

## **The Minneapolis Cultural Plan A Documentation of Community Forums On the City's Cultural Future**

### **I. Background**

As a part of its long range cultural planning process, the city of Minneapolis invited community members to participate in “a community conversation about the future of the arts in the city.” The four community forums were held geographically representative sectors of the city. The times and locations of the meetings were:

#### **Monday, April 12**

6:30 p.m. to 9:45 p.m.  
Seward Montessori School  
2309 28th Ave. S. Minneapolis

#### **Tuesday, April 13**

6:30 p.m. to 9:45 p.m.  
Plymouth Christian Youth Center  
2021 W. Broadway Ave., Minneapolis

#### **Saturday, April 17**

1:00 p.m. to 5:30 p.m.  
Northeast Middle School  
2955 NE Hayes St., Minneapolis

#### **Sunday, April 18**

1:00 p.m. to 5:30 p.m.  
Minneapolis College of Art and Design  
2501 Stevens Ave S., Minneapolis

The discussion at each gathering was framed by the following question:

### **How can Minneapolis best support the development of its cultural resources**

These conversations were facilitated using open space technology (OST). The Open Space process provides a fluid group environment that enables individuals to explore ideas, network with like-minded colleagues, make decisions and take action. In the introductory session participants were asked to identify issues, ideas and or opportunities related to the question above, and then take responsibility for convening or participating in small groups on those topics.

### **II. The Discussions**

In all 43 issues, ideas and opportunities were identified as session topics by the more than 150 participants. After some of the suggested issues were combined, a total of 40 actual sessions were scheduled and conducted over the course of the four meetings. All of the sessions produced documentation that is represented in the compendium of notes that follow this section of the report. It should be noted that this documentation was generated by the session participants themselves and is presented in their unedited raw form. A perusal of the questions that framed these sessions provides a good overview of the variety of issues identified and the depth of the discussion that ensued. Please note that merged or combined issues are grouped together in the topic lists on the following pages.

### III. Summary of Discussions

This summary provides community forum feedback in two ways. The first is a listing of the session topics arranged in the five broad subject areas that emerged across the four discussions. The number assigned to each topic indicates which of the four meetings the session was held and its order in the compendium of notes that follows this section.

- **Arts Learning:** Advancing life-long learning in the arts.
- **Sustainable Culture:** Developing the systems and infrastructure necessary for the arts to thrive.
- **Cultural Participation:** Broadening and deepening participation in the arts.
- **Community Development:** Integrating the arts into local community life.
- **Cultural Investment:** Supporting the development of the cultural economy.

The topics listing are followed by a summary of threshold issues and ideas relevant to the planning process. These are also grouped according to the five subject areas listed above.

#### Community Forum Session Topics by Subject Area

**Arts Learning:** Advancing life-long learning in the arts.

*1.1 How to put the arts at the heart of life-long learning – including early childhood, K12, adult learning*

*1.4 How can the community work with public schools to grow citizens who value the arts? – merged with-- Can the school space “glut” artist’s space needs and community education needs join to solve each others problems?*

*2.5 What can Minneapolis do to support and stabilize arts education in public schools and increase student access to arts/cultural venues?*

*3.9 How can arts education and viewing opportunities reach all ages and abilities?*

**Sustainable Culture:** Developing the systems and infrastructure necessary for the arts to thrive.

*1.1 How can the city help small arts organizations survive and thrive?*

*1.7 What are other cities doing right?*

*1.8 What can the City do to promote Public/Private Partnerships between Local Corporations and Local Artists?*

*2.3 How can we improve cost & availability of rehearsal/performance spaces in the city?*

*3.3 How can Minneapolis support the use/reuse of historic theaters?*

*3.4 Is Art Criticism Important?*

*3.6 Would artists be better served by a central function like an office of cultural affairs?*

*3.7 What is the role of public and private sector in public art?*

*3.8 How can Minneapolis help provide/support affordable artists' studio space (live/work) so artists aren't displaced?*

*4.9 How can the city best support small arts organizations which fuel the greater cultural engine that has contributed to the city's reputation for a high quality of living?*

*4.13 How can libraries be involved in the process?*

**Cultural Participation:** Broadening and deepening participation in the arts.

*1.6 How does art from communities of color get recognized by all? --merged with— Why aren't minority communities represented at major art fairs?*

*1.7 How can we get everyday Minnesotans to embrace the arts as a necessity in their lives?*

*2.1 How Can the City Provide Access to the Arts for New Immigrant Communities?*

*3.5 How can we help small arts organizations market themselves to the wider community?*

*4.3 How can the City develop better accessibility for people with physical and sensory disabilities?*

*4.6 How does a global contemporary art center become more locally and civically engaged?*

*4.8 How can City better promote and market its cultural assets to residents and visitors?*

*4.11 How might the MAC focus great public legitimacy on small and midsized arts makers, including individual artists?*

*4.15 Art, The Theater (A youth led session)*

*4.16 The Arts, The Arts (A youth led session)*

**Community Development:** Integrating the arts into local community life.

*1.4 How do we use the arts community to target areas in Minneapolis that are struggling w/ challenged neighborhoods-?*

*1.10 How can arts activities be used to build community between the diverse populations/residents of Minneapolis?*

*3.1 How can the City use the arts to bring together the neighborhoods, given the growing diversification?*

*3.2 Are gallery districts important, and if so, how should they be supported?*

*4.7 Using the Arts to Raise Awareness and Support of Environmental Issues?*

**Cultural Investment:** Supporting the development of the cultural economy.

*1.3 How can we redefine the system of value that artists use for compensation?*

*1.10 How can the Minneapolis Arts Community persuade Minneapolitains that we have to choose between war and weapons and support of the arts?*

*2.2 What can the City do to assure that individual artists thrive? –*

*4.1 How can the city support public arts with or without funds?*

*4.2 How can the city support artists the way they support corporations?*

*4.5 How can the city of Minneapolis foster cultural tourism as a means to help the development of a healthy arts climate and more vibrant city?*

*4.7 How can multi-disciplinary public art flourish in Minneapolis?*

*4.11 How do we support non-academic/non-commercial music?*

*4.10 How does the emerging artist compete for such large scale public art projects?  
How can the budget be used to offer more than one artist an opportunity?*

*4.14 What resources already exist that the city could facilitate access to?*

## **Threshold Issues and Ideas Emerging From Community Forum Sessions**

**Arts Learning:** Advancing life-long learning in the arts.

### ***Issues:***

- There is no comprehensive clearinghouse for ideas, opportunities and resources for city arts educators.
- The number of arts specialists serving an increasingly diverse student population is declining.
- The testing culture is seen as a potential barrier to long term arts education goals.
- Public education is viewed as inaccessible and cumbersome for many artists and arts organizations.
- The concept of life-long learning has no voice or advocate in the public sphere.

### ***Ideas:***

- Provide incentives for business support of arts education.
- Establish an urban arts teacher corps.
- City leadership should become strong and vocal advocates for arts education as an effective resource for improving student performance and retention.
- The city should adopt life-long learning as one of its core values and as a critical element of the city's infrastructure.
- Explore ways for the city's museums to have a more consistent and regular presence in school buildings and community centers. Bring the art to the communities.
- Support collaborations between artists and city experts (i.e. environmental scientists, planners, transportation experts, etc.) to increase public awareness, understanding and action on issues critical to the city.
- Explore alternative modes of exchange or barter for artists and schools.

**Sustainable Culture:** Developing the systems and infrastructure necessary for the arts to thrive.

***Issues:***

- Artists need affordable studio, performance and rehearsal space.
- Artistic performance needs to be integrated into the city's civic spaces.
- The arts community is not included in city-wide policy deliberation and decision making.
- There is no comprehensive marketing strategy for promoting the city's cultural resources.
- Artists and arts organizations in the city don't always share in the economic development they help generate. .
- There is no convener for community-wide conversations, debate, networking or learning on cultural policy and practice.
- There is no central policy development, advocacy or organizing function for cultural issues in the city.
- The city doesn't know what artists and arts organizations need. Artists and arts organizations do not know the city's capacity to respond to those needs.
- Many in the arts community are unaware of the technical assistance resources available to them in the city.
- Health and liability insurance are a significant problem for the cultural community.
- Many individual artists and small-midsized arts organizations do not see the MAC as relevant to their needs.
- Many in the arts community feel out the loop with regard to city functions and decisions that affect their lives.

***Ideas***

- Create a "real" city arts council with professional staffing and re-granting authority.
- Develop a city-wide cultural initiative that establishes policy development and implementation authority within all city departments.

- Develop an association of small arts organizations to pool resources, develop collaborative marketing and conduct peer training and technical assistance.
- Make the convention and visitor's bureau should be a significant player in the development and support of the city's cultural policy initiatives.
- Establish a cultural ombudsman for the city to liaise with the arts community and trouble shoot and translate the city's cultural policy initiatives inside government
- Establish innovative design standards for city publications.
- Inventory existing and potential cultural venues.
- Explore ways to link city facilities with arts venue potential with artists and arts organizations with permanent and temporary space needs.
- Study exemplary models for street artists programs. Develop and adopt an "arts buskers ordinance."
- Explore how the city could, broker/incentivize mutually beneficial partnerships between the business and arts community.
- Publicly recognize/reward innovative public/private cultural initiatives.
- The city should take on the roles of convener, broker, communicator and archivist for city-wide cultural issues.
- Establish culturally intensive sister city relationships with other municipalities around the world. Emphasize communities that are relevant to our growing immigrant population.
- Establish a digital clearinghouse for the exchange and dissemination of information pertinent to cultural development.
- Convene a task force to study and make recommendations on insurance and the arts.
- Establish exhibition space in all public buildings.

**Cultural Participation:** Broadening and deepening participation in the arts.

**Issues:**

There are few, if any, neighborhood cultural centers that are equally inviting to all community members.

People of color were not represented adequately in the cultural plan community forums.

Immigrant cultural practitioners have little understanding of the city's cultural ecology or how it functions.

Artists and arts activity are not a presence on city streets and skyways.

Artists and arts organizations need to increase their understanding of the dynamics of cultural participation in our increasingly diverse community.

Some of the city's most prominent cultural institutions are perceived as aloof and alien by some in the community.

**Ideas:**

- Provide resources for the development and establishment of neighborhood cultural centers.
- Support the development of “informal arts” programs and associations for emerging immigrant communities.
- Support festivals for immigrant communities.
- Develop existing historic theaters as community cultural centers.
- Utilize libraries as both arts venues and for public communication about the city's arts resources and activities.
- Develop a comprehensive cultural tourism plan to promote the city's cultural resources to local national and international audiences.
- Collaborate with newly emerging suburban arts centers on cultural policy and programs.

**Community Development:** Integrating the arts into local community life.

**Issues:**

- Arts-based community development is not recognized as a significant part of the city's cultural ecology.
- Many artists and arts organizations are not adequately prepared for the cross-sector community arts activities they engage in.

- A growing number of non-arts community-based organizations are integrating the arts into their programs.
- The cross-sector nature of arts-based community development programs often make them difficult to fund.
- It is difficult for new immigrant communities to establish a cultural presence here.
- Our libraries are an underutilized cultural resource.

***Ideas:***

- Provide incentives for arts initiative that contribute to the city's community development priorities.
- Identify and reward artists and arts and non-arts organizations that provide innovation in arts based community development.
- Support training for arts and community development professionals to advance arts-based community development.
- Use local libraries as cultural hubs and/or animation centers for neighborhoods.
- Make the new central library a significant cultural destination.
- Establish an artist in residence program for city departments to advance their work and help link the city, its citizens and its cultural resources.

**Cultural Investment:** Supporting the development of the cultural economy.

***Issues:***

- There is no comprehensive cultural investment for the city or region.
- Many independent book, music stores and galleries are being lost under pressure from big chains.
- Small and mid-sized organizations do not have the same access as large institutions public funding.
- There is significant private sector investment in the arts in the city but many in the arts community do not know how these investments are made.
- The city's definition of public art is too narrow and limiting.

*Ideas:*

- Establish cultural enterprise zones for urban revitalization.
- Develop tax, financing, and zoning strategies to build affordable live/work spaces throughout the city.
- Support the development of a gallery district to advance economic development and cultural tourism.
- Support and promote Minneapolis as a home for independent book, music and visual arts venues.
- Partner with community development corporations, foundations and business to develop a city-wide arts-based economic development strategy for the city.
- Expand the definition of public art to include non-permanent and performing arts.

# **Participant Documentation from the Minneapolis Arts Plan Community Forums**

# **Community Forum #1**

**Seward Montessori School  
2309 28th Ave. S.**

**April 12, 2004  
6:30 PM – 9:45 PM**

**Session Topics from the April 12 Community Forum**

- 1.1 How to put the arts at the heart of life-long learning – including early childhood, K12, adult learning*
- 1.2 How can the city help small arts organizations survive and thrive?*
- 1.3 How can we redefine the system of value that artists use for compensation?*
- 1.4 How do we use the arts community to target areas in Maples that are struggling w/ challenged neighborhoods-?*
- 1.5 How can the community work with public schools to grow citizens who value the arts? – merged with-- Can the school space “glut” artist’s space needs and community education needs join to solve each others problems?*
- 1.6 How does art from communities of color get recognized by all? --merged with— Why aren’t minority communities represented at major art fairs?*
- 1.7 How can we get everyday Minnesotans to embrace the arts as a necessity in their lives?*
- 1.8 What are other cities doing right?*
- 1.9 What can the City do to promote Public/Private Partnerships between Local Corporations and Local Artists*
- 1.10 How can the Minneapolis Arts Community persuade Minneapolitains that we have to choose between war and weapons and support of the arts?*
- 1.11 How can arts activities be used to build community between the diverse populations/residents of Minneapolis?*

**Session Title:** *How to put the arts at the heart of life-long learning – including early childhood, K12, adult learning?*

**Convener:** Byron Richard

**Participants:** Bob Payton, Barbara Cumnard, Craig Erickson

**Summary:** *One of the ideas that came up was to continue to have forums for exchange. Artists and art educators can get together and continually update conversations about what they are up to. Another idea we had was to have the city provide some kind of a clearing house or support the creation of a clearing house with surpluses. Surpluses of spaces, materials, opportunities, communities where people can find out who else is sharing certain kinds of ideas that works with certain populations and get together. In the background of our conversations, often is the idea that arts experiences are kind of limited. Seniors are kind of off to the side and K-12 kids are over here early contact childhood are separated from them. They are often contacts that can be provided for people who are segregated. Some times you see them as nuance. I think Bob talked about street performers and a simple way of safely insinuating the arts into our public spaces. We also talked about how these arts experiences in community settings sometimes conflicts with the idea of arts are about producing products with economic value*

**Session Notes:** Craig talks about partnerships with Intermedia Arts and Walk Art Center. Challenges in transporting students to off-site events/workshops.

Issue of creating art as a part of students' everyday life. "Foreign concept."  
Barbara – working as an artist in an alternative school. Council – process of dialog.  
Respectful listening. Project with Volunteers of America – Dupont. Students who have exhausted alternative possibilities. Management issues – “describe a time when you felt really angry.” Enlisted student interest. Music activity and dancing following. Finally visual art. Anger expressed on page Translating feelings into visual image. All spoke about their visual arts.

Art to escape.

Bob I want to focus us on what Minneapolis can do. Bob works with Alzheimer's patients. Life-long learning – developing a future for the arts. Important to have the arts reach kids. Not interested in the future. All kids – good place to put cultural resources.

Creating a culture. A creative culture in our city that allows people to be creative. Professional artists, students, seniors.

Not just talking about the arts organizations, but on creating community.

Craig – We have a large arts community given our size as a city. Getting that welcoming spirit out there. How to get it across to people who haven't been in the arts.

Barbara – Accessibility – separates organizations from human beings. All are artists. Emphasis on creativity moved away from product orientation (costs and prestige). Simple artistic values that favor expression. Kids do this all the time in music.

Creativity – an economic good – really valuable. Broadening the definition of art. Tapping into intuition. Turning off the mind. Doing art in a fluidly interactive way. Accessing part of who we are. Go back to timing time to the meaningful.

Time. – More important than money.

Validation of what children produce as art. Getting the validation, congratulations.

How does this translate as civic action?

- Unusual and public places for art – city has access.

Bob – street music in Seattle – illegal street music. What is the scene like now? It launched me as an artist.

