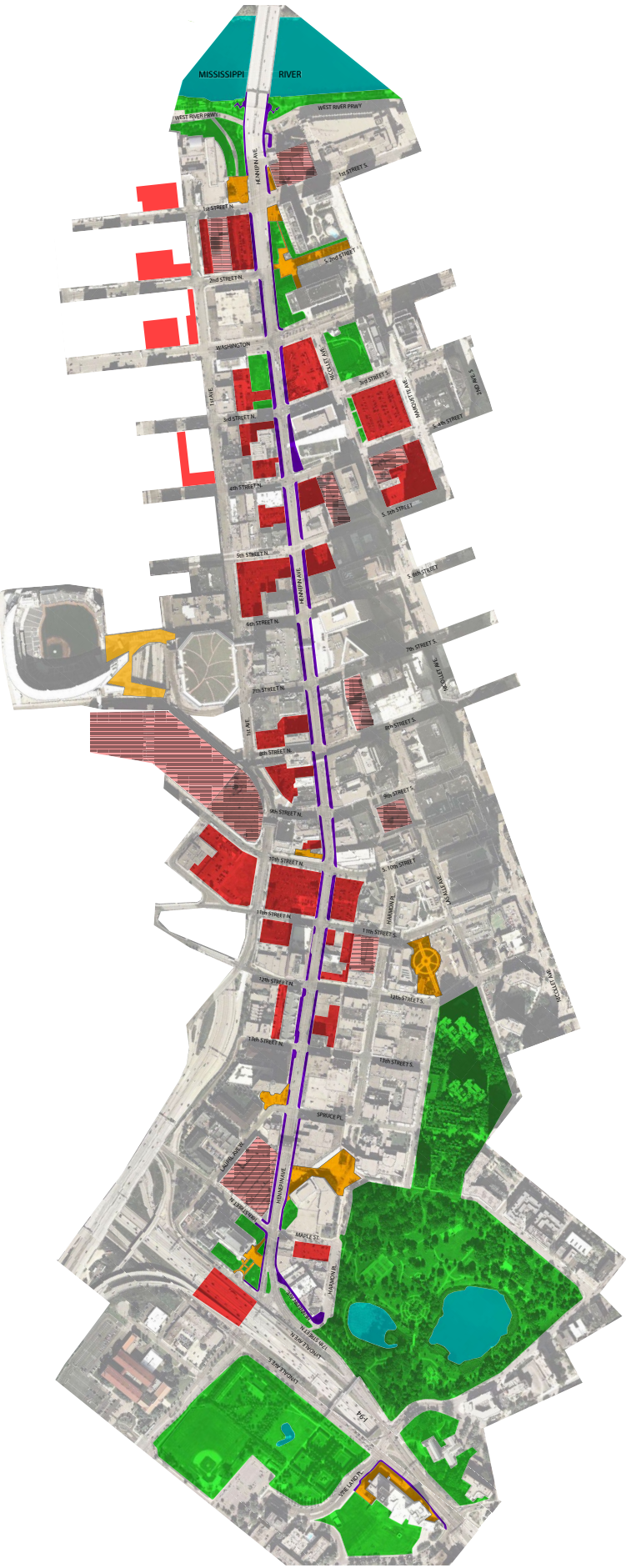
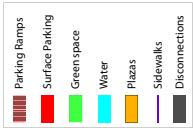


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**SPACES**

This diagram highlights the diversity of spaces connected to Hennepin Avenue from more natural spaces (like the river and parks) to disconnected spaces like parking ramps and the highway.



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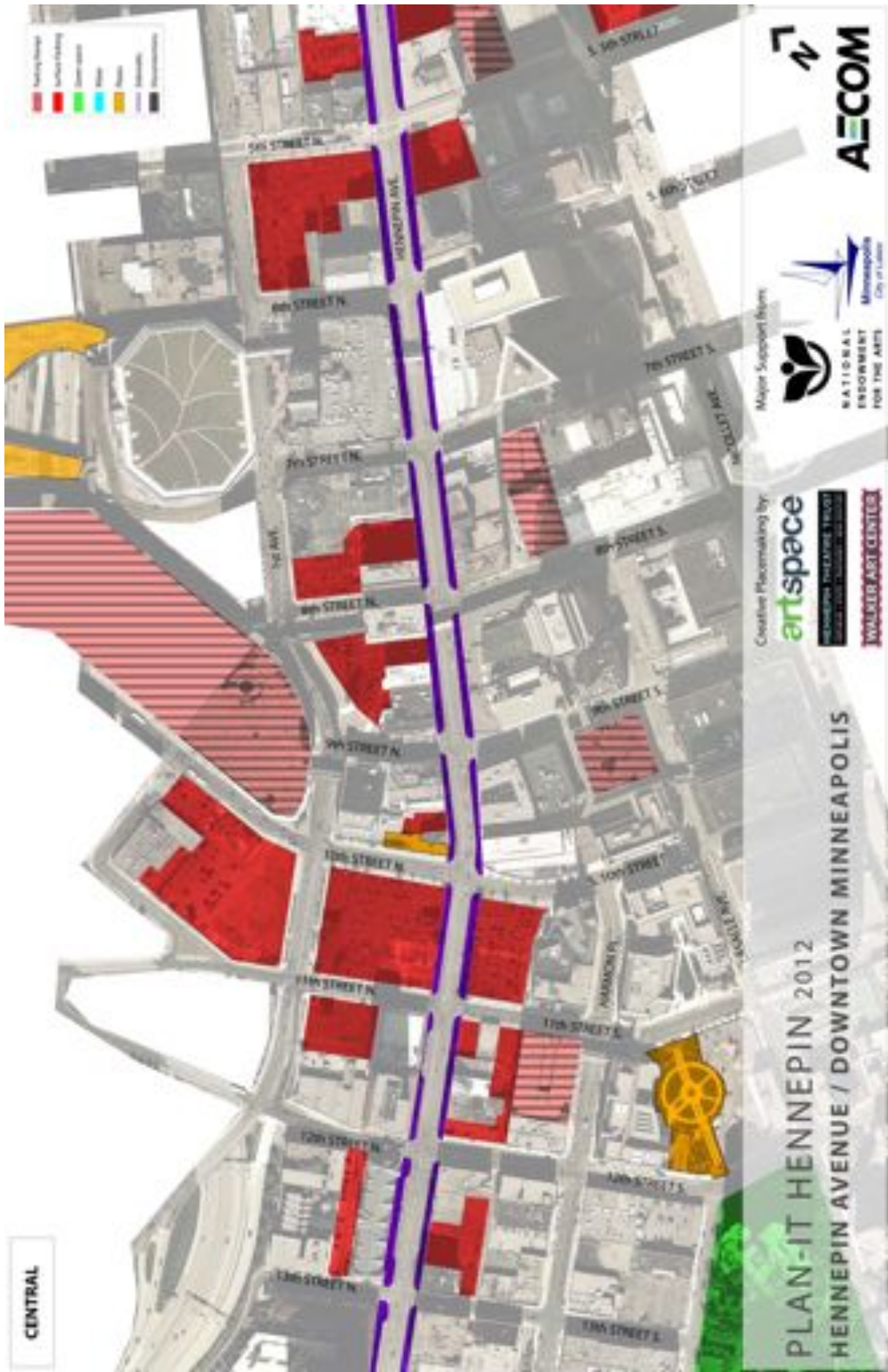
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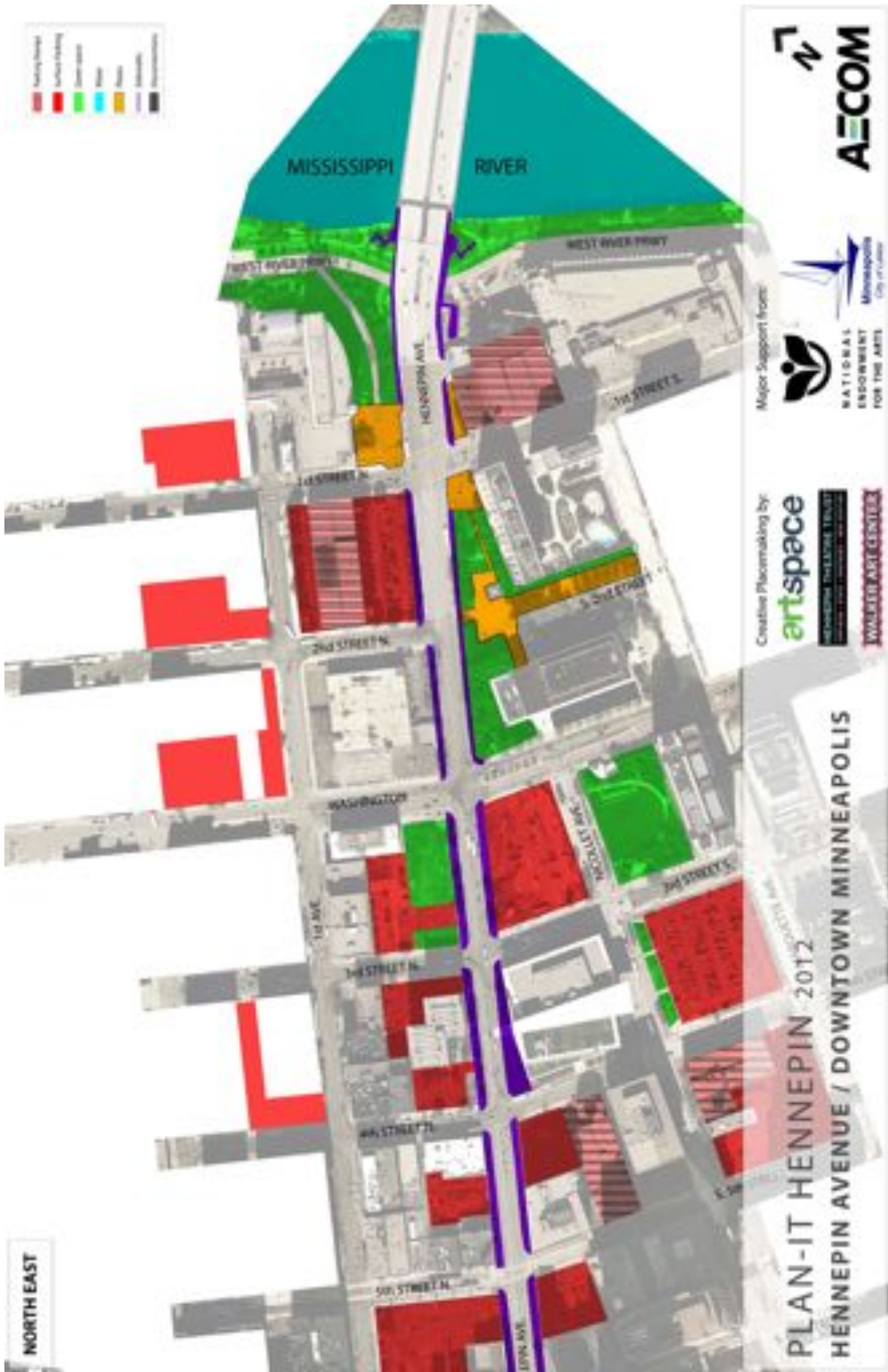
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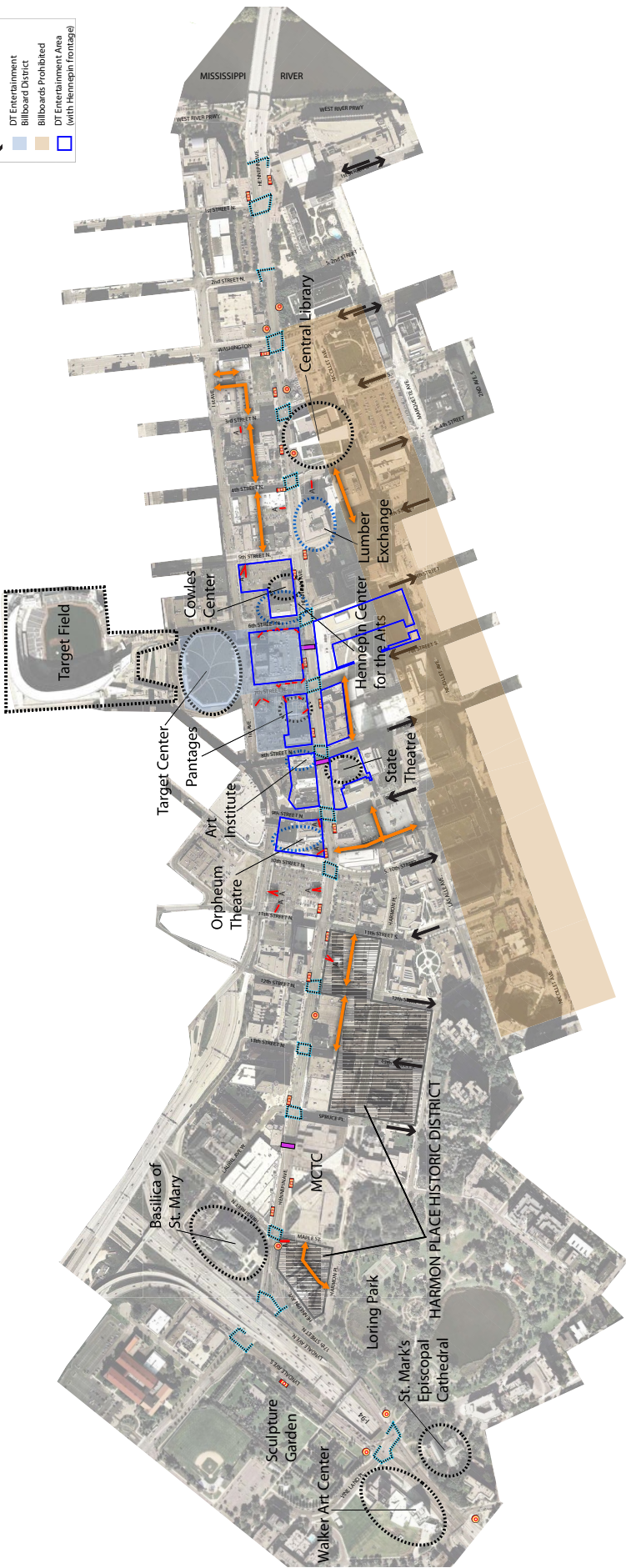






