



THE MINNEAPOLIS

CREATIVE CITY ROAD MAP

A 10-YEAR STRATEGIC PLAN
FOR ARTS, CULTURE AND THE
CREATIVE ECONOMY



GOLD
MEDAL
FLOUR

PHOTO CREDIT: RICHARD MUELLER AND STEFON BIONIK TAYLOR

Contents

- 2 A Message From the Mayor
- 3 Introduction
- 4 Why Plan, Why Now?
- 6 Who Is This For?
- 8 Surfacing Our Identity: Our Strengths & Challenges
- 16 The Origin Story of the Creative City Road Map
- 24 Our Route to a Creative City: Four Visions & Goals
 - 26 Goal 1: Amplify the Local: Diverse creative assets are developed, celebrated and promoted
 - 34 Goal 2: Arts and Culture Connect People Across Differences: Art is actively used to build and foster access and connections
 - 38 Goal 3: Creative Workers Have the Resources and Opportunities They Need to Thrive: Local artists and creative practitioners thrive with access to resources and opportunities
 - 46 Goal 4: Arts and Culture Are Part of Community Development: Art and creativity strengthen economic and social development
- 52 Charting Our Course: Notes on Implementation
- 74 Acknowledgments
- 78 Citations
- 80 Appendix



A Message from the Mayor



On behalf of a growing and vibrant Minneapolis, it is my pleasure to present the Minneapolis Creative City Road Map. I have said that we in Minneapolis do not brag enough about our city, so I'm going to ask you to face a fact, and join me in bragging about it: Minneapolis is one of the best cities for arts and culture. Not just in our part of the country, not just between the coasts, but anywhere, anytime. Say it with me. It feels good, doesn't it? It should.

This is true in part, of course, because of our world-renowned landmark cultural institutions in the center of the city. They fuel the cultural life of our city year round, and we are very grateful for them. It is equally true because of the artists, theaters, festivals, studios, workshops and public art in every community and every corner of our city, which are not always as well-known or well-supported. How best to grow, support and promote equity, access, vibrancy and opportunity for these artists, institutions and communities is the intentional focus of the Road Map.

The Road Map calls us to have an even bigger imagination for our arts, our culture and our city, an imagination that includes every artist, every venue, every festival, in every corridor and neighborhood: Northeast, Phillips, Northside, Lake Street, North Loop, Cedar-Riverside, Franklin

Avenue, Central Avenue, Chicago Avenue, West Broadway and downtown, to name a few. And it calls on all of us – the public sector, the private sector, nonprofits, foundations, community and artists – to take action to turn that imagination into reality.

As you read the Road Map, I encourage you to reflect on how it came together. The community-engagement process intentionally included many voices, visions and understandings of our city. Data and perspectives were collected through conversations – some of them challenging and difficult – and surveys delivered through mobile artist-engagement teams, as well as many open-house public-feedback sessions, focus groups and data jams. I am proud that the process of developing the Road Map built community and was as representative of our city and our people as the final product itself.

As mayor, I thank everyone who engaged in the process of building the Minneapolis Creative City Road Map. And I thank everyone in our city – artists, administrators, performers, volunteers, organizers, sponsors and patrons – who support, promote and engage with arts and culture in Minneapolis, in ways seen and unseen, every day of the year, at a level unparalleled by any other city. That's something to brag about.

– BETSY HODGES, MAYOR
CITY OF MINNEAPOLIS



Introduction

Through a growing body of research on local arts and culture, we know that the arts are an important aspect of living and working in Minneapolis. Cultural offerings in our city are abundant, greatly improving our quality of life and significantly contributing to our local and regional economy. We also know from those who passionately engage in our city's arts and cultural scene as artists, creative workers, audiences or supporters, that creativity is an important asset to this community and central to what Minneapolis has to offer. Research has repeatedly shown that the city of Minneapolis is the arts and culture powerhouse for our state, as measured by number of creative workers and economic outputs from the creative sector, giving us a favorable competitive advantage against our peer cities. Thus, when we began considering how to approach the Creative City Road Map planning process, we asked the question, "Is everyone benefiting from this abundance?" As a result, our planning work focused on researching, understanding and surfacing the present creative identity of Minneapolis and envisioning a future where all Minneapolitans can access and benefit from the creative economy.

The Creative City Road Map is a plan created by and for the Minneapolis creative community. For the past 18 months, City of Minneapolis staff and a team of artists, elected officials, community members and creative minds have examined the past and current state of arts and culture in Minneapolis. Artist-led community engagement and artistic processes have been an important element of our work and integrated into the planning process in a number of ways: We used creative processes to reach out to communities that were not connecting to our work; to understand what the information meant; to explore ideas; and to communicate the information collected.

The result is a plan document that provides a clear vision to help us chart the path and set the agenda for arts and culture in our city for the next 10 years. The Creative City Road Map is a comprehensive document and the result of robust community engagement, grass-roots community support and innovation – we are proud of its results.

It identifies our collective interests and responsibilities in moving these ideas to implementation. As the steward of the process and the final plan document, the Arts, Culture and the Creative Economy program will continue to nurture, track and help implement the plan vision through the coming years. The information contained in it is already influencing the work of the program, and we have heard from many members of the creative community that it is also beginning to shape their thinking on Minneapolis' creative economy. While this is exciting to hear, full implementation will rely on collective leadership. As you explore this document we hope that you will not only be informed, but also gain new insights into the strengths, opportunities, hopes and dreams of our creative community.

On behalf of the Creative City Road Map planning team, I am pleased to share our findings with you. I invite you to take the time to reflect on the voices, data, stories and recommendations in this document and think boldly about how the vision it outlines might shape our city over the next 10 years of creative collaboration, equitable initiatives and artful interventions.

– GÜLGÜN KAYIM, DIRECTOR
ARTS, CULTURE AND THE CREATIVE ECONOMY



Why Plan, Why Now?

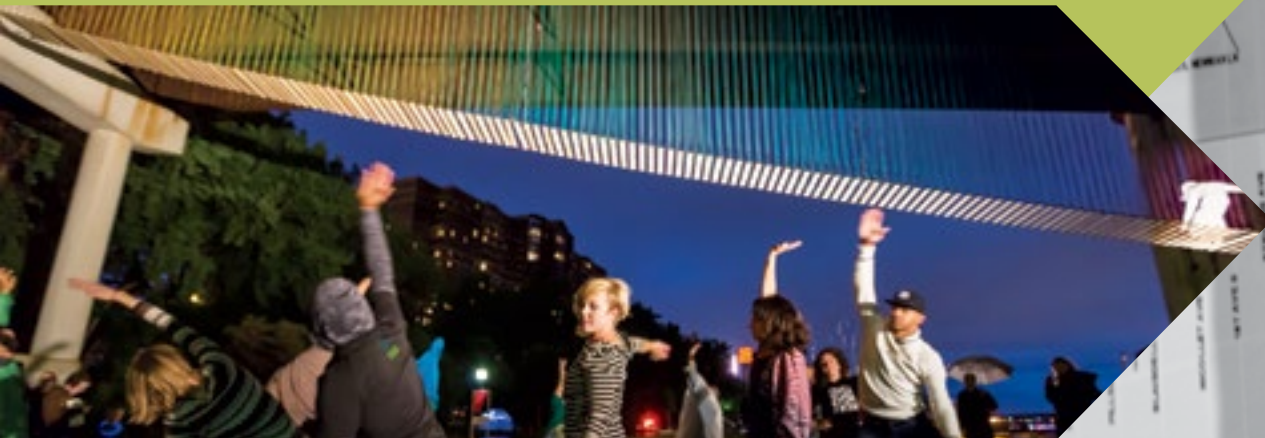


PHOTO CREDIT: NORTHERN LIGHTS.MN



The purpose of the Creative City Road Map is to prioritize the creative sector by developing a unified cross-sector vision for arts and culture in Minneapolis. This plan allows us an opportunity to pause, examine the dynamics that currently drive the local creative ecology, and identify what the future might look like and where there is room for growth. The Creative City Road Map is designed to guide the entire community through the next 10 years of arts development. As City government plays a part in the local creative ecosystem, the plan is also designed to inform the City of Minneapolis' planning and relationship to the arts, artists, arts organizations and the greater community over the next 10 years.

Beginning in 1974 with the development of the Minneapolis Arts Commission (MAC) and continuing in 1993 with Culture Talks, City government has been a key player in the local creative ecosystem, providing solutions to creative sector gaps in collaboration with the community, such as developing arts spaces and supporting arts districts and public infrastructure. Past cultural plans for the City of Minneapolis have outlined visions for clear, efficient and orderly creative sector development in 10-year increments – the standard timeline for municipal plans. These efforts have helped strengthen the foundation of the local creative ecosystem. Artspace is an example of an early initiative of the Minneapolis Arts Commission that came out of a need for affordable living and work spaces for artists. Most recently, the 2005 Minneapolis Plan for Arts and Culture led the way to strengthen the City's public art policies and procedures and created a new leadership position within City government, supporting creative economy research, economics, programs and policies.

The 2005 Minneapolis Plan for Arts and Culture was a 10-year vision plan ending in 2015. This led to the launch of the Creative City Road Map planning effort to envision Minneapolis' growing and changing creative future. The Creative City Road Map is a community-wide plan that will take effect in 2016 and acknowledges the City of Minneapolis' continued role as a steward and partner in coordinating and supporting cultural development across the City.

Who Is This For?

The Creative City Road Map is a vision for how art and creativity can strengthen Minneapolis' economic and social development. It also articulates how the power of art and cultural activities can be used to connect people across racial, income, cultural and age divides to foster deeper and more lasting relationships. We can all benefit from embracing the vision of a city where local creative assets are elevated, while also acknowledging the challenges to be overcome if Minneapolis is to prosper. While these challenges may seem daunting, they are also opportunities for our local creative ecology to evolve. We believe that if we grow together as a community, we will be an even stronger place for artists and creative workers of all stripes to call home.

THE COMMUNITY



Arts audiences are an important part of the creative community and economy. They are supporters, donors, fans, volunteers, consumers and users of the images, ideas, visions, products and events created by artists and creative practitioners.



Artists and creative practitioners are the highly skilled practitioners who work across the spectrum of art and design disciplines and industries. They challenge our ideas and norms and stimulate our environments and lives. Without their activity of art making, there would be no creative ecosystem.

SYSTEM PARTNERS



Nonprofits with missions to support and produce art are important in the creative ecosystem. Like artists, they produce artwork, create platforms for artists and creative practitioners, develop audiences for specific disciplines and drive the arts economy. Other nonprofits that do not primarily produce art but include art in their work understand, advocate for and support the value of arts-based approaches to their programs and services.



For-profits that are part of the creative sector add value to functional products or services through their creativity. Creativity is the driving force behind cost differences in the marketplace. This added value to functional products is what makes the creative industries key players in the creative economy. For-profits that don't do work in the creative sector understand the value of attracting creative workers and increasing the livability of our city. Therefore, they support artists and arts organizations through corporate philanthropy, purchasing art and encouraging employees to volunteer on boards and committees. They are also the primary clients of people working in creative industries.



The public sector and philanthropy organizations create the support structure for artists, arts organizations and creative industries to flourish. These organizations include the government, private and community foundations, educational institutions and libraries. They create the framework for the creative ecology to thrive, providing artists, nonprofits and for-profits with the structures to produce their work. These frameworks include arts-friendly policies, laws, zoning, education, research, grants and programming.

PHOTO CREDIT:
BRUCE SILCOX





Surfacing Our Identity

OUR STRENGTHS & CHALLENGES

What is the identity of Minneapolis' creative sector? Three words: prosperous, isolated and unconventional. It is the geographic hub for creative energy, investment and talent in the Upper Midwest, and a leader with its own way of doing things.

What do artists
do? orgs

How do artists
enrich the economy?

How much?

Consider
part of
creative economy?
you do?

is city

The City of Minneapolis is the largest and most dynamic center of arts, culture and creative activity in the Upper Midwest. It is a national rising star of innovation, commerce and creative capital, excelling in music, theater, publishing, advertising, design and the visual arts. World-class artists, performance venues, festivals, museums, publishing houses and arts education centers complement strong neighborhood-centered cultural organizations and activities, creating a distinct, vibrant milieu of artists, for-profit enterprises, nonprofit organizations and community-based groups. It is evident that local community support for these activities is strong, with charitable giving and audience attendance rates 13 times above the national average.¹

For a midsized middle-America city, Minneapolis' high per capita ratio for cultural vitality places us in a competitive position among many of the nation's larger cities. Our Creative Vitality Index (CVI) score places us sixth among the country's most populous metropolitan areas, allowing Minneapolis to compete in a cultural arena with cities such as Washington, D.C., New York, Los Angeles and Boston.² This is a remarkable achievement.