Make it acceptable – City can create a climate --

Park Board can change restrictions on public art – Lake Calhoun proposal. System isn't open. Craig.

Small amounts to support:

Skate parks  
Mural sites  
Public institutions

A Culturally exuberant space:

Art Openings:

Block E – lost opportunity – development.

Misplaced/underdeveloped?

European model of education – Bill introduced civic models.

Barbara – experience of difference.

Craig – not a sudden thing – its gradual – some related to measure of test scores. Testing a narrow view. Charters are exempt from testing.

Do more to promote interaction with schools:

- School generated grants alternatives:
- Exchanges with schools – space, students, wall spaces
- Bartering with schools and artists

Higher Education broker graduate credit for teaching artists.

Bartering: Instructor offers students’ services – student receives credits for work done. Contract with students for credit.

Valuing arts production parallel to academic credits.

First experiences in Botany. Amsterdam – multi-image slide producer.

Craig – the Renaissance – taking that idea and taking it to Minneapolis. Earlier in life rather than later. Once you experience that it’s not something you can lose.

Barbara – common piece. Looking for form – perception. Translated into action. It can be infiltrated.

Craig – I think of it as a necessity. Something students not exposed to. See art as an everyday experience. High School – Blaine -- intended to go into vocational school – took humanities course. “I hadn’t been exposed to it before.”

Barbara – What I’m rediscovering what I’ve lost along the way. I am reclaiming some of my old ways. Installations outside. Renovation of house. Searching for furnishing. Ritual spiritual life to get to the simple things.

Could be a forum for people in the arena of arts and teaching to train and exchange.

I’m not sure how to get the city involved in this. “I’ve given up on institutions.” “It takes such a great individual initiative to get things done.”

Clearinghouse for surpluses, materials, opportunities, people, ideas.

Track who is interested --

- a) Lake Harriet Band shell project – community buy-in.

Efficient and effective ways to pursue arts in the public sphere.

**Next Steps/Recommendations:**

- Therapeutic, educational, economic.
- What does it mean to support the arts? The making of products with economic value or having experiences with intrinsic meaning? Or both?
- Forums for exchange.
- Goal of reclaiming personal growth.
- Accessibility to the arts – for students, for seniors.
- Clearinghouse for surpluses, materials, opportunities, people, ideas.
- Track who is interested --
- Lake Harriet Band shell project – community buy-in.
- Higher Education broker graduate credit for teaching artists.
- Bartering: Instructor offers students' services – student receives credits for work done. Contract with students for credit.
- Valuing arts production parallel to academic credits.
- Bartering – alternative modes of exchange – what do our institutions have to offer? What do artists and teaching artists have to offer them?
- Reframing nuisance behavior

**Session Title:** *How can we redefine the system of value that artists use for compensation?*

**Convener:** Erik Riese

**Participants:** Erik Riese

**Session Notes:**

The value proposition for art is a varied and interesting topic. Money needs to be replaced by time, beauty, enjoyment, information, networking and other modes of sharing. An artist can receive compensation in many forms. If we can develop new stores of value we build new opportunities. The business exchange system based on money could decay if artists trade in these new stores.

Transfers of space, information, materials or other resources on a temporary basis can create beauty and culture in neighborhoods. Access to city residents in publications and on the internet can give artists needed exposure.

Despite sharing of resources, the entitlement mentality needs to be tempered. Audience and demand must drive these new types of transaction.

**Next Steps/Recommendations:**

- Tax breaks to artists.
- Work to eliminate sales tax on creative products of small artists.
- Reduce rates or allow artists to pay their taxes with art.
- Provide artists, performers, writers, and other small arts organizations to share their needs and creative products with each other.

**Session Title:** *How can the city help small arts organizations survive and thrive?*

**Convener:** Elizabeth Greenbaum

**Participants:** Toby Rapson, John Miller

**Summary:** *One of the questions that came up is that the city has so many artists and what are the challenges they have in terms of surviving and thriving. The question was is it contributed or earned income that is suffering and the decision was that it was probably both. Recommendation was could the city help with advertising on the web with links and more, if possible. Is there opportunity to donate and facilitate unused space and incorporate it into urban development? City incentives for zoning urban planning, etc. An example would be 1% to arts. City arts funding opportunities bring back granting processes that was in the past. To help facilitate and collaborate with business that benefit from local arts organizations.*

**Session Notes:**

This city has so many arts groups what are the challenges.  
Is it contributed or earned income that is suffering?  
Probably both...

**Next Steps/Recommendations:**

Realizing limited funding from the city what can it do?

Could the city help with advertising on the web – with links and more if possible?

Are there opportunities for the city to donate/facilitate unused space and/or incorporate into urban development?

City incentives for development through zoning, urban planning, etc. One percent for art?

City arts funding opportunities – ie bring back granting process.

Help facilitate collaboration with businesses that benefit from local arts organizations.

**Session Title:** *How do we use the arts community to target areas in Maples that are struggling w/ challenged neighborhoods-?*

**Convener:**

**Participants:** Emmett Bryant Sue Haas, Sharon Demark, John Harkness  
Jack Byers

**Summary:** *How do we work together to build a network of artists and arts can save kids. They kids at risk in Isolated neighborhoods. We talked about North Minneapolis and that they don't have the Walker and the Children's Theater and a lot of the organizations that do support South Minneapolis. How do we integrate into them. Minorities are not being represented in this meeting. We need to work within the communities, not come from the outside so we have to be able to network and get all of the minority artists and communities involved. We can't come in from the outside to save you. This certainly does not work. How do we get more people out of their houses?*

*We are searching for meaning in our lives that we want to share with kids. How about using college art students working with kids and artists being housed in school where is space We like the idea of a Lake Street Arts Corridor. We have a lot of organizations there. From Uptown down to Minnehaha. The idea of cultural community events where everyone shares and shares their culture, their food, their stories, bringing people together and getting to know each other which will dispel fears that we have about each other.*

**Session Notes:**

REACHING KIDS – POINT OF CONTACT IN SCHOOLS – gutting arts in education  
GIVE KIDS OPPORTUNITY TO ACCOMPLISH-EXPOSE TO ARTS

Place of acceptance

- Collaborative – all contributing, working together to a common end: concept of common good
- How work together – to network Art can save kids.
- Isolated neighborhoods –that are at risk, how do you integrate into them?
- Challenge-minorities not represented in this meeting – need to work within the community – not come from the outside – we will “save” you –no.
- Arts participation – people go out- to sports, arts – go out. How do we get more out of their houses?
- In school, small, work in schools –artists to mentor, give permission to create and steer their creative energy to positive activity
- Kids need to discover their own creativity

- We are searching for meaning in lives – share with kids.
- Lake Street arts corridor-Minnehaha to Hennepin – art satellite sites- support what’s there-Patrick’s, HOBT, Sears potential, Old Arizona, Lyn-Lake & Uptown
- College art students working with kids. Artists housed in schools and then integrated into schools – a presence in schools for students...
- Arts can heal community- bring small business, arts activity to neighborhoods. Arts in schools can focus, bring teachers together, and focus kids for better learning
- Find successful organizations / artists and support them
- City should invest in arts education – create a climate to appreciate art in everyone.
- Let artist on the streets – musicians, artists, theater. Don’t make it so hard.
- Culture to nurture creativity – which will improve individual quality of life
- Multicultural projects – mixes it up and discovers the new
- People with means = how do they get invested and support the arts instead of not participating. How do we get the artists and people with resources together?
- Have to work really hard to get people in stressed neighborhoods to participate
- Challenge to meet new people in neighborhoods

**Cultural community event – share food, dress, and stories to value each other – bring something to the table – everyone contributes – and get to know each other. Dispels fear –**

**Next Steps/Recommendations:**

- Use existing structures in place – schools, block clubs,
- Grants to provide education, to support artists
- Bring artist and community to create climate – ask the artists.
- Find the leaders in the arts community – think grass roots
- Trusted people in the community to speak for support in the arts- go with positive
- Take a proactive approach- build on the positive- takes time –invest in the arts. Prioritize and support small and individual arts organizations – because they can be foot soldiers – small, personal, approachable to reach those in need. Support arts in schools.
- Transportation to arts
- Build on what works – a lot works –

**Session Title:** *How can the community work with public schools to grow citizens who value the arts?* – merged with-- *Can the school space “glut” artist’s space needs and community education needs join to solve each others problems?*

**Convener:** Steve Norlin

**Participants:** Steve Norlin-Weaver, Lisa McLean, Marianne Norris, Janet Czaia, Maureen Koelsch, Randy Hartten Erik Takeshita..., Jack

**Summary:** *How can the community work with public schools to grow citizens that value the arts. What we said here was next year schools will have space. Artists need space. We want to infuse arts curiosity in our students, our future active citizens. Can we connect arts and schools? Some thoughts were dedicated classrooms. Space. In exchange for an artist to use and some how set up, in some fashion, set up, perhaps within an exchange in the schools, perhaps connect with other schools with an exchange artist. Perhaps the city could help tie schools together to help tie artists and the schools could help with NRP funds seeing how it has been successfully used to do something like that or could it be used to do something like that? The city could be the liaison for thinking about other resources like NRP. We thought of a pledge of allegiance to the arts that could be said at schools. Could the city offer incentives to businesses to partner with the schools in helping to set up something like that.*

**Session Notes:**

Next Year School s will have space. Artists need space. We want to infuse arts curiosity in our students our future active citizens can we connect artists and schools

SUMMARY: Dedicate a classroom space/ Exchange with arts in the schools in some fashion/ City as tie/ City Arts commission/NRP funds/ City liaison for things like NRP other resources.

- Pledge Allegiance to the Arts
- Could the city offer incentive for businesses to partner with the schools.
- SCAN NRP funds must use funds to promote the arts Schools can access this monies Supporting arts in the area support artists support arts in the schools
- If a lot of schools are doing this could we trade?
- Talk with Art Space
- Identify artists MN Artists on line – details

- How could the city help with the program? Tie the plans together. Be the influencer the driver
- Neighborhood set up a flexible pool of money About setting up the relationship at the front end not judgement just do the work.
- NRP funds
- Little funds (grants) for young people for supplies, to take classes etc.
- Community building through an art project at mtgs.
- Arts Commission to tie school and community planning session (w/ arts project)
- People need to bring their own passions to the table. Big idea is the same.
- As we look at our vision grass roots thoughts
- If you want to open up a room to artists Have people create their own voice make a proposal
- At the front end let's listen to people!
- Foster and nourish the arts by creating curiosity desire and action in our children
- Arts are a creative process a way of life. Parks support why can't they support Arts is that way. Could the city help create those partnerships (like City Children's Nutcracker).
- How do you create a value for the arts (like sports?)
- Pledge Allegiance to the Arts
- List of all the people who come to all the four meetings?
- How About Property Tax or a dollar (like Loon) to the Arts

**Session Title:** How does art from communities of color get recognized by all? -- merged with—*Why aren't minority communities represented at major art fairs?*

**Convener:** Farheen Hakeem

**Participants:** Farheen Hakeem, Sue Jahn

**Summary:** *I find it really offensive that people of color are considered a minority. I think that I am not like really minor, you know. I think a more acceptable term would be people of color and then So then we started talking about performance spaces and visual spaces and where different communities can go. What we eventually talked about was the balance between finding an safe space where you can perform your pieces or show your pieces or discuss your pieces and have your integrity to do that but then also how do you broaden our horizons, your audience so that people from other places can come in and still be respectful. We also talked about the four Somalians who contacted me and wanted to do an arts event in this neighborhood and they went to various different avenues but they still couldn't get enough funds to do the event and so they weren't able to do the event These women of color couldn't get recognized. This even was important and we need to understand why was it so difficult for them. Then we talked about different resources that they could go to.*

**Session Notes:**

Ok, I'm sick of waiting. I know that people are not showing up and I have a lot to say. My question was how do we get art from communities of color recognized by all. I think that I should have asked how does a person of color get recognized at a community meeting.

There were two other people that asked questions that dealt with diversity issues. One referred to people of color as "minorities". That is very backward; we do not consider ourselves to be minor. I think the term "minorities" is pretty disrespectful. I think that the first step in getting the predominately white art society is understand how to respect each other by learning what is appropriate to say. Referring to people of color as minorities is not a good start. I noticed also that she tied the term "minorities" with...

Second, I think that people did not feel comfortable that a person of color brought up issues related to people of color. I think that the discussion dynamic

Sue walks in. Sue talks about her arts shows. Sue asks me the classic question, "Where are you from?" I tell her that I am American. We start to discuss what is respectful language and what is appropriate to say. Farheen and Sue talked about how "we don't know enough about each other" which results in people not wanted to collaborate with each other.

Jean, Tara, Terry walked in.

Farheen talked about the term minority. Terry talked about her use of the word and heard how that was found to be offensive.

Sue talks about the being on the Art Commissions about an art show called the “Mayor’s Mosaic” being held. June 5<sup>th</sup> to the end of July. Sue said that the purpose was to bring the communities together. Sue has a concern that the artist of color would not come and participate.

Farheen talked about how she stays in communities of color to do her performances because it is safe for her to perform.

Jack walked in.

Jean talked about an opinion about collaborating artists of other communities and how it has had its pro’s and con’s

Farheen talked about four Somali women in the Twin Cities that were trying to have a cultural event specifically for Somali’s women, but were not able to because of lack of funding. Seward Culture and Arts Network.

We went around the room to talk about why are we here.

Sue talked about the similarities in so many in different cultures in the arts and the performances. She is concerned that the Common Thread will

Tara is concerned about the disability culture be represented in the arts, and that accessibilities; concern that funding is diminishing

Jean is here because that she is see diversity as a great way to build community. She wants to see the New Minnesotans

Terry is a part of AWD wants people with disability to be represented in terms of affordability, access for physical Terry talks about being treated very badly as a visually artist, and a jewelry.

How does our art gets recognized – the white community and the people of color community keep divided. When art from communities of color goes outside the community, how do people

Minnesota artist.org free to people that wants to upload their images. Bill feel that it is a user friendly and a great resource.

How do people create a Safe space to broaden the audience and yet keep it safe for people of color?

**Next Steps/Recommendations**

- Have ways for different artists organizations know about each other and recognize them, and share their resources.
- Clear state an understanding that between balancing integrity and safe space with gaining a broader audience.
- If you don't identify yourself with someone, don't tell them what their identity is. Instead ask them how they identify themselves.

**Session Title:** *How can we get everyday Minnesotans to embrace the arts as a necessity in their lives?*

**Convener:** Matt Peiken

**Participants:** Shelly Willis, Murray Holloway, Eli Anthony, Josh Barney

**Summary:** *We are in an information world with organizations like the taxpayers league of Minnesota who are opposed to any public funding of the arts. When they are telling taxpayers their money is going to “the special interest of arts” how do we combat that? The cities need to create policies, procedures and funding assistance where artists not only make money but reach a broad range of people who have a broad range of interests so that the city has to rethink how we fund the arts and rethink what artists are contributing. We stereotype artists as creative geniuses or entertainers. People who aren’t like everybody else. But artists can have social, ethical and scientific impacts and their contributions go beyond the standard tags we place on them.*

*One way artists can be seen as a part of community life is to be more active in our public spaces. Our threshold is low for public tolerance for public artistic expressions. Dancing or drumming in the streets for example. We need to work to help raise that threshold. We need to encourage more nonpermanent artistic expression to educate people how to have access and more fully enjoy their public spaces. The city can take a leading role in defining what is public space and then lead educational efforts with citizens and internally to advance a more robust artistic presence.*

**Session Notes:**

We tend to isolate ourselves in the arts and don’t find ways to collaborate and build relationships. The only reasons we seem to have to get out of those worlds are through funding and attempting to build audiences, whereas there are so many disciplines that could benefit from what we do (architects, social workers, designers, urban planners).

The educational institutions have gotten good at why it’s important to support arts curriculums – there are tests that show if you learn a specific discipline, it enhances other areas of learning. But when we get beyond education to actual work, we lose that. Even in the fine arts and higher arts institutions, we don’t look within our functions to very specific areas of the community for specific dialogue – “we’re going to get as much from you as you get from us.” We tend to think of ourselves from the top down, that we have THIS to give but not looking as much to receive.

In public art, there’s a greater understanding of that, because artists are more inherently engaged in their communities, but it’s not a deep integration – little format for deep, meaningful exchanges. We have to break out of our own worlds.