**STREETSCAPE**

- Bus Shelters
- Bus Stops
- Cross Walks
- Skyways
- Alleys
- Architectural Anchors
- National Historic Register
- Bill Boards: A = Analogue  
D = Digital
- Direction of traffic
- DT Entertainment District
- Billboards Prohibited
- DT Entertainment Area  
(with Hennepin Postage)



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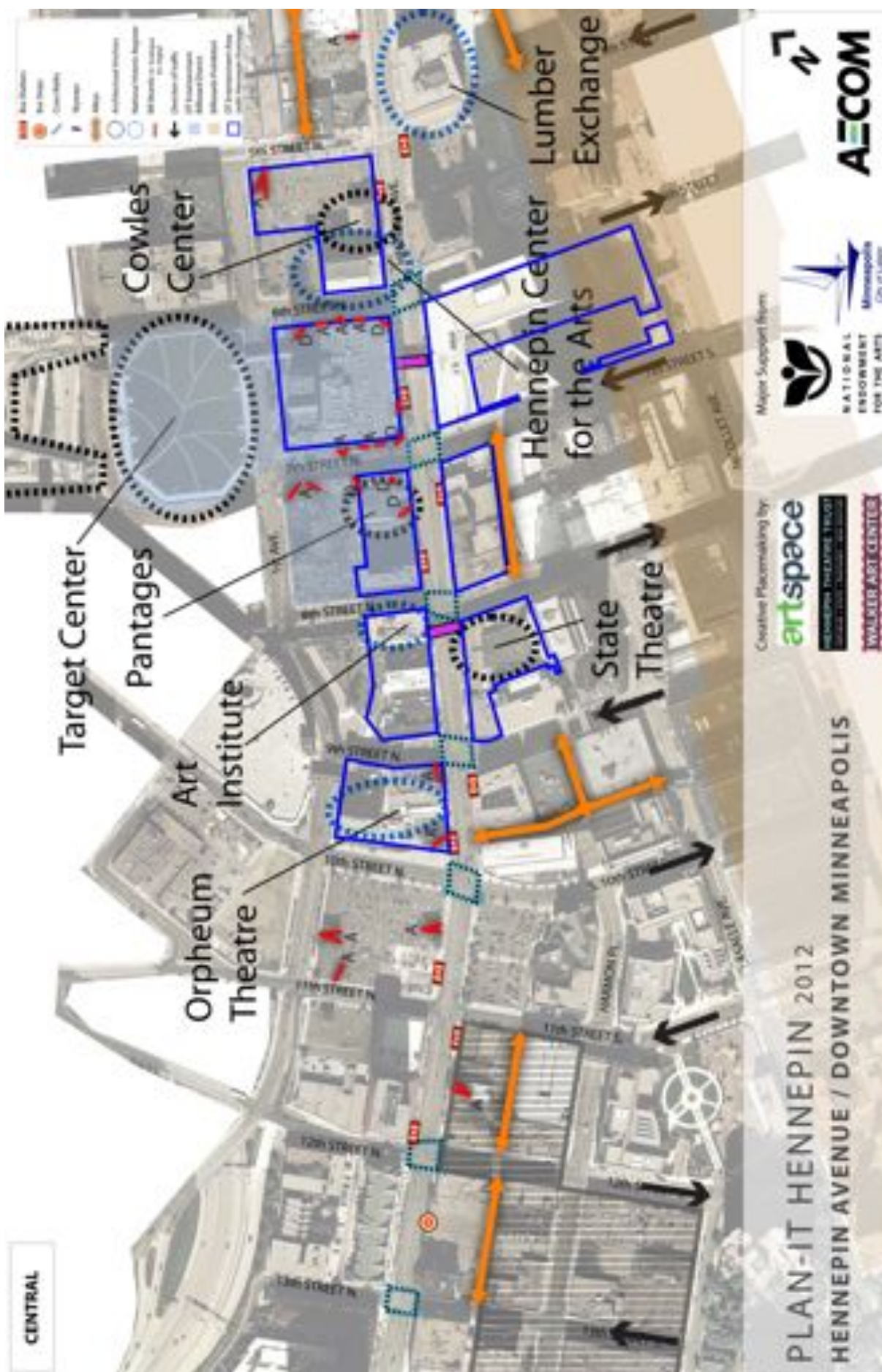
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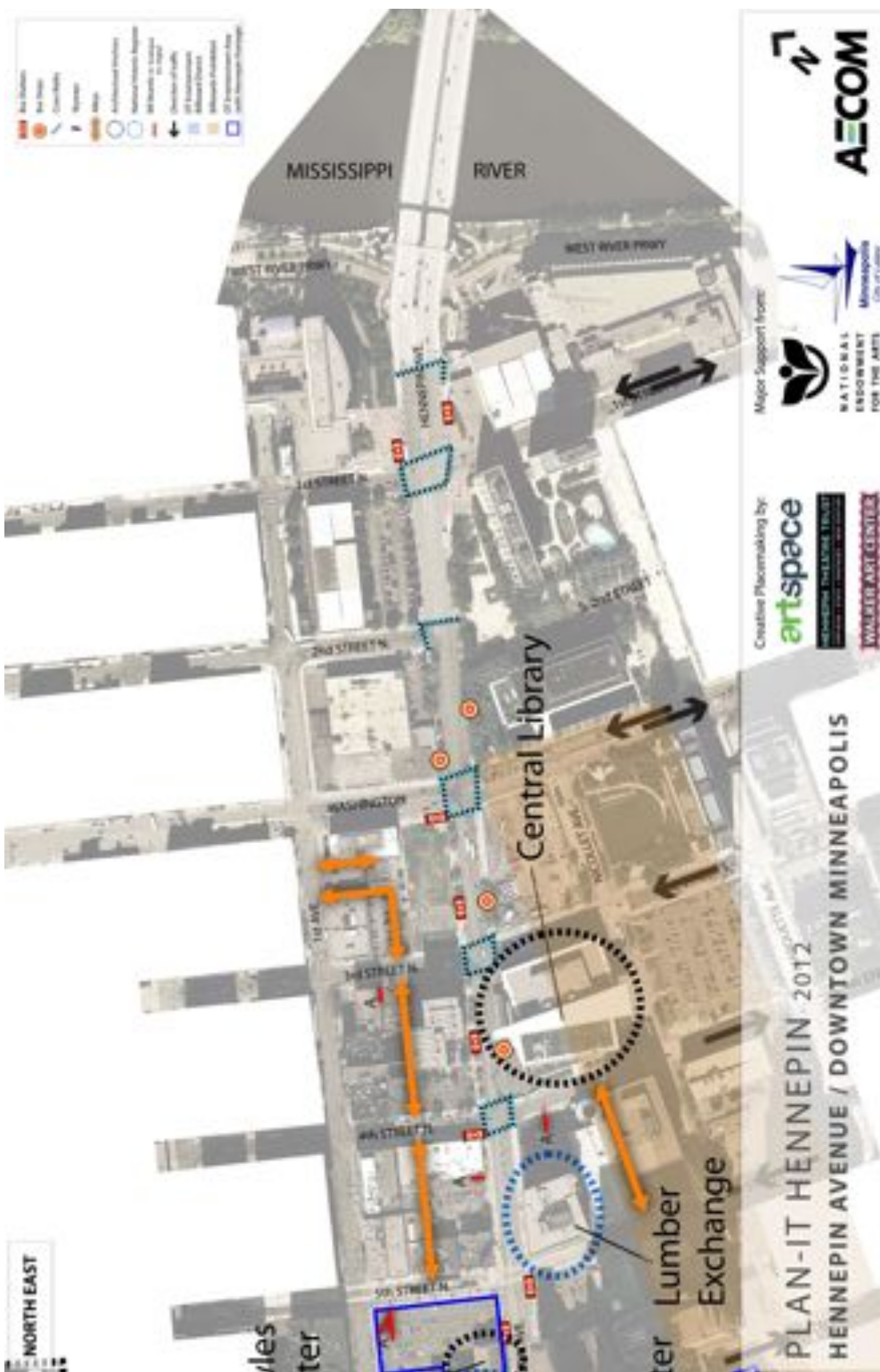
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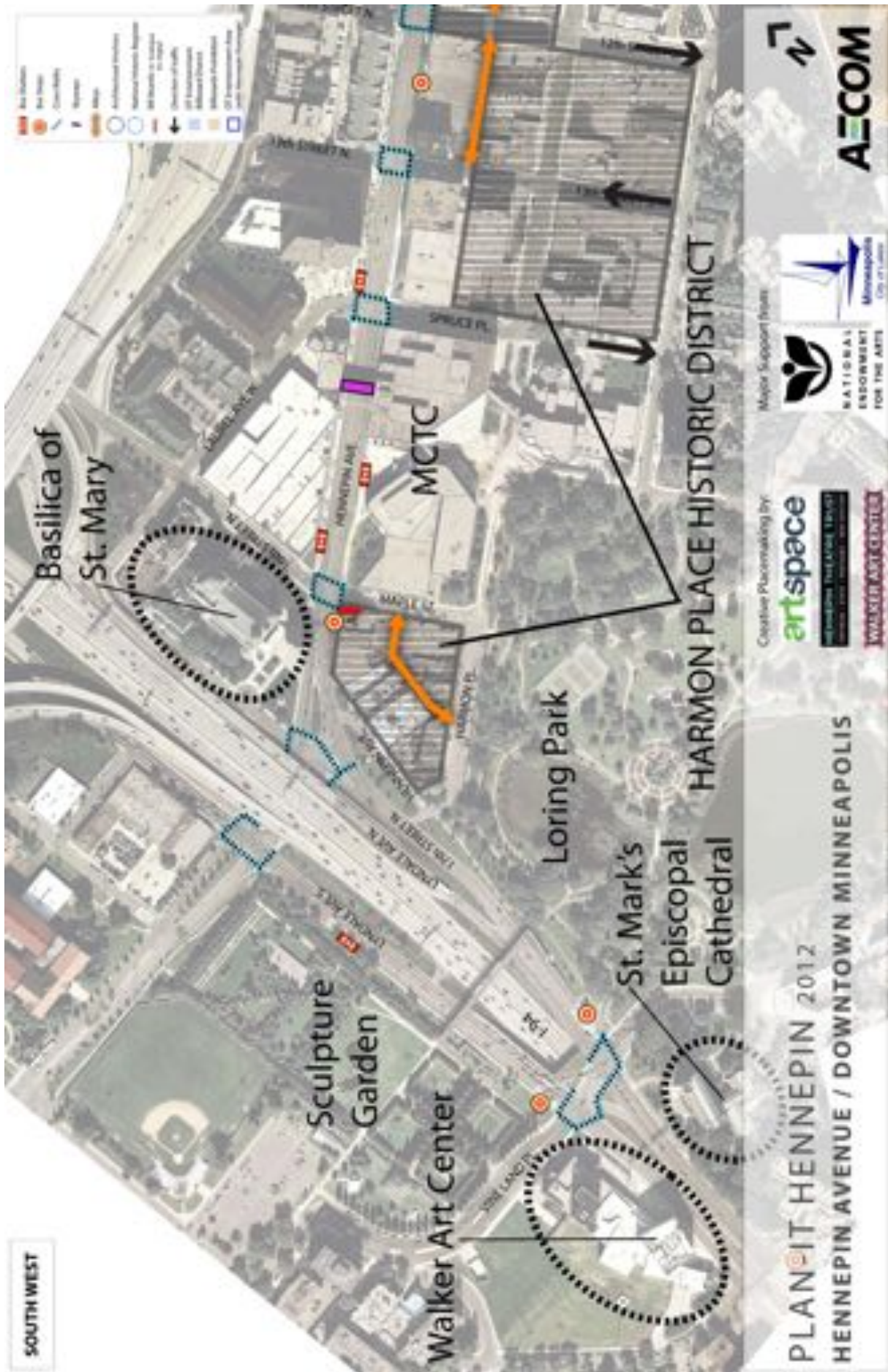
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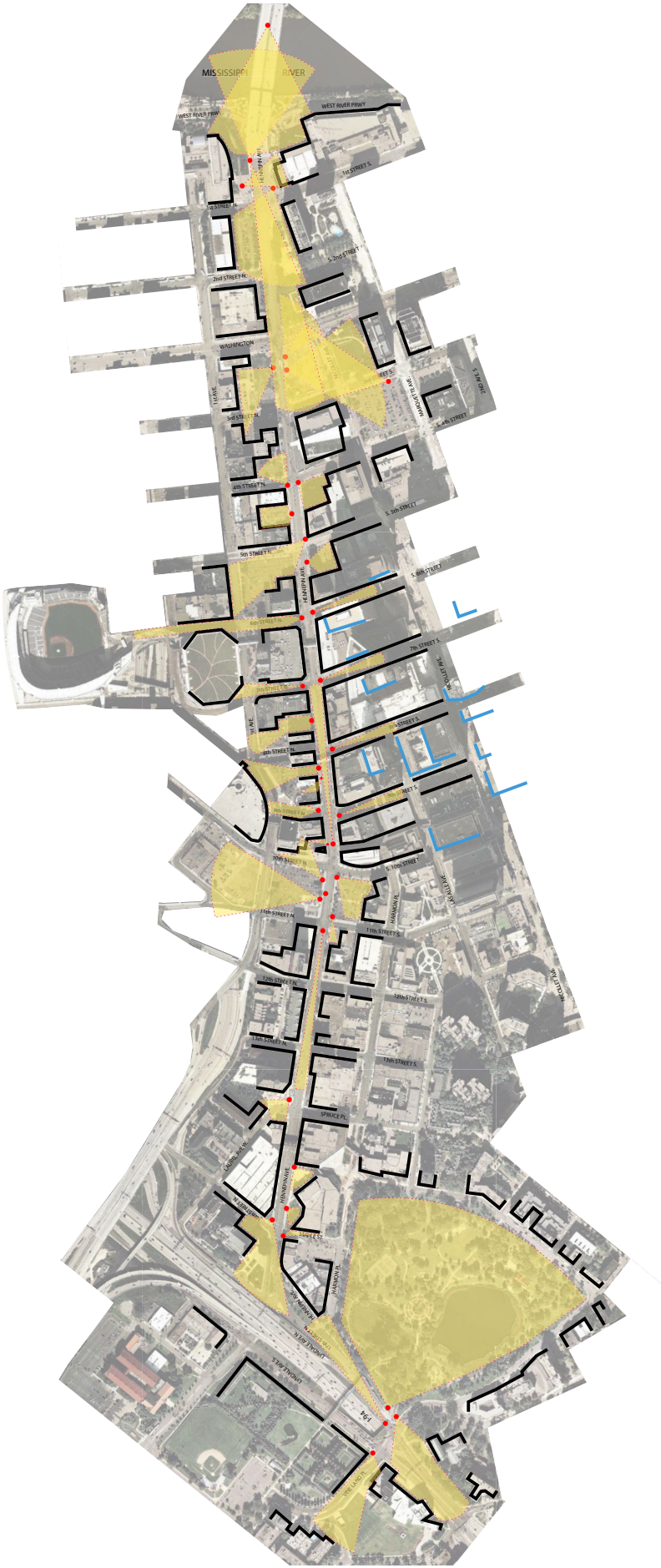
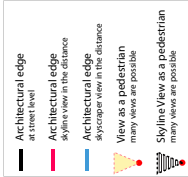






**VIEWSHEDS**

Viewsheds represent a pedestrian's view in a certain direction as it is framed and constrained by the surrounding urban fabric.