Even though Minneapolis boasts a strong mainstream creative economy with a high per capita income, we are also living in a city with some of the most pronounced racial, economic and educational disparities in the country. Income, employment, education and housing data all demonstrate significant racial disparities in the Twin Cities region. According to a 2014 PolicyLink study,³ regional income inequality is growing among workers of color. College-educated workers of color earn \$7.50 less per hour than their white counterparts (a higher discrepancy than the national average), and Native American and African-American workers are two-and-a-half to three times more likely than whites to be unemployed.

It is clear that the creative sector is one of Minneapolis' greatest assets. Yet this hotbed of activity also exhibits opportunities for improvement and growth. Racial inequities in creative sector employment mirror those of other sectors. As part

Minneapolis ranks sixth in the latest (2015) CVI score rankings:

1. Washington, D.C.
2. Los Angeles
3. San Francisco
4. New York City
5. Boston
- 6. Minneapolis⁴**

Representation of communities of color is significantly lacking in Minneapolis' creative sector, with white workers representing, on average, 90% of the workforce in every creative occupation measured in the Minneapolis Creative Index Report 2015.

— MINNEAPOLIS CREATIVE INDEX REPORT, 2015

of our planning process, we asked: What does racial equity in arts and culture look like in Minneapolis? Our data show that not everyone benefits from Minneapolis' robust creative economy. In 2014, the City of Minneapolis council passed an ordinance defining racial equity as “the development of policies, practices and strategic investments to reverse disparity trends, eliminate institutional racism and ensure that outcomes and opportunities for all people are no longer predictable by race.”⁵ The City Council also set an operational goal for City staff called One Minneapolis that would ensure “disparities are eliminated so all Minneapolis residents can prosper.” We used this language as our guideline to research potential growth areas in Minneapolis and address how arts and culture work can offer ways toward racial equity and connect the creative sector to our growing and changing population and economy.

As noted by PolicyLink, Minnesota's economic future requires equity to grow. With regional demographic trends indicating continued population growth among immigrants and people of color, it is important that the creative sector recognize and act on this changing demographic. Creative sector leaders will benefit economically and culturally from embracing policies that support and recognize the abundance of talent and the creative assets already present in communities of color, and that address the barriers that hold back artists and creative practitioners of color and the organizations they lead.

The Twin Cities metropolitan area is a regional magnet for job seekers in the creative economy. Minneapolis is the largest city in the region and contains a quarter of the region's creative workforce, delivering just under half of its creative economic activity.⁶ Our geographic isolation contributes to the way in which our local creative industries have developed. Minneapolis is far enough away from other major population centers to be the Upper Midwest's main attractor of artists and creative workers from surrounding states such as Wisconsin, North Dakota, South Dakota and Iowa, contributing to its high concentration of the region's creative workforce and economic activity.

Strong industries in Minneapolis include publishing and printing, performing arts (including theater and music) and marketing and advertising. These industries are all known and respected nationally for their independence and unconventionalism. Words such as “boutique,” “niche” and “inventive” are often used to describe them. Minneapolis' local publishing industry has been described by a leading industry publication as independent and niche-based, framed around our focus on children's literature, education and small print houses.^{7,8} Likewise, the performing arts in Minneapolis feature a prominent small-theater scene known for its size, independence and innovation,⁹ with a concentration of theater companies nearly six times the national average.¹⁰

Finally, Minneapolis is the second top music scene in the U.S., outside of Nashville,¹¹ largely because of its important venues and supportive audiences. Minneapolis produces nationally respected talent in genres such as hip hop, rock, blues and folk, to the extent that “Minneapolis Sound,” a term used to define the music industry in the 1980s, is now coming back into use. According to industry experts, the diversity and strength of creative industries in Minneapolis is a result of a unique combination of local support and market drivers encouraging creative workers to relocate, stay and experiment here.^{12,13} For example, our publishing



MINNEAPOLIS CREATIVE SECTOR STRENGTHS

- Minneapolis is home to many legendary musicians and labels. Examples include Prince, Bob Dylan, the Jayhawks, the Replacements, Soul Asylum, Babes in Toyland, Hüsker Dü, Dessa, Brother Ali, Rhymesayers and many more.
- The Minnesota Fringe Festival is the largest nonjuried festival of its kind in the United States.¹⁴
- Art-A-Whirl,¹⁵ the nation's largest annual open studio gallery crawl, is located in the Northeast Minneapolis Arts District, which was recently voted Best Art District in the nation.¹⁶
- In 2015, Livability.com named Minneapolis the second most important music city, outside of Nashville.
- The book publishing industry in Minneapolis boasts a concentration of employment that is eight times the national average.
- Minneapolis is a hotspot for the advertising, publishing and theater industries.^{17, 18}
- Minneapolis ranks second only to New York City in live theater per capita.¹⁹
- The Minneapolis Park system is ranked #1 by the Trust for Public Land.²⁰

The Minnesota Clean Water, Land and Legacy Amendment's Arts & Cultural Heritage Fund pumped over \$58 million into Minnesota arts and cultural activity in fiscal years 2014 and 2015.²¹

In 2014, the Metropolitan Regional Arts Council (MRAC) awarded 452 grants totaling nearly \$3.2 million to arts organizations and projects.²²

— LEGACY AMENDMENT
AND MRAC WEBSITES

industry relies on the presence of a highly educated workforce, culturally savvy audiences, a network of marketers and a strong interconnected framework of individual donors and philanthropic support that includes significant public and private sector investment.

The Importance of Networks

Strong public and private sector relationships, geographic size and serendipitous location have all nurtured a framework of symbiotic relationships among Minneapolis' creative industries. While creative ecosystems have helped Minneapolis build important economic engines, these insular creative ecosystems are also our points of weakness. Closed relational networks result in bubbles of activity that lead to homogeneity of ideas, practices and peoples. Closed ecosystems are also easier to control by market drivers, which can lead to "gatekeeping."²³

Our research and discussion with focus groups indicate that there are tightly intersected networks within Minneapolis' creative industries, which create silos that are difficult to penetrate from the outside, preventing individuals and organizations that are not already part of a particular network from thriving. Network outsiders report that information about opportunities and resources are not easily seen or accessible. As one survey respondent phrased it, "Minneapolis is a great place for artists but it's very difficult to make a living doing so. For those that do 'make it,' they tend to be the ones who receive funding frequently." In particular, our survey data yielded insights into the tension between up-and-coming artists and their more established counterparts, with many artists mentioning that financial support and networking opportunities were amongst their top needs – an indication of the entrenched siloing phenomena in local creative industries.

In order to grow equitably, Minneapolis must overcome these barriers and embrace the cultural diversity, complexity and richness of our locally grown creative communities. The Creative City Road Map visualizes a future where the economic and social abundance already here is made visible and accessible to all.



PHOTO CREDIT: AMANDA LOVELEE / NORTHERN LIGHTS.MN

EDUCATION



Education: Strong Master of Fine Arts writing programs produce local writers, thus acting as feeders of talent to the for-profit and nonprofit publishing industries, which provide a level of income stability for local writers.

Audiences: Highly educated and enthusiastic audiences help to close the circle on these ecosystem intersections by sustaining a marketplace for artistic talent that spans across all demographics of consumers, from those learning about local spoken word events via social networking to those attending readings by world-class authors in large venues.

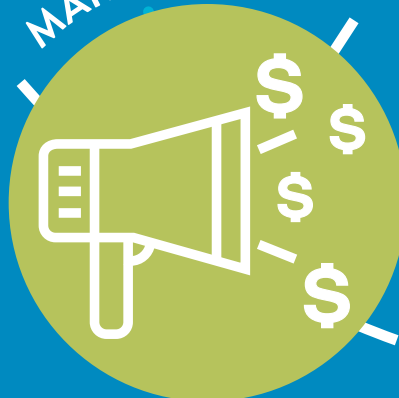
AUDIENCES



THE ARTIST



MARKETING



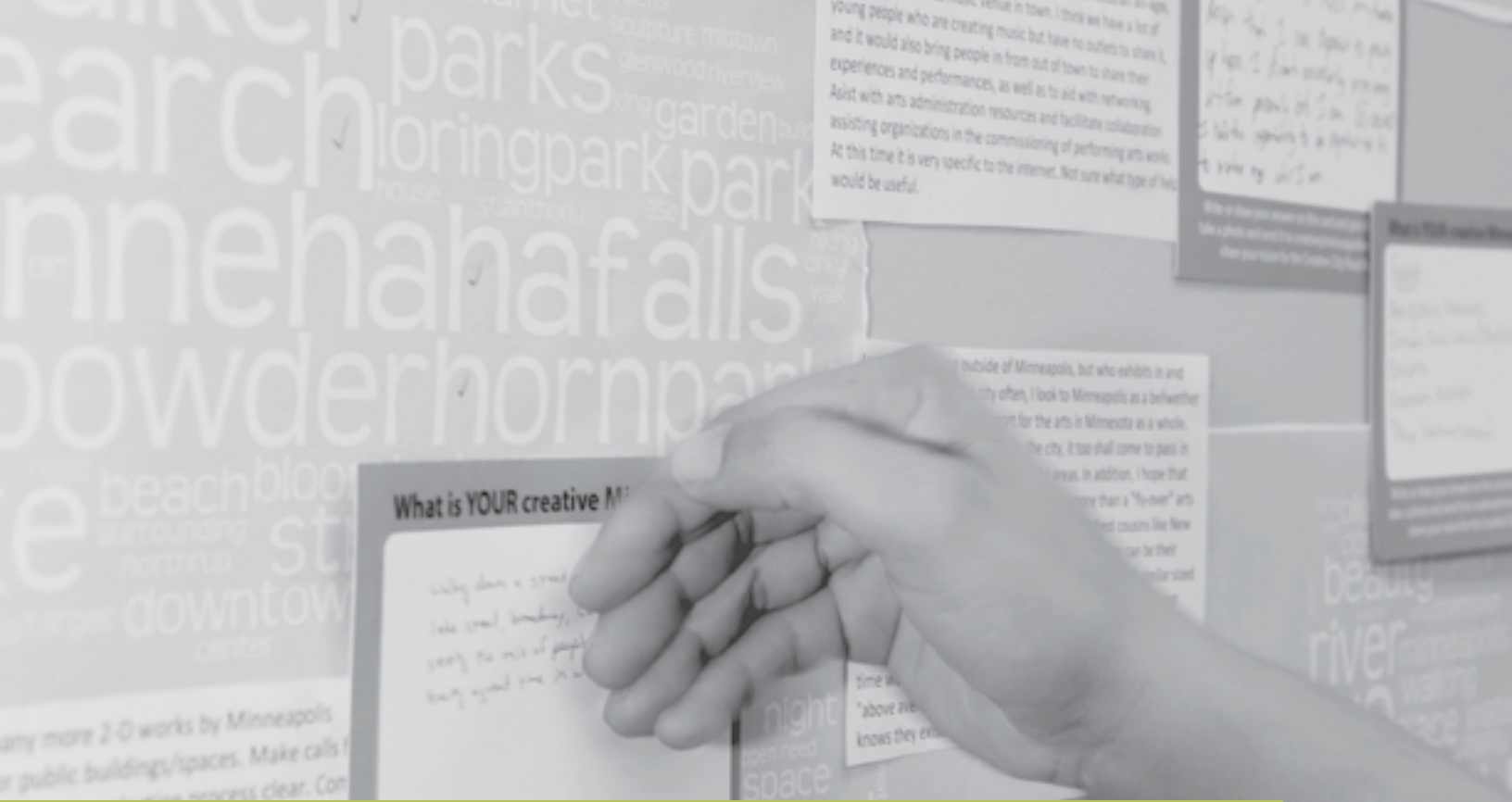
Marketing: Writers connect with their audiences, build their reputations and boost sales for their work through strong media connections. Talking Volumes, a partnership of Minnesota Public Radio and the Star Tribune, in collaboration with the Loft Literary Center, is one such example. It sustains a tightly woven network for promoting new books locally, and also makes Minneapolis a strong market for national writers and their agents.

Ecosystem Connections & Market Drivers in Publishing

The city is an attractor and incubator for creative talent. It is just the right size and in the right geographic position to attract from a broad creative talent pool, and is large enough to keep talent growing and developing here. Local industries thrive because they have developed strong connections among key players.



Market drivers: Literary agents, editors, publishers and award bestowers build industry reputations. Recognition for good work plays an important role in building an audience for writers. Many writers build their careers by publishing their work through highly regarded small presses such as Graywolf Press, which in turn places them in the right network for awards and other recognition.