We're in an information war with organizations like the Taxpayers League of Minnesota, who are opposed to any public funding of the arts. When they're telling taxpayers their money is going to the "special interest" of arts, how do we combat that?

The city's role is to create policies, procedures, funding and systems in which artists not only make money, but reach a broad range of people who have a broad range of interests. So the city has to rethink how we fund the arts, rethink what artists are contributing.

We think of them as "creative genius" or "entertainers" – people who aren't like us. But artists can have social, ethical, cultural, scientific impacts – their contributions go beyond the standard tags we place on them and artists place on themselves through their public presentations. It's the city's responsibility to conceive, fund and promote initiatives and permanent structures to illustrate this to the community.

We're one of the only major cities in this country without a cultural arts funding program. That's a core problem. What are other things the city could do within its existing structure? Are there other mechanisms in which to leverage funding?

How can the city integrate foundations/structures for the arts to be placed in the public realm? For example, should Home Depot want to build a new store in the city, they can receive tax breaks by giving artists permanent discounts on material.

### **Who owns our public spaces?**

Our threshold is low for public tolerance for public artistic expressions – dancing or drumming in the streets, for example -- and we need to work to help raise that threshold. We've got to encourage more NON-permitted artistic expressions and educate people how to have access to their public spaces.

The city has to take a leading role in defining what IS public space, and then lead educational efforts within the city to tell citizens: "We WANT this," and help people understand public art will vitally enrich our city.

Perhaps a key to this is encouraging artists to create temporary work – performance, visual – to serve as a bridge to the community. The city's role is also to help artists navigate through existing laws that might impinge and artist's ability to work in public.

Perhaps more arts integration at the State Fair (major arts groups performing, hosting workshops).

**Session Title:** *What are other cities doing right?*

**Convener:** Brinsley Davis

**Participants:** Brinsley Davis, Arthur

**Summary:** *I grew up in Providence Rhode Island and I don't really know anything about any other cities so I will just tell you about Providence. Providence has a sister city in Italy. Our mayor initiated a tax free area downtown for artists where a lot of old abandoned stores were bought and turned into dance studios or small theaters. This drew a lot of people to the downtown. There were also lots of performers on the street corners. We need a permit system here to keep it legal so I have a right to be on a street corner performing. Also, the availability of large living/working lofts for artists can draw a lot of people to a city.*

*The main thing that I really love about Providence is that they redeveloped their waterfront river. There is a public art event called water fire. It incorporates giant fires all along the middle of the river through downtown. They have built this nice walkway on each side so people come downtown and walk along. Venders aren't allowed so in the absence of commercialism a lot of arts has sprung up. There is beautiful music being played in the background and you are seeing these gorgeous fires and gorgeous people strolling around stopping by these little cafes; or taking an outdoor dance class or stopping by the auditorium to see a show that they would not normally go. It is just wildly, wildly popular. It started several years ago and it now happens every single summer and on every weekend because every corporation that brings people into Providence for meetings or conventions, want there to be a water fire that weekend. Possibly we could do something like that with the river front that is now being developed behind the Mill City Museum and the future Guthrie.*

**Session Notes:**

I grew up in Providence and here are some things that our mayor did that really improved the arts scene. I don't know if Minneapolis already does some of these things...

- 1) Having a sister city in Italy. Really! I know it was your example question, but Providence does. It is not all that evident, except we had an Italian mayor and we have a gondola and imported gondolier. Most importantly, it makes us feel more European and you KNOW how artsy they all are.
- 2) Making a tax-free area downtown for artists. I think artists who lived or worked downtown did not have to pay property tax. I was too young to really know the specifics, but it caused a lot of abandoned stores to be bought and turned into dance studios or small theaters or loft spaces for creating art by regular people...
- 3) Lots of buskers on the corners. Is there a permit system to keep this legal? It brings arts into everyday life.

4) The availability of large living/working lofts for artists can draw a lot of artists to a city. Also the availability of small performance venues. But I don't know if the city can help, because anything they would be involved in would probably be too expensive to benefit the artists who would use it most.

5) Here is my most important story about how the arts have succeeded in Providence:

We built up the waterfront of the river that runs through the heart of downtown in a very artistic way. Barnaby Evans got a grant from the city to do an installation on the river called "waterfire" (there is a website by the same name). It has huge braziers that are floating at fixed points along the whole length of the river in downtown which are continually filled with logs by black-clad people in a silent boat. The air is filled with the smell of campfires, the crackle of the wood, the swish of the water, and high caliber music which is piped out of speakers hidden along the length of the river. People come from all over to promenade along the river. The builders thoughtfully made wide paths, lots of stone benches, blooming shrubs, and chandeliers hanging in the darker areas under the bridges (the walkways go underneath the bridges that cross the river, so the people are removed from the traffic for most of the walk.) It was so popular after the first run that it has become a staple- every summer it happens almost every weekend. These days a waterfire is often funded by fleet bank, or RISD, or someone holding a convention at the nearby convention center. Basically, any corporation that is bringing people into town makes sure that there is a waterfire that weekend, because it brings out the best in providence. Vendors are banned from the promenade, except for a few who sell some food. In the absence of commercialism, arts have sprung up. Now you can take outdoor salsa lessons on a small stage set up nearby, you can occasionally hear live music, you can pay to take a gondola ride, and you can stop by the RISD auditorium to see whatever show is lucky enough to have rented the hall for a waterfire night. But the best part is that people WALK. And you always see someone you know along the way. And the restaurants that are nearby get more business. So the best thing that we can learn from providence is how to combine public art, local businesses, and get people to stroll. Everyone loves to have a safe and exciting place to stroll. That way people are seeing and experiencing art, as well as being a part of the art, while exercising. And this thing is so wildly popular. I would love to see it replicated in cities all over the country.

### **Next Steps/Recommendations**

Building a promenade area on the riverfront behind the mill city museum and the site of the new Guthrie?

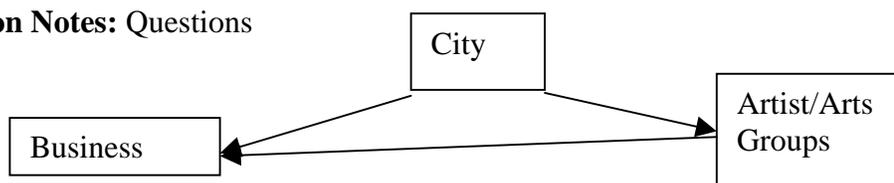
**Session Title: *What can the City do to promote Public/Private Partnerships between Local Corporations and Local Artists***

**Convener:** Kim Bemis

**Participants:** John Spokes, Jean Heyer

**Summary:** *We basically saw this in a visualization of a kind of triangle with the city being at the top and businesses and arts groups being on either side. We are trying to figure out ways to make the arrows connect from businesses to arts and from arts to businesses and have the city also play sort of the pivotal point in that concept. Three things that we focused on were the arts as economic development engines. It has been proven by Patrick's Cabaret and the Jungle that when arts get established in an area, they increase the economic development of the area. The areas become safer. It is better for local businesses. The arts don't necessarily always share in the economic uplifting. How can the city help artists and arts groups that want to go into either economic depressed areas or are looking for other kinds of space and also what does the city have in terms of their own property roles, tax roles, that they could make available to artists to move into. The other thing that we were trying to figure out is how do we get businesses. How do we get businesses to help artists in some sort of swap for services deals like tickets for computer support or office furniture for a sculpture or something like that. What can the city do to encourage that other than tax breaks? That was one of the things we talked about. Recognizing both arts groups and appropriate leaders in some sort of version like the Minneapolis version of the Sally awards and we came up with concept that we really need creative thinking about how the city can reward the corporations for good behavior to the arts.*

**Session Notes: Questions**



1. It has now been proven true that Art and Artists are an economic engine, what can the city do to create benefits to artists to develop economically depressed areas.
2. Computer support for tickets Barter or swap services.
3. What is the City doing with unused property? IE schools for artist studios.
4. What role can the City provide in helping Artists be more entrepreneurial?
5. What degree should the City go to reward good examples of leadership between business and the Arts?

6. How can the City reward Corps for good behavior?
  7. Marry corps and artists to provide computers etc.
  8. Corporate culture crew telling corporate leaders about the Minnesota Model. The Arts make this a better community.
  9. Stipend to Artist risk takers
- Recognition of Arts Managers

**Next Steps/Recommendations:**

1. Rethink the way the City looks at Arts Groups that need space or are willing to move into economically depressed areas and City property.
2. Recognize both leading Arts Groups and Corporate Leaders.
3. Creative thinking about how the City can reward Corps for good behavior.

**Session Title:** *How can the Minneapolis Arts Community persuade Minneapolitains that we have to choose between war and weapons and support of the arts?*

**Convener:** John Schmid

**Participants:** John Schmid

**Summary:** *My name is John Schmidt and my session title was “War or the Arts” and it was specific for me. Much of individual discretionary spending is being sent to Washington for war and weapons. The US had 4% allotted for weapons. For nearly all programs of state and local programs are being cut. Cities are raising taxes to try to pull programs together. People paying higher taxes based on real estate have reduced money to spend to support the arts. Local performing arts organizations are having to close or scale back for these prices reducing the availability of the arts experiences for the community. Massive federal deficits are jeopardizing the future arts money. if we cut military spending by something reasonable like 100 billion dollars a year, Minnesota would have about 10 billion more to send on other things and then maybe we could get a billion of that for arts education and arts support.*

**Session Notes:**

Send people to Washington that will cut military spending. Much of our individual recessionary spending is being sent to Washington for war and weapons. The US has 4% of the earth's land mass and about 50% of the earth's war spending. Funding for nearly all programs, state and local, is being cut. Cities are raising local taxes to try and hold programs together. People paying higher taxes, (e.g. real estate) have reduced money available for supporting the arts. Local performing arts organizations are have to close, scale back or raise ticket prices, reducing the availability of arts experiences for the community. Massive federal deficits are going to jeopardize our arts future for generations.

If we cut military spending to something reasonable like \$100 billion, Minnesota would have on the order of \$10 billion extra each year. Maybe we could use a billion a year for arts education and arts process support.

**Session Title:** *How can arts activities be used to build community between the diverse populations/residents of Minneapolis?*

**Convener:** Jean Jonstad

**Participants:**

**Summary:** *What does diversity mean? Is it diversity by class, by color, by ethnicity. We talked about two members of the group said that they belonged to groups that define themselves as people of disabilities and so we had some discussion on how you would define diversity. We talked about building a list of groups or organizations that are already doing a good job at reaching out to different groups. People like the CIA on Bloomington Avenue, Intermedia Arts, and Pangea World Theater. And how can we be more inclusive of looking at what they have done to reach out and can we do more of that. The things were how can we organize outreach to communities to encourage new spaces. What kinds of things can the city do to support artists who are diverse including providing mentoring and helping to establish websites. Do all kinds of things that are on my list and then the last thing basically the issue which was raised many times which is how if a group is diverse, how are you respectful of that diversity but then also since artists enjoy the differences and that the community should enjoy the differences. Many artists prefer to stay with other people who are the same as well so how can you work with the kind of tension that is between them?*

**Session Notes:**

1. Warned of the danger of the city's encouragement of pooling of some groups. (I.e. Latino, Chicano, Hispanic) settlement along Lake street. While it seems "positive" it may make others feel more uncomfortable. (Is this especially true with different languages.
2. Disability is one kind of diversity. Discussion involved trying to define diversity.
3. Build a list of people who are doing this.
  - CIA (on Bloomington)
  - Cultural Wellness Center
  - Intermedia Arts
  - Pangea World Theatre
  - YMCA- Joyce Yamamoto

4. Organize outreach to communities of diversity. Spaces\_ City can help provide and identify spaces where art can happen. Not spaces that are all “Afro-Am, all “Hispanic,” etc.—therefore truly diverse.

Work with Mosaic Project—“Common Thread”

Look at similarity between cultures. Emphasize Likeness.

Help educate and inform small groups to become aware.

5. Devise programs to provide mentoring, support, equipment (computers, etc.)  
Web-site design, costs for rental, low interest loans... Several there was a repeated thread. Artists enjoy “difference” but seem to gravitate to people who are similar. How do various groups feed “info” to other groups?

# **Community Forum #2**

**Plymouth Christian Youth Center  
2021 W. Broadway Ave.,**

**April 13 2004  
6:30 PM – 9:45 PM**

**Session Topics from the April 13 Community Forum**

*2.1 How Can the City Provide Access to the Arts for New Immigrant Communities?*

*2.2 What can the City do to assure that individual artists thrive?*

*2.3 How can we improve cost & availability of rehearsal/performance spaces in the city”*

*2.4 How can we build a world class monument to peace in Minneapolis?*

*2.5 What can Minneapolis do to support and stabilize arts education in public schools and increase student access to arts/cultural venues?*

**Session Title:** *How Can the City Provide Access to the Arts for New Immigrant Communities?*

**Convener:** Gwen Cannon

**Participants:** Gwen Cannon, Joshua Barney, Erik Takeshita, Greg Conboy

**Summary:** *We talked about city sponsored events and festivals should include and immigrant communities in its planning. This was attempted with mosaic. We acknowledge that there are many barriers facing the immigrant community. These include: language, the challenge of making a living and finding opportunities for making room for their arts in a modern urban culture. We also challenged our thinking about what arts means for members of the majority culture versus what it might mean for someone from a different culture. Someone mentioned that public policy needs to acknowledge multiple definitions of arts and culture. We tossed around the idea that the city might consider owning its own cultural center. That would serve as a gathering place for many groups and support new arrivals to the twin city area. As we talked about the challenges that groups face in accessing public money, our thinking centered on the difficulty of navigating the local arts communities and landscapes--the 501C3 and budgets and organization expense statements. One of our members comes from the Asian Pacific Endowment Group and their mission is to provide funding of this nature and they talked about how difficult it was to deliver qualify for these funds. Ultimately, we must include these communities in the planning.*

**Session Notes:** (See below)

**Next Steps/Recommendations:**

- City sponsored events/festivals should include members of new immigrant communities or organizations that support new immigrant populations. This has been attempted by trying to include new immigrants on the steering committee for Minneapolis mosaic. Multiple barriers exist, language, trust, and knowledge of who the leaders are in the community. New immigrants are faced with the challenge of making a living. Is the sharing of the culture through the arts of interest or appropriate for new immigrant groups. The 501c3 does not reflect the entire arts community. How do we access the informal arts community? Non-501c3 groups regularly engaging in arts activities.
- Do new immigrant groups see that what they are doing in the basement of a community gathering place as “making art” a model in San Francisco challenges how these groups think about art. It is in the “everyday living”, is it possible that the traditional models of providing resources do not apply.

- Public policy needs to acknowledge multiple definitions of arts in culture and what that may mean for various communities.
- Multi-discipline/general gallery/gathering spaces, informal meeting places draw diverse communities, including activities that western culture may not recognize as being necessary such as food, fashion shows, flexible structure.
- The city needs to own a cultural center made available to all groups, market place type set up that would possibly provide financial support for new immigrant groups. Education about navigating local arts community would make a difference. The Textile Center of Minnesota is an example of organizations that have successfully reached out to new immigrant groups.
- Asian-Pacific Endowment, organization vision is to support the arts in Asian-pacific communities, struggling with the issue: must be a 501c3, application in English, complicated application process, grant-writing process is intimidating particularly in the midst of competing priorities. Groups have heard-small grants, verbal grant process vs. written, easy grants. Building trust through small grants.
- Minneapolis Mosaic is an example of an opportunity to include new immigrant communities, need a specific strategic plan to reach these communities.
- Recognize non-traditional venues that serve as gathering places. Perhaps studying how geographic development begins i.e. Lake Street, who are the players, who gets included.
- Word of mouth, physical /in-person contact is a way to make the connection.

**Session Title:** *What can the City do to assure that individual artists thrive?*

**Convener:** Carolyn Bye & Anthony Paul

**Participants:** Carolyn Bye, Anthony Paul

**Summary:** *How can the city help artists survive. For theater arts or performance artists or visual artists, space seemed to be a problem for everybody. A lot of our discussion pertains to space, both in terms of something permanent in terms of a place for an artist to live and work in. Temporary spaces that artists could take over for a short period of time for a project are also a need--- spaces that could be used for performance or for showing. We talked a lot about grants. Grant possibilities. We talked a lot about some city ordinance change in terms of city dedicating a certain percentage of budgetary issues to support the local artists to help facilitate building something like that. Zoning codes for help with artists and defining what an artist studio might be. We had a lot of conversation about sharing of information. The city doesn't know what the artist needs. The artist doesn't know what the city has the capability to give them and whether we have a bulletin board or a website or someone to bring these two sides together and try to get a conversation going. And I think I will use that to thank everyone in the room for participating and pass this little microphone along.*

**Session Notes:**

There is a great emerging artist scene in Minneapolis and there is opportunity for people who are at a higher level of career (employed by symphony, Guthrie) – but there is a mid-career gap. When the person is looking to no longer have a day job, there is a gap of what opportunities are available.