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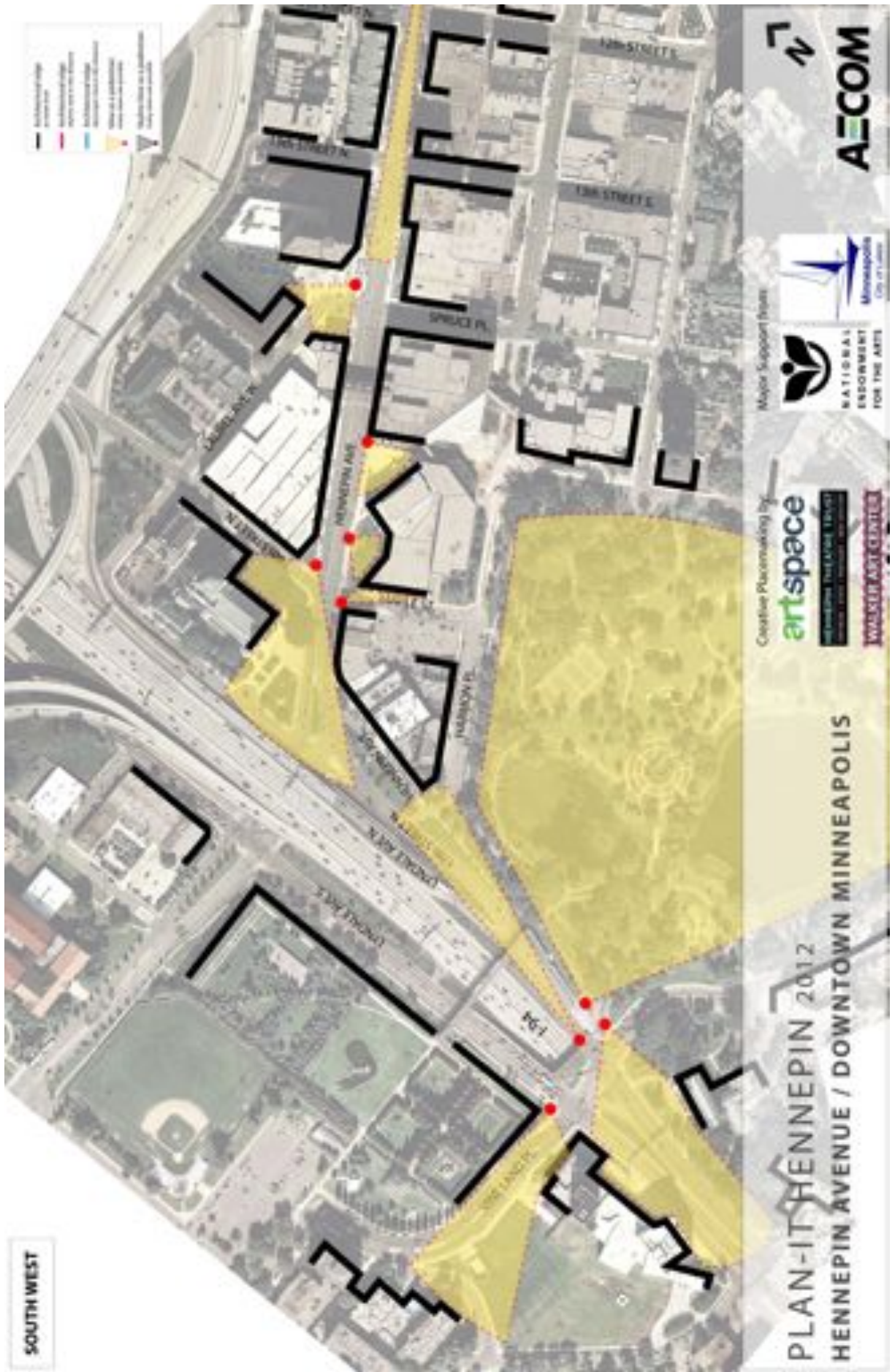
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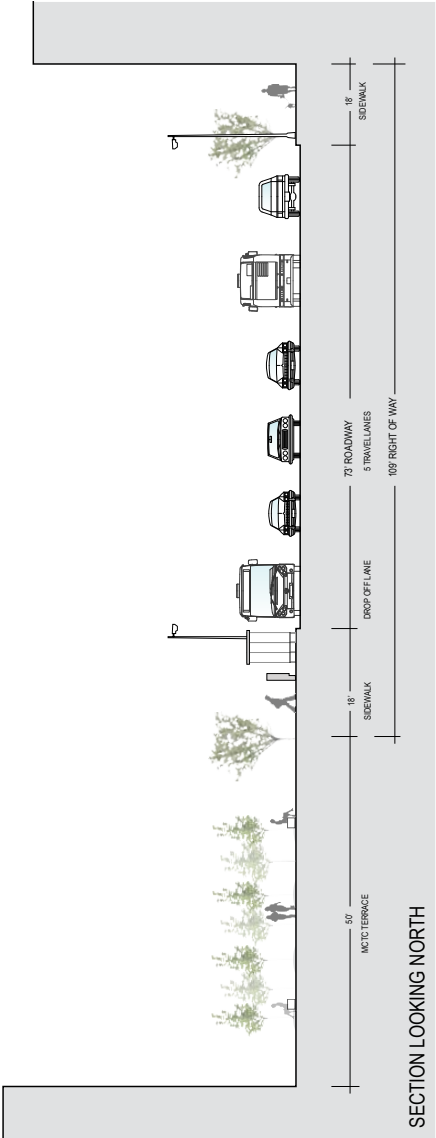
MCTC Street Section

existing street section | underutilized public space | emphasis on car



LOOKING NORTH

Sidewalk condition in front of MCTC. The paving conditions and grades change as the sidewalk meets the terrace this creates two discrete spaces rather than one large space.



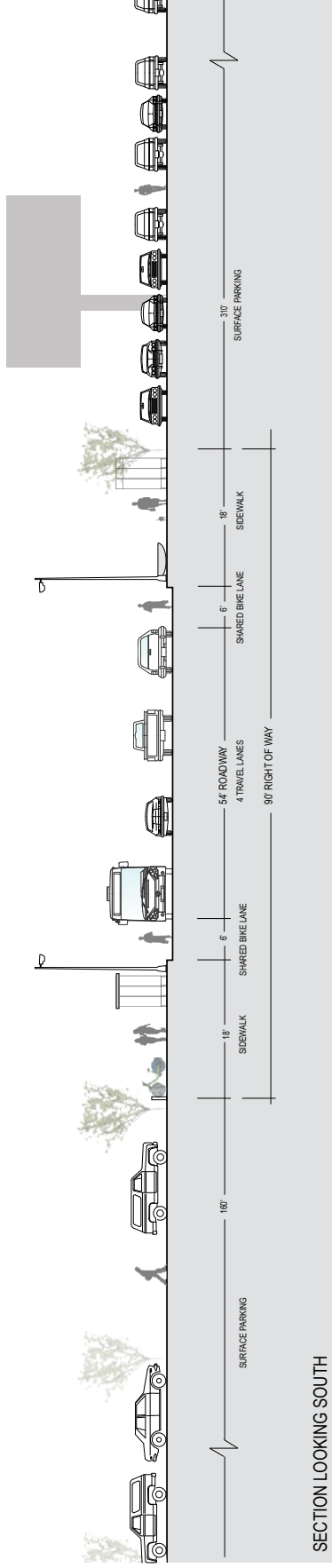
Parking ramp across the street from MCTC. The facade is void of identity and character.



Terrace in front of MCTC. Somewhat effective, but disconnected from the street. Question of ownership: who can use this space, the general public or just students?

## 10th & 11th Streets

existing street section | emphasis on car



Parking lots on either side of Hennepin create a place that lacks identity. This is a zone that people pass through, they do not linger.



New elements such as "Nice Ride" bikes take up space and compete with pedestrian traffic.



This block is an open expanse of street and parking, certain elements, such as the billboard on the north-east side of the street dominate the urban streetscape.

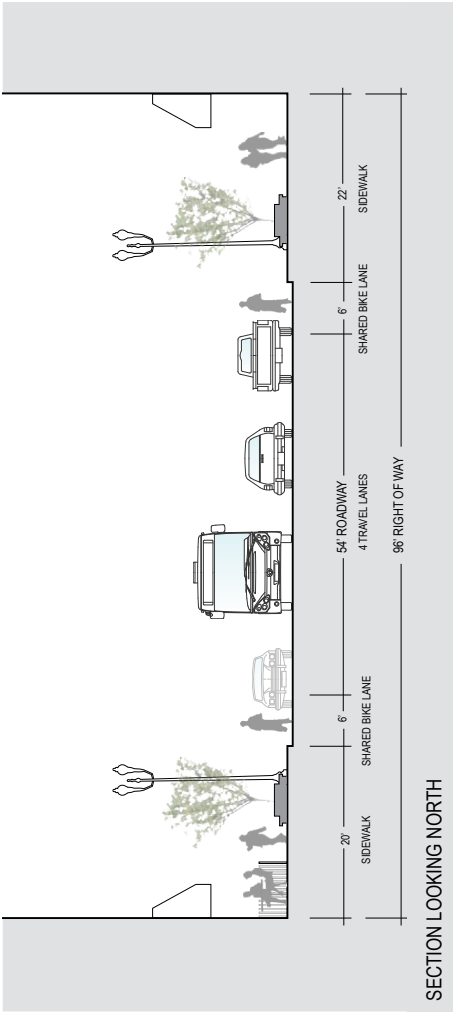


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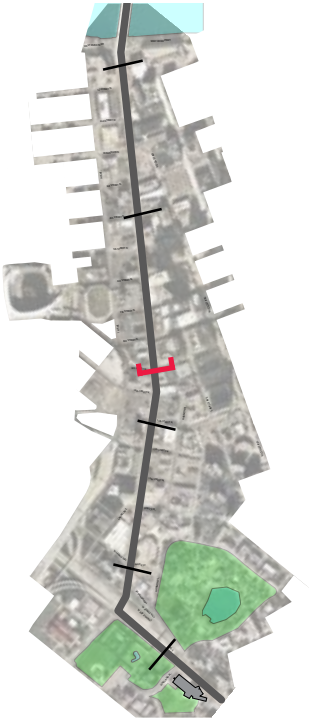


8th & 9th Street

existing street section | sidewalk clutter | emphasis on car



Current clutter of public space on sidewalk. Planters are outdated and worn, trees are small. Restaurant seating invades the flow of pedestrian traffic and creates bottlenecks and obstacles.



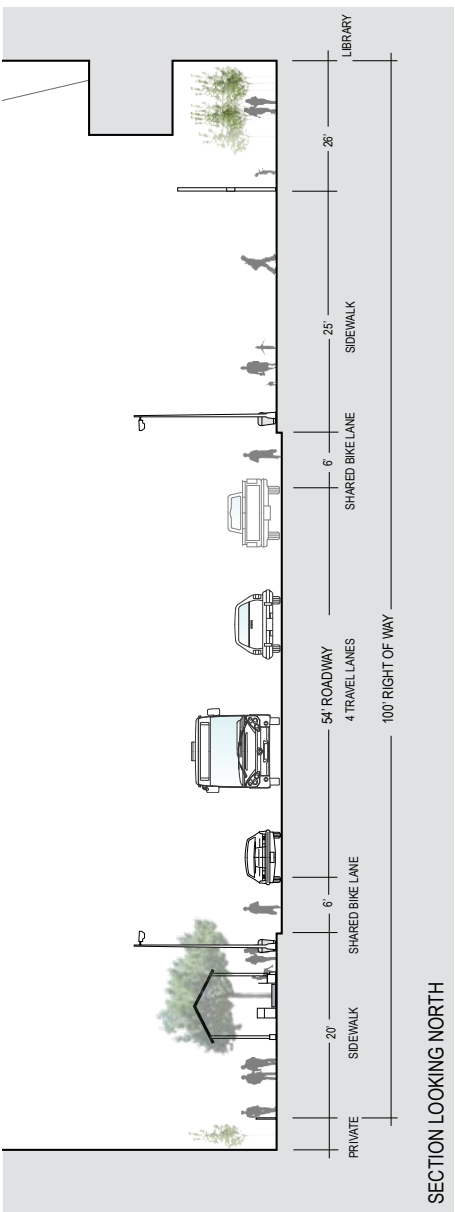
Bottleneck created by pavement and temporary elements on the sidewalk. The combination of elements compromises the ease of movement.