THE ORIGIN STORY OF

The Creative City Roap Map

In 2014, the City Council passed an ordinance defining racial equity as “the development of policies, practices and strategic investments to reverse disparity trends, eliminate institutional racism and ensure that outcomes and opportunities for all people are no longer predictable by race.”²⁴



In the summer of 2014, planning and artist teams set forth a mission to surface the present creative identity of Minneapolis and envision a future where all Minneapolitans can access and benefit from the creative economy. Our work was grounded in the City’s strategic goals and objectives, specifically the One Minneapolis goal to ensure “disparities are eliminated so all Minneapolis residents can participate and prosper.” Planning was also informed by the Arts, Culture and the Creative Economy program’s commitment to racial equity and authentic engagement with the diverse communities that make our city so culturally vibrant. To access and engage many voices in this process, we realized that we needed to remain nimble and demonstrate our core value of equity through our work.

Early in the process, we talked with people involved in Minneapolis’ previous planning process, analyzed the 2005 Minneapolis Plan for Arts and Culture, and researched how other communities undergo cultural planning. Part of our evaluation involved comparing Minneapolis’ arts implementation work with our peer cities and learning what results had been achieved. We then collected data in the community and pulled from relevant media, research and data, such as the Minneapolis Creative Index report. All of these data sources helped us write the Creative City Road Map.

Guided by this commitment to racial equity, we worked on all fronts to include diverse perspectives in the planning process. We collaborated with community artists and

focused our engagement in communities that weren’t responding to online survey methods. We hired creative workers from a diversity of Minneapolis communities and cultures to document our events, design our graphics, cater our large group meetings, provide creative summaries of information and create a welcoming atmosphere at our community Open House events.

We included more perspectives in the form of “Data Jams” that invited work group members and artists to help make sense of the information collected during our engagement efforts. Over an 18-month period, we engaged thousands of people in the planning process. Below are a few ways people participated and made their voices heard.

Committees

Two committees met throughout the planning process, offering valuable guidance and feedback. The Steering Committee provided high-level guidance throughout the process and was composed of elected officials, City staff, system partners, community leaders in the arts and Minneapolis Arts Commission members. The second committee took the form of work groups comprising a larger group of stakeholders from the City, system partners and creative organizations, as well as individual artists with relevant experience in the fields of placemaking; creative placemaking; creative engagement; arts and the economy; creative lifelong learning and sharing; and artist support.



“For Open Streets Lowry, it was just amazing to be in wide open space on such a beautiful day with such a great turnout of families, kids and community members. There was a good amount of curiosity about the Creative Minneapolis campaign and a number of people who were willing to stop and talk art ideas, outreach and accessibility. This was affirming. It felt good to meet the people where they live!”

— SHA CAGE, CREATIVE CITY ROAD MAP ARTIST ENGAGEMENT TEAM
MEMBER ON OPEN STREETS

Originally convening separately around five fields, the work groups met collectively three times in 2015 at cultural venues throughout the City. Local musicians, spoken word artists and chefs brought these spaces to life and inspired work group members.

Gathering Information & Engaging Community Members

From September 2014 to February 2015, we gathered information from the community in a variety of ways. Usual data collection methods were used – surveying and open houses – but we also infused our outreach methods with creativity. As community members started filling out our online survey, we could tell there were voices missing. Using two Artist Engagement Teams, we used creative methods to reach out to the missing voices, which included communities of color and Native American and new immigrant communities. The Artist Engagement Teams focused on building relationships and collecting information from these specific communities. Through these engagements, they built support for the planning process, collected information that informed the Creative City Road Map, and then

designed a system to loop back and share with communities what we heard and gather their feedback.

Engagement Tools

SURVEY

From the plan questions, we developed a survey to gather information from arts-interested audiences and creative practitioners. The survey was available from September 2014 to February 2015 in both online and paper form. It was also translated into Spanish and Somali.

OPEN HOUSES

We invited the general public, arts-interested audiences, creative practitioners, work groups and Steering Committee members to three open houses in 2014. The purpose of the open houses was to describe the planning process and topic areas for the Creative City Road Map, gather input through the survey and spark excitement for the process. In September 2015, another open house event served as an occasion to review the draft Creative City Road Map. This open house featured an exhibit designed by local artist Ashley Fairbanks. It displayed key parts of the draft Road Map and projects by the Artist Engagement Teams that visualized the planning process to date.

SURVEY RESPONDENTS BY AGE

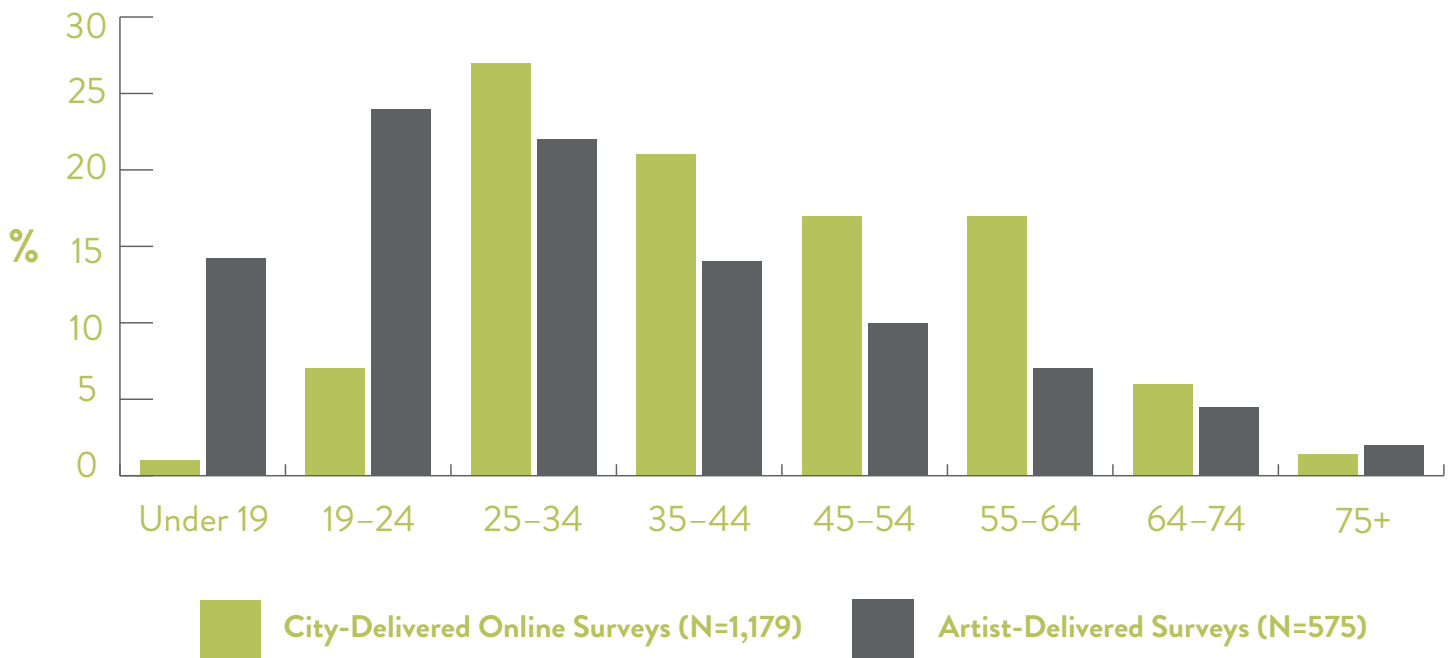


Figure 1: Nearly 40% of the artist-delivered surveys were filled out by people under the age of 24 compared with only 8% of the surveys filled out online.

ARTIST ENGAGEMENT TEAMS IN THE COMMUNITY

The Artist Engagement Teams were core to the success of the planning process. Two artist engagement teams participated in the development of our core research ideas and survey questions. They also created unique activities and piggybacked their efforts onto already planned community events. The artists involved were hired for their community expertise, experience and ability to connect to diverse communities across the city. For over six months, they collected information using surveys, interviews, “What is your creative Minneapolis?” cards and other creative outreach methods.

- **Unique events:** These included performances, food and dancing at Honey, a live music venue, and Hip Hop Caroling at the Brian Coyle Center.
- **Piggybacking on events:** Artist Engagement Teams took part in events already going on in the community at venues such as Café Southside, Lowry Open Streets, Intermedia Arts and the Minneapolis American Indian Center.
- **Community mural:** Using a large mobile mural, Artist Engagement Teams captured personal feelings and images of a creative Minneapolis.
- **Interviews:** Artist Engagement Teams gathered data through conversations with community members.
- **“What is your creative Minneapolis?” cards:** These were developed to capture personal stories, feelings and perspectives on multiple creative realities in Minneapolis. Cards were distributed at events and left at key public places around Minneapolis.
- **Meeting with arts organizations, system partners and community organizations:** A large meeting including organizations and system partners that serve or work with creative practitioners and produce creative products, programs and events was convened in the summer of 2015. Participants discussed activities in their organizations and how they related to the Creative City Road Map goals and objectives. Over 100 people from 70 organizations attended the event at the Minneapolis College of Art and Design.
- **Social media:** E-updates, blogging and other social media outlets were used regularly throughout the process, not only to invite people to engage in the

Twin Cities

the

power,

is

you

“It turned out to be THE highlight of all our engagements.... The best part of the night was about 50 people (mostly youth) outside with music playing and a 7-year-old girl singing into the microphone followed by a teenage Somali male rapping about cultural identity and community. Everyone kept saying ‘more of these – more events like this!’”

— SHA CAGE, CREATIVE CITY ROAD MAP ARTIST ENGAGEMENT TEAM MEMBER ON HIP HOP CAROLING

planning process online and at events, but also to report back to stakeholders throughout the process.

On a monthly basis, we sent out electronic newsletters explaining key stages in the planning process and providing updates on how people could get involved.

- **Creatively sharing qualitative data:** For the spring 2015 work group meeting, which involved sharing collected data and analysis, local performance artist A Comeaux was commissioned to create two pieces using qualitative answers to the survey questions: “What is your favorite place in Minneapolis and why?” and “In what ways can the City of Minneapolis help you advance your artistic, design or creative practice?” Through her performances, A Comeaux vibrantly brought the data to life, providing a creative way for work group members to be immersed in the data.

Making Sense of the Information Gathered

Voices for Racial Justice: The staff team and Artist Engagement Teams worked with Voices for Racial Justice, a local community organization working to advance racial, cultural, social and economic justice, to learn how to infuse racial equity into data analysis.

Data Jams: As a starting point in the data analysis process, work group members and Artist Engagement Teams were invited to Data Jams, where they “coded” qualitative survey data, looking for patterns and identifying prominent themes. These Data Jams served to bring more perspectives to data analysis, embracing multiple narratives in the data and creating space for those involved at all levels of the planning process to participate. The themes identified through the Data Jams were used by the staff team to code the rest of the qualitative data.