City music scene has changed – how can we provide more opportunities for more diverse community's music to be heard. Crossover usually translates to “exploit” – are new immigrant artists isolated? How can we provide opportunities for music of new groups to be shared?

From an artist: what if all the arts organizations got together and collectively got health insurance or acted as a place where people could pool resources. Artists need help with money, we all know that – but we need opportunities for places where work can be shown, where work can be performed.

We need opportunities/convenering or websites for artists to find ways to converse with each other, more dialogues.

There are many ways the city could be more welcoming to individual artists – like instead of promoting tourism broadly, we could focus on attracting artists in different disciplines both as tourists and as residents.

Housing and workspace/studio space are difficult for artists. Both the cost and the availability. Provide subsidized artist workspace – it's more important than subsidized workspace

A lot of artists leave Minneapolis when they reach a time of life/career when they actually need to earn a living. What are we doing to nurture artists from the time they are past entry level but are trying to establish a career?

Grants to artists are needed.

City advertising of events and also putting together events that highlight the diversity of arts and artists. Provide opportunities to help artists be seen.

Does the city have space they could donate? For example the city has properties that are vacant, but no one can use it.

Could city help to get it possible for artists to donate more than the cost of materials of the artwork that they donate?

Shared facilities and equipment that is too costly for one artist to own.

A developer just took over our 700 building and artists are scrambling to relocate. We need more artist live/work spaces. Currently all of the work space is being taken over.

The Mayor's Mosaic is going to be wonderful on June 5 – City could do more programs like that. It includes a lot of publicity for individual artists.

Minneapolis needs a multi-cultural center where they can have performance space, have vendors and places where individual artists can sell their work – a place like this would help bring communities together. That would be my dream – along with artist living space.

Space is the big thing for the theater world – both rehearsal space and performing space. The cost of rehearsal space is prohibitive – like the Playwright's center is \$1,000 a week. And finding a way to rehearse is really a financial drain.

Maybe we could look at how to connect the space that is available and find ways to get space that isn't being used to the artists who need it. Like couldn't schools allow their space being used for group's rehearsal space or letting visual artists use space that isn't being used in a school building and it would benefit both the artist and the school

If the city could have an “Ombudsman” – someone to whom you could go that you could get help finding what you need? Like a “first call for help” –

Could there be a “bulletin board” on the city website that artists could use to get connected or get resources that they are looking for.

We need a space that artists would have access to and a city website and since the City will have a website for artist’s use as a bulleting board – artists need access to the internet.

Change zoning codes to help artists be able to do their art in studios that are currently zone-prohibited.

“I am against a lot of fellowships and grants because it puts them at risk for censorship.

There is too much distinction assumed to be between profit and non-profit. Government should be finding ways to encourage non profits and for profits working together.

Would like to see individual artists in residence in all departments of the city. This would help model valuing the arts and artists and give a new perspective to city people about the value of artists.

Instead of getting more money – how can we just get into departments, in their budgets and integrated into the city’s work?

**Session Title:** *How can we improve cost & availability of rehearsal/performance spaces in the city?*

**Convener:** Carolyn Bye & Anthony Paul

**Participants:** Carolyn Bye, Anthony Paul

**Session Notes:**

- Art spaces can revitalize a neighborhood (Bryant Lake Bowl as example)
- Property owner incentives (for making spaces available to artist)
- Spaces for rehearsal purposes can be very spartan
- “NRP” type of program for artist support – involve art in neighborhood development and planning
- City organize matching underutilized commercial space for use by artist
- (workshop/rehearsal space or temporary “showcase” spaces)
- Find out what Kansas City is doing to ensure that artist thrive in that city – they have fostered a strong artist community
- How can the arts are represented in every new building/development in the city, so the arts are incorporated into the city, not an afterthought or add-on
- Park board controls space which is governed separately from the city; is there an opportunity for space for artist if conversations take place between the Park board and the city? The city and the school board? Other organizations?
- Rewrite city ordinances for setting aside 1% of budgets for artist infrastructure (staff, space, etc) -- a “percent for arts” model
- Allow buskers in any public building or space
- Is any space available in schools which might be closing in Minneapolis?
- The city should set the example and use its artists – how can that be done? Local actors giving presentations for the city, artist designing logos/fliers/posters, etc.

**Session Title:** *How can we build a world class monument to peace in Minneapolis?*

**Convener:** Greg Conboy

**Participants:** Greg Conboy

**Summary:** *I am trying to get artists involved in public work projects for bridge building and replacement. This would benefit artists by giving them work to do. It would benefit the city by making the world more beautiful and meaningful. Bridges are both symbolic as well as a physical ways to connect communities. A bridge connecting communities can be a link between neighborhoods. They are also a symbolic way of bringing people together. Rather than building a bridge and applying art to it which has been done in the past, I would like to see the bridge itself as a work of art. My hope is to build a bridge that is also a monument to peace that will bring the artists of the world together. The idea that I had was to make the railing of a bridge with thousands of interconnected human figures made by a thousand different artists over the world. They would make them in wax and then send them to Mpls. And they would be cast together into the railing of the bridge. In the center of the bridge, there would be a gap where two figures are reaching out toward each other. As the observer, you could stand between them, hold the two hands, connect the bridge, and make a wish about peace.*

**Session Notes:**

The city of Minneapolis is currently trying to get artists involved in public works projects such as bridge building and replacement. This would be a benefit to the artists by giving them work to do and it would be a benefit to the city by making our world more beautiful and meaningful.

Bridges are a symbolic as well as physical means of connection. A bridge between two communities is an opportunity for those communities to come together.

Rather than building a bridge and then applying art to it, the bridge itself should be a work of art.

My hope is to build a bridge that is a monument to peace, and will serve to bring the artists of the world together.

The railing of the bridge would be made of thousands of interconnected human figures each made by a different artist. The figures would originally be made in wax and then cast together in bronze. At the center of the bridge there would be a gap with two figures reaching out toward each other. As the observer you could stand between them and reach out and grab the two hands and complete the bridge as you make a wish for peace. Hopefully the setting would have a beautiful view such as the view of St. Anthony falls on the Mississippi river.

**Next Steps/Recommendations:**

1. Need to find an organization willing to sponsor the project and act as a vehicle for fundraising.
2. Need to identify a location for the Peace Bridge.
3. Need to find others willing to work toward the realization of this Idea.

**Session Title:** *What can Minneapolis do to support and stabilize arts education in public schools and increase student access to arts/cultural venues?*

**Convener:** Karen Sherarts

**Participants:**

**Summary:** *We focused mainly on public schools. The second area was what can the city do to increase schoolchildren's access to the arts and various arts venues around the city. I think key points are we know that increasing the population of child attending school in Mpls. are children of color who are in high poverty. 75% of Minneapolis' public schools have kids with free and reduced lunch. The issue of access and equity is perhaps different than it was even 15 years ago when we talked about this so some of the things we thought were that the arts commission and the city could help with making statements about the importance of a balanced education where all children which include the arts and deal with issues of access and equity that there might be ways to create stronger links between individual artists and arts organizations through some kind of training program to accomplished artists and help them learn how to collaborate and participate with arts organizations to spread the arts more widely. There were no strong solutions or step forward. Really on the key question of declining enrollments means declining classrooms means declining numbers of specialists that were pretty well articulated. It was a great conversation, which lead into another topic about the importance of the arts for themselves and reaching spirit, mind, and body.*

**Session Notes:** The notes for this session were misplaced

# **Community Forum #3**

**Northeast Middle School  
2955 NE Hayes St.**

**April 17 2004  
1:00 PM – 5:30 PM**

**Session Topics from the April 17 Community Forum**

- 3.1 How can the City use the arts to bring together the neighborhoods, given the growing diversification?*
- 3.2 Are gallery districts important, and if so, how should they be supported?*
- 3.3 How can Minneapolis support the use/reuse of historic theaters?*
- 3.4 Is Art Criticism Important?*
- 3.5 How can we help small arts organizations market themselves to the wider community?*
- 3.6 Would artists be better served by a central function like an office of cultural affairs?*
- 3.7 What is the role of public and private sector in public art?*
- 3.8 How can Minneapolis help provide/support affordable artists' studio space (live/work) so artists aren't displaced?*
- 3.9 How can arts education and viewing opportunities reach all ages and abilities?*

**Session Title:** *How can the City use the arts to bring together the neighborhood given the growing diversification?*

**Convener:** Steve McClellan

**Participants:** Marcia Chapman, Jeffrey Mandyck, Steve McClellan

**Session Notes:**

**Summary:** *We were talking about using arts as a tool to bring the neighborhood together with all the diversity in the market. The one thing is that we didn't have much diversity at this meeting. And actually the talk went to a lot of different tangents. We talked about Milwaukee's peace games festival that combines arts and sports and brings different communities together. In Mpls. the Hmong population is the largest in the county. Our Somalian community is also one of the largest in the country and then we have a large Hispanic population and other Asian groups that are here. How do you break down the barricades using arts to create some community by bringing people together? In the northeast there is an international dance group that has never performed in northeast. A lot of the groups don't want to cross over. They want to stay within their community. We brought up the Minnesota Children's Nutcracker program that takes place in numerous parks. My daughter participated and was in three different parts in the city that brings people together. I also know that there is an international festival that has been going on a long time up in Winnipeg and the woman is involved in it said that is because in Canada they embrace immigrants and treat them as a value. In the US we don't as much. Recent festivals have commercial radio bands with big sponsorships money except for some of the really street small festivals. All the big events seem to be very commercial. So I don't think we came up with any solutions but if the arts is a tool to bring people together, let's do it.*

- Sharing of the cultural arts of the recent immigrants to the greater community of Minneapolis.
- Supporting Arts festivals for neighborhoods and other communities.
- Create an event like "Peace Games"—a sporting and arts events celebrating the arts of all of the cultures in the city.
- City Programs that merge artists/designers with community members to build community structures (i.e. parks pavilions/structures, non-denomination chapels/retreats).
- City needs to engage the arts leaders in of different community to engage those members to be more involved and value the diversity of other communities.

- Provide equal access to arts with different economic levels—i.e. free arts program
- Ensuring that arts educational program in schools and park programs option for students (all grade levels) and families so that they are exposed to many forms of arts and experience it a value of our community.
- Bring back Urban Arts program—provide an art programs option in lieu of standard class (i.e., dance instead of gym, photography as science)

**Session Title:** *Are gallery districts important, and if so, how should they be supported?*

**Convener:** Margo Ashmore

**Participants:** Margo Ashmore, Josh Blanc

*Summary: We looked at galleries in terms of creating the economic development and tourism and a way to strengthen the housing stock. It is like any other economic development driver. I guess it was good the way ArtsSpace got the city to go ahead to develop the building on Hennepin. We have poured a lot of money into a lot of projects for economic development. We thought maybe that gallery owners differ in terms of how they view the purpose of their galleries. A lot of them are in it to make money. Josh is in to both educate and make money. He is interested in getting people used to the idea that this is the kind of art that you can have in your home. And just coincidentally he has a shop that sells all this stuff. The gallery is making money but it is doing it by creating a demand for the products that are in the store. We thought that perhaps if gallery owners were concerned about competition reasons that they could learn from each other by getting a group of owners together and discussing these ideas.*

**Session Notes:** The galleries are now very spread out. No neighborhood has more than two or three. Critical mass would be 3-4, 6-10 art-related businesses open at the same time. Is the goal “New York style?”

Giving Artspace the opportunity to do the Grain Belt space (which the city did) will approach that critical mass with many businesses in the 13<sup>th</sup> Ave. area.

How to invite various aspects of a gallery community to pick an area and all locate there? Free market vs. planned, who plans, who determines?

In Mpls. We can use our cars, whereas in NY that’s not the case. You have to walk. Chicago same way.

Hard for galleries to make it, have to have a marketable niche. Good business people. It doesn’t matter how many people you have look at art, you need to have them buy it.

Is the purpose of a gallery to make money, or something else?

Clay Squared gallery goal is to educate about ceramics with emphasis on tile. World or historical tiles, for example. Creating an atmosphere of comfort with using tile as art and in the home...brings people into the shop.

Margo goes to galleries for the openings, the food and the people. A great place to “do business.” I find artists for my shows at Franklin Bank.

**Next Steps/Recommendations**

- When there's an opportunity to support a gallery opening, take a good look at it. Look at gallery districts as a way to create tourism and economic development. (City support)
- Education of gallery owners so they have a lower failure rate (even if less start-ups). Can gallery owners try to meet and learn from each other?

**Session Title:** *How can Minneapolis support the use/reuse of historic theaters?*

**Convener:** Aaron Rubenstein

**Participants:** Zoe Kjernes, Jeffrey Mandyck, Marcia Chapman Margo Ashmore

**Summary:** *The use or reuse of historic theaters includes: the Schubert, Guthrie, Hollywood, Suburban World Parkway, Ritz, and Varsity Theaters. We made a map and they are centered all around the city geographically. We wondered if these could provide an opportunity for the development of cultural arts centers. Community cultural arts center could be used by a variety of different organizations and the public for education or performance. The school district might use these facilities to provide a film studio or a dance studio. This might be a way to bring diverse parts of the community together and to share and to interact. We talked about the city looking at what the needs are and figuring out how the facilities and the needs might come together. Perhaps the city's office of cultural affairs could be a clearing house to match users with spaces, people who have spaces. One strategy is making sure that the historic theater buildings are designated as historic sites and supporting public and private sector fund raising for that purpose.*

**Session Notes:** How can Minneapolis support use/reuse of historic theaters? (e.g. Guthrie, Shubert, Hollywood, possibly Suburban World, Parkway, the Ritz and Varsity.)

Bonding bill \$10,000,000 this year for the Shubert.  
Hollywood, development agreement in place?

Opportunities:

- Represent great local assets for families in neighborhoods.
- importance of providing opportunities for cultural events in communities (bring diverse communities together) Community art Centers.
- most buildings have an architectural significance.
- arts education

Strategies:

- given poor building conditions, community could provide matching funds
- clearinghouse that would match needs, users and spaces
- make sure that these places designated as local historic sites. Which ones currently are?
- connecting these facilities with other public institutions – e.g. a theater with a neighborhood school with classes. city could develop a plan to make the connections

- low interest loans to refurbish space.
- the city should evaluate arts programming needs and opportunities throughout the city so all these places could meet those needs.
- support funding from public and private sectors.

**Session Title:** *Is Art Criticism Important?*

**Convener:** Patricia Briggs

**Participants:** Brunelle, Pulk, Briggs, Herze, Rainville

**Summary:** *Is arts criticism important to an arts community? Everyone in the group thought it was. Unfortunately, a lot of people have a really negative attitude about criticism and arts critics. There isn't much of it happening locally and there isn't much of it coming out of here nationally either. Art criticism is a really incredibly valuable part of any arts community because you can't just fund artists. It is a way of getting audiences in and it is a way of promoting the art and it is a way of educating people about the art. It is also an important way of letting people beyond your community know what is going on. This ties into tourism issues. Are we a cultural Mecca or not? Art criticism can promote that sort of idea about us. A while back, there was going to be a Jerome Grant for art criticism, but it never did happen. The reason I thought it was good was because somebody up there in the funding hierarchy that it was important so that was good. We agreed that we need education about art criticism. Creating more places where it occurs -- even just on TV and in the news. More places for just a little bit of art criticism. Promote it in any way you can.*

**Session Notes:**

We agree that art criticism is vital to a healthy arts community. This is a fact that few people seem to realize in the art planning side of things. We can fund artists but if no one knows they have made the art and a group of critics aren't arguing about whether or not is any good, there is general silence about it.

Criticism plays an important role in getting word out about art. It builds audiences.

There is a new art critics group (VACUM) and they are trying to promote knowledge about art criticism and to promote more young writers

It is really difficult to get art crit published in this town. People generally don't know how much exciting art and performance is happening in the cities and art criticism isn't there to help with this.