Public seating on northwest side of street. The design of the planters does not allow for flowers, the paving condition is monotonous and lends no identity to the street.

Central Library

existing street section | Bottlenecks at Public Transportation Nodes | Disconnection of "New" Elements



Current state of bus shelter across from Minneapolis Central Library. Sidewalk is bisected by shelter, while benches, planters, trash receptacle and newspaper stands clutter the public space.



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Landscaping of Central Library.



Zone in front of library is open and shaded a majority of the time. The newly designed public space with its pavers, lights and seating is only somewhat effective. This is a large space, but there isn't enough public seating. An ambiguity exists here between the treatment of the public realm and human comfort.



Further assessment of the Pedestrian Realm - The Law of Unintended Consequences.

images along the avenue from the May Plan-It Hennepin workshop

Washington and Hennepin



The paving condition of the sidewalk has degraded and is inconsistent along the Avenue.

Washington and Hennepin



Green space should be for utilized for people to enjoy.

1st and Hennepin



Paving should be given more attention (like here on 1st street) and be tied together along the Avenue.

4th and Hennepin



Dividers are not contemporary and are often run down and inconsistent along the Avenue.

5th and Hennepin



Opportunity was missed reconnecting this historic facade with the street.

5th and Hennepin



Many store fronts are run down or have unsocial, non welcoming features.



# Further assessment of the Pedestrian Realm - The Law of Unintended Consequences.

images along the avenue from the May Plan-It Hennepin workshop

4th and Hennepin



Transitions from sidewalks to surface lots are inelegant and inconsistent.

6th and Hennepin



Restaurants and storefronts should open up more and spill out onto the sidewalks in ways that don't impede pedestrians.

7th and Hennepin



A number of storefronts are uninviting and actively attempt to restrict socializing.

8th and Hennepin



Landscaping is often neglected and inconsistent.

Skyway at 8th and Hennepin



Many of the existing trees are underdeveloped and are spread far apart.







# G

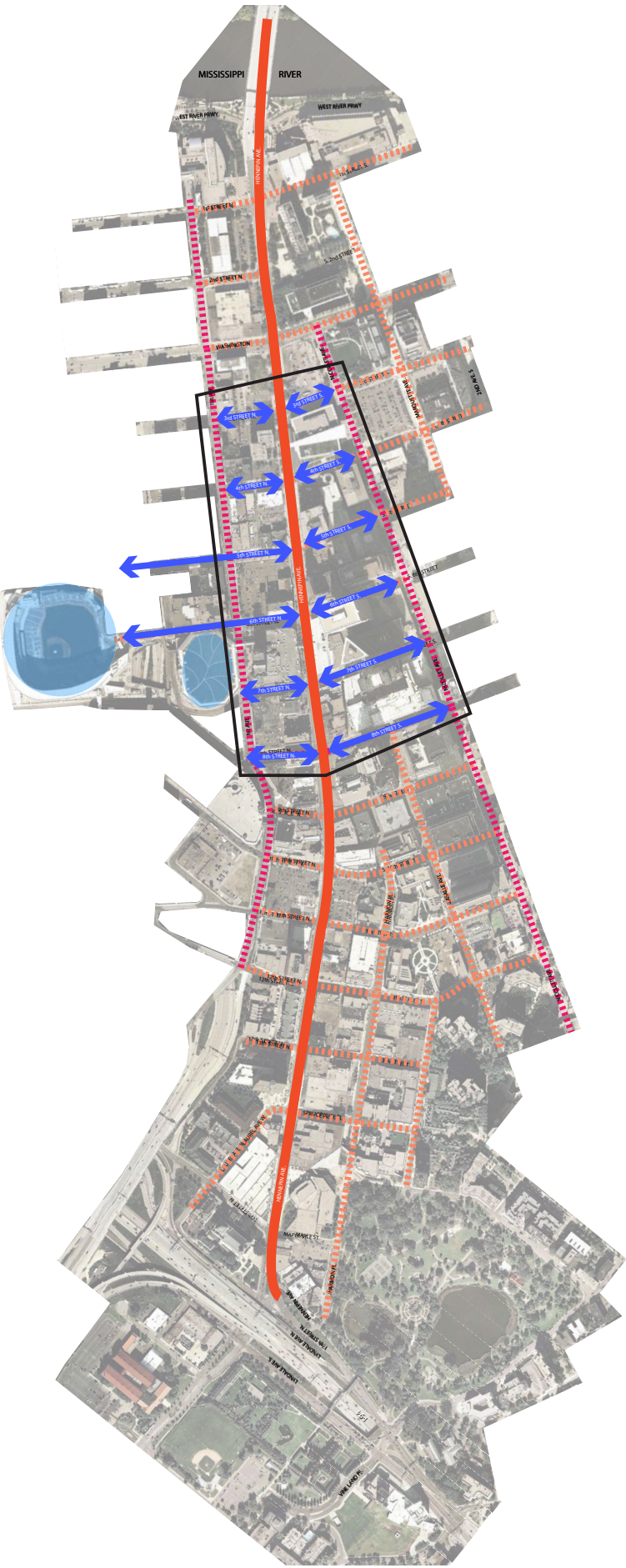
## Urban Design: Vision



1. BUILDING THE BROADER DISTRICT

This concept focuses on strengthening the cross street connections to Hennepin by tapping into the public flows on Nicollet, 1st Ave and sport-entertainment nodes.

- HENNEPIN AVE.
- IMPORTANT PARALLEL AVES.
- SUPPORTING STREETS
- IMPORTANT CONNECTING STREETS
- SPORT | ENTERTAINMENT NODES



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Opportunity sites have been identified on Hennepin, each with its own unique character. These nodes should be developed and connected to each other to encourage public engagement along the full length of the corridor.

- 
- MISSISSIPPI RIVER**
- 1. RIVER CONNECTION**
- 1) Hersey Bridge  
Why: Bridges vertical and horizontal; it is the only bridge that connects the riverfront to the city. It is a landmark and a symbol of the city.  
Issues: Not ped or bike friendly. Weak connection to river and playway.  
Possibilities: Could use the bridge to connect the river and the city. Could use the bridge to connect the river and the city. Could use the bridge to connect the river and the city.
- 2. THE GATEWAY**
- 3) Gateway Park  
Why: Gateway Park is a large, open space that is a natural gathering place for the community. It is a landmark and a symbol of the city.  
Issues: Blank surface parking lot to the N. of the library.  
Possibilities: Could use the library to Lumber Exchange. Can add urban infill on the W. side of the library. Could use the library to Lumber Exchange. Can add urban infill on the W. side of the library.
- 3. THEATER DISTRICT**
- 4) 4th St  
Why: Perfect entry into the theater district. On both sides of the Avenue. Can add urban infill on the W. side of the library. Could use the library to Lumber Exchange. Can add urban infill on the W. side of the library.
- 4. OPEN POCKETS**
- 5) 5th St  
Why: Perfect entry into the theater district. On both sides of the Avenue. Can add urban infill on the W. side of the library. Could use the library to Lumber Exchange. Can add urban infill on the W. side of the library.
- 5. SURFACE LOTS**
- 6) 6th St  
Why: Perfect entry into the theater district. On both sides of the Avenue. Can add urban infill on the W. side of the library. Could use the library to Lumber Exchange. Can add urban infill on the W. side of the library.
- 6. I-94 OVERPASS**
- 7) 7th St  
Why: Perfect entry into the theater district. On both sides of the Avenue. Can add urban infill on the W. side of the library. Could use the library to Lumber Exchange. Can add urban infill on the W. side of the library.
- 7. I-94 LID**
- 8) 8th St  
Why: Perfect entry into the theater district. On both sides of the Avenue. Can add urban infill on the W. side of the library. Could use the library to Lumber Exchange. Can add urban infill on the W. side of the library.

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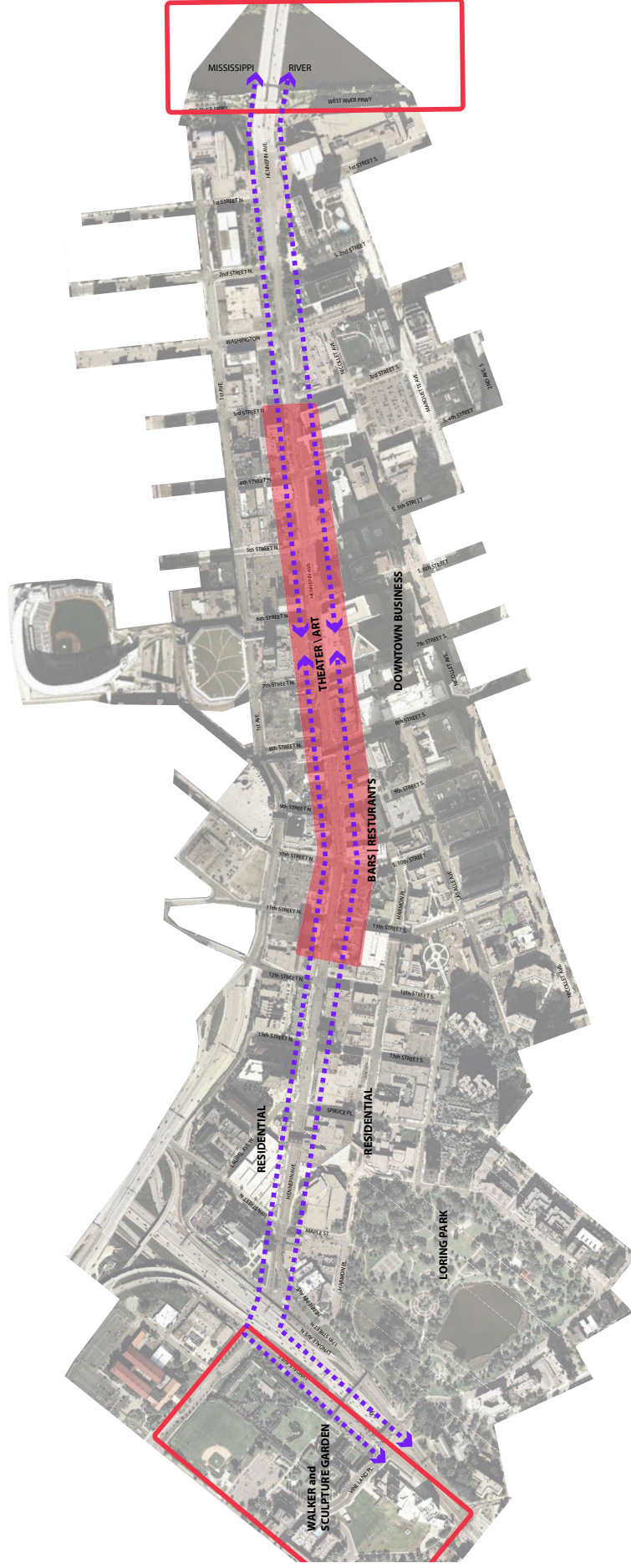




### 3. reCONNECT to the CORE

Important icons anchor both ends of Hennepin Avenue: The Walker Sculpture Garden and Loring Park on the south and the river on the north. Between them lies the Theater District and Downtown Core. This concept focuses on strengthening the public realms to relink these key components and create a healthier and more vital public space.

- HENNEPIN AVE.
- ICONS
- THEATER DISTRICT + DOWNTOWN CORE
- REVITALIZED PUBLIC CONNECTIONS



## PLAN-IT HENNEPIN 2012 HENNEPIN AVENUE / DOWNTOWN MINNEAPOLIS

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# **H**

## **Vacant Real Estate Analysis as of August 29, 2012**



## Part I: Real Estate Parcels

### SUMMARY

The following property survey provides a detailed summary for each property of interest along Hennepin Avenue. American Indian Community Development Corporation was subcontracted to conduct this study in June of 2012. Owner information is derived from the Hennepin County website and, in some cases, supplemented with information available through the Minnesota Secretary of State's Office.

Overall, the subject sites represent approximately 431,500 square feet (9.9 acres) of land, a substantial base of underutilized parcels on one of the City's most vital corridors. The market value of the sites is \$26.5 million and contributes \$1.28 million in annual property taxes. Estimated market values and property tax information are current for the year 2011 for payment 2012. Along with price per square foot estimates, values are derived from Hennepin County tax records and do not represent an actual market value, unless otherwise indicated. The nine (9) sites are owned by fourteen (14) entities. Through this study, direct contact with owners or their representatives was achieved with nine of the fourteen owners. Hennepin Theatre Trust has also been in direct contact with a 10th owner, Butler Properties LLC.

Generally, the owners of the properties have attempted to sell or develop their property in the past but have not been successful in doing so as plans fell through due to the recession or the potential developer would not pay an adequate price for their property.

The greatest obstacle to development cited was the lack of market demand needed to result in a financially feasible development. It is important

to note however that some owners are beginning to see a positive turnaround in the market and therefore, are very positive about their future prospects for development.

In one case, the ownership entity is made up of a party with fifty percent (50%) interest in the parcel and six (6) other parties own an equal portion of the remaining half interest. [See Property Matrix 4B.] This points to fractionated ownership as a potential obstacle to development. This, of course, is common where site assemblage is required to undertake a project.

Further, in at least two instances, the owners or their representative indicated that they would not likely use city financing incentives as it is perceived that the incentives carry with them too many additional requirements or that such incentives are not appropriate or perhaps even available due to their ownership status. [See Property Matrix 2A. and 9.]

Overall, it is important to point out that all of the property owners contacted are open to dialogue with the Plan-It Hennepin or its members. While economics of a deal will ultimately drive the decision to sell or develop their property, the clear sentiment is that they are invested in the community and are open to opportunities to enhance the vitality of the corridor.