Figure 2

SURVEY RESPONDENTS BY RACE

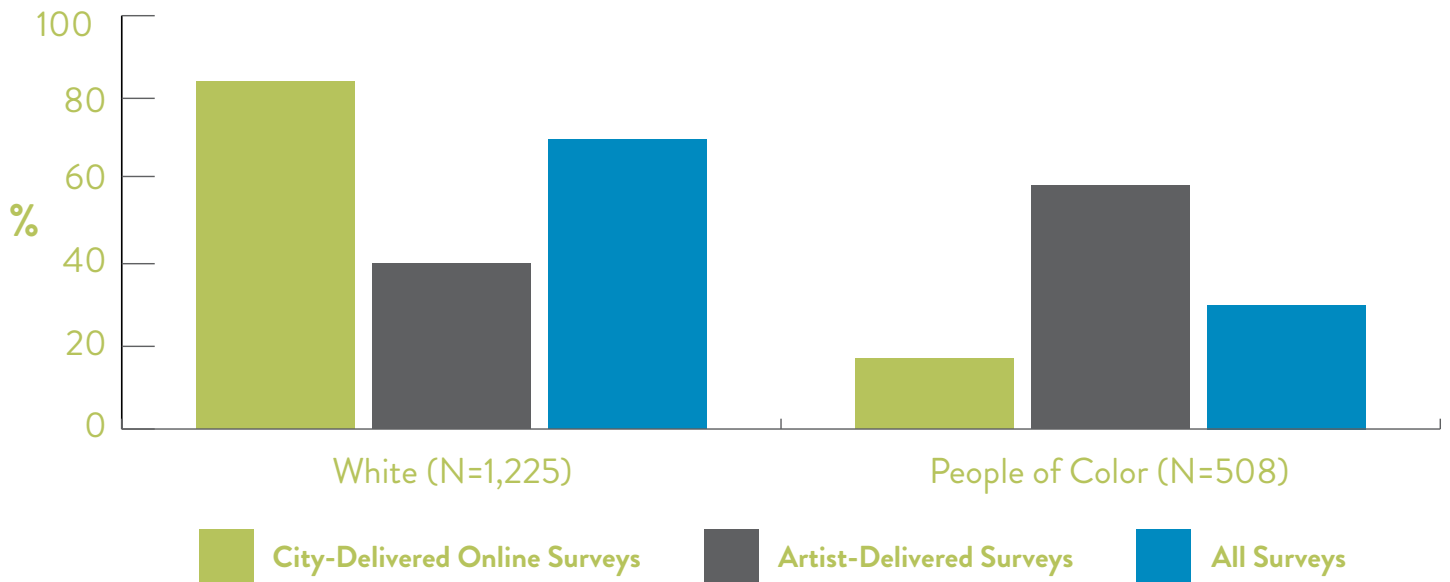
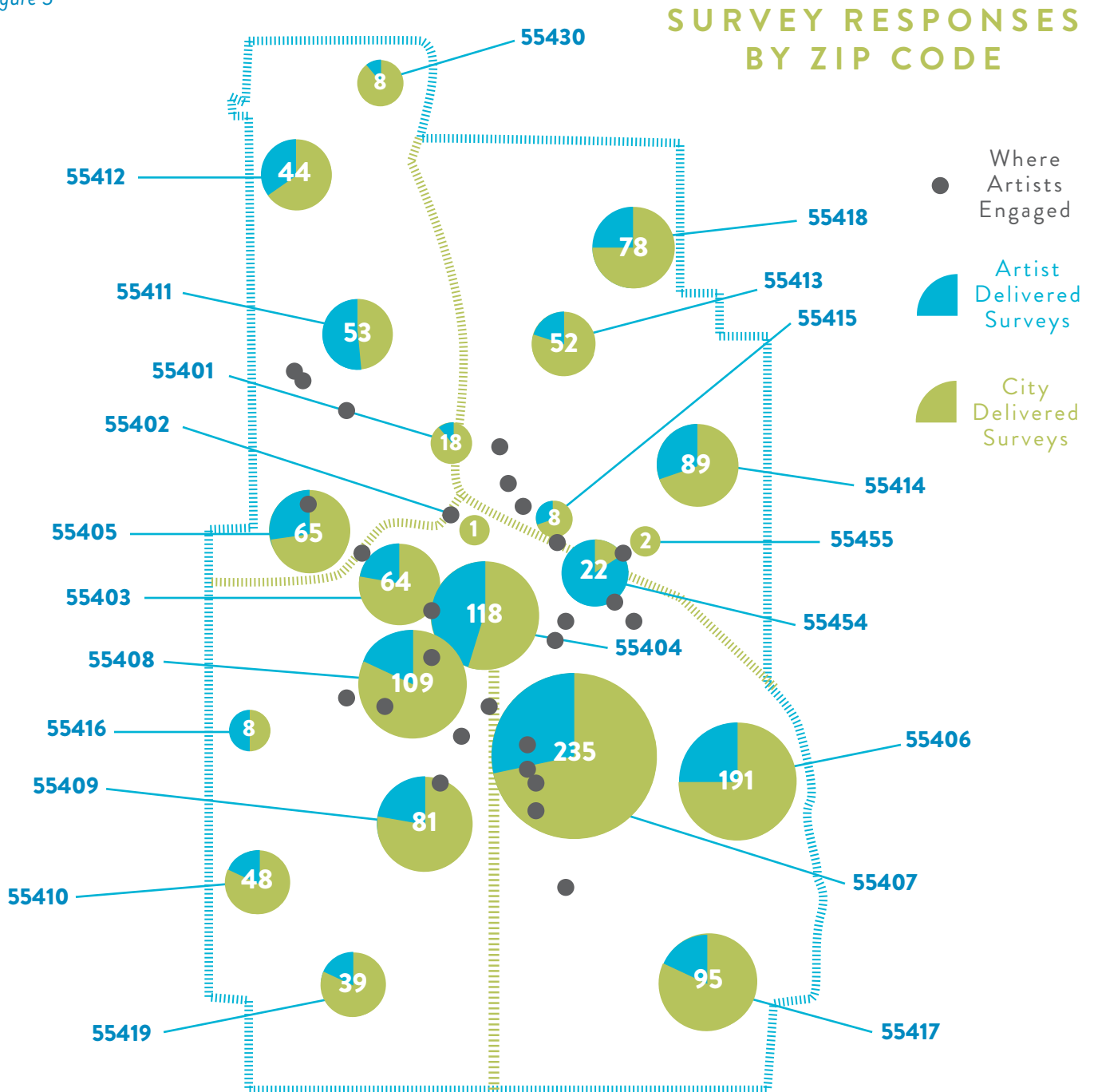


Figure 2: The majority of people who filled out artist-delivered surveys were people of color; of the people who filled out the survey online, only 15% were people of color. The Artist Engagement Teams successfully reached populations and communities that were not engaging online.

Who We Reached

Surveys were collected from residents living across Minneapolis. Because we used diverse engagement methods, we heard from people living across the city, yet these methods still revealed gaps in survey respondents. Underrepresented communities were identified, and the Artist Engagement Teams deployed targeted outreach to these communities, which included Cedar-Riverside, Central and Near North (Figure 3). The majority (69%) of survey respondents filled out the survey online.

Figure 3



The numbers in the circles indicate the number of survey responses from that ZIP code.

Public Comment Period

After completing the draft Road Map document, it was important to report back to those engaged during the data collection phase of the planning process to share our progress. We asked for feedback using four questions:

- *What excites you?*
- *What would you like to see changed?*
- *What bright ideas do you have for how to move this vision forward?*
- *What questions do you have?*

Traveling exhibition: Local artist Ashley Fairbanks designed a traveling exhibit with key information from the draft Road Map. The exhibit traveled to four locations targeted to reach underserved communities throughout Minneapolis. Each location hosted the exhibit for one week.

Loop backs: The Artist Engagement Team developed creative ways to share the draft plan through public Loop Back events. These events occurred at three of the four locations where the traveling exhibit was hosted. They included performances by Minnesota Congressman Keith Ellison and members of Redbone – a group of Native drummers – as well as conversation circles, a radio show and opportunities to provide feedback on the draft Road Map document.

Online feedback: The content in the traveling exhibit and the draft Road Map were available online, where the community could give feedback.

What We Heard

The following themes represent the collective analysis gathered through our Data Jams. These themes influenced the creation of the Road Map goals and objectives.

ON ARTISTS

Inclusion and accessibility for artists of color depends on institutional actors understanding their basic needs as the starting point for policy interventions: living spaces, working spaces, etc. *Basic needs come first.*

ON CREATIVE SPACES

People from different backgrounds and communities relate to the infrastructure and public spaces of Minneapolis in different ways, influencing how they access and consume art. *Art creates place and offers opportunities for people and communities to express different relationships with Minneapolis and its infrastructure.*

ON AUDIENCES

Across the city, people access and learn about the arts in very different ways; understanding the impact of different modes of communication on the consumption of the arts, from social media to the radio to neighborhood newsletters, can help creative practitioners and stakeholders find audiences and grow. *Audiences can't attend events they don't know about, and entire communities can be left without access.*

ON CIVIC PRIORITIES

Art must be seen as a viable method of community building, particularly as a way for communities to assert ownership and agency over their own physical spaces. *The arts can create stakeholders.*

The City can help the creative economy grow by leveraging its position in different spheres, as a regulator, as a financial supporter, as a function of its City planning powers, etc. Organizing different arms of City government can compel other spheres of the community to organize around the needs of artists and creative practitioners. *Coordination is needed.*



Our Route to a Creative City

FOUR VISIONS & GOALS



PHOTO CREDIT: NORTHERN LIGHTS.MN



These goals and objectives provide the vision that will guide our community through the next 10 years of arts and culture development in Minneapolis. Developed over an 18-month period of research, community engagement, discussion and debate, it was our intention to create a document that provides a vision for mapping out Minneapolis' full potential as a creative city.

1

VISION: AMPLIFY THE LOCAL

GOAL: DIVERSE CREATIVE ASSETS ARE DEVELOPED, CELEBRATED AND PROMOTED

How We'll Get There:

- Acknowledge and support the diverse creative assets of Minneapolis.
- Focus on local arts: Promote locally, nationally and internationally the creativity that arises from the racial, cultural and geographic richness of each neighborhood.



“My creative Minneapolis includes people in the community being engaged in art specific in their neighborhoods.”

— “WHAT IS YOUR CREATIVE MINNEAPOLIS?” CARD

What Works

To be competitive in the 21st century economy, cities are feeling the pressure to define, draw attention to and distinguish themselves on a global scale. As a result, city marketing bureaus are seeking to highlight their uniqueness and livability. For example, Meet Minneapolis, the City's visitor and tourism bureau, has adopted the "city by nature" brand to highlight Minneapolis' exceptional green space and natural assets. In response to changes in consumer behavior, the marketing industry in particular is undergoing tectonic shifts from brand communications to experiential, customer-focused marketing.²⁵ Experiential marketers are interested in promoting holistic experiences, including the situation, or, more precisely, the sociocultural context of places.

In addition to our natural assets, the strength and diversity of our local creative community and economy is one of Minneapolis' defining features. So how do we promote a creative city? The arts and culture sector has the ability to physically manifest a community's identity and values, and deliver powerful, transformative experiences. To be globally competitive, it is important for Minneapolis to celebrate, amplify and leverage its unique sense of place. Meet Minneapolis has begun to offer behind-the-scenes group tours, or "signature experiences," that tap into our local arts and culture scene, while the City of Minneapolis Neighborhood and Community Relations department offers City staff Cultural Context Tours.

Similarly, the Minneapolis Park and Recreation Board (MPRB) supports hundreds of cultural programs, including summer day camps and Pop-Up Parks, that involve thousands of youths and adults each year within an already nationally recognized city parks system. The MPRB also owns the Minneapolis Sculpture Garden and displays public artworks by long-standing agreement with the Walker Art Center. The Minneapolis Sculpture Garden is a top destination for the state's visitors, who enjoy not only the art but also the seasonal displays in the Cowles Conservatory, the Alene Grossman Memorial Arbor and the Flower Garden.²⁶ Many arts, cultural and creative organizations in Minneapolis are already focused on amplifying their local, social and cultural uniqueness through place-based strategies that uncover and highlight their naturally occurring assets.

Minneapolis' neighborhood identities are built around their racial, cultural and geographic riches. As a result, many neighborhood-based arts organizations are already creating a sense of place and identity through neighborhood-specific programming. For example, Pillsbury House + Theatre implements programming such as Arts on Chicago and Art Blocks, Pangea World Theater's Lake Street Arts project highlights the natural creative and cultural assets of East Lake Street, and the Northeast Minneapolis Arts Association delivers Art-A-Whirl, an annual studio art crawl. This programming, also known as "creative placemaking,"²⁷ is done in partnership with local community development associations and private investors who have chosen to leverage the power of arts and culture to heighten quality of life, revitalize buildings and neighborhoods, and cultivate stronger connections between people and their places.



“I’m not super keyed into the fine arts community so I don’t know where that stands. I know there’s a large discrepancy and that’s specific to me, as a black woman, and somebody maybe in my age range – I’m not keyed into the fine arts community because I find more community in more urban dwelling kinds of situations.”

— CREATIVE CITY ROAD MAP INTERVIEW

“Experiences occur as a result of encountering, undergoing, or living through certain situations ... experiences provide sensory, emotional, cognitive behavioral and relational values.”²⁸

— DMI REVIEW

Organizations such as the Native American Community Development Institute have successfully developed creative asset-based approaches, such as building All My Relations Gallery and the American Indian Cultural Corridor. The West Broadway Business and Area Coalition delivers the annual neighborhood-based FLOW Northside Art Crawl as well as many pop-up arts and cultural activities. There are also many other local non-arts places where the arts are active in building community identity and sense of place. For example, Mercado Central and the Midtown Global Market are venues for many arts and cultural happenings in the Latin American community along East Lake Street. New this year, we are seeing collaborations emerge between local artists, artisans, makers and breweries. Bauhaus Brewery worked with Northeast artists to host the instantly popular Northeast Night Market, Hennepin Theatre Trust teamed up with Fulton Beer to create the Loring Alley Rally & Made Here Market, and the Creative City Challenge²⁹ partnered with the Minnesota Brewer’s Guild to host the Creative City Market on the Minneapolis Convention Center plaza. These are just a few examples of how local artists and organizations are partnering with creative and craft businesses and, in the process, actively demonstrating what is unique about Minneapolis.

Room to Grow

Arts audiences are an important part of the creative sector. A tremendous amount of public and private investment in neighborhood-specific arts and cultural activities and creative placemaking is already underway in Minneapolis. This creative activity should be promoted and amplified so that everyone can access and participate in arts and cultural happenings at the local level. Yet how do audiences – residents and visitors – not already familiar with the local scene get information and access to this activity?