There is a sense that there is little art criticism because the main papers only have one art staff writer.

There is little money in advertising in town to promote more space to arts in papers and magazines. Without ad money papers and mags are not interested in giving over space to writing on a topic like this. Sport is big funding in ads, and gets lots of coverage.

Criticism is not there to create controversy even in the arts. No one talks about the arts. Serious art criticism (high brow) has very little or no space in town. Also, even more popular and accessible arts writing is very small in town. Some of us think even getting a minute or two devoted to the art on TV news would help a lot.

Art criticism is very important to artists. IT helps promote their careers. IT is very important for helping Minneapolis get the eye of national audiences. Having the eye of national audiences is important for making money for artists and for helping to make Minneapolis a bigger draw for artists, criticism, composers, conductors etc.

Often times the national press picks up on events in town, and the local follows there lead. In other words the local press knows less about what is really happening in town than the national. Yet, national press is stretched financially too these days and is less likely to cover are outside of their local scene.

Now that Minneapolis has grown to be a medium size city we have to recognize that we have multiple audiences. We can have art criticism for a range of audiences—not just “Joe six-pack” who is the audience for the newspapers.

The Jerome was thinking about supporting a critics grant some years ago. But the funding did not come through. There was some recognition that supporting criticism might be a good idea. But this never happened.

Some of us think that a grant or award of competition to highlight art writing might bring the issue into the public eye.

In some ways this is a marketing problem. Who should write and disseminate press releases to larger community—national community. Should we focus on specific artists and promote them the way we do with a dead artists like Charles Shultz?

Should we work harder to get criticism in papers like the Rake and Skyway News – papers that sound interested in the topic.

Who are the key players in making this work?

Need more coordination between artists, critics, and organizations like NEMB (North East coalition)

Tourism issue too—criticism helps to create the buzz about the arts nationally—can use this to pull in tourism around arts—Minneapolis as a cultural Mecca. But need more developed gallery district to support such a thing. Need to coordinate efforts!

### **Next Steps/Recommendations**

- Recognize importance of this forgotten component.

- Educate about and promote arts writing
- Help to organize or facilitate contact between arts organizations, calendar, critics, and artists locally, and do the same nationally. National is important for larger plans about who we are. Why people should come here. Why people should purchase art from this area etc.

**Session Title:** *How can we help small arts organizations market themselves to the wider community?*

**Convener:** Joel Rainville

**Participants:** Joel Rainville

**Summary:** *Small arts organizations are having problems with not being able to get access to grants as both the public and private funders are squeezed by budget cuts or the decline in the economy. Small arts organizations now have to use the resources available to them the community by increasing attendance at events or increasing the sales of their product through marketing. These organizations are small don't have access to the expertise that is needed to survive in this constricted economy. We need a place where these small arts organizations can get access to information. Perhaps the city could have educational and technical assistance resources or referrals. Maybe there could be an association of small arts organizations or communities.*

*There could also be a website that lists everything that is happening and then allows individuals to do their own art criticism so it is sort of like Amazon Books. This that could help people discover the kinds of richness and variety in Minneapolis in a cost effective way. This would promote both the big arts as well as individual operators in all venues, whether it is music, visual arts, or theater*

**Session Notes:**

Funding from government, foundations, and private sources has diminished as the economy has been lagging. Arts organizations that used to rely on grant monies and donations are now searching for other means of financing themselves. One method of growing the financial resources of an arts organization is by increasing revenues through increased attendance. The most efficient method of increasing attendance is through marketing the organization to a wider and more diverse population

Marketing normally requires financial resources to be productive. Small arts organizations usually lack the financial resources to be able to develop and implement an integrated marketing communications plan. The Minneapolis community has a great opportunity to help foster small arts organizations as a part of the culture of the city.

Possible ways in which the Minneapolis community could help are:

- 1 Develop an association of small arts organizations so they can pool their resources and market themselves together
- 2 The city of Minneapolis could help market arts organizations through publicizing events and festivals,

- 3 The city could help by providing educational, financial, and other resources to small arts organizations, perhaps through a centralized office or department
- 4 Minneapolis could market the city as a cultural destination so that people travel to Minneapolis to participate in the cultural experience of the city and there-by participate in the activities of small arts organizations.
- 5 Ensure that visitors, who do not travel to Minneapolis to specifically participate in the arts, are made aware of the various offerings available to them during their stay here.
- 6 Make sure that the media in the community is aware of what the small arts community is doing and that the media expose the larger community to that.

**Next Steps/Recommendations:**

Marketing is an essential tool that small arts organizations need in order to be viable and survive. It is our responsibility as a community to help small arts organizations gain access to the resources they need to remain viable and survive.

**Session Title:** *Would artists be better served by a central function like an office of cultural affairs?*

**Convener:** Margo Ashmore

**Participants:** Donna Norberg, Margo Ashmore

**Summary:** *We talked about an office cultural affairs type model versus infusing some kinds of arts advocacy into all structures in the city. We actually talked about it being not just the city but being the county and the state. First we started out thinking about a model where everyone who cared anything about using the arts could be asked to throw in a percent for arts and that this would then create a pot of money but also a technical assistant staff that could then help people to spend their money wisely in accomplishing the various things that relate to arts and went through just a whole raft of things that are in the notes. Everything like from art and prisons to sponsoring a special series of plays or an opening of a community art event.. We also talked about art in education. The arts are one area where there is no discrepancy between the rich and the poor in terms of test scores and yet math and science, there is a discrepancy. Art can be used to teach math and science. How do we gather and disseminate this kind of information. Do we need an arts council and if so how do we fund this magical counsel that is not going to be political and is not going to be too small. We thought about the northeast breakfast club model as getting everyone together who are good bridge people.*

**Session Notes:**

“Office of Cultural Affairs” model vs. making sure each department, arena, or function has an arts-advocate, in terms of the benefit to artists.

Who could use attention to the arts?

Public art placement

Architectural projects funded by govt. (percent for art)

Other building, road, public works, etc. projects

Operational funding for arts organizations or artists

Money for projects such as a season of theater, a special show like a gallery opening on a theme that involves lots of artists.

Gateways and markers for neighborhoods, parks, arts signage for public works projects (highway markers, etc., historical markers)

Arts in prisons, conflict resolution training

Community building exercises (geographic community as well as strengthening rapport between members of other types of communities)

Arts business classes

Arts in education (arts are not correlated with free and reduced price lunches, therefore are a common-ground way to reach kids and strengthen their performance in other areas)

Have all the entities throw money into a big pool of money. (Can also apply for grants together.) MAYBE.

Does the city need a person who is really schooled in integrating arts into the other disciplines? There are many specialized techniques and criteria that should be used in doing this work.

County and state have no organized way to give money for the arts in the city context. State Arts Board exists – but tends to not fund grassroots efforts. Proliferation of small arts organizations, Springboard helps with that. MRAC funnels state money to small organizations.

Parks and Library boards, and school districts, all should relate to the arts, but are separate entities. Can't they be coordinated in some way? NRP – lots of arts money has come through there...and that has consisted of representatives of all those bodies listed above. NRP was meant to do neighborhood (vs. downtown) development, so the way arts is expressed is in context of neighborhood housing and economic development.

Local decision making is great, not all are going to support arts as priority. Get entities to learn from successful NRP-funded pilots. Maybe we connect with an entity that does good teachings (like Center for Neighborhoods?) Develop a set of case studies.

“Money is always a substitute for something else.” If these other things can be done by the government entities, there would be less need for money. (Like film board used to do, close streets, issue permits, etc.)

New Presenters program is gone. It was wonderful.

How to alert people who need arts resources and advocacy information, to the information they need.

MAP, SCORE, Springboard, WomenVenture – help artists as business people.

How to create a structure so the values rise to the surface?

### **Next Steps/Recommendations**

Gather the people who bridge on these issues, and get them to put the model together.

**Session Title:** *What is the role of public and private sector in public art?*

**Convener:** Mark Wilde

**Participants:** Mark Wilde, Ann-Marie Loushine-Thomsen, Diane Loeffler, Joe Alfano, Steve McClean, Josh Barney, Joel Rainville, Patrica Briggs

**Summary:** *As a group we talked about the issues of public versus private funding for public art. How can independent art producers thrive when there are larger institutional arts organizations absorbing a lot of the resources that are available for arts organizations? The larger organizations are treated as first class citizens when it comes to regulations and legislations and policies. It seems smaller independent arts organizations or arts and individuals have different policies that they have to live with. In the public policy arena, how can we provide a fair playing field? And how can we give artists and smaller organizations the flexibility they need to thrive and survive . Also, how can we give funding to public art projects that involve community input and decision making and also let them freely produce what they are going to produce.*

**Session Notes:** public sector vs. private sector development of art. What is the role of the public sector in creating and nurturing the arts?

What is the public process for creating public art?

Art subsidized by the public too often comes with a price for the quality of the work. Art created by a public process is not the best way to create art.

Artist has to work within a lot of parameters when they are doing public art. The artist loses control.

There are artists who want to convey the public design and vision. There are others who want to control the process.

We are tilted to supporting the major arts institutions. Those organizations have access to funding. The big name boards, etc. Then there are the community arts groups at the street level who are not getting the funding.

The purpose of art is social change. It should be supported by the public

Many artists are not interested in social change. They are interested in beauty.

Grant funding. The Jerome and the McKnight. Is that public? The state arts board is considered public art.

We should go the Minneapolis Institute of art and get them to show more local arts.

Foot in the door show at the MIA is an example of public art.

How do we as a public support those entities that are privately owned, not nonprofit, but need to be supported?

We need to create community space for those activities to take place.

There needs to be a district or a hub so that people now where to go.

The city could create a list of businesses that would promote those private businesses. Not specifically supporting them with dollars.

The convention and visitors bureau is an example of a resource for artists to use.

They can help with marketing and public relations.

What draws people to art is a connection with the artist. If you can mix different types of art, mediums that would get more people involved.

Using the park buildings as a forum for arts

A concert at city hall is a way to get the connection between the public and the private. Support private businesses. Theater groups that offer matinees for the seniors are a way to build their audience.

You can promote art without making judgements about what is art. How do you connect people up with private art, music, without affecting the art itself?

There needs to be more ways to promote the arts, a blog or electronic medium that can get the word out.

Some sort of Minneapolis cultural web site. A central location for exchange of ideas about art.

How much money is the city sending on removing graffiti? And making criminals out of people who play music on the street?

The arts have suffered because of the loss of indy music stores and galleries.

By creating a means to communicate what the independent artists is doing, to create a buzz, is a way for the public sector to support art.

The big arts institutional organizations are rewarded with public funding, but how do we get money and support to small arts nonprofits and independent organizations.

That is where Minneapolis could promote itself as a home for independents book store and music venues.

Isn't it an issue of competition? A lot of arts businesses have learned to compete.

The haves are continuing to get the resources and the have-nots continue not to get support, even among arts organizations.

The private sector needs to be willing to invest. The public sector could make some of the private sector arts more accessible to everyone.

There already is a lot of private sector investment in the arts. The public needs to be made more aware of what is out there. The example of Health Partners clinic that had a lot of art on the walls.

That is why you join a private nonprofit to get access to private art opportunities. The city doesn't need to do that.

Is there a way for having public investment in private arts without changing the art?

**Session Title:** *How can Minneapolis help provide/support affordable artists' studio space (live/work) so artists aren't displaced?*

**Convener:** Aaron Rubenstein

**Participants:** Zoe Kjernes, Mark Wilde

**Summary:** *We came up with a lot of good ideas for strategies for providing long term, affordable either work or live/work space. Ideas like tax credits or long terms agreements with private property owners to provide space in exchange for some kind of incentive. The city might survey different spaces throughout the city for this kind of use. Looking at zoning issues, perhaps building code issues are also relevant.. Working with community development corporations throughout the city to try to have artists studios spread throughout the city so that people can live all over and be a part of a lot of different communities rather than the warehouse district or just northeast. We talked quite a bit about how it happened elsewhere and what the city could learn from doing it here? How did St. Paul end up with a lot of arts space projects and artist studios and there aren't any that I am aware of in Minneapolis. Not knowing how to work this, I guess.*

*The city could also help raise money from private sources. Perhaps some low interest loans. And looking at. Are you from the twin cities? Ok, then you know that the Mpls. Public Schools are looking at closing a number of buildings so there are some potential building types that will help in abundance that could be used for a use like this.*

**Session Notes:**

Major Art Spaces in Northeast:

Thorpe Building  
California Bldg  
Northrup King

How do we provide long-term affordable studio space for artists?

-Workspace? or Live/Workspace? What are individual needs? -depends upon the individual, government can change zoning to created more space for artists. This depends on the artists' medium.

In general population, how many people are interested in studio space for artists?

-St. Paul Loft Space (National model)  
-How did lowertown lofts get started?

***Strategies:***

- Tax credits for arts districts, city can push legislation
  - -needs to be promoted all over the city
- Tax credits
- Arts districts with special incentives e.g. tax credits
- Use zoning code to promote.
- Discussion with Artspace Projects.
- City could raise money from private sources (i.e. Like the McKnight Foundation)
- Work with community development organizations.
- Locate facilities all around the city.
- Funds for redeveloping existing space.
- The City should identify potential locations, i.e. Industrial areas that are not currently functioning to full capacity.
- Low interest loans for real estate that can be created into studio space.
- Looking in nontraditional sources for funds to support space for artists.
- Tax credit for property owner for studio space rented out in private property; also possible long-term agreement in exchange for incentives.
- School Buildings that are being closed could be turned into studio space.

**Session Title:** *How can arts education and viewing opportunities reach all ages and abilities?*

**Convener:** Ann-Marie Loushine-Tomsen

**Participants:** Joe Alfano, Ann-Marie Loushine-Tomsen

**Session Notes:**

How to mix up ages so that there is a continuum from 1 yr old to seniors?

- Project success: Could more venues participate in this program? Expand beyond school age kids. Open up a program like this for various arts organizations and grouping of people – Diversity of cultural groups.
- Summer Creative Camp for Children (Similar to Danish camps) Create a partnership with senior citizen residents for writing biographies. Create a camp that involves diversity in ages. There is a possible tie into Mpls. Public Schools. Use dance to support this program
- Art-a-Whirl bus stopping at senior centers encouraging these types of things. Open up rooms in senior centers for arts organizations. Have community Ed classes meet in senior citizens centers. Work out partnerships
- Focus on mixing up ages and economic groups for performances
- Apprentice Program: Pair up the coming up with the masters. Establish an apprenticeship relationship. Focus on legacy. Story provides continuity for community of master's skills and history perpetuates the idea of a cultural ecology. It is important for artists and the general public to move beyond the entertainment realm into the realm of meaning.
- Support neighborhood series of programs a la 55408 at Intermedia. Or Linden Hills live or Art-a-Whirl

# **Community Forum #4**

**Minneapolis College of Art and Design  
2501 Stevens Ave S.**

**April 18 2004  
1:00 PM – 5:30 PM**

### Session Topics from the April 18 Community Forum

- 4.1 *How can the city support public arts with or without funds?*
- 4.2 *How can the city support artists the way they support corporations?*
- 4.3 *How can the City develop better accessibility for people with physical and sensory disabilities?*
- 4.4 *Using the Arts to Raise Awareness and Support of Environmental Issues?*
- 4.5 *How can the city of Minneapolis foster cultural tourism as a means to help the development of a healthy arts climate and more vibrant city?*
- 4.6 *How does a global contemporary art center become more locally and civically engaged?*
- 4.7 *How can multi-disciplinary public art flourish in Minneapolis?*
- 4.8 *How can City better promote and market its cultural assets to residents and visitors?*
- 4.9 *How can the city best support small arts organizations which fuel the greater cultural engine that has contributed to the city's reputation for a high quality of living?*
- 4.10 *How does the emerging artist compete for such large scale public art projects?  
How can the budget be used to offer more than one artist an opportunity?*
- 4.11 *How do we support non-academic/non-commercial music*
- 4.12 *How might the MAC focus great public legitimacy on small and midsized arts makers ,including individual artists?*
- 4.13 *How can libraries be involved in the process?*
- 4.14 *What resources already exist that the city could facilitate access to?*
- 4.15 *The Art, The Theater (A youth led session*
- 4.16 *The Arts, The Arts (A youth led session*



**Session Title:** *How can the city support public arts with or without funds?*

**Convener:** Joe Fox

**Participants:** Jacque Bilyeu, Erin McLaughlin, Louann Lanning, Marian Lucas, Ben Heywood, Jane Thompson, Jane Gregorson, David Culver

**Session Notes:**

Joe: One of my favorite things about being in a city is seeing public art. How can we grow some programs that can facilitate public art?