### CONCLUSIONS

Additional conversations with key developers active on Hennepin and downtown brought a long-term perspective to the vacancy situation. Most properties are presently generating significant revenue as parking lots, thus owners can afford to be patient with their real estate assets. They are waiting for either the right market conditions to develop their property or the right price to sell. These properties remain undeveloped because there is not ample incentive from the market or the public sector to put them to any other use.

Unlike retail space managers, developers did not cite a negative impression of Hennepin Avenue as a reason for lagging development. Recent housing and retail developments, in the form of both building conversions and new construction, are sending a positive signal.

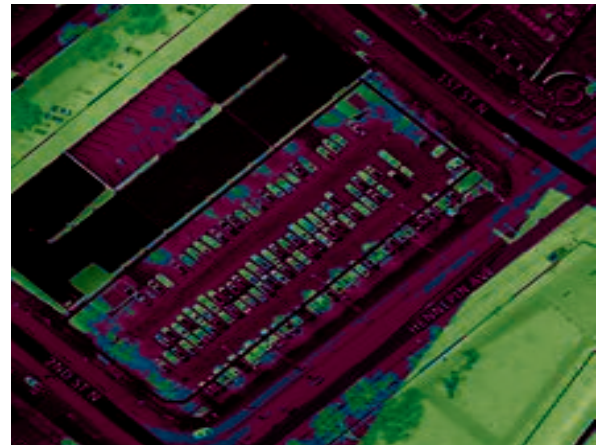
However, patient owners continue to wait to see if the Avenue can support two new grocery stores and absorb the housing that is already in the pipeline. Developers expressed strong interest in the creation of more frequent high-profile events, and continued promotion of downtown, to draw both nearby residents and visitors to patronize the Avenue, to continue the positive turn they are seeing.



## NOTES

Property parcels highlighted in yellow reflect parcels that have been targeted by *Plan-It Hennepin* for priority development and will be subject to additional planning work.

All maps are taken from the Hennepin County Website. In some cases, the blue lines indicating property boundaries drift outside the actual boundaries. These maps should not be used for understanding or establishing precise property boundaries.



## Parcel Number 1

## PROPERTY ADDRESS

100 Hennepin Avenue, Minneapolis, MN 55401

## OWNER

NOP Hennepin Llc

## OWNER'S ADDRESS

NOP Hennepin LLC, c/o Commonwealth Partners, 100 Washington Ave. So. #1306, Minneapolis, MN 55401 (612-455-3704 - Jef Free)

## PID

2202924410102

## MARKET VALUE

\$2,029,400

## AREA (SF)

42,292

## PROPERTY TAXES

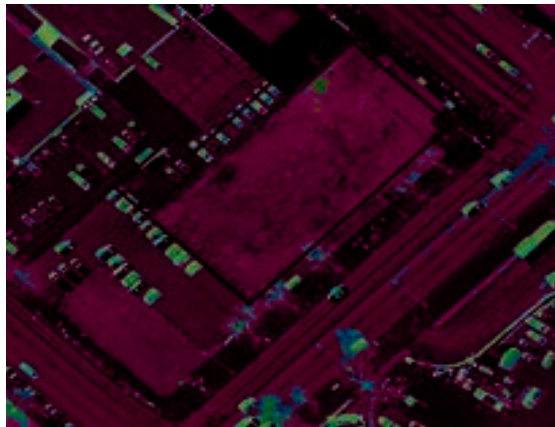
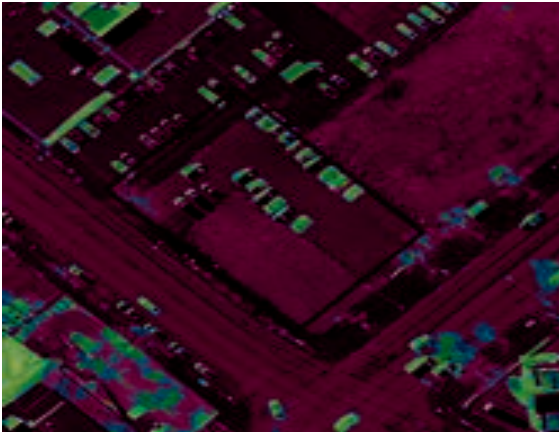
\$87,775.06

## CURRENT USE

Parking Lot

## NOTES AND PRICE/SF

\$47.99; Zoning Change 7/22/11 from B4C-1 to B4S-1. Per Brian, the parking lot operator, there is interest in development but need to talk to owner's representative, Jef Free. Jef indicates that property owned by CALPERS. Development plan may come in fall 2012, nothing now. No obstacles to development. He is very open to discuss improvements that help the neighborhood.



### Parcel Number 2 (A)

#### PROPERTY ADDRESS

258 Hennepin Avenue, Minneapolis, MN 55401

#### OWNER

Dolphin Temporary Help Services

#### OWNER'S ADDRESS

Dolphin Staffing, 17 Washington Ave. N. #500, Minneapolis, MN 55401 (612- 338-7581 - Jody Bonk)

PID	MARKET VALUE
2202924410096	\$1,277,900

AREA (SF)	PROPERTY TAXES
18,836	\$60,703.20

CURRENT USE  
Parking Lot

#### NOTES AND PRICE/SF

\$67.84; Multiple calls to Judy Bonk made. Calls were not returned.

### Parcel Number 2 (B)

#### PROPERTY ADDRESS

240 Hennepin Avenue, Minneapolis, MN. 55401

#### OWNER

21st Century Bank

#### OWNER'S ADDRESS

21st Century Bank 9380 Central Ave. N.E., Blaine, MN. 55434 (Thomas Dolphin Tel 763-767-2178)

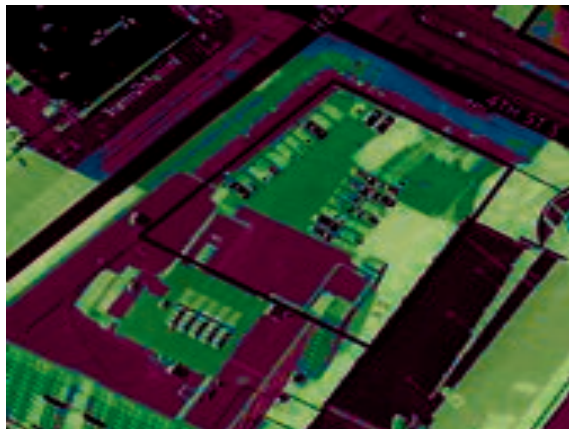
PID	MARKET VALUE
2202924410128	\$1,335,400

AREA (SF)	PROPERTY TAXES
29,140	\$66,055.50

CURRENT USE  
Parking Lot

#### NOTES AND PRICE/SF

\$45.83; It was the site of a large condo project that was shelved due to the economy. Interested in development. Obstacles include economy and clear signal from city as to what they want to see. Aware of city programs but not likely to use them due to requirements.



### Parcel Number 3 (A)

#### PROPERTY ADDRESS

401 Hennepin Avenue, Minneapolis, MN 55401

#### OWNER

Ugp- Nicollet Llc

#### OWNER'S ADDRESS

UGP Nicollet LLC c/o E Property Tax Dept. 200,  
PO Box 4900, SCOTTSDALE, AZ 85261 (The  
Corporation Trust Company - (302) 658-7581,  
(312) 935-2724

#### PID

2202924440105

#### MARKET VALUE

\$1,793,500

#### AREA (SF)

24,876

#### PROPERTY TAXES

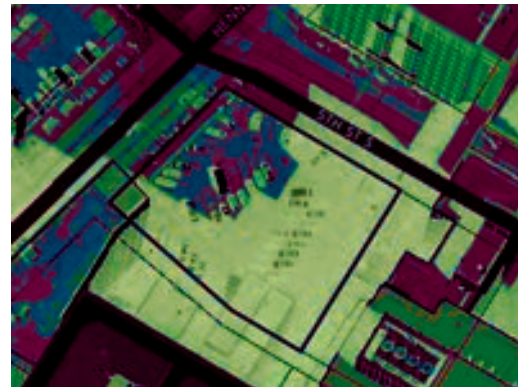
\$82,780.40

#### CURRENT USE

Parking Lot

#### NOTES AND PRICE/SF

\$72.10; Registered agent will not reveal any info.  
Letter sent to Scottsdale address in hopes of  
making contact. No contact made.



### Parcel Number 3 (B)

#### PROPERTY ADDRESS

509 Hennepin Avenue, Minneapolis, MN 55403

#### OWNER

Baker Invstmnts Ptnr II LLC

#### OWNER'S ADDRESS

Baker Investments Ptnr II LLC 100 5th St. S  
#250, Minneapolis, MN 55402 (Jonathan D.  
Baker 612-339-8601; 612-348-1336)

#### PID

2202924440056

#### MARKET VALUE

\$1,558,900

#### AREA (SF)

27,511

#### PROPERTY TAXES

\$84,920.30

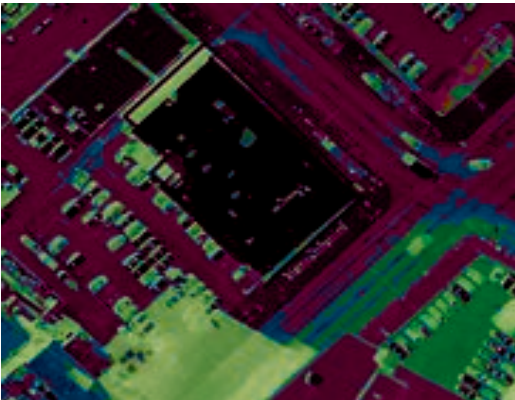
#### CURRENT USE

Parking Lot

#### NOTES AND PRICE/SF

Attempted to include site in 50 So. 6th St.  
project 8 or 9 years ago. No current plans due  
to market conditions. Very interested in devel-  
oping. Familiar with but has not used city  
programs.





### Parcel Number 4 (A)

#### PROPERTY ADDRESS

400 Hennepin Avenue, Minneapolis, MN 55401

#### OWNER

PJH Properties LLC

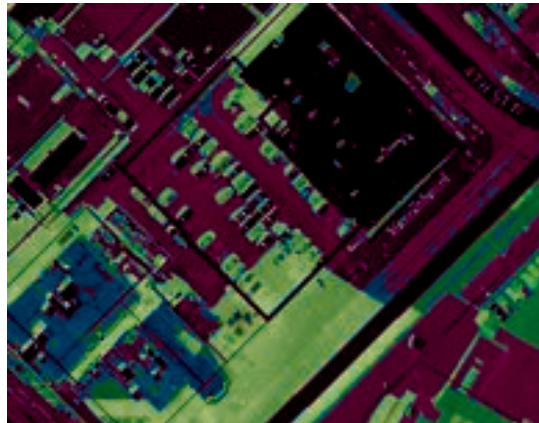
#### ADDRESS

PJH Properties LLC, 7080 Steepleview Rd., Woodbury, MN 55125 (Peter Hafiz, 612- 333-6333

PID	MARKET VALUE
2202924440022	\$1,757,500 (Land- \$1,292,500, Building- \$465,000)
SALE DATE/PRICE	PROPERTY TAXES
May-08; \$2,000,000	\$81,090.26
AREA (SF)	CURRENT USE
14,852	Building

#### NOTES AND PRICE/SF

\$87.03; Expansion of Conforming Use. No plans to expand/redevelop current property. Info provided by staff. However according to Bob Beugen (Parcel 4B), Peter has been trying to buy his property for years but have not been able to agree on price. The remaining parcels on the block, except for the parking lot and Augie's, appear to be parties related to Peter Hafiz. Current tenant in the building is the Gay 90s Bar.



### Parcel Number 4 (B)

#### PROPERTY ADDRESS

412 Hennepin Avenue, Minneapolis, MN 55401

#### OWNER

Francisse W Beugen Et Al

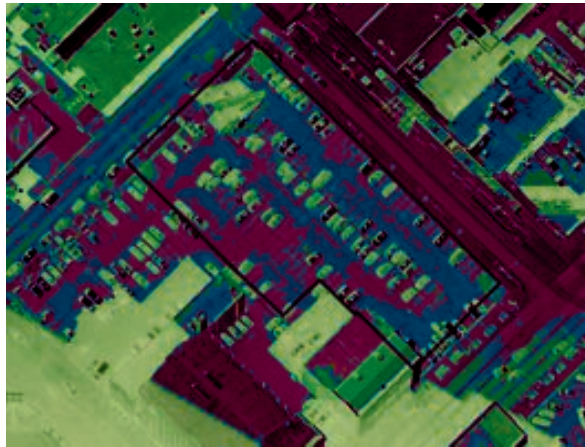
#### OWNER'S ADDRESS

Robert J. Beugen Trustee Francisse W. Beugen Trust, 941 Hillwind Rd. N. E#100G, Fridley, MN 55432 (763) 571-7730

PID	MARKET VALUE
2202924440023	\$1,326,700
AREA (SF)	PROPERTY TAXES
16,789	\$58,117.64
	CURRENT USE
	Parking Lot

#### NOTES AND PRICE/SF

\$79.02; Bob Beugen is trustee and 50% owner. 6 other owner interests, so obstacle to development could be other owners. Peter Hafiz has offered to buy but price not right. Would be interested in offer or anything that would beautify the Avenue or make safer. Can cancel lease with Allied Parking to sell if needed.



### Parcel Number 5

#### PROPERTY ADDRESS

515 1st Ave N, Minneapolis, MN 55403 Owner  
Butler Properties LLC

#### TAXPAYER'S ADDRESS

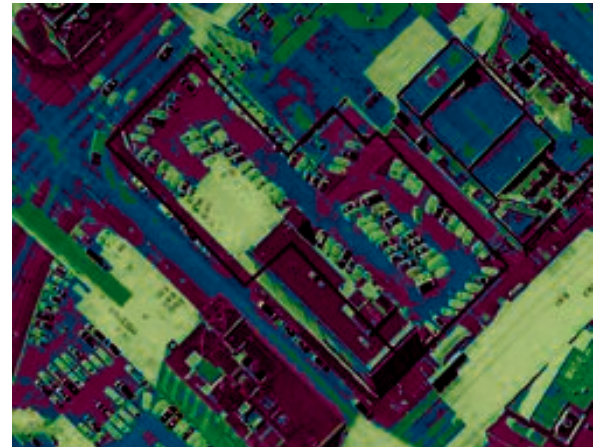
Loop Parking Company 1300 Nicollet Mall  
#4006, Minneapolis, MN 55403 (612) 339-4343;  
Ann Bergerson- (612) 349-2801

PID	MARKET VALUE
2202924430146	\$3,992,700
AREA (SF)	PROPERTY TAXES
49,934	\$196,042.20

CURRENT USE  
Parking Lot

#### NOTES AND PRICE/SF

\$79.96; Butler Properties LLC will not respond to repeated calls. Contact with the owner has been established by Hennepin Theatre Trust.