A recent tourism market survey demonstrated a strong need for connecting audiences to the local arts scene. Arts and cultural activities scored low as reasons why visitors come to Minneapolis, and only 48% of the survey respondents see the city as “creative and artistic,” while only 23% see it as “hip.” Yet Minneapolis ranked high – fourth among 121 cities – in “quality” arts and entertainment experiences.^{30,31}

Figure 4

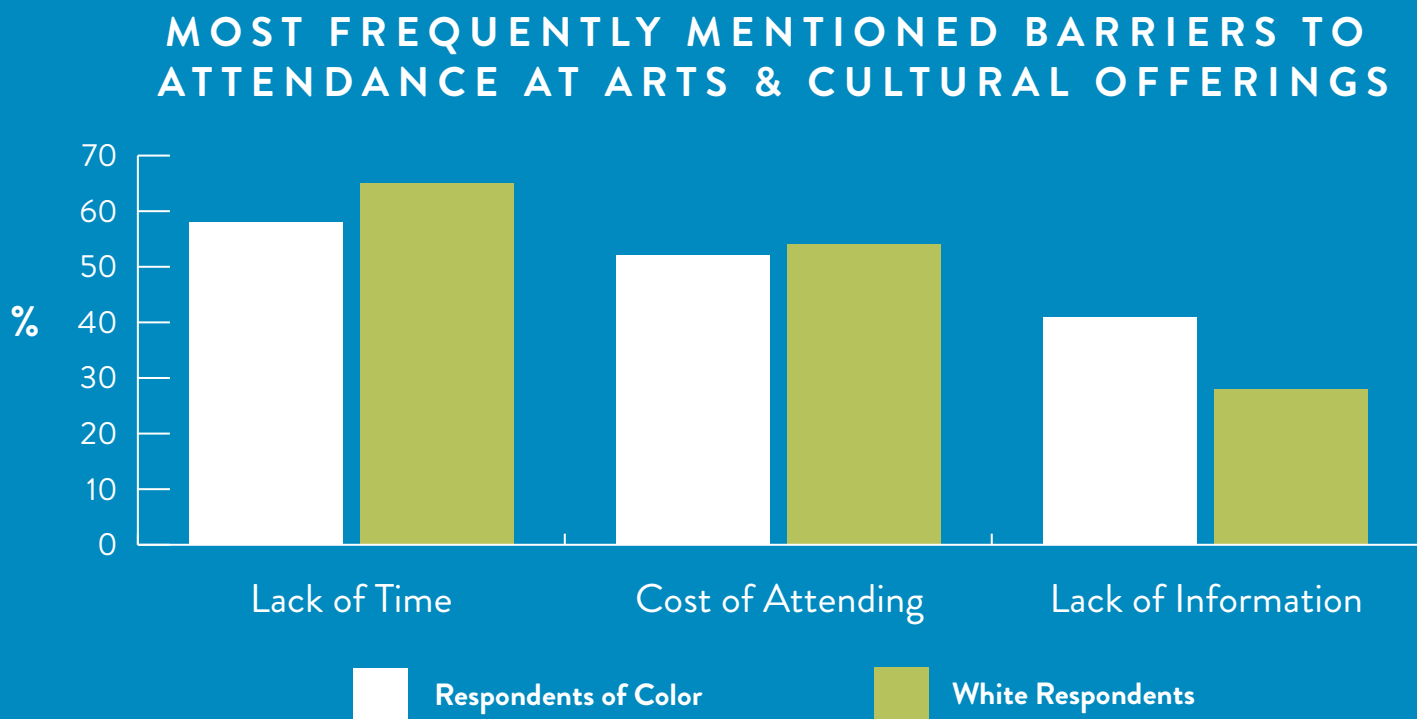


Figure 4: White respondents and respondents of color face similar barriers to attending arts and cultural offerings. Lack of time, cost of attending and lack of information ranked the highest for both groups. Respondents of color were more likely than white respondents to report lack of information as a barrier.

Source: Creative City Road Map survey

Our research confirmed national audience studies showing people are defining culture more broadly.³² Culturally active audiences are eager to learn more about the many unique and diverse arts and cultural happenings in nontraditional spaces, small and mid-sized organizations, neighborhood venues, farmer’s markets, breweries and public spaces, but are held back by lack of information about this place-based programming.

Our research also showed that youth and communities of color are more likely than white and older respondents to cite “lack of information” as a reason why they don’t attend arts and cultural events more frequently.³³ Yet national audience research shows that the youngest and oldest age groups are more likely to participate most often in a cultural activity. Older audiences tend to use traditional media, such as print, radio and TV, to learn about cultural activities, while youth rely more heavily on their social networks. Although a valuable way to spread information, networking through

social media can also contribute to the isolation and siloing of events and activities, making it difficult to broadly market and cross-promote nontraditional happenings. The chain of supply and demand is limited to those with access to the information. To address this issue, a marketing platform should be comprehensive – inclusive of social media and reinforced by traditional media outlets – to break down information silos and ensure that audiences of all kinds can access information.

Building off of the needs identified by Meet Minneapolis and the growth of their culturally focused “signature experience” tours, we also see an opportunity for a more holistic approach to making our local cultural events and assets visible to all. Our research showed that information on arts and culture should include experience-based marketing such as curated or self-curated authentic personal stories from people who live here.³⁴

Figure 5

HOW OFTEN SURVEY RESPONDENTS ATTEND DIFFERENT TYPES OF ARTS OFFERINGS

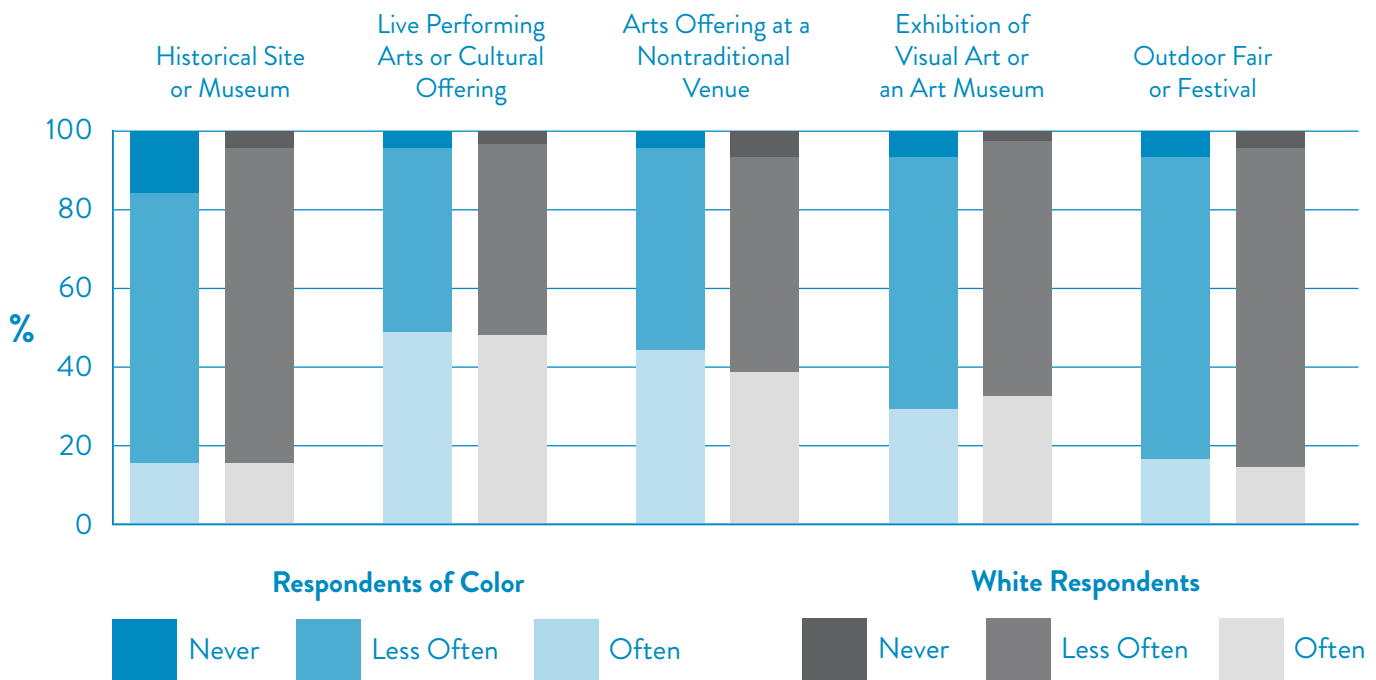


Figure 5: Both white respondents and respondents of color report going to live performing arts or cultural events in nontraditional spaces more frequently than other art offerings. Respondents of color are more likely than white respondents to attend arts and cultural events in nontraditional spaces often.

Source: Creative City Road Map survey



PHOTO CREDIT: ADJOA AKOFIO-SOWAH

Figure 6

IMPORTANT WAYS TO LEARN ABOUT ARTS AND CULTURE

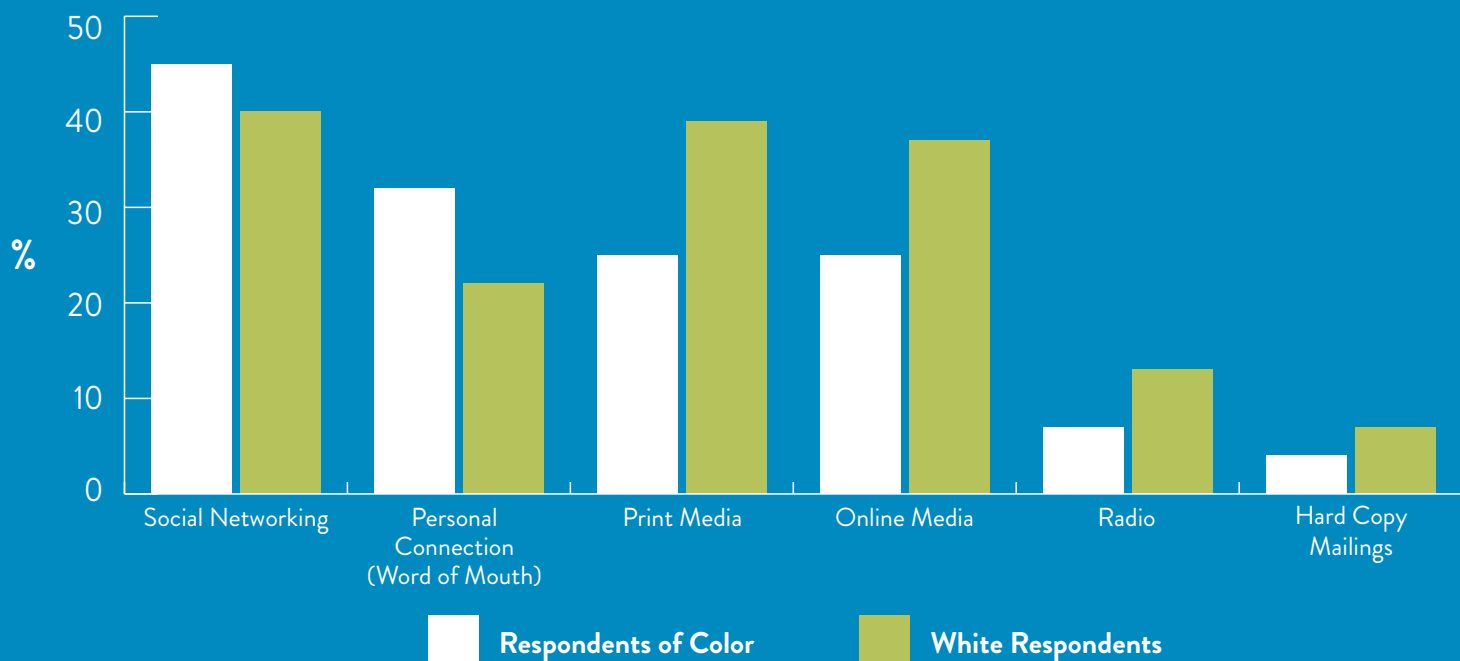


Figure 6: Respondents of color rely more heavily on personal connections – from word-of-mouth to knowing artists personally – to get information on arts and cultural offerings than traditional media, like print and radio. White respondents are more likely to use print and online media than personal connections to learn about arts and cultural offerings.

Source: Creative City Road Map survey



PHOTO CREDIT: FARRINGTON LLEWELLYN



Ideas for Next Steps

Our community groups identified objectives that were their highest priorities. We have built these suggestions for next steps to support these high-priority areas.

Priority Objective

Focus on local arts: Promote locally, nationally and internationally the creativity that arises from the racial, cultural and geographic richness of each neighborhood.

Focus Areas

Promote, highlight and celebrate the diversity of our city. Future marketing should focus on the racial, cultural and geographic diversity of local neighborhoods, identifying their unique characteristics and communities. Minneapolis is filled with creativity and diversity that make our neighborhoods unique.