Jacque: In our last session we discussed multi-disciplinary projects –who might be the stakeholders?

David: I am an artist that works in public art projects. I am experienced with the avenues that already exist for public arts funding. It is basically through the one percent program. (national funding) Sculpture work—hasn't worked in Minneapolis. I think there are a lot of artists that don't function well on a large-scale project and/or their work doesn't fit into the parameters.

Public art is almost always big-scale and permanent. There's money to fund those projects—Public Work Projects.

Joe: Is there a need for facilitation between artists and public contractors?

City funding for public art is very specific. Usually involves structural projects.

Greg: I'm an architect & I'd like to see more artists involved in private building projects.

Los Angeles requires that any public funding projects over a certain amount of \$\$\$ require that an artist be involved. Some kind of mandate from the city of Minneapolis requiring building contracts to integrate artists.

One of the weaknesses with Public Art as the model stands now—is it doesn't seem to support young artists.

**Next Steps/Recommendations:**

- Seems to be a gap at the city-level on this level. City need to think about how it can support more public art projects.

- One percent rule should stand on the city's budget—for public building projects. If an artist has an idea, there should be a process for the artist to approach the city with an idea—use artists as intuitive problem solving.
- Theresa/ Mid-town Greenway: trying to build a garden on the Greenway—city requires a 20-year maintenance for the project. How can the city help with this problem??
- Can the rules be changed or modified? Could there be some kind of department that would be responsible for public art maintenance?
- Erin: Is there a way to re-think public art differently—to make it more accessible & encourage change? Can projects be temporary?
- Could the city begin to think about public art differently & support projects that are public—(i.e., dance performance, public theater, etc.)
- Can the city take a good look at what it looks like??
- Create design guidelines & involve artist in the project?
- Tap into ideas like the critical habit plates for cars—what if there was a plate for art—to help support art?
- What if the city employed an Artist in Residence to be involved in city-projects including sanitation, snowplowing, etc. incorporating artists into city-functions. This will help include artists into projects from the ground-up. Can each city department hire an artist for a year residency?
- City needs to support that the artist is VALUED. Artists are resourceful.

**Session Title:** *How can the city support artists the way they support corporations?*

**Convener:** Jane Powers

**Participants:** Craig Harris, Natalie Wass, Kathy Welch, George Roberts, Louann Lanning

**Summary:** *There was a lot of discussion about how the city viewed the work of cultural institutions—are they just revenue generators or are there larger community based values that inform their view. Could the arts community benefit in the ways corporations do from tax breaks for investment. A lot of individual artists and arts organizations invest in buildings. Could there be tax deferral or tax breaks that could allow them to get some long term sustainability. We talked about how downtown redevelopment displaced many artists. What can be done to keep artists in the affordable communities they have settled in. There is a lot of development going on. Could one per cent for the arts be a way to expand the development of the needed cultural infrastructure? Could there be a bartering system that could allow a trade of cultural services for the use of space? Process and communication was discussed a lot. How do artists find out what is going on – we feel out of the loop particularly with regard to the city’s development processes.*

**Session Notes:**

*Main issues:*

- How does the city look at its revenue?
- Is land space only being viewed as revenue generating?
- Lack of artists on planning/design committees skews the perspective on development.
- How do artists get to stay down downtown? What happens to the downtown local artists?
- How can the city support artists the way corporations do? Subsidies?

Artists are willing to invest in buildings and in their community. No control over property tax increases. Can't keep rent down to maintain affordability to remain in spaces.

Taxes might be reduced over time based on investment in the building. Perhaps a new tax bracket could be implemented? If artists are willing to go into buildings and improve them they shouldn't be forced to leave.

Something in the form of tax breaks for empowerment zones.

1% for the arts - create sustainability for the arts.

Needs to be legislative will.

Zoning issues, parking issues, building code issues, artists vested in their community for the long term.

Who gets to the table to discuss these issues? Homeowners are already gaining some property tax relief based on investment. Is anything like this available? How do we find out about it?

Perhaps there is a way to assist by consultation with organizations like Artspace to facilitate or gain advice in building development/zoning/building code issues. Could an Artspace person be on contract with the city to consult with artists? Could Artspace get tax relief in return for volunteering in this way? Who can people go to?

*Information and Communication.*

Who knows answers to the questions, and how do artists and arts organizations find out about the path to resolving issues?

Could there be a web site resource to address processes?

How do we penetrate the system to find out what is feasible without forcing us to do all of the work?

There needs to be someone at the city to go to who had the resources at his/her disposal so everyone doesn't have to reinvent the wheel every time that a situation comes up?

Communication is one thing. There needs to be recognition that the system was set up for other things, not including the needs of artists in the picture.

The system is not sensitive to artists - fringe activity, no immediate economic impact.

There needs to be awareness of the number of people and the % of population and community impact of the arts.

There isn't a long term view of the impact of the arts on the community, the recognition of the benefit that artists have had on economic development, and the impact of forcing artists out of neighborhoods.

Need a cost benefit analysis. Convince City Council of the value of the arts beyond the large organizations.

However, we are diminishing the value of what the artists are doing if we simply use economic terms to reinforce the importance of our activity.

Things need to be evaluated by what civilizations do, and how we create lasting, sustainable communities.

It's a PR issue.

Annenberg supports the impact of arts in education.

Every Nobel Laureate has had some training in the arts.

These issues need to be focused at the City officials to be more aware.

The City needs to identify City personnel who can provide information.

The question is will this information get lost, or will it get to the table of the Mayor and the City Council.

Again - a different tax structure that can serve as an incentive to investment and growth.

Bartering systems - can artists use spaces owned by the City in return for going into schools or doing community performances? Artists could get to use spaces for little or no direct cost with little financial impact on the City finances.

Keep costs down so that the artists don't have such high expenses... it helps them to retain some of their funds to support their living.

Facilitate artists purchasing through schools or other non-profit organizations to save on sales taxes.

What kind of partnerships might be possible that would allow artists to keep more of their funds to live on? Some of the partnerships could be done in a community-based way.

How can the city foster these kinds of partnerships? Declare how the partnerships could help to utilize underutilized buildings or other resources and fulfill community needs that are being diminished in the current economic environment.

City policy...

We regard artists as a valuable community resource, and will facilitate with planning, permits, and fostering partnerships.

Theater licenses - process and costs for small activities the same as costs for major theater.

Need a sliding scale fee based on size and use.

**Session Title:** *How can the City develop better accessibility for people with physical and sensory disabilities?*

**Convener:** Lee Perish

**Participants:**

**Session Notes:**

The city needs to provide and maintain physical accessibility to all buildings, exhibits and outdoor venues. All federal, state and city building codes and ADA requirements for access need to follow not only the letter of the law but also the spirit.

The need for access to cultural events for the deaf and hard of hearing will require sign language interpreters, captioning services, FM systems, or Loop Systems, Spotlights for the interpreters. The interpreters need to have access to scripts, rehearsal times, and cooperation from the lighting dept.

Blind persons and persons with vision loss need brailled materials, tapes or computer disc for programs from different venues, They also need to have audio description, guided sensory tours and people trained in orientation and mobility.

Deaf Blind Persons needs more intensive services.

This is not at all specific or even comprehensive list of needs that should be addressed. Each venue and each disability has needs that need to be handled on an individual basis.

**Next Steps/Recommendations:**

Contact the various disability organizations and The Minneapolis Advisory Committee on People with Disabilities.

**Session Title:** *Using the Arts to Raise Awareness and Support of Environmental Issues*

**Convener:** Louann Lanning

**Participants:** Lee Perish, Marian Lucas, Ann-Marie Draeger

**Summary:** *Bring artists and environmentalists together to create collaborations. They could do problem solving and create education that is shown through the arts but includes the science element. We focused primarily on adult learning. This could be applied to Specific projects like the current Army Corp of Engineers dredging project in the Mississippi which will wreck the flyway for migrating birds. We wondered how people might be educated to help prevent this. We had some thoughts about how some arts events like the Uptown Art Fair should have an integrated environmental plan so they mitigate the damage they do. Also, the trashcans and recycling bins could be turned into art objects. How can we use movie theaters as a place for public education on environmental matters? We discussed how Native Americans and new immigrants sometimes have a greater environmental awareness coming from their cultural traditions. They should be a part of the conversation too.*

**Session Notes:** We are very concerned about the state of our environment, not just for the impact on the environment but for us as the human mammals here on the planet. The people at Heart of the Beast have a good connection to education. When people are concerned and get together about something in common they want to use tools to solve. Like Heart of the Beast. There are many art events. Uptown Art Fair, after there is litter everywhere. Don't do enough to recycle and clean up after themselves. Artists should take more responsibility to pick up after themselves and be more aware themselves. They create beauty and then they create trash. Ironic. When people go to clean up the river, they have huge areas at the state fair they bring the trash and make art work out of it. They use it to raise awareness that this was all trash in our river.

The arts and the environment have been an interest all my life and how can they be used to raise awareness. We've seen it done for youth by creating dances that educate about basic science, awareness about pollutions, themes and find out what the movement motif that can teach about that. Art classes as well use items pieces of work made into sculpture.

Arts as a vehicle to teach other subjects. Is that possible to do on adult and basic social levels? I taught in Kansas City and this area is more developed in their teaching. How can we raise awareness about things like the Army Corp project? The one where they are going to dredge the Mississippi and wipe out the Flyway for the birds and we will lose many species and habitat. Here is MPLS and in the country. Family events. Make bird houses and keep them where people can see them. Signs by the bird houses recognizing the dredging that might happen. An issue before when children were dying all over the

world. Children were educated in school about children's needs all over the world and then made art about it. 126 countries worked on this together. Children drew pictures about diapers that were needed. Kids had a vigil to raise awareness. People worked together all over the world. Families would love to have something to do to raise awareness about these issues. This is a process of raising public awareness and must be visual. To catch people's eye so they would ask why are we making or engaging this. Any funding resources to bring these two together and if so how do we access that. So that artists and environmentalists get together. How do we get them together? Where do we find the common ground? Meeting spots and funding. Where and how do we hook up? After hwy 55 people made things out of the bark. How to link people to the history of the rally and the trees... This is an example. There are many traditional cultures that make the link between the environment and the arts. Not very recognized in the mainstream.

If there is a concern in the env. and there are artists who need money to do the art how can we get together to work from our united strength? Once the two groups were together with resources available where could things be displayed or performed. Could the gov't/park board provide the space? Community spaces, arts organizations. 5 years ago when I moved here I saw art that related to daily life and the environment that made me come to this area. The whole educational piece, the quality of the air and water and earth. Is Mpls. livable and desirable - can we express this thru arts/env to show this more? We might want to combine cross-cultural dialogue with the arts/educ to get the public engaged in the questions and spin off more solutions and more education and more art. If only we could find ways to bring the indigenous wisdom to the table. We need help from local government can we use the parks for workshops, performances, installations to be displayed. Also different dance places like the Walker Arts. More attention and attendance. Birds and env. would be there and could be drawn into the art/dance. The sounds and visuals would already be there. Site specific dances, on the river and the banks. Were funding of Bill T. Jones, Meredith Monk about political issues. Will they fund local artists work?

I'd like to see a theatre do something - a play about the issues, like the Mississippi. Raise awareness about how it will affect us locally and down the river to Louisiana as well. We could do things at the sites as well, like archeological digs...

There is an organization - arts educators of Minnesota. Contact them and have them get involved and help with ideas for these projects and involved with the environmentalists. How could we get these ideas involved in the Earth Charter? Is it too out there to get involved with the DNR as well.

### **Next Steps/Recommendations:**

1. Find a place to have different parties, like environmentalists, artists to come and discuss this.

2. Find financial support.
3. Contact people from different areas come together to talk about the concerns and come up with a direction for us.
4. Start with the dredging of the river project and get interested people together and see how we could proceed with it as a project.
5. Provide a pre-planning forum to bring the artists, environmentalist, public agencies, the Native Americans, Somalis (cultures who understand the link between art, environment, and our lives).  
People who haven't forgotten that we are a part of it all. We need to exchange wisdom.
6. How can we connect public transportation to the environment? The bus strike helped with air pollutions and crime reduction.
7. We need more trash bins that are decorated, as well as recycling bins, so that when we have the events like the Uptown Art Fair, we can have less trash. Make art out of the trash and recycling bins. Put a stiff flag here to show where the bins are.
8. Put "Love Your Mother" signs on the buses. Help the riders think about their trash.
9. Use art for daily public announcements like on the buses, the bus stops.
10. Encourage theatres (movies, etc.) to do more recycling.

Two issues:

How do we use the arts to educate about public issues?

How do we have large public spaces engage in earth friendly practices so they lead by example? Like the movie theatres, performing arts spaces, the State Fair...how can they practice earth friendly practices.

If there is a public even like the Uptown Art Fair , how can we make a plan that is detail oriented that has the environment integral to the whole event, not just about the trash.

Like where do the people sit, stand, eat,...buy. Vendors must follow environmentally friendly practices as well as the crowd...the city could participate. The arts could be used to make public the practices used throughout the fair...

**Session Title:** *How can the city of Minneapolis foster cultural tourism as a means to help the development of a healthy arts climate and more vibrant city.*

**Convener:** Laurie Salmela

**Participants:** Bill Deef, Kaylen Whitmore, Jane Gregorson, Greg Conboy.

**Session Notes:** Preface:

There are many cities that are noted as cultural tourist destinations.

Look to other cities as models: Santa Fe, Portland, Atlanta, Laguna Beach, Los Angeles, Boston, Scottsdale, New Orleans, New York, Chicago,

Ashland

We believe the investment in cultural tourism will pay off for the city.

Brochures, Web sites, cultural tours, group tours, suggested itineraries, cultural enthusiasts

Development of “arts districts” Move from Warehouse District to Northeast

Portland Model: Plan developed, funded by city by portion of hotel bed tax

Packages with arts organizations

Cultural assets: Three arts museums, world-class orchestra, Guthrie Theater and smaller playhouses throughout the city. Marketing to out-of-state visitors.

Web Sites: City of Minneapolis, GMCVA, arts organizations, NEMA, Twin Cities Fine Arts Association--need one main site to go to for information

Walking tour to galleries and cultural spots. Circulator for downtown area to connect some of these areas.

Unique studios to tour in the area, meet the artists.

Arts & Museum Pass was not successful. Perhaps a Cultural Sampler with other organizations.

City can help in telling the big story of the arts and the richness of the city. Don't pit the big institutions against the small ones.

Public art vs., cultural policy - Art for the public? Or a sub-category of art in public places. The new conversation to re-define public art.

One of the greatest resources of the City is the variety and depth of artists. Should be as important as the Parks system is in Minneapolis. Art is key to the vitality of the City and the city should do more. The City should be the “convener” to bring this together.

Challenge of parking in downtown and economic conditions have caused the arts to move to Northeast, Lyn-Lake. If the reality is that we do not have an arts district – how do we get people out to these areas. Where is the lively center to all of it?

We need a big huge marketing plan to market the arts.

Something that is available everywhere that residents and visitors can find weekly to identify what is going on in the city. A sponsored flyer, newspaper, etc.

Perhaps a cultural identifier (a banner or something) in front of the location.

City needs to recognize the economic importance of its cultural assets.

Northeast has been designated the “Arts District” of Minneapolis – how to we encourage development? How do we promote the area? How do we get people there?

Follow through with this concept – Identify this area better with signage, pathways, etc.

Northrup King Building

Need a real arts web site

**Session Title:** *How does a global contemporary art center become more locally and civically engaged?*

**Convener:** Reggie Prim

**Participants:** Erin McLaughlin, Greg Conboy, Joe Fax Carla Pardu, Charlie Elgart, Jim Reilly, Sandy Meyers, Kritina de Sacramento

**Summary:** *The Walker Art Center is a local, national and international resource and draw. The city supports the Walker and the Walker can lend credibility to the city. When they bring local residents into their building they could also be a conduit for marketing for the rest of the arts community. We realized that this question is limited by its interest in this idea. We saw the Walkers reputation as a resource that could be used to validate local artists and arts organizations. The Walker could publish a supplement to their calendar for local arts events and activities. We felt the Walker's outreach and education programs were an important asset. It was suggested that they think about bringing more of the artwork to the community. And when they have international artists visiting using local artists to go to schools and community sites to animate that presence to locals. We talked about how the Walker could spearhead a postcard project to advocate for expanded arts funding with elected officials. Every arts visitor could be given a postcard to send when they visit a cultural institution. We should also have a vote arts day in the sculpture garden. We finished with the concept of having an arts and medicine conference sponsored by the Walker that would be used promote arts and healing.*

### **Session Notes:**

The Walker could start building community by not tearing down the Guthrie Theater. Instead of tearing it down the vac could develop the venue for other arts groups. An interesting venue.