### Parcel Number 6 (A)

#### PROPERTY ADDRESS

722 Hennepin Avenue, Minneapolis, MN 55403

#### OWNER

Downstate Inc Et Al

#### OWNER'S ADDRESS

Drolson Associates LLP, 1601 Sumpter Ave.  
N., Golden Valley, MN 55427 (Mayer S. Tapper  
(763) 544-1715)

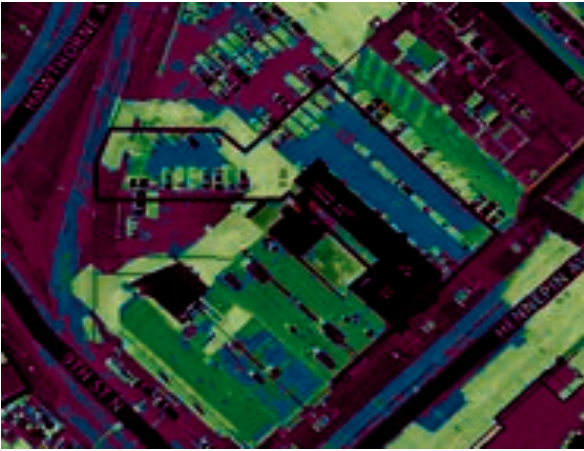
PID	MARKET VALUE
2202924430133	\$2,850,000

AREA (SF)	PROPERTY TAXES
42,649	\$143,260.28

CURRENT USE  
Parking Lot

#### NOTES AND PRICE/SF

\$66.82; No response to repeated phone calls or letter.



### Parcel Number 6 (B)

#### PROPERTY ADDRESS

806 Hennepin Avenue, Minneapolis, MN 55403

#### OWNER

Bruls Inc.

#### ADDRESS

Bruls Inc. c/o Harold Blumenthal 4006  
Xerxes Ave. So. Minneapolis, MN 55410  
(612- 915-1339)

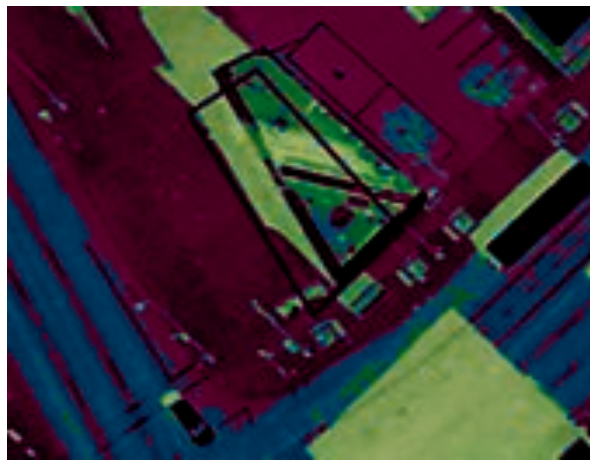
PID	MARKET VALUE
2202924430022	\$1,284,100

AREA (SF)	PROPERTY TAXES
17,913	\$63,892.32

CURRENT USE  
Parking Lot

#### NOTES AND PRICE/SF

\$71.69; No response to repeated phone calls or letter.



### Parcel Number 7 (A)

#### PROPERTY ADDRESS

930 Hennepin Avenue, Minneapolis, MN 55403

#### OWNER

Larry M Saliterman

#### OWNER'S ADDRESS

Larry M. Saliterman, Jon Liss, 9300 Olson  
Memorial Hwy., Golden Valley, MN 55427 (763)  
591-5170

PID	MARKET VALUE
2702924120039	\$388,000

AREA (SF)	(Land- \$163,000, Building- \$225,000)
2,137	

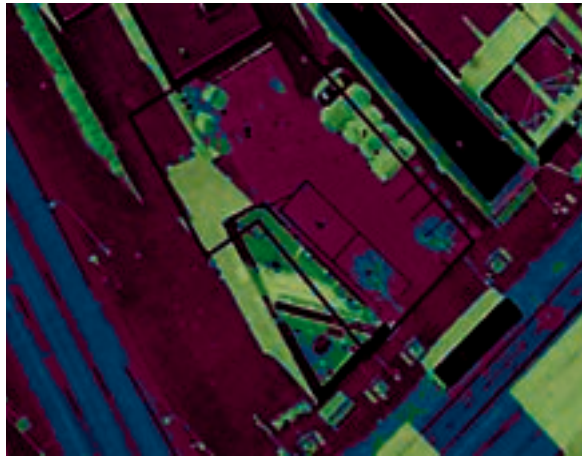
PROPERTY TAXES  
\$43,209.52

CURRENT USE  
Building

#### NOTES AND PRICE/SF

\$76.28; The Camera Exchange building has been sold. Buyer will be revealed in next couple of months. Jon Liss would not disclose buyer at this time.





### Parcel Number 7 (B)

**PROPERTY ADDRESS**

928 Hennepin Avenue, Minneapolis, MN 55403

**OWNER**

City of Minneapolis

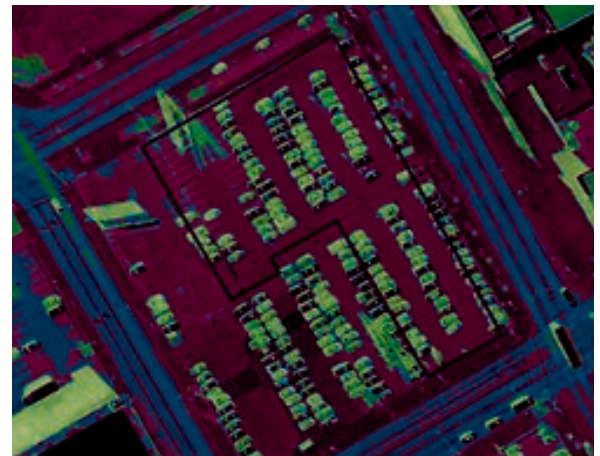
**OWNER'S ADDRESS**

Hennepin Theatre Trust, Attn  
President, 615 Hennepin Ave. #140,  
Minneapolis, MN 55402 (612) 455-9500

<b>PID</b>	<b>MARKET VALUE</b>
2702924120038	\$0
<b>AREA (SF)</b>	<b>PROPERTY TAXES</b>
7,823	\$8,926.06
	<b>CURRENT USE</b>
	Parking Lot

**NOTES AND PRICE/SF**

No contact made or deemed needed as parties are related to the Plan-It Hennepin Project.



### Parcel Number 8 (A)

**PROPERTY ADDRESS**

1021 Hawthorne Avenue, Minneapolis, MN 55403

**OWNER**

Minneapolis Venture LLC

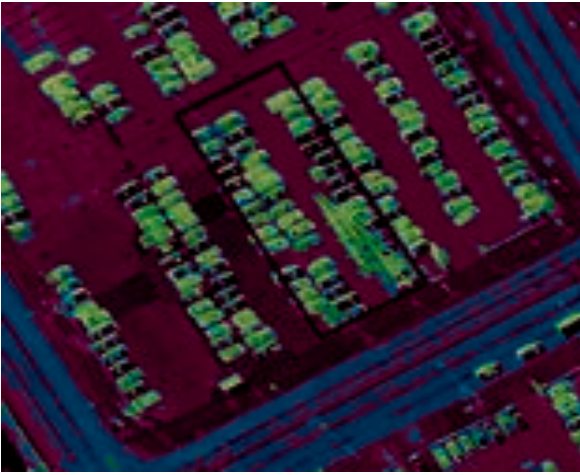
**OWNER'S ADDRESS**

Minneapolis Venture LLC, 800 Nicollet Mall,  
Ste 2850, Minneapolis, MN 55402 (Bob Lux-  
612-455-0700- rclux@alatusllc.com; Carl  
Runck- 612-455-0711)

<b>PID</b>	<b>MARKET VALUE</b>
2702924210198	\$2,760,000
<b>SALE DATE/PRICE</b>	<b>PROPERTY TAXES</b>
Jul-96; \$2,070,700	\$123,348.22
<b>AREA (SF)</b>	<b>CURRENT USE</b>
41,673	Parking Lot

**NOTES AND PRICE/SF**

\$66.23; Zoning Change 7/22/11 from B4S-1 to B4N; 2008 Tax Assessment; Prior development plan included master plan including mixed use with Lunds Grocery and office. Later plan to develop multi housing with market and senior using Build America Bonds. Fell through. Developer can't build as tall a building as desired, as rents in the market won't currently support the higher construction costs associated with a taller concrete structure. Very sophisticated owner/ developer. Looking for partner per Carl Runck.



### Parcel Number 8 (B)

#### PROPERTY ADDRESS

1014 Hennepin Avenue, Minneapolis, MN 55403

#### OWNER

Minneapolis Venture LLC

#### OWNER'S ADDRESS

Minneapolis Venture LLC, 800 Nicollet Mall, Ste 2850, Minneapolis, MN 55402 (Bob Lux- 612-455-0700- rclux@alatusllc.com; Carl Runck- 612-455-0711)

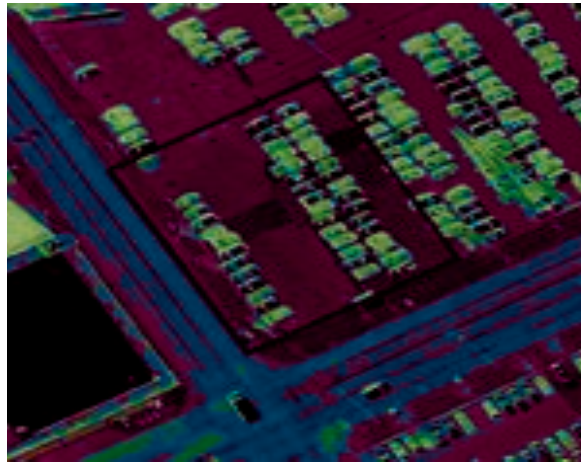
PID	MARKET VALUE
2702924210050	\$840,000

SALE DATE/PRICE	PROPERTY TAXES
Jul-96; \$853,155	\$36,700.70

AREA (SF)	CURRENT USE
11,025	Parking Lot

#### NOTES AND PRICE/SF

\$76.19; Zoning Change 7/22/11 from B4S-1 to B4N (See Note Parcel 8A)



### Parcel Number 8 (C)

#### PROPERTY ADDRESS

1022 Hennepin Avenue, Minneapolis, MN 55403

#### OWNER

Minneapolis Venture LLC

#### OWNER'S ADDRESS

Minneapolis Venture LLC, 800 Nicollet Mall, Ste 2850, Minneapolis, MN 55402 (Bob Lux- 612-455-0700- rclux@alatusllc.com; Carl Runck- 612-455-0711)

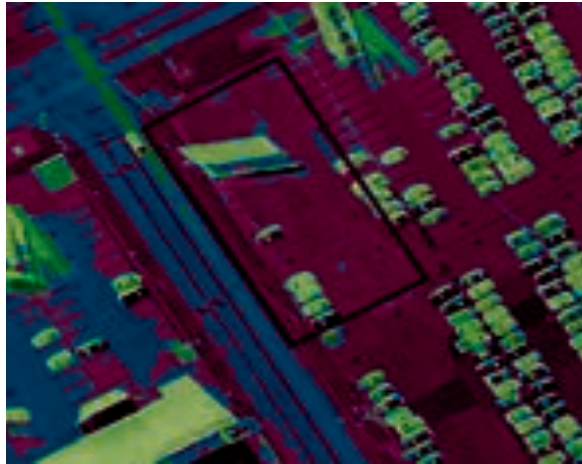
PID	MARKET VALUE
2702924210049	\$1,330,000

SALE DATE/PRICE	PROPERTY TAXES
Oct-07; \$10,140,280	\$60,179.82

AREA (SF)	CURRENT USE
19,640	Parking Lot

#### NOTES AND PRICE/SF

\$67.72; Zoning Change 7/22/11 from B4S-1 to B4N (See Note Parcel 8A)



### Parcel Number 8 (D)

**PROPERTY ADDRESS**

1025 Hawthorne Avenue, Minneapolis, MN 55403

**OWNER**

Minneapolis Venture LLC

**OWNER'S ADDRESS**

Minneapolis Venture LLC, 800 Nicollet Mall, Ste 2850, Minneapolis, MN 55402 (Bob Lux- 612-455-0700- rclux@alatusllc.com; Carl Runck- 612-455-0711)

**PID**

2702924210048

**MARKET VALUE**

\$890,000

**SALE DATE/PRICE**

Dec-05; \$1,485,000

**PROPERTY TAXES**

\$40,848.30

**AREA (SF)**

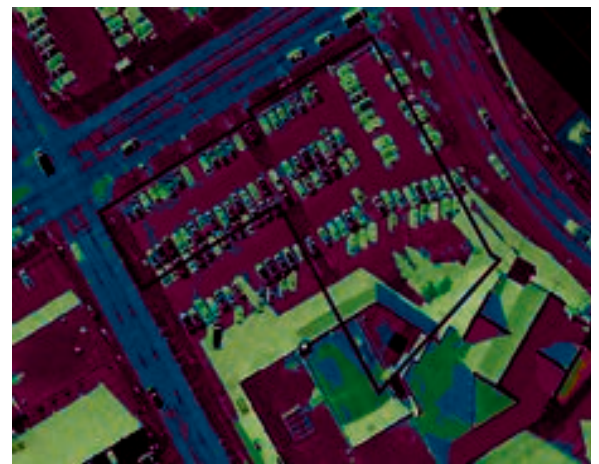
13,125

**CURRENT USE**

Parking Lot

**NOTES AND PRICE/SF**

\$67.81; Zoning Change 7/22/11 from B4S-1 to B4N (See Note Parcel 8A)