Leverage and communicate the unique creative assets already present in our city through strategic investments that provide a strong, comprehensive communications platform. This platform should inform local, national and international cultural audiences about what is here and how to access it. Communications should focus on storytelling – the relational and experiential aspects of cultural activities – and less on traditional marketing or branding.

Support place-based local arts and cultural activities that are seeking to establish and find a home. Minneapolis is teeming with arts and cultural offerings, yet resources and opportunities are not spread evenly, requiring some artists and arts audiences to leave their neighborhoods in order to make or experience art. We see an opportunity to develop investment strategies that connect neighbors to their local artists and arts organizations through physical infrastructure.

2

VISION: ARTS AND CULTURE CONNECT PEOPLE ACROSS DIFFERENCES

GOAL: ART IS ACTIVELY USED TO BUILD AND FOSTER ACCESS AND CONNECTIONS

How We'll Get There:

- Build connections and partnerships among artists, organizations and the government so that the arts can thrive.
- Use the arts, culture and design and work with artists to engage diverse communities more deeply in local decision-making.
- Develop public spaces that increase the sense of belonging and connection in all Minneapolis communities.
- Elevate the power of the arts to connect people across experiences of race, culture, income, age, disability and more through deeper understanding and relationships.





What Works

Minneapolis is blessed with an abundance of arts and cultural organizations and educational institutions whose goal is to connect people across differences and experiences. Their work is often focused on highlighting and sharing experiences, cultures and sensibilities of a specific group, ethnicity, race or identity in Minneapolis. These organizations see art as a way to facilitate dialogue around many issues, ideas and visions of the world. For example, Public Functionary, a fine art gallery in Northeast Minneapolis, demonstrates this in its approach to exhibitions as spaces for social engagement. And Northern Lights.mn, a public art and media organization, produces Northern Spark, an annual all-night festival of participatory arts dedicated to connecting people with each other and their physical environment.

There is much local expertise in arts-based community engagement at all levels in the Minneapolis creative community. The Somali Museum, the American Swedish Institute, Intermedia Arts and Upstream Arts are just a few examples of organizations that serve to voice the identities and experiences of specific populations and actively seek to connect them across different worldviews. Cultural institutions such as museums and libraries are broadening their public purpose and playing important societal roles by offering inclusive program delivery and community building. And the large Minneapolis Park system offers varied events and programming at venues where many cultures intersect and can learn about each other. Festivals such as Twin Cities Pride and May Day; juried art fairs; community arts education; and Summer Music and Movie series collectively serve millions each year.

The City of Minneapolis is working through its Arts, Culture and the Creative Economy program to develop social capital between its departments and the communities they serve through a pilot program called Creative CityMaking, which uses arts-based strategies to connect people across differences. The program is an arts-based initiative that pairs City staff with experienced community artists to advance the City's goal of eliminating economic and racial disparities. Creative CityMaking leverages local talent in arts-based community engagement through a collaboration with Intermedia Arts, and is currently in place within five City departments. The Creative CityMaking program is designed to open up and connect conversations between the community and City departments to support the development of new forms of engagement that allow diverse voices to be heard; empower residents to influence decision-making; and help make government more effective in creating a city that works for all. These departments are beginning to see the value of arts and culture in connecting with diverse communities and creating public spaces that increase a sense of belonging.

Room to Grow

While we should celebrate the important work going on in our community as arts organizations and artists connect with each other and bring people together across differences, we also see opportunities to make new connections and to strengthen existing connections. We know from our research that few nonprofit arts organizations actively use the arts to engage diverse communities more deeply in local decision-making.

We heard from nonprofit arts organizations that they have a strong desire to partner with the government and organizations that serve communities of color, as many have complementary missions. Yet these arts organizations also cited a lack of knowledge, expertise and capacity to expand and sustain their efforts outside of their core service areas. However, some acknowledge the need to build their own staff capacities to engage and work with the government and communities of color. Others see the importance of partnering to maximize the resources they do have to reach more diverse audiences. Regardless of the strategies used to build their capacity and cultural competency, it is important to note that the commitment to engage must be comprehensive and tied to institutional mission and leadership commitment; otherwise these efforts will be transactional, not transformational.³⁵

We found that both respondents of color and white respondents think it's important for the City of Minneapolis to engage with and support arts and culture in relation to youth, neighborhood programs, arts education, outdoor fairs and festivals, and intergenerational programs, with respondents of color more likely to think the City of Minneapolis should support these efforts.³⁶ Survey respondents think it's important to offer the types of arts and cultural programs that allow people to connect with others across differences.

Our survey found that people think it is important for public spaces to reflect the identities of local communities and to use the power of art and culture to make tangible the values and identities of local communities. This concept is also supported by the City's Department of Health and the Minnesota Historical Society's new strategic agenda through its goal to "amplify unfamiliar narratives both past and present." Similar research results were seen by the University of Minnesota's Center for Urban and Regional Affairs (CURA): Artists of color perceive individual success as an artist as integrally tied to the well-being of their cultural and geographic communities.³⁷

"The City of Minneapolis can support arts and culture by facilitating innovative collaborative arts and culture programs with non-arts businesses and/or venues."

— CREATIVE CITY ROAD MAP SURVEY

"Cultural events, art on the streets, creating an identity of Minneapolis reflecting the people who live here."

— "WHAT IS YOUR CREATIVE MINNEAPOLIS?" CARD

Ideas for Next Steps

Priority Objective

Build connections and partnerships among artists, organizations and government so that the arts can thrive.

Focus Areas

Grow the creative economy through art-friendly support frameworks. Minneapolis is the economic and creative powerhouse for the region. It is home to 26% of the creative workforce and produces about half of the region's creative revenues. Many creative businesses and nonprofit arts and cultural organizations call the city their home, and artists and creative workers make up 5% of the total workforce. The creative sector has grown organically in Minneapolis with the support of the City of Minneapolis, yet the City must fully embrace the creative sector by embedding creative practices more fully into its plans, policies and values.

Strengthen creative engagement as a community asset. Minneapolis nonprofit arts and cultural organizations have long histories of building relationships with their audiences. Creative sector strengths in community engagement should be leveraged to build relationships across differences and increase inclusion in public spaces, arts and cultural activities, and community development efforts. New research in the arts and the community development field in low-income communities has shown the importance of developing inclusive frameworks for community engagement, networking and partnerships in order to foster community relationships and facilitate “distributed decision-making.”

“Arts and culture and ... lifelong learning is thought to contribute to formation and strengthening of community ties, the transformation of physical spaces in ways that speak to the aspirations and identities of people who live in communities and the development of clusters of economic activity.”

— LOCAL INITIATIVES SUPPORT CORPORATION, “MUSEUMS, LIBRARIES AND COMPREHENSIVE INITIATIVES: A FIRST LOOK AT EMERGING EXPERIENCE”

3

VISION: CREATIVE WORKERS HAVE THE RESOURCES AND OPPORTUNITIES THEY NEED TO THRIVE

GOAL: LOCAL ARTISTS AND CREATIVE PRACTITIONERS THRIVE WITH ACCESS TO RESOURCES AND OPPORTUNITIES

How We'll Get There:

- Ensure that artists and creative practitioners have access to affordable living and work spaces in Minneapolis.
- Commit resources to supporting artists and creative practitioners through programming, training and creative skill building.
- Increase clarity and transparency in government processes related to the arts, including programming, policies and permits.
- Create the openings and spaces for artists and creative practitioners of all kinds to have a voice in decision-making connected to the arts.



What Works

A healthy arts ecology depends on highly skilled artists, artisans and creative practitioners who produce artwork, which in turn fuels the system of economic and social exchange. This exchange then builds stronger communities and more resilient economies. Artists typically build their careers from multiple income streams, which is characteristic of many workers in the creative sector. The majority of respondents to our survey who identify as artists and creative practitioners don't make a majority of their income from their artwork.

Our research confirms this: 75% of local artists derive income from multiple income streams from arts-related work (e.g., art-making, teaching and arts administration).^{38, 39} This research aligns with findings by the National Endowment for the Arts in its national study on employment patterns among artists and arts workers. As independent workers, artists are also creative entrepreneurs and often seek structures and communities outside of their individual practice to aid in their development, help grow audiences for their discipline, and provide access to resources. The majority of artists benefit, grow and thrive from the support of arts service organizations.⁴⁰ These organizations help artists and creative entrepreneurs build their technical and business skills. They connect artists to each other and provide field recognition and opportunities through awards, fellowships and project grants.

Minneapolis has an abundance of arts service organizations that help develop specific fields of creative practice and contribute to the economic and social vitality of their neighborhoods. Some examples are the Northern Clay Center, the Loft Literary Center, the Playwrights' Center, Artspace, Forecast Public Artworks, Springboard for the Arts and many others. These organizations play a special role in developing audiences for new artwork such as new plays, new writing and new visual art. They also fill specialty niches by making visible and serving the unique needs of artists. This relationship between artists and arts service organizations is central to building connections with audiences and other artists, and to developing a healthy creative ecosystem.

The City of Minneapolis primarily supports artists through commissions made by the Art in Public Places program and the Creative City Challenge, and by hosting an artists-in-residence program (the Creative CityMaking program) that employs individual artists to work with City departments. Artists build their capacities and technical skills by participating in the training offered by these programs

(the John Biggers Seed project is part of the City's Art in Public Places program and cross-sector training is offered through Creative CityMaking). The City has strong policies on artist copyright, pay and selection that allow artists access to resources and opportunities within the City of Minneapolis. The City of Minneapolis Public Works department, in collaboration with the Community Planning and Economic Development (CPED) department, also fosters art in public places by supporting the use of the public realm as a place for creative and cultural activities, including artistic sidewalks, temporary events and pop-up public spaces such as the Parklet Program (mini-parks).

Room to Grow

The services provided by arts service organizations are important, yet they are not adequate to fill the needs of the diversity of artists in Minneapolis. Our research showed a need for stronger support in the areas of business training, affordable housing, professional development and arts and design education, especially for artists of color. There is also a need to create new entrepreneurship models that take into account the holistic lifestyles of artists and their families.

Many organizations offer technical assistance and training to artists, yet our survey responses indicate that creative practitioners either don't know about these resources or experience barriers in accessing them. In order to develop connections with artists who need access to resources, it is important to understand what prevents them from accessing existing services.

A new way to think about training is provided by Giant Steps, an annual gathering in Minneapolis developed to serve "creative entrepreneurs and entrepreneurial creatives." This organization addresses issues of connectivity and professional development by sharing stories and challenges in a supportive environment. Events like this have the potential to develop new pathways to existing resources or offer new models of support, especially for artists of color.

Beyond technical assistance, artists and creative practitioners, especially those of color, desire affordable living and work spaces and places to gather as a community to offer each other support.^{41, 42}

Our research reminded us that individual artists and creative practitioners also seek access to decision-making in the arts. Sitting on boards and in meetings and working on systemic issues is often prohibitive for individual artists because they cannot afford to take the time away from their work – yet there is a strong need to have artists at the table.⁴³

While our arts organizations have revenues above the national average, the salaries of individual artists and designers have not kept up with national averages.⁴⁴ These disparities are alarming given the support from arts service organizations available to artists for career development. These disparities are also especially large for artists and creative practitioners of color, who were more likely

than their white counterparts to report needing financial resources in order to advance their artistic careers.

Finally, as we have already discussed, connectivity and interconnectivity is important in building relationships and collaboration, and important elements in economic growth. Through our research we learned that while this important driver of creative support is present within disciplines and affinity groups, it is not always present between them. Connectivity not only creates a pathway for audience growth, it also helps artists and creative practitioners develop strong community bonds and peer networks for mutual support and sustainability.