Why tear the space down.

Give the space to people to use locally. How could the Guthrie be used for schools.

Public good gets run over by bureaucracy.

Often staff knows what they want before they get to the community.

How does a cultural organization connect to the community?

Why don't we think in 50 years the Guthrie would be valuable as the other building?

The Guthrie as a time machine.

Carla: member of the walker – show more local artists. Interested in art. What got her interested was going to big organizations and she would go to the local smaller organizations. Big organizations could help the whole arts community give local artists the chance to get in the doors.

Walker could have a section of local galleries in the calendar. Give local galleries more promotion in walker materials.

A sense of validity when under the wing of the walker

Charlie: in and out of Minneapolis over ten years and there is brilliance in the city. Walker's cutting edge could help to energize local. Have an invitation. Accessibility. Felt that that at the Walker he was sub tally alienated. To the extent that what do I have to do to get in here. How do you meet curators, staff other artists. Artists in residence.

Not open.

Open process.

Open systems vs. closed system.

Media communication, who's who on staff. Staff person for community relations/artists relations.

Integrating philosophy into courses, artistry.

Institute of production and recording

### **Creating a gallery for local artists in the Walker.**

When he thinks of the walker thinks of international artists

**Make it a goal to promote local artists.** People could bring in an art work and nail it to the wall. An open system. A network.

Curators could walk around and nail comments

An event where artists can

An offsite local gallery. Important to lend the name to a local event.

Idea of credibility that the walker can offer to the community

Charlie: Has to be onsite if you really want too connect to the walker  
Break down the faceless aspect of the large organizations.

The walker has a reputation because of its curators. If the institution is going to lend its credibility to local artists maybe its once a year.

The Walker as a global/local organization.

**In conjunction with shows that come through that there be community outreach piece.**

**In school programs that feature local artists working in the schools.**

**Employ local artists to be community outreach to take programs farther out.**

**Make the whole process transparent.**

1 percent for arts program.

Would the walker be willing to deal with elitism?

How could the walker benefit from bringing up a local artist?

3 percent of the walker

Sending local artists into the schools in an outreach program. Develop a roster of people that were capable of teaching. Have to have someone who had the program guidelines.

**Problem in the community that contemporary art could address**

Residency in Mankato that had k-5. Hours with groups of kids. Amazed. The kids were ethnically and culturally diverse. The boys dances. The arts can help kids be more respectful of differences. Reducing ostracizing behavior. The arts brought kids together.

In the school there is continually an artist in residence that gave the kids access to a lot of arts from around the world

Arts are a celebration of difference. The arts teach people how to live together in the community.

Teaching compassion.

**Controversial Exhibits.** Work that catalyzes conversation. Former structure for community conversation.

Work now is about process that average audience member does not understand. Possessing versus consuming. Audiences don't understand the choices that artists are making.

### **Tour guides. Importance of the concept of tour guides.**

**How to you create opportunities for spontaneous conversation.** Have someone walking around who know and

Best part of MIA; so many tour guides available. **More interaction.** Each exhibit has a "rant hour" people could come and people could stand there and talk.

Charlie: Has the walker invited a Tibetan mandala to be constructed. Charlie has experience with that at the World trade center in New York in 1998. Transformation may occur. Creating compassion.

Too much responsibility on organizations/the walker

The Performing Arts Rant Hour –

Anyone in the audience can come and see an excerpt that would spark conversation. A room where everyone sits down and have a dialogue.

Conversation started in the gallery/someone walking around.

Security people -

### **Civically engaged.**

How to care about what is happening

Education

Child welfare

Wellbeing of every individual

Equality

**Public education** – the more the walker can be involved in schools the more we are engaged.

**Opportunity to enhance public education.** Target public schools. The families of the children

Getting information to the adults in schools

### **Teaching sustainability**

Civic: out more in the public (Sandy)

Convenience – making art available

The traveling painting

Bring paintings to schools

Process of art making can teach people to be self reliant. Teaching the creative process

The parks – films in the parks

Cart around art – move the films around

Go to communities that aren't seeing what we are doing

Walker without walks.

More stuff in e sculpture garden/Programs.

Taking a stand on an issue.

There is a disconnect between and politics in your mind

Facilitate a political awareness without

**More affiliated with advocacy organization/Let meetings take place there and help distribute**

Linking to other community organization

Half way houses

Shelters for abused women

Linking to medicine – Alternative medicine center

Weekly open session/drawing (art therapy in conjunction with healer)

How do get to immigrant community (Somali, Latino)

Labels in multiple languages.

Advertising in multiple languages

Murals for young people

Community Centers (Paint the Town)

**Midway Coalition: How to convene murals on the bike path. Partner with the midway coalition to bring murals to the midtown greenway.**

Use the leverage of the walker to help community arts issues

**Walker has leverage, power and how does it use this for the good of the community**

**Arts and Medicine:** sponsor workshops twice a year linking art and medicine.

Advertise in the medical community. Brainstorming session about integrating arts and medicine.

- Art and psychological healing. Imagery and surgery
- Voter registration at the Walker
- All big arts orgs have voter registration stations.
- Postcard to local reps that encourages support of the arts.
- Web based station that could allow members to communicate directly with their report about support for the arts.
- Vote Arts Rally in the Sculpture Garden.
- Getting people to create a large noise session that makes their voices.
- Chanting for change

**Session Title:** *How can multi-disciplinary public art flourish in Minneapolis?*

**Convener:** Jacque Bilyeu

**Participants:** Josh Barney, Jacque Bilyeu, Monica Sheets, Jane Greggerson, Juliet Patterson

**Summary:** *Our fundamental issue was the fundamental definition of public art. We think it should be expanded to include more stakeholders and possibilities. We also talked about a city position that was a liaison between the city and the arts community. A translator for city processes. We discussed how communities could have a wider range of options for the kind of public art that ends up being placed in neighborhoods.*

**Session Notes:**

Incorporating many types of artists in the public arts we currently have and are in the process of constructing. Bakers, mimes, street performers are the only public art that we are seeing. How can we involve more stakeholders, including lay artists, like kids?

Transitory public arts that includes many different people. This would be a good way to let people experience art on a daily basis. When you here the birds singing outside. Art should have that effect. You should be able to experience art when you are walking out of a supermarket.

To celebrate Flag Day we handed out postcards with the history of the Pledge Allegiance to bring awareness and start dialogue.

The city defines public art not as “you happen upon it” but it is more aligned with bricks and mortar. Is the city limiting public art to structural arts? This needs to be open to many types of artists. I would like to see the definition broaden beyond infrastructure art funding. When the city builds a bridge, how can art are included? The definition is limiting.

Some cities have permits for different artists to do their art. It seems too hard here. The city wants things to be nest, tidy, and clean. What if it is inventive?

In Fla some areas have music happening in one place but the artists are always changing so that the public is always engaged in music in that area.

How can the commission have a higher profile? They support artists but not on a large scale. They could be a more active intermediary. Proactive in helping the field develops.

We have so much outside gathering space that can engage public arts. Would there be money available?

Forecast, Public Art Magazine, does some funding. Would be a good ally.

Could the city require new buildings to include public art? Not just the pictures in the lobby. It would bring the community to the building. This is where research could come in.

Where is the office of culture and public policy? Public arts advocate. Position from the mayor's office. Feedback and announcement about upcoming work. Keep the conversation going. Marketing that does not cost a lot of money. This is also a place that will link the questions with current work on all levels. Coordinator position is very important.

Resources that are not too costly. Springboard.

What other resources are out there. Use city website, buildings, and schools at night... We have become lazy in cultivating art because we have a lot of art in town. The established places constantly have to reinvent the wheel.

*Examples:*

Kids and sidewalk art with chalk.

Music with existing public art.

Using vacant building like the Sears to house art.

### **Next Steps/Recommendations:**

- The city can expand the definition of public art in partnership with Forecast or a like organization.
- Investigate stats in support of public arts. Economic. Use this research to determine how the city can beat help. What is existing that could aid the cause?
- Skyways as a place for public art.
- Artist of the month in the light rail stations.
- Use community newspapers to foster arts info.
- Have a city award for Mupl-dis public art.
- Create places for work to occur. Nicollet Mall

- Public artist mentors for future artists.
- Discussed a work that might encourage this type of work. Not a mandate. An organic process...

**Session Title:** *How can City better promote and market its cultural assets to residents and visitors?*

**Convener:** Bill Deef

**Participants:** Kaylen Whitmore, Carla Pardue, Sue Fitzwater, Don Fitzwater

**Summary:** *There is no central place for getting cultural information. If you are a resident or visitor you need this. Given all of the capitol expansion taking place in the cultural community, we thought that this is the time to tell the city's creative story, both internationally and nationally. The institutions themselves should be talking about the rest of what is happening in the city when they are tooting their own horn. This would take resources and that is a challenge. We talked about developing a cultural tourism plan that would take us to the next level for the promotion of the arts in and outside of the area.*

**Session Notes:**

How do we get the non-academic musicians and artists the recognition they deserve? Everything in the city is so disjointed in the city. No comprehensive arts calendar for the city – Gallery crawls, music venues, opera, dance, jazz, theater, etc. Needs to show the breadth and depth of what is going on here. Get all the information in one place, but we need to be better about sharing this with area residents. Need to include smaller venues, galleries, etc.

Cultural kiosks throughout the city for residents and visitors, such as Atlanta. (Plasma kiosks) skyways, convention center, shopping areas, airport, MOA, etc.

Residents generate buzz and word of mouth. Residents bring out-of-town visitors, relatives to arts institutions.

TC Tix needs to be promoted better to residents.

Cultural expansions used to promote the bigger story of arts in Minneapolis. GMCVA develop a template arts piece to tell this story that all arts organizations can use when promoting to media. Convention bureau should be integral is promoting this through brochures and websites.

Music festivals similar to us to develop reciprocal web links between them. Particularly travelling shows.

Can the cultural institutions cross – sell and promote each other better without jumbling the message. The variety of the Walker, MIA and Weisman can complement each other.

Creating synergy between the organizations...a cultural sampler to get people to visit places they may not otherwise. Would face some challenges...collection and distribution of the money, and who is included? Needs a voucher system rather than a ticketing system. Paid staff, cost justification, etc.

Advantage of this is to educate the public about something they are not familiar.

A huge marketing point to promote the expansions at the same time. Develop a collaborative marketing plan. Challenge is to space the openings to have their place in the sun.

A Today Show story or print media story of all that's happening in the city. A Walker story or an MIA story alone may not be enough.

How to pull together museums with the dance with the theater as a selling point. The second tier arts organizations can then benefit from the first tier.

Getting the word out better. What are the strategies and tactics to get the eyes that see it to actually come here or go to a cultural institution?

Artistic sister cities as an idea.

How do you get the people from Rogers and Hutchinson to come into the city? They may go to MOA or a sports event, but not a cultural event.

Promote Minneapolis as an arts and cultural center to universities and arts college students to encourage moves to the city.

Use local artists to tell the story of the arts to residents of the city.

Is it practical to develop walking tours and brochures to galleries, music venues, dance & theater in the area? Or even a very good web site.

If this entity did a real outreach in the arts community so that EVERYONE knows that they need to submit their information to have it included. One Central Location.

Use concierges of hotels more effectively. Concierge could use the web site also. Directory and calendar, sorted by various categories. What happened to THE CONNECTION? Killed by the internet.

Guide for taxi drivers. Test for taxi drivers.

Minneapolis needs to become the arts MECCA.

Convention or conference for local artists...get them talking, working together, etc.

Cultural tourism plan for the city.

Next Steps/Recommendations

**Session Title:** *How can the city best support small arts organizations which fuel the greater cultural engine that has contributed to the city's reputation for a high quality of living?*

**Convener:** Wendy Knox

**Participants:** John Munger, George Roberts, Natalie Wass, Craig Harris, Juliett, Patterson

**Summary:** *The city needs to foster the growth of this cultural sector. The small to mid-sized arts organizations are critical to an environment that can support the larger organizations. They are seedbed. How can the city validate artists who are not focusing on highly commercial work? The ombudsman/liaison idea also came up in our group. We need someone to help us understand the infrastructure of the city when we engage it. This might facilitate innovative work being developed and placed. We also felt an ombudsman would help the government understand the needs of these smaller arts entities.*

**Session Notes:** The Guthrie and larger musical institutions wouldn't be what they are today without the smaller institutions – this smaller 'undergrowth' needs to thrive in order to support the larger ones existence. There should be granting and re-granting through the city not just the state in order to support this happening. There doesn't appear to be anything on that order here – the parking ramp for the Guthrie doesn't really support smaller arts.

There is real estate not being fully used for rehearsal, performance, workshops that are not being capitalized on.

The game is set up if you're bigger you're better, what is it to want to stay small and explore a particular idea with out bringing in popcorn and camel rides...

It's not to say that we don't aspire to having a stable space that we can afford to perform in we need the ecology to support the existence of a small and midsize org.

Relationship to business community, funders, media, and budget is just one factor, huge reputation and impact sometimes still exists in a lower budget level.

Do we need to make a statement of intention in a formal way so that the city knows what it is that we do and want to do – ie. Sustain and pay the bills rather than become huge is still legitimate and shouldn't make one invisible as an institution.

Complexity of intention and the variety of types of organization don't alone define small – the spectrum is large and makes it difficult to get a handle on. A definition is needed and needs support but this is a huge question of its own...

Attitude about support... access, visibility, of large institutions is already established where a small organization is always fighting to maintain identity and re-introduce yourself every time you put up a production and when you move from place to place you have to build up your facility's ability to support your needs every time.

Nature of the economy right now that the haves still need to be supported because they are going out of business and trying to survive and follow the core of their art without the restrictions placed upon them by non profit status... They should be aligned with non-profits instead of thrown out – ie. Forced to close because they can't sustain the business. On a street level the bottom feeders are most creative but can't exist and have to protect themselves by jumping through hoops to become a non-profit to survive... How can we facilitate alliances between these types of groups?

We're so starved for money that we always look to that as a first solution but there are other forms of support. The cultural assumption that the haves matter but the others don't must be challenged on more than a financial basis.

If the arts don't support social good and change are they not important?

When we're talking about small orgs and individuals we mean all of the small groups for and non-profit... All support the cities large groups by their very existence artists

Would it make sense for a group of small org.s to approach to city and ask for a city attorney who could consider and investigate the infrastructure that creates the issues they are facing – like the nature of the liquor license and how it can negatively impact small groups... ie. Losing it because performance times don't foster selling enough food so they can't keep the license at all...

How about sharing rehearsal and performance spaces? How could we do that through the city? A donor check to the Shubert theater project radically changed the nature of the project away from small and community groups... How can we prevent that from happening?

Could we have a representative on the arts commission making sure one or a few small groups are spotlighted? Also via tourist websites could we rotate small groups as a presence and make sure people know that they are an option.

The city needs to make a political and policy decision to be proud of its arts scene, this attitude and cultural change will itself bring money and audiences, Just plain attention paid to small groups makes them important.

We want to be considered a resource when other types of city developments like roads, buildings go up – we want our impact – both what we can do and what the changes will do to us as small groups.

Where is the communication that tells the arts community what comes out of this process? How do we know if the points we bring up are being considered and changes being implemented?

Could we hear from the mayor and city council what is the process that follows up on this meeting and how do the plans move forward? Keep us in the loop – there is lack of visible follow through and we don't know what to do...

Office of Cultural affairs? We need them and they are gone – it is shameful, people are proud of the arts here but it's unclear who is in charge. Assumption on the city's part that organizations will have someone going to the meetings and taking the info back but small organizations don't have someone to spare that can go and bring the information to companies. There's a sense of powerlessness on the part of the small groups that feel like they need to look out for their own small interests before they can devote time to meetings like this that they don't think will be heard. We need to know about positive results or what the hold up is...