### Parcel Number 9 (A)

**PROPERTY ADDRESS**

1001 Hennepin Avenue, Minneapolis, MN 55403

**OWNER**

First Baptist Church of Mpls

**OWNER'S ADDRESS**

Firsts Baptist Church of Minneapolis, 1021 Hennepin Ave., Minneapolis, MN 55403 (763-591-5170; Jim Forrest - 612-332-3651)

**PID**

2702924210191

**MARKET VALUE**

\$1,095,800

**AREA (SF)**

39,216

**PROPERTY TAXES**

\$46,540.32

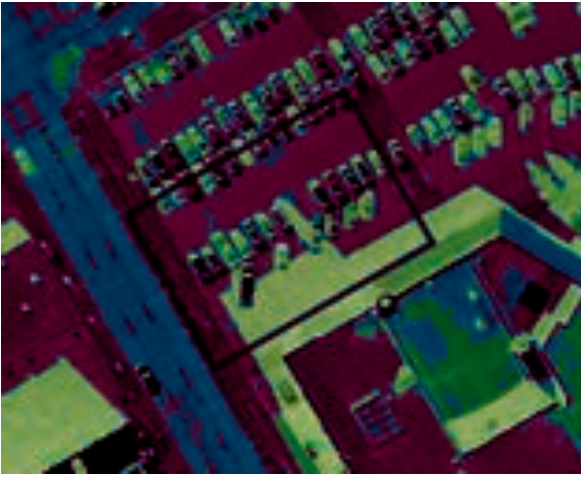
**CURRENT USE**

Parking Lot

**NOTES AND PRICE/SF**

\$27.94; Zoning Change 7/22/11 from B4S-1 to B4N (See note from 9B)





### Parcel Number 9 (B)

#### PROPERTY ADDRESS

6 11th St S, Minneapolis, MN 55403

#### OWNER

First Baptist Church of Mpls

#### OWNER'S ADDRESS

First Baptist Church of Minneapolis, 1021  
Hennepin Ave., Minneapolis, MN 55403 (763-  
591-5170; Jim Forrest - 612-332-3651)

PID	MARKET VALUE
2702924210006	\$0

AREA (SF)	PROPERTY TAXES
12,055	\$288.00

CURRENT USE  
Parking Lot

#### NOTES AND PRICE/SF

Zoning Change 7/22/11 from B4S-1 to B4N;  
Have not attempted to develop. Not really aware  
of city programs but likely wouldn't use them  
anyway. Major concern is who other users might  
be e.g. consistent with church such as Christian  
bookstore and other such end users. Need to  
maintain parking as part of plan. Elder housing  
could be a part of the picture. Maintaining con-  
trol of the property is key. Folks have made pro-  
posals in the past but no interest from Church.

## Part II:

# Retail Spaces

### FINDINGS

In total, 30,400 SF of first floor retail space was identified ranging in size from 2,200 square feet to approximately 10,000 SF. On a gross basis, lease rates range from \$16/SF to \$35/SF with rates generally higher as you move from the freeway towards the Washington Avenue.

Block E is not included in the totals above. As the present owner attempts to reposition the property in the market place to primarily an office, the amount and type of uses for the first floor will crystallize.

### SUMMARY AND CONCLUSIONS

Space is vacant for a number of reasons from those noted above for Block E, to owners that are patient and simply will not settle for less than their asking price. Perhaps the most cited reason for vacancy was the proximity of the bus stop. Not that it is too far away, but rather, that it is too close and results in congregations of folks that create impediments to the conduct of enterprise in those locations.

As far as city programs that may assist in promoting retail, not one leasing agent/owner I talked to was aware of programs that assist with existing retail space. It was noted that the City of St. Paul does have a program that assists businesses moving into the city with subsidized parking. Also, food trucks put brick and mortar, mom and pop food establishments at a huge disadvantage due to their (perceived) lower operating costs and capturing market share that would otherwise be theirs.

Since brokers are largely unaware of what assistance the City could give to the marketing and leasing of existing retail space the City may

wish to engage them through their association or focus groups to flesh out their needs and opportunities for collaboration.

Finally, these brokers work hard to lease listed space. If Plan-It-Hennepin would like to collaborate with them on any of the available properties they would embrace the opportunity to discuss any opportunities.

Additional conversations with key developers active on Hennepin and downtown brought a long- term perspective to the vacancy situation. Parking challenges (or perceptions of the difficulty of parking) discourage some daily retail services, as does a lingering negative impression of Hennepin Avenue among less frequent visitors. Sporadic activity and crowds as result of sports events or theatrical events also create challenges for retailers and restaurateurs. The slow and steady growth of in-fill housing and residential development within walking distance of Hennepin Avenue may turn vacancies around, but will take time. Developers expressed strong interest in the creation of more frequent high-profile events to draw both nearby residents and visitors to patronize the Avenue.

**Parcel Number 1**

## PROPERTY ADDRESS

**701 Hennepin Avenue, Minneapolis, MN 55403**

## CONTACT

**Cushman Wakefield/Northmarq. Peter  
Armbrust (952-346-4601)**

## SALE/LEASE PRICE

**\$15/SF as-is. \$15/SF CAM, Tax and Insurance**

## AREA (SF)

**7800 SF (Cannot Subdivide)**

## NOTES

**Former Chevy's Fresh Mex****Parcel Number 2**

## PROPERTY ADDRESS

**705 Hennepin Avenue, Minneapolis, MN 55403**

## CONTACT

**Cushman Wakefield/Northmarq. Peter  
Armbrust (952-346-4601)**

## SALE/LEASE PRICE

**\$16-\$17/SF. \$15/SF CAM, Tax and Insurance**

## AREA (SF)

**2,100-2,200 SF**

## NOTES

**Last tenant was Musicland. Property has been  
vacant at least 6 years when Peter took on the  
listing. Patient owner. Space in Vanilla Shell  
condition with improvements to be made by  
tenant.**



**Parcel Number 3**

## PROPERTY ADDRESS

727-731 Hennepin Avenue, Minneapolis, MN  
55403

## CONTACT

Java Adam (952-403-9595)

## SALE/LEASE PRICE

Posted For Lease sign on building

## AREA (SF)

## NOTES

Unbank leases Hennepin Ave Space. Not moving. Brief conversation with Adam. No space available in building on 1st Floor/Hennepin Avenue.

**Parcel Number 4**

## PROPERTY ADDRESS

814-816 Hennepin Avenue, Minneapolis, MN  
55403

## CONTACT

Keith Sturm - Upland Real Estate Group, Inc.  
(612-376-4488)

## SALE/LEASE PRICE

\$4,195,000 For Sale

## AREA (SF)

## NOTES

Stage Apartments. Fantasy Gifts and Infinity Smokes- Tenants. Leases have about 5.5 years to run. Commercial brokers are unaware of city programs. <http://www.loopnet.com/xnet/main-site/listing/Profile/Profile.aspx?LID=17631124&PreviousLinkCode=10850&PreviousSourceCode=1lww2t006a00001&&LinkCode=10850&SourceCode=1lww2t006a00001>

**Parcel Number 5**

## PROPERTY ADDRESS

1310-1320 Hennepin Avenue, Minneapolis, MN  
55403

## CONTACT

TransWestern. Chuck Howard (612-343-4200)

## SALE/LEASE PRICE

\$12-\$15/SF Net. CAM \$7.86/SF

## AREA (SF)

7,200 SF

## NOTES

Can subdivide down to 2,000 SF.

.

**Parcel Number 6**

## PROPERTY ADDRESS

1605 Hennepin Avenue, Minneapolis, MN  
55403

## CONTACT

Colliers. Nils Snyder (952-837-3076)

## SALE/LEASE PRICE

\$990,000 For Sale. For Lease. \$8-\$12/SF Net.  
\$6-\$8 CAM

## AREA (SF)

10,000 SF

## NOTES

For Sale. <http://ebrochure.colliersmsp.com/index.asp?P=4053> [http://ebrochure.colliersmsp.com/PDFViewer.asp?P=4053&L=/Property\\_Folder/1605-1619\\_Hennepin\\_Avenue-4053/120731\\_1609-1619\\_Hpin\\_fact\\_sheet\\_fs.pdf](http://ebrochure.colliersmsp.com/PDFViewer.asp?P=4053&L=/Property_Folder/1605-1619_Hennepin_Avenue-4053/120731_1609-1619_Hpin_fact_sheet_fs.pdf)

[http://www.results.net/Property/MN/55403/Minneapolis/1605\\_Hennepin\\_Ave](http://www.results.net/Property/MN/55403/Minneapolis/1605_Hennepin_Ave)

For Lease. Former space of Hennessy Art and City of Light. No knowledge of City programs. St. Paul actively assists to “buy” tenants into downtown, e.g. help with parking.

**Parcel Number 7**

## PROPERTY ADDRESS

1101 Hennepin Avenue, Minneapolis, MN  
55403

## CONTACT

Sam Madrid (952-545-9059)

## SALE/LEASE PRICE

\$35/SF. Incl \$12-\$15 CAM

## AREA (SF)

3,200 SF, in three bays can be combined

## NOTES

Harmon Auto was last tenant. Space has been vacant about 4 years. Owner very patient. Will not reduce price. Not aware of any city programs.

**Parcel Number 8**

## PROPERTY ADDRESS

Lumber Exchange Building, 10 S. 5th Street,  
Minneapolis, MN 55402

## CONTACT

Matt Sherman (612-332-1157 ext.3)

## SALE/LEASE PRICE

## AREA (SF)

## NOTES

Retail with Hennepin Ave Frontage. Space no longer available. <http://www.shermangroup.com/commercial-real-estate/lumberexchange.html>



**Parcel Number 9**

## PROPERTY ADDRESS

**Block E, 600 Hennepin Avenue, Minneapolis,  
MN 55402**

## CONTACT

**Alatus. Carl Runck (612-455-0711)**

## SALE/LEASE PRICE

**Price TBD**

## AREA (SF)

**SF TBD**

## NOTES

**Pursuing major office tenants. LOIs expected by end of October. Depending on office tenant needs the amount of retail available will be determined. Very interested in activating the street level and will work with city and others to explore opportunities.**



# I

## Example State-Wide Cultural District Policies



**Appendix C: Example State-Wide Cultural District Policies**

(Add NASAA State Cultural Policies document here)



# A Survey of Public Policy Incentives for Cultural Districts

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# Denver, CO

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There are a variety of organizations and initiatives in Downtown Denver that coordinate, brand, and organize activities in cultural clusters. This document covers three of them, two of which do not receive significant public funding:

1. The Golden Triangle Museum District
2. LoDo District Inc.
3. Free MallRide

## The Golden Triangle Museum District

**About the area:** The Golden Triangle Museum District (GTMD) is home to several of Denver's museums, including the Byers-Evans House, History Colorado Center, Denver Art Museum (DAM), Denver Firefighters Museum, Kirkland Museum of Fine & Decorative Art, the Molly Brown House, and the Clyfford Still Museum.

Also within the District are the Denver Public Library, Curious Theatre Company, Denver Musicians Association, Colorado Ballet, Denver Philharmonic Orchestra and the Art Institute of Colorado. These cultural centers are interspersed with art galleries and open studios, as well as professional offices, specialty stores, salons, spas, coffee shops, bars and restaurants.

The district has 22 art galleries and studios, 10 museums and cultural centers, and 5 performing arts organizations.

**Coordination:** For the past ten years, every first Friday of the month, the Golden Triangle Museum District neighborhood association hosts *First Friday*. As many as 50 galleries, artist's studios, specialty stores and participating museums or cultural centers stay open from 5 to 9 p.m.

They've also coordinated a reciprocity agreement between the museums in the district, so membership at any of the 8 gives you access to the others.

**Funding:** The group is funded by membership dues and 2 events. They have a budget of about \$25,000.

**Structure:** The group is an independent 501(c)(3) classified as (S) Community Improvement, Capacity Building, and (S41) Promotion of Business (Chambers of Commerce)

**Governance:** Small board of volunteers includes gallery owners and reps from the museums.

**Purpose:** Providing information (website with guides and maps), branding, and coordination (*First Fridays*)

## LoDo District Inc.

**About the area:** The Lower Downtown Historic District was formed by an act of City Council in March 1988, with the intention of encouraging the preservation and vitality of an area that is significant because of its architectural, historical, and economic value. The historic status granted protection to the community's historic resources and to 127 contributing historic structures that remained by enactment of a zoning ordinance that includes building height limitations and encourages mixed-use development as well as providing strict design guidelines for rehabilitation and new construction.

**Cultural activity:** The LoDo District is not an arts district, but here is significant cultural activity in the area: 8 art galleries as well as Denver Center for the Performing Arts, Elitch Gardens, Denver Film Society/Starz Film Center, Museum of Contemporary Art, and a Children Museum.

**About the organization:** The LoDo District, Inc. was formed in 1989 when a loosely organized group of Lower Downtown property owners joined with a marketing entity named the District Collaborative to form what is now known as the LoDo District.

The LoDo District, Inc. is a membership organization that supports Lower Downtown (LoDo) Denver's, unique historical, cultural and retail neighborhood, through marketing, education and advocacy.

**Goals:**

- Influence public policies on present and future issues in this mixed-use neighborhood.
- Preserve the integrity of its historic designation.
- Promote neighborhood businesses to residents, visitors and tourists.
- Build collaborative initiatives between LoDo members.
- Present issue-related forums/lectures to benefit the membership and the community at large.