Figure 7

KEY RESOURCES ARTISTS AND CREATIVE PRACTITIONERS NEED TO PROPEL THEIR CREATIVE CAREERS FORWARD

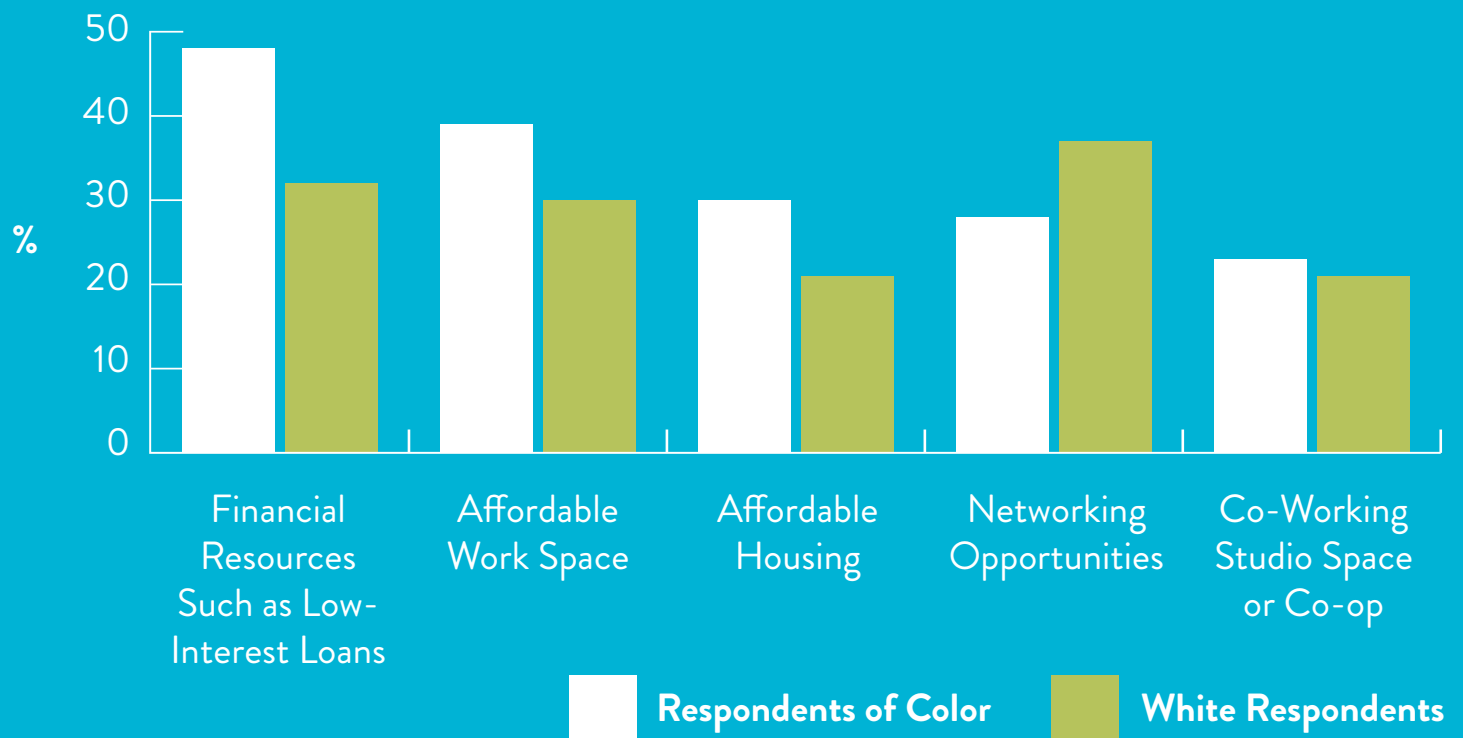


Figure 7: With some notable differences, all artists, designers and creative practitioners desire similar resources to advance their work. Creative practitioners of color are more likely than their white peers to desire financial resources, affordable living spaces and affordable work spaces.

Source: Creative City Road Map survey



PHOTO CREDIT: SEAN SMUDA



PHOTO CREDIT: BRUCE SILCOX

Springboard for the Arts connects artists with the skills, information and services they need to succeed, offering professional development services, community development resources, referrals, health care and other technical assistance.

Photos courtesy of Springboard for the Arts



Artspace works to develop affordable living and work spaces for artists and their families, as well as nonresidential space for artists, arts organizations and creative enterprises.

Photos courtesy of Artspace



PHOTO CREDIT: TRUE MUSE PHOTOGRAPHY

Giant Steps is an annual gathering designed to serve creative entrepreneurs and entrepreneurial creatives. This relationship between artists and entrepreneurs is central to building connections with audiences and opportunities and to developing a healthy creative ecosystem.



PHOTO CREDIT: ANNA MIN

“Both white artists and artists of color desire help with networking and opportunities to collaborate with other artists.”

– CREATIVE CITY ROAD MAP SURVEY

“We need space together. Space for us by us. Space to create more. Space to connect. Space to build. Space to develop. Space away. Space to dream. Space to imagine. Space to have fun.”

– CENTER FOR URBAN AND REGIONAL AFFAIRS, “YES AND NO: CONVERSATIONS ABOUT THRIVING WITH ARTISTS OF COLOR IN THE TWIN CITIES,” 2015

Figure 8

WHERE ARTISTS WORK

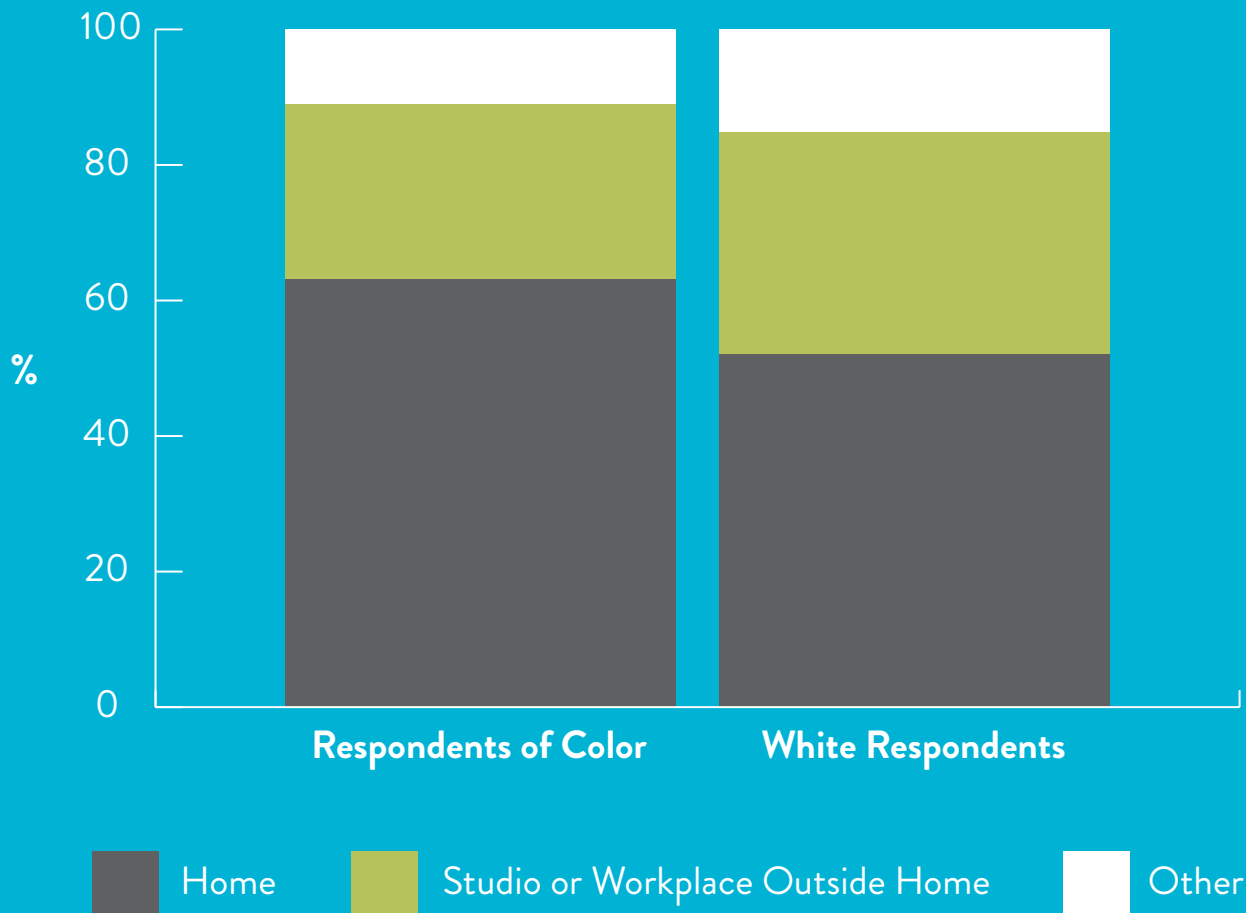


Figure 8: Because of affordability and lack of financial resources, artists and creative practitioners of color are more likely than their white peers to do their creative work at home, and less likely to work in studios.

Source: Creative City Road Map survey

*Minneapolis supports many writers and authors, over twice the national average. Plus, from 2010 to 2014, we saw an 11% increase in writers and authors in Minneapolis.*⁴⁵

— ECONOMIC MODELING
SPECIALISTS
INTERNATIONAL, 2014

*The mean hourly wage in the Minneapolis metro area is 10% higher than the national average; however, the mean hourly wage for “arts, design, entertainment and media” occupations is 7% lower than the national average. And the mean hourly wage for “architecture and engineering” occupations is 5% lower than the national average.*⁴⁶

— BUREAU OF LABOR
STATISTICS



PHOTO CREDIT: ANNA MIN



Ideas for Next Steps

Priority Objective #1

Commit resources to supporting artists and creative practitioners through programming, training and creative skill building.

Priority Objective #2

Ensure that artists have access to affordable living and working spaces in Minneapolis.

Focus Areas

Financial stability is important to the creative workforce. National research on sector characteristics show that large numbers of artists work part-time, part year or are self-employed, yet the hourly wages of Minneapolis artists and creative workers are below the national average. Similarly, significant racial disparities in employment across creative industry job types must be addressed. Affordable living and work spaces, adequate salaries and wage equity across gender and race are all priorities in this goal area. Proven tools can be mobilized to fuel workforce sustainability, such as skill building and training, targeted workforce development initiatives, housing-trust models and enterprise zones.

Prioritizing inclusion and access can address some of the disparities in our city among workers in the creative sector. As our current workforce ages and retires, opportunities will begin to open up in creative organizations. We need to prepare young administrators and creative workers of color for these opportunities. By expanding partnerships and collaboration among schools, higher education, nonprofits, the public sector and businesses, positive structures can be developed for students and young professionals to gain experience in professional work settings through paid internships, mentorships and other leadership development programs.

4

VISION: ARTS AND CULTURE ARE PART OF COMMUNITY DEVELOPMENT

GOAL: ART AND CREATIVITY STRENGTHEN ECONOMIC AND SOCIAL DEVELOPMENT

How We'll Get There:

- Better align City government definitions, resources, partnerships and initiatives to foster creative placemaking and arts-based community development.
- Foster connections among local public health, safety, racial equity and economic vitality with creative placemaking.
- Engage diverse artistic communities and organizations in envisioning inclusive community development.

“Art doesn’t lead to gentrification, but rather to claiming public space by marginalized communities (+ is publicly funded).”

– “WHAT IS YOUR CREATIVE MINNEAPOLIS?” CARD





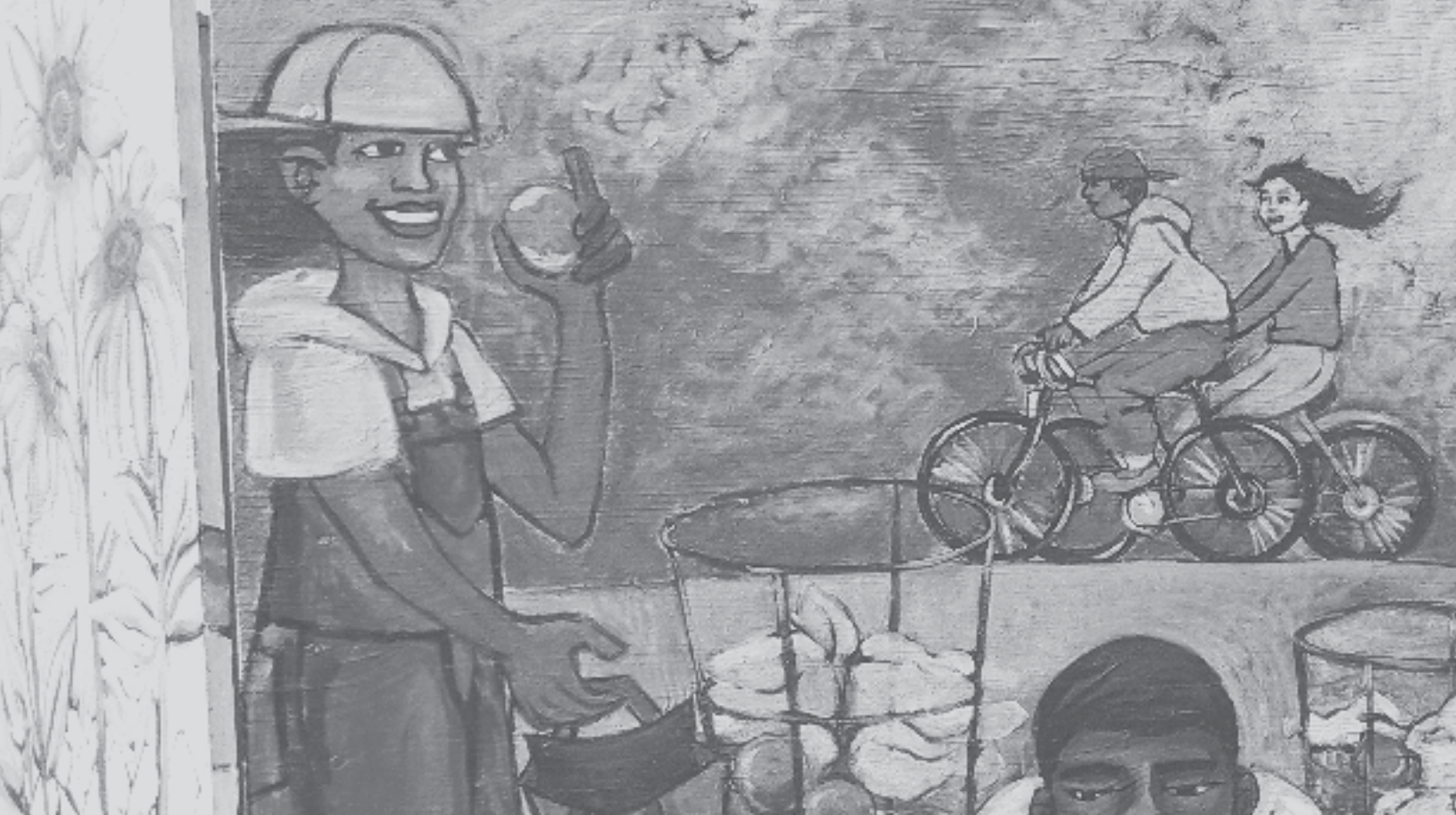
What Works

In the past, the conventional way cities have measured the impact of the arts, culture and creativity was through the lens of economic output such as number of tickets sold at a concert, total audience attendance at an art event or number of artwork sales. In hard economic outputs, Minneapolis' creative sector performs far above its size. It outperforms many of its peer cities, "punching above its weight" by delivering nearly half of the metropolitan area's arts revenues with only a quarter of its creative workforce. This productivity has put the Minneapolis Metropolitan Statistical Area sixth among our peer cities for "creative vitality," and our score outpaces the national average four times over.⁴⁷