A mayors office press release has a better chance of getting published but there's no-one putting it out? This was debated by the group...

Economic research about the arts done by the city for impact info.? Maybe for stadium research? Household study a few years ago determined that 73% of households attend a live PROFESSIONAL live performance event in a year whereas only 55% go to a similar sporting event but individually these events are larger and get more attention. In terms of critical mass of people going the arts are more attended overall and should be valued as such.

The arts are being thrashed in the schools and when developing a long term cultural plan if you don't have arts in schools in 15-20 years you have more violence, indifference, and people who value money as the be all and end all... The arts need to be kept in the schools, what resources do the big organizations have that small groups could also take advantage of in terms of getting educational programs up... A comprehensive weekly program in school has a much different effect for kids than a short term residency.

Could we get arts educators whose job is specifically to work with teachers to explain the importance of the arts, to develop a way to integrate these things in a curriculum? How math and music are linked, how the brain is developed through arts activities. Demands on teachers are already high and school boards and administrators also need to recognize the importance of what is lost.

How do we make ourselves interesting to the media? Is that something that the city can help with, is there someone we can call?

An advocate inside the city, inside the school board who can get us heard at a planning meeting? An ombudsman?

There's always going to be a small number of artists that 'make it' and whether or not one is selling out for success is an internal thing – musically talent can even impede them from making it... Stuff on the edge doesn't access the greatest amount of dollars... Being anti the big guys isn't the best way to be active – find something small that you can be pro-active about...

Kids will always want to tear down the establishment but we decide how we influence our community. It has to be agreed that it is as important to make that choice to not go for the big bucks and that one should not be written off – emerging and developing artists following a concept not likely to bring in that money should be helped by the city. Audience development would be helpful. If we could have a neighborhood representative that helped to make that art/ government connection that would help us to see what we could do and what resources exist for audience development, publicity, parking, zoning, liaisons, ways to encourage business/ art connections and between arts organizations and artists individually...

Assistance with building an audience of hearing impaired/ otherwise disabled populations. Could the park board co-sponsor?

### **Next Steps/Recommendations:**

- We would like liaisons to help us to make connections happen to think of us as resources not just as people who want a hand out.
- An improvement in day to day communications between city and organizations and between groups.
- Bring us to the attention of the wider public through an ongoing marketing activity on a city level that shows pride and focuses on our existence... Recognition that small groups matter to larger group's sustainability.

- Could the park board bulletins and stages co-sponsor accessible small arts organizations performances?
- Tell us how this is being acted upon and how we can follow its progress and continue to be a part of it...
- Website listing city organizations that could assist/ provide resources – let us know where to go and who to ask to get help as a small organization?
- Cultivate an interest in civics with residual effects for other groups – show us where the inroads are...
- Could we have a list of arts organizations neighborhood and larger that would help people to stay connected and make sure they are invited to meetings at the front end.

**Session Title:** *How does the emerging artist compete for such large scale public art projects? How can the budget be used to offer more than one artist an opportunity?*

**Convener:** Connie Beckers

**Participants:** Connie Beckers, Brian Stewart

**Summary:** *Artists could become artists in residence in various city departments. The one percent public art investment could be expanded in this way. Artists need to be involved in the public art process from the beginning, not as an afterthought. Everything coming from the city should have a powerful design quality to it. Artists should be infused into all of the systems in city government so that their ideas can have maximum influence.*

**Session Notes:** Much of the first part of our discussion involved Connie finding a way to make her point more clearly which is that everyone wins when there are more opportunities offered to more artists. Should the budget be bigger or should it be split amongst several artists in more than one medium?

(from Brian)The city does not support traditional representational art that is based on historic principals and styles like other cities do .... It's more contemporary left wing. Public art competitions seem to bend over backwards to be politically correct to choose women and minorities and handicapped artists over more mainstream artists.

Teams are always chosen over single individuals because the city thinks they're getting more bang for the buck and it's a safer political choice.

(from Connie) I'd like to see the budget for any given project broken down to offer more than one art piece for the amount of money slated. For instance, if the budget is \$30,000, why not offer \$10,000 each for three different pieces. Emerging artists are often intimidated by the price tag and won't even apply because they can't imagine producing one piece of art worth \$30,000!

I've recently been informed that the process is quite long and drawn out and that a large portion of the artist's time is spent on preparing presentations and mock ups for approval so that they really don't pocket that much from the whole thing. I'm not sure I was informed correctly but if this is case, how about paring down the process a little so the artist is actually making some money and the money looks well-spent.

I recently sat in on a gathering for an art project going in at the dog pound and offered my opinion: I paid \$45,000 for my house and while it was 20 years ago, it's a frame of reference for me .... And for the majority of the people who'll be viewing this piece. I'm not at all demeaning the VALUE of the artwork itself; just saying that \$45,000 is a lot of

money to a lot of people and that there ought to be some more modest offerings out there for the emerging artist to complete as well as for the viewing public to see.

It also appears that the same artists seem to be getting public art projects all the time so the question is raised: How does an artist even break into the realm of public art to begin with whether they're emerging or established?

This isn't necessarily personal for me; I'm not sure I want to get into making stained glass for public places; I'm concerned that when MOST people I know who make a rather modest living (by society standards, not their own) find out how much was spent on a sculpture for the dog pound, they might not understand why that money wasn't spent to give them a tax break or some other thing. I, frankly, don't want to see the budget go down or have that money spent elsewhere; I just think that public money can be better used to more broadly represent the vast population of artists in our community.

**Next Steps/Recommendations:** The people involved in this budgeting process for public art projects consider offering several more small scale projects and open the possibilities to more emerging artists.

**Session Title:** *How do we support non-academic/non-commercial music?*

**Convener:** Diedrich Weiss

**Participants:**

**Session Notes:**

Utilization of buildings as venues that do not need commercial support by the musicians---no grants needed, venue and artists should be reciprocal without the need to sell alcohol or seek support from academic sources

Seek a venue that the artists do not need to publicize---artists should NOT need to be the business men ---talents aren't in business

Possibly an organization that can bring them artists together and publicize and support the musicians—Orchestra Hall?

Might intimidate some artists—venue that might fill the gap-

Large organizations promoting 'open mic' type of events within their schedules  
What if the message isn't accepted by the environment?-

Affiliation with a space that already sells tickets—self-respecting space that says that the musician matters

FCC has made poor decisions that affect the local music community----monopoly of radio stations—need more local music on the radio---'outsider' radio stations can't be picked up far enough from source—

Circumstances have become oppressive because of the way the wheels are working now (FCC, city decisions)

We've developed venues that are hidebound in their audience identities—that has become more important than the talent

How do we make the venues we have work better for the artists?

--show a support for this level of the arts

--city municipal site as a venue?

--advertising budget from the city as a startup?

--pairing up business acumen and artists

--creative ways to get artists in public—in the parks?

---pay artists rent?

---'busker'' stops sponsored and controlled by the city

--restore spontaneous performance spaces

--performance space that is a public art piece that doubles as a performance space—  
platform with electricity, maybe even an amplification system in a public place, covered  
(possibly indoors)—grants to artists to perform in this spot

--grants to individual musicians/composers to do what they want with

City subsidized venue, subsidizing musicians in other venues, or subsidizing musicians  
so they can get publicity, etc

Who does a musician talk to within the city government on such topics? Is there a  
contact person in the city for musicians?

The majority of the talk about the arts in the city has always been about public sculpture  
or the Guthrie/Walker---but NOT about local musicians (except the symphony)

Grants would help smaller musical organizations grow to the next level

City should act as a clearinghouse for smaller arts organizations---advertisement, creating  
connections between artists, information dissemination

Performances in local park venues should be expanded

We don't have the public forums we need to really discuss the arts---we won't have the  
educated audiences we need to promote the arts

The city expects the local---Privately owned---media to act in the city's best interest in  
promotion, which doesn't help. Why is it the city's job to let people know what's going  
on? Why isn't it the city's job to let people know what's going on? Why does the city  
seem to support the larger arts organizations to the critical mass where they should be  
self-sustaining but not the smaller artist?

People have to process too much information from too many sources, the city could help  
coordinate and crystallize the info on smaller artists

There aren't venues that allow musicians to write what they feel and be themselves---  
without the need for business acumen and the need to fit a label

**Session Title:** *How might the MAC focus great public legitimacy on small and midsized arts makers (including individual artists)*

**Convener:** John Munger

**Participants:** John Munger, Ann-Marie Draeger, Krisitna de Sacramento, Monica Sheets

**Summary:** *If you want to save the whales support the plankton. A lot of the things that are done by many non-profit arts organizations are scattered around and hard to find. (i.e. COMPAS, Springboard, etc.) There is no coordinating central entity that can make sense of the mix for those who are not familiar with it. There is a need for a unitary clearinghouse for information. This communication idea emerged as the clearest need in our group.*

**Session Notes:** Initial premise –if you want to save the whales it’s a good idea to support the plankton. Discussion goes quickly to how curators work and how funders work. Then that has gets.

Somebody needs to validate. Thus the funders bring I jurors, etc. etc.

The city doesn’t do things. Instead many small not-for-profits do things that a city might normally do. Like COMPAS, MAAE, etc. But there’s no facilitation, no communication, no organizations.

The group comes to agree that we don’t know what the MAC does, how it relates to smaller artists, or how it fits in. There seems to be no connection.

The City can be the convening ground where cross-disciplinary discussions can occur. This can develop great synergy.

Extensive discussion of what sorts of communication, what sorts of data, what sorts of strategies might be involved in communications improvement.

Segue to funding. None of this possible without money. The issue of time and energy for fundraising is crippling. Could there be a percent for the small guys funding source somehow?

**Next Steps/Recommendations:**

- We need a resource center, a clearinghouse, a central point. That’s what the MAC or some such thing might usefully do. Comprehensive listings of artists and arts orgs, comprehensive current and future performances. We recognize that gathering and maintaining this is a huge undertaking.

- Communications should be a nexus. Info goes to artists. Info about artists goes to airport, Tourism office, Mall of America.....
- The artists should not be individually getting all the permits, the licenses. The city's job should be to create the unified gateway. Example....the airport.
- What if the City offered an incentive for corporations to support arts makers who are NOT 501C3,s so it's not just an IRS driven incentive.
- Have a party once a year for all the people who volunteer for the arts, especially the small arts.
- In Toledo, the Arts Commission has a fund-raising party every year.

**Session Title:** *How can libraries be involved in the process?*

**Convener:** Ginny Hotle

**Participants:** Jim Reilly, Randy Rowoldt, Peforal Jindre

**Summary:** *We talked about the possibility of a new gallery at the downtown library. Then we talked about the library as a doorkeeper for all the other arts institutions in the city as a reference desk for the city's arts resources. We talked about the need for a directory of arts institutions, who would keep it and be responsible for updating it. The idea of a cultural ombudsman to troubleshoot and communicate within the city bureaucracy was discussed. We thought this function could be a part of the library system. This led to brainstorming on how the library could be a link between cultural institutions and the public. We talked about a project to get everybody in the city involved in the libraries, particularly the new downtown building. Every child should get a library card automatically. Artwork could be on the library cards. Everything the city sends out is a work of art at some level. If we are interested in the city as an arts destination everything the city sends out should look good.or interesting. Neighborhood libraries should help neighborhoods should help connect local citizens with local arts resources.. Computers in the libraries should have screen savers designed by artists.*

**Session Notes:**

Gallery at the downtown Library?

Library as a doorkeeper for:

- Reference information
- Kiosk for flyers
- Directory of arts and culture
- Cultural library
- Friends of the Library
- Ombudsman
- Institutions are already there
- How do library get more institutions in

*Libraries as a link between groups, individuals and information*

- Getting everybody to use the library
- Getting every child to get a library card
- Art work should be on the library card

What can we do to get the Library system and the Arts Board to interface more?

We could match performers to materials in the library: musicians. Writers, artists

Tap the resources of the neighborhood libraries to connect with neighborhood constituencies

Technology centers in libraries: use for computer art—even artist designed screen savers.

We need a comprehensive review of art that is in the libraries—And then a guide for all public art including libraries.

**Session Title:** *What resources already exist that the city could facilitate access to?*

**Session Convener:** Patrick Scully

**Participants:** (numerous participants, not recorded)

**Summary:** *The city owns many facilities that are not being used. There are insurance problems. Perhaps the city facilitate solving the insurance issue. All public buildings should have gallery space in them. One percent of the department's budget should be devoted to cultural programming. Do murals on the walls of old industrial buildings along the greenway. This will prevent graffiti. We should have a one year moratorium on graffiti removal to see what happens. The city should be more open to spontaneous art happening in public spaces. Street artists need access to public sidewalks and skyways. We need to create busking stations for featuring street performance.. Could artists come under an umbrella insurance policy covered by the city? The city now defines public art as infrastructure. This should be expanded to include ephemeral art. The city needs an ombudsman for the arts. Could there be a sales tax to support the arts or an arts license plate. Can some kind of barter or exchange regimen be developed to allow artists to exchange services to the use of space for studio or performance?*

**Session Notes:**

Does the City of Minneapolis really want to be at the cultural table?

The city owns the State, Orpheum, Pantages theaters. So, these are our buildings! This is our city! What are all the kinds of things the city could facilitate that would cost little and add to the cultural scene?

*Examples:*

- The Sears Building—What, if any vacant or unoccupied space could be used by an artist?
- Park Board Buildings and spaces (is insurance a problem with park performances?)
- School buildings and spaces
- Library buildings and spaces

*Options:*

- All public buildings should have a gallery
- Artists will come up with the ideas
- A percent of the budget of a department or organization could go to art.
- Consider using barter for bargaining
- Old industrial buildings and bridges along the mid-town greenway.

Do murals encourage or prevent graffiti? Midtown Greenway could be one long gallery. Arts are often confined in concept to certain places and certain ideas. This places a limitation on who gets to do art.

We could have a one year moratorium on public graffiti removal. Art without permission—art that just gets to be done. If someone doesn't like it, Re-do it. Cover it over—the marketplace governs.

*Access to public spaces:*

- In a public space, “the people” should decide what goes up there (for example, graffiti)
- Access to skyway and sidewalks for buskers. Creation of busker stations. Fostering street performances.
- Besides access, we need to raise public consciousness of art, respect for art as a profession.
- Access to vacant lots for art as well as for gardens.
- Access to vacant lots owned by MCDA for art.
- Could artists and performances come under city umbrella of self-insurance? Or city insures whatever happens in public spaces. People who hold deed to properties have to want them more accessible.
- City now defines public art as infrastructure art—it is permanent and comes with the building.

How about a city ombudsman for artists—A person who listens to problems and mediates to organizations—an ombudsman for cultural affairs who could be both reactive and proactive and non-partisan.

If the city doesn't get savvier about art, artists could start moving to the suburbs.

We need to multi-centric. A collective synergism to create a new mindset.

How do we deal with the tax structure? Could there be a sales tax on art or an arts property tax used to sustain art in Mpls?

We need to come up with ideas that are more visionary than what has already been thought of by the city.

Occupation of unused public space—an ambiguity that has to be dealt with. Could a time limit help deal with that? Barter: Considering artists or organizations making use of these places. For example: Teaching in the school or performing in the school if the space is a school. The city could foster this kind of a situation in other entities such as schools, theaters, skyways, etc.

An art license plate, like the conservation plate to raise money. Statewide umbrella insurance plan for all artists, arts administrators, and arts suppliers.

# THE Arts!



# THE THEATRE!

1. Every saturday a free art workshop 7 - teens<sup>11-13</sup>
2. Every saturday a free dogs patings 4-10

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By 9-YEAR-OLD PITRE

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# The Arts THE ARTS

Theater ~~for kids~~

McLellan King  
Lulu, Gabby, London

Free lessons for people ~~who~~  
who can't afford them. On weekends  
1:00 to 3:00. Every weekend they pick  
a subject you make your own script.  
They pick the best subject. After each  
lesson, they will have a snack  
that is also free, and people can bring  
their own snacks.

1:00-3:00  
Fri-Sun = People who can't afford it  
on Christmas and Halloween ect,  
there will be ~~shows~~<sup>Holiday</sup> shows.

They could have a donation box  
at the studio. so people <sup>can</sup> donate if they  
wanted to. ~~Everyone~~ Everyone could write a subject,  
and put it in a hat and a person could  
pick out of the hat. Everyone has to  
make a script from the subject.

Also, for mental kids.