**Activities:** Coordination, events, promotion, philanthropy (Lodo Cares), monitors zoning, advocacy, organization, branding,

**Structure and Particulars:** Independent 501(c)(3) with FT executive director, operating budget around \$108k—60% funded by membership dues (300 members), Other 40% fundraising events (food festival, gala)

**FREE MallRide (Shutte)**

Free MallRide is a 18-block bus route pedestrian mall – similar to Nicollet Mall. The line connects several important landmarks and 2 light-rail terminals and a regional transit terminal:

- Auraria Higher Education Campus (through direct connection with Light Rail)
- Colorado Convention Center
- Coors Field
- Denver Performing Arts Complex and Theater District
- Five Points Historic District (through direct connection with Light Rail)
- Larimer Square
- Pepsi Center (through direct connections with Light Rail)



- Elitch Gardens (through direct connection with Light Rail)
- LoDo District
- The Civic Center Station is near the State Capitol, Denver City and County government offices, Denver Public Library, Denver Art Museum and the Colorado History Museum. The Market Street Station is near Coors Field and RTD's Union Station which houses Amtrak.

**Funding:** Funding for the bus is part of a much larger (\$6.5 billion) regional transportation plan called *FasTracks*. The plan is funded, in part, by a four-tenths of 1 percent metro-wide sales tax increase that was passed by ballot measure in 2004. The RTA issued bonds backed by the future sales tax returns. *FasTracks* is primarily a light-rail plan, but it specifically included improvements to Downtown buses that could connect to LRT.

**Outcomes:** Ridership on an average weekday on the FREE MallRide in 2010 was 45,896 boardings. For context, this is about 50% more rides per day than the Hiawatha light rail in Minneapolis. This success is probably in part because the route is such an important part of the regional transit network: 17% of all bus-riders system wide used the FREE MallRide for at least one leg of their trip.

#### Size comparison:

Area	Population
Denver (city/county)	604,000
Hennepin County	1,100,000
Minneapolis	385,000
Colorado	5,117,000
Minnesota	5,340,000
Denver metro area	2,552,195
Twin Cities Metro	3,317,308

## Iowa

**Goals:** Cultural districts are established to encourage city and county governments to partner with a local community nonprofit or for profit organization, businesses, and individuals to enhance the quality of life for citizens of this state.

**Authorizing entity:** Iowa State Legislature (2004)

**Benefits/Incentives:** In addition to the designation:

- Certified cultural districts are provided with four “Iowa Cultural District” signs. These signs serve to market and promote the district. Certified cultural districts are encouraged to use the “Iowa Cultural District” logo in marketing efforts.
- The State provides a tax incentive program for the sensitive rehabilitation of historic buildings. This program ensures that character-defining features and spaces of buildings are retained and helps revitalize 3 surrounding neighborhoods. A portion of the tax incentives program is allocated for historic properties within certified Cultural and Entertainment Districts.
- Once a district is certified, the Iowa Department of Cultural Affairs, State Historical Society, works with the community to schedule an announcement ceremony for the district.

**Decision making/oversight:** The program is overseen by the State Historical Society of Iowa, which is under the umbrella of the State Department of Cultural Affairs along with the Iowa Arts Council, Historical Library and Archives, State Historical Museum.

The Cultural District Advisory Committee (more info!?) reviews applications and makes recommendations to the Iowa Department of Cultural Affairs director (Anita Walker’s old job), who makes the final certification decision. Cultural Districts are certified each year.

**Areas served:** There are currently 34 cultural districts throughout the state. Cultural districts can be found in small rural communities or in large urban areas (which can have several).

**Criteria:** In Iowa, a cultural and entertainment district must be well-recognized, labeled, mixed-use, compact area of a community in which a high concentration of cultural facilities serves as the anchor.

## Louisiana

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**Goal:** The primary goal of this initiative is to spark community revitalization based on cultural activity through tax incentives.

**Authorizing entity:** Louisiana Legislature (2007)

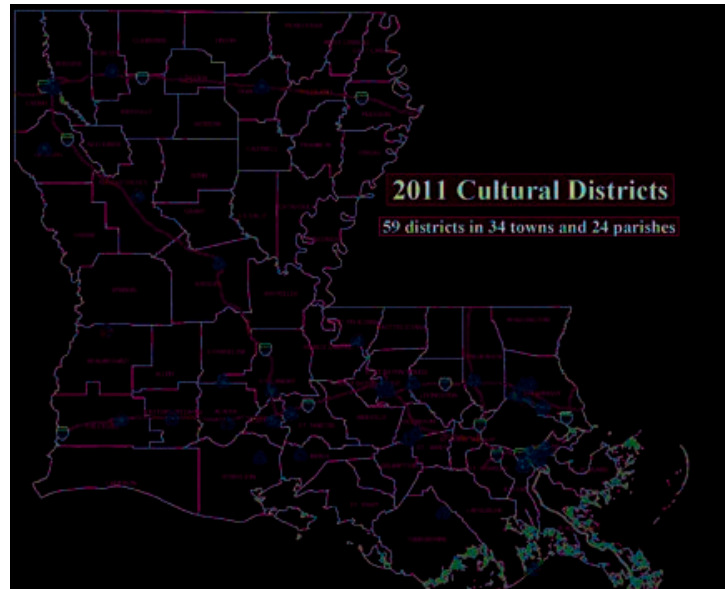
**Benefits/Incentives:** The program provides two primary incentives for communities to create or rebuild cultural destinations:

- Renovations to historic structures within the district may be eligible for state historic tax credits, (up to \$25,000 per project) provided they are historically significant,
- Sales of original, one-of-a-kind works of art are exempt from local and state sales tax. Handmade works are exempt from state sales tax of 4%. (\$240,000

not collected, only about one-half of one percent of art sales are exempted) The program also requires that local governments carry similar exemptions on sales tax.

**Decision making:** Local governments must designate and apply for consideration from the Department of Culture, Recreations, & Tourism.

**Areas served:** As of summer 2011, there were 59 cultural districts in 34 towns and 24 parishes throughout the state.



#### Criteria:

Some of the requirements to be a cultural district are:

- Be distinguished by cultural resources that play a vital role in the life and cultural development of a community
- Focus on an existing cultural anchor such as a major art institution, art and entertainment businesses, an area or business with arts and cultural activities or cultural or artisan production
- Be engaged in the promotion, preservation, and educational aspects of the arts and culture of the locale
- Contribute to the public through interpretive and educational uses
- Encourage opportunity for affordable artist housing and work space

**Outcome:** There have been an estimated 530 commercial renovation projects and 402 residential renovation projects undertaken in cultural districts throughout the state.

47 CDs reported a total of 783 new businesses opened within the boundaries of their districts since certification. Of those, 191, or 24%, were art/cultural businesses. The same districts reported 356 businesses closed; 40, or 11%, of which were art/cultural businesses.



That is a net growth of 427 businesses in districts that were targeted for cultural development. And even more impressive is the fact that the percentage, or density, of art/cultural businesses in our Cultural Districts is increasing.

33 districts reported a change in the number of vacant buildings – 29 reported the vacancy rate decreased by 1% - 15%; four districts reported that vacancy went up by 1% - 2%. Twelve districts reported no change.

## Massachusetts

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**Goals:** The statute that created cultural districts has specific goals. They are:

1. Attract artists and cultural enterprises
2. Encourage business and job development
3. Establish the district as a tourist destination
4. Preserve and reuse historic buildings
5. Enhance property values
6. Foster local cultural development.

**Authorizing entity:** Massachusetts Legislature (2010), this was an unfunded mandate designed to corral investments already present in state government.

**Benefits/Incentives:** There are three benefits to the districts: 1) the application process itself, which the MCC provides assistance with 2) the designation and, 3) the connection to other state resources

*Application.* The Massachusetts Cultural Council (MCC) helps potential applicants form these partnerships, develop district goals, map the relevant assets within the district, and identify public resources and planning tools that compliment the district and practices for marketing the district.

*Designation.* The designations are voted by the 20-person, governor-appointed board of the MCC.

*Connection to State Resources.* The law directed the MCC to create a new program that designates local districts as well as requires executive branch agencies, constitutional offices and quasi-governmental agencies to work with the MCC to identify services and programs that could support and enhance the development of cultural districts in Massachusetts. The resources that cultural districts have access to reaches across government:

Massachusetts Office of Business Development

- "One Stop" Access to Business Resource Team
- Film Tax Credit
- Abandoned Building Renovation Tax Credit
- Economic Development Incentive Program

Department of Housing and Community Development

- Office of Sustainable Communities: assistance with planning, community and economic development and land use and growth management
- Massachusetts Downtown Initiative (MDI): assistance supporting downtown and town/city center revitalization efforts, including consultant services targeting specific issues (e.g., wayfinding, BIDs, cultural districts)

#### Department of Conservation and Recreation

- Historic Parkways and open spaces
- Popular Event Venues
- Historic Curatorship program
- Facilitating partnerships with "friends" groups and stakeholders, leveraging energy, finances and community connections.
- Historic facilities and landscapes

#### Massachusetts Cultural Council

- Adams Art Program: cultural economic development initiative
- Cultural Facilities Fund & ArtistLink: construction grants and technical assistance for a range of cultural facilities and artist live/work spaces
- Local Cultural Council Program: grassroots cultural funding supporting community-based projects.

#### Mass Humanities

- Mass Humanities provides matching project grants (up to \$5,000) for applicants interested in creating public humanities programming that explores the meaning of place and the special character or identity of a community or place. One model that has often been used is bringing different segments of a community together with a humanities scholar (public historian, folklorist/anthropologist, architectural or landscape historian, etc.) to explore the identity of a specific place.

#### Massachusetts Historical Commission

- Assistance in documenting historic properties and in listing properties in the National Register of Historic Places.
- Assistance in developing local bylaws and ordinances to protect historic properties, sites and districts.
- Assistance in developing design guidelines and rehabilitation standards.
- Survey and Planning matching grant program for historic preservation planning activities.
- State and Federal historic preservation tax incentives for rehabilitation of qualified income-producing properties.

- Massachusetts Preservation Projects Fund matching grant program for preservation of qualified municipal and non-profit owned historic properties and sites.

#### Massachusetts Department of Transportation

- Assistance with sign placement on state road or highways directing people to cultural districts
- Federal transportation enhancement grants i.e. pedestrian, bicycle, beautification
- MassDOT "Complete Streets" design standards
- Scenic byways programs (federal designation)

#### Massachusetts Office of Travel & Tourism

- Posting of districts' travel-related organizations and businesses to the Consumer Section of the site.
- Promoting cultural districts via MOTT's arts and history e-newsletters.
- Meeting with cultural district organizations and businesses to provide information about how to access MOTT programs and resources and to provide cultural districts insights into marketing individually and collectively to domestic and international visitors.

**Decision making/oversight:** The program is administered through the Massachusetts Cultural Council (MCC), a state agency funded by annual appropriation as well as grants.

Cities or towns apply to the Massachusetts Cultural Council for the designation of "cultural district."

**Areas served:** There are currently five designated MA cultural districts, only one of which (The Fenway Cultural District) is in Boston. The others are the Rocky Neck Cultural District (Gloucester), Central Exchange Cultural District (Lynn), Upstreet Cultural District (Pittsfield), and the Rockport Cultural District.

**Criteria:** In order to apply, they must form a partnership, which must be comprised of a diverse mix of organizations that represent the interests of the district. Partners can include for-profit business, churches, educational institutions, etc. Any city or town applying must first hold a public hearing with adequate notice regarding the proposed district and pass a resolution making a commitment to establishing a state-designated cultural district.

**Outcomes:** Program just launched in April 2011, so no word yet.

## Rhode Island

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**Goals:** Originally done with fighting blight in areas of Downtown Providence in mind (spurred by the mayor of Providence), rest of state was included for political reasons. General Assembly declared that “the development of an active artistic community, including ‘artists in residence’, in [these areas] would promote economic development, revitalization, tourism, employment opportunities, and encourage business development by providing alternative commercial enterprises.”

**Authorizing entity:** Rhode Island General Assembly in 1998. A follow-up statute a few years later expanded the program to included writers, composers, and authors-in-residence in the zone.

**Benefits/Incentives:** Several types of tax incentives

- for artists who live and work within a specified district, any sale of work created within the district is exempt from state sales tax.
- for artists who live and work within a specified district, any income they receive from the sale of work they have created within the district is exempt from state personal income tax.
- and, for *gallery spaces* located within the boundaries of a specified district, the sale of original, one-of-a-kind works of art are exempt from state sales tax, whether or not they were created within the boundaries of the arts district.

**Decision making/oversight:** The program is administered by the Rhode Island State Council on the Arts-- a state agency created in 1967 that receives an annual appropriation as well as funds from the NEA. The Council is governed by a 14-person Governor Appointed Board.

**Areas covered:** In addition to the Downcity District in Providence, there are 8 other statutorily-defined communities across the state: in Pawtucket, Westerly, Woonsocket, Tiverton, Little Compton, Newport, Warwick and Warren.

**Outcomes:** The Downcity Arts and Entertainment District is located in the historic core of downtown Providence. In the 1970s, it was a ten-block area a collection of vacant office and retail buildings. The city began planning in the late 1980s and early 90s, mayor was a champion, as he believed Providence’s collection of artists could be a major competitive advantage for the city. Planning process was headed by leaders of cultural institutions and very top-down, which stunted the project’s success in the first decade (artists were not consulted). Two years into the law, only one artist had used the tax education.

Early success was due mostly to publicity—it was very unique at the time that a mayor was such an advocate for the arts. Originally, buildings in district were not suitable for artists (not enough light, low ceilings)

More recent reports indicate that the District has been revitalized, anecdotal reports that artist live/workspace has been significant to that revitalization. There was some early gentrification (developers built condos instead of artist live/work spaces) that displaced artists. One particular nonprofit/developer (AS220) has aggressively acquired artist/live work space in the area—and by all accounts has made it what it is today.

**Size comparison:**

Area	Population
Providence County	627,000
Hennepin County	1,100,000
Providence (city)	178,000
Minneapolis	385,000
Rhode Island	1,050,000
Minnesota	5,340,000
Providence metro area	1,600,856
Twin Cities Metro	3,317,308