While the economy is an important way to assess the difference arts, culture and creativity make in our communities, we now have a growing body of research about how creativity impacts livability, safety and health through community development. The term "creative placemaking" attempts to encompass the complex relationships between the arts, culture and community development.⁴⁸ National research has shown that creative placemaking is an effective tool for driving community growth: "Creative placemaking is an evolving field of practice that intentionally leverages the power of the arts, culture and creativity to serve a community's interest while driving a broader agenda for change, growth and transformation in a way that also builds character and quality of place."⁴⁹ Thus, while social and economic outputs matter in creative placemaking, so do creative processes that include community participation and community cohesion. Locally there are a variety of successful public and private partnerships that model the potential of creative placemaking as a social and economic driver.

Minneapolis has a robust array of local talent already engaged in changing the dynamics of communities through creative placemaking. Juxtaposition Arts is transforming the North Side with collaborators such as the West Broadway Business and Area Coalition. Hennepin Theatre Trust is hard at work transforming Hennepin Avenue, from the Walker Art Center to the river, through its various Cultural District initiatives. The Native American Community Development Initiative has developed the American Indian Cultural Corridor. Sound familiar? All these efforts have already been discussed in our first goal area. These goals are interconnected. In order to amplify our place-based neighborhood assets, we must continue to support creative placemaking activities.

Creative placemaking strategies are regularly used by Minneapolis neighborhoods and communities to engage local residents and creatively enhance public spaces through art that contributes to healthy, sustainable communities. We have an abundance of local public art riches and resources in Minneapolis. For example, the City's Public Art Program regularly collaborates with local communities to commission public artworks for major infrastructure projects. The University of Minnesota manages its own Public Art on Campus program, and Forecast Public Art is a nationally recognized arts service organization dedicated to developing the field of public art through artist support, training, technical assistance, grants and publications. The field of public art itself has expanded to include temporary and event-based artistic activities created in the public realm.



As demonstrated by the work of many arts and cultural nonprofits, local awareness and knowledge of creative placemaking in Minneapolis is strong. The City of Minneapolis has historically supported this work through its Public Art Program and, more recently, by adopting a budgetary percent for art ordinance, as well as by providing annual data on creative sector economic and social impacts through the Creative Vitality Index (CVI) data sets.⁵⁰ The City responds to cultural district requests that emerge as community-led efforts, and has recently worked proactively through and across multiple departments to make information available on City processes to enable and encourage continued community leadership around creative placemaking.


For example, CPED, in partnership with the Public Works department, is developing Public Realm Guidelines to guide the furnishing of City streets. Additionally, the City collaboratively developed with the Park and Recreation Board the Downtown Public Realm Framework Plan to guide the enhancement of streets and urban spaces and improve and beautify shared public spaces.

These resources can help arts and cultural organizations better understand the existing greening, land use and zoning policy environments within which they can develop their

own projects, as well as guide the considerations they must address before deciding to support or create a public realm feature.

CPED and other City of Minneapolis departments, such as Public Works, are working on a variety of placemaking and creative placemaking initiatives. They are facilitating the branding of cultural districts with banners, wrapping utility boxes, funding local murals, commissioning public art and creating parklets in neighborhoods. In addition, new artist housing projects in Minneapolis have recently been completed in collaboration with Artspace and CPED's housing division. The City's Great Streets program also provides annual funding for murals, façade improvements and storefront pop-up activities.

New design standards, community planning documents and resources such as the Downtown Public Realm Framework, the 5-Year Art in Public Places Outlook,⁵¹ the online Placemaking Hub, and streamlined guidelines for placemaking efforts are great examples of tools that the City is developing to support and facilitate community creative placemaking activities across the city. The City's Health Department also recognizes the power of aesthetics, art and culture as a way to enhance the public realm to create a safer and more active city. Through projects like the



“Creative placemaking animates public and private spaces, rejuvenates structures and streetscapes, improves local business viability and public safety, and brings diverse people together to celebrate, inspire and be inspired.”⁵²

— ANN MARKUSEN AND ANNE GADWA NICODEMUS, CREATIVE PLACEMAKING

“Culture – like other forms of community building – strengthens relationships among neighborhood members as well as their determination to be involved in community life.”

— LOCAL INITIATIVES SUPPORT CORPORATION (LISC), “MUSEUMS, LIBRARIES AND COMPREHENSIVE INITIATIVES: A FIRST LOOK AT EMERGING EXPERIENCE,” 2015

Northside Greenway⁵³ it is committed to not only making a healthier community, but also to creating places that reflect the diversity of cultures in Minneapolis. Likewise, the Neighborhood and Community Relations (NCR) department sees the value of building social capital through the arts-based community engagement aspects of creative placemaking. In 2015, for its annual Community Connections Conference, NCR partnered with the Arts, Culture and the Creative Economy program and the Long Range Planning Division of CPED to offer a creative placemaking theme, which increased attendance and proved to be the most diverse conference to date.

Room to Grow

Creative placemaking requires cross-sector partnerships to achieve successful results. This means that collaborations must continue to be fostered among various civic stakeholders such as City government, private investors, nonprofit organizations, artists and citizen groups. Currently, the City collaborates on arts and culture projects at a variety of levels depending on City capacity and the needs and resources of partner organizations. The City has the opportunity to take on a greater leadership role in acting as a convener to facilitate creative placemaking networking and collaborations – as the NCR sought to do in hosting a conference that demonstrated great enthusiasm for creative

placemaking from both within and without City government. This kind of effort on a more sustained level would benefit City divisions currently working across departments, as well as other government agencies interested in leveraging local creative sector talent and knowledge – and it would highlight the work currently being done by the public sector and the community development field. Facilitating learning, sharing information and making connections more consistently were themes raised by our work groups engaged in the Road Map planning process.

Collaboration can result in the coordination of efforts, but transformation of communities requires longer-term partnerships and shared leadership to build momentum and harness the power of the arts to heighten quality of life and revitalize buildings, neighborhoods and the city. The Local Initiatives Support Corporation (LISC) has pointed out the importance of alignment and comprehensive strategies in achieving results over the long term and in making the most effective use of limited resources.⁵⁴ Coupled with deeper community engagement, institutional partnerships offer a sustained way to solve deeply entrenched, systemic community problems. Yet none of this work is possible without engaging and building social capital in communities that most need transformation.



“I am excited by the possibility of engaging and working with more outside stakeholders to involve the creative community in different ways around Public Works.”

— MINNEAPOLIS PUBLIC WORKS DEPARTMENT STAFF

“My creative Minneapolis would involve more aspects of creative placemaking and tactical urbanism in order to enhance community engagement yet still making the city more livable and interactive. Using ideas such as pop-up shops/cafes or parklets.”

— “WHAT IS YOUR CREATIVE MINNEAPOLIS?” CARD

PHOTO CREDIT: STEVEN LANG

Ideas for Next Steps

Priority Objective

Engage diverse artistic communities and organizations in envisioning inclusive community development.

Connections must continue to be cultivated between people and places with tools such as creative programming and engagement, cultural districts, tactical urbanism, mixed-use development, municipal cultural planning, creative industries, public art, community art and urban design. Our research showed that both white respondents and respondents of color believe the City of Minneapolis should invest in public art (45% and 40%, respectively), outdoor fairs and festivals (21% and 26%, respectively) and cultural districts (18% and 22%, respectively), all of which are tools for creative placemaking.⁵⁵ The end results of these creative placemaking activities can be dramatic and transformative, so it is important that communities have access to the means and play a role in achieving their own place-based strategies.

The City of Minneapolis has made great strides in creating better communication pathways to its existing placemaking and creative placemaking resources, but there's still room for improvement in clarifying and better defining internal department roles and responsibilities. Placemaking is an activity that has been in existence for over 40 years through the work of field leaders in planning and design such as Project for Public Spaces.⁵⁶ The newer creative placemaking field, led by the National Endowment for the Arts, is developing its own criteria and approach to the work that distinguishes it from the more established placemaking field of practice.^{57, 58, 59} It is important for the City to recognize and acknowledge where disciplinary boundaries lie within these fields of practice so as to more effectively guide the work internally and partner with arts and culture organizations interested in creative placemaking collaborations.

From respondents, we heard that understanding and taking advantage of City resources can be especially difficult for under-resourced organizations and individuals. Permit policies are a special source of concern in the community, and a strong desire exists to address policy barriers that prevent under-resourced organizations and individuals from doing effective work in the public realm. The cost of permits themselves and the liability insurance required to access them are cited as reasons many small cultural organizations do not venture outside their institutions to deliver public art or programming. Other costs factors such as maintenance also prevent organizations in low-income communities from enhancing the public realm with creative placemaking strategies such as banners, paint-the-pavement projects, and small infrastructure improvements. We heard through our community engagement that Minneapolis residents are eager for more opportunities to creatively and authentically activate the places where they live, work and play.⁶⁰

Provide leadership and cohesion in advancing arts, culture and creative policy at the local level. Effective cross-sector partnership requires coordinated action between civic stakeholders. While the City of Minneapolis is an important player, it has not been a consistent leader in the creative placemaking field. By continuing to streamline its arts and culture activity, the City of Minneapolis can more effectively drive creative development by coordinating resources, researching and sharing data and best practices, and playing the role of convener and partner among sector stakeholders. By doing this work it can align with organizations such as Twin Cities LISC, the National Institute for Museums and Libraries, and the Minnesota Historical Society in creating comprehensive and inclusive creative placemaking partnerships.⁶¹

Build sustained capacity for nonprofit, for-profit and civic stakeholders to be successful in creative placemaking. The creative placemaking field is currently flooded with activity, infectious enthusiasm, energy and investment. Yet the field needs sustained investments in capacity building, and organizations need to learn what it means to do this work authentically and how it will change them. Patience is needed from public and private funders and investors, along with longitudinal investment and research to evaluate inclusive neighborhood transformation.



Charting Our Course

NOTES ON IMPLEMENTATION



PHOTO CREDIT: BRUCE SILCOX



Implementing the Vision

The Creative City Road Map is a comprehensive document pointing the way toward our future creative city. Throughout our planning process we emphasized the importance of community alignment with that vision, and we have developed a set of prioritized community goals and objectives. A cultural plan as comprehensive and ambitious as the Creative City Road Map will require sustained collective effort from many people and organizations. Our success relies on its ability to remain relevant, useful and responsive. In order for strategic tasks in our implementation guidelines to be achieved, we must also consider the ever-changing social, political and economic environment in which we exist. Therefore we have conceived this plan document as a high-level tool to not only envision Minneapolis' creative future, but also to be adaptive and responsive to environmental changes so that goals can be reached despite emerging new demands.

The following strategic actions are intended as starting points based on community priorities, and are meant to be flexible to fit our shifting social, economic and political realities. As a dynamic strategic plan, our action framework can be modified with new information or sudden changes within communities or the environment. Individuals, organizations and partners are invited to use the Creative City Road Map to inform and complement their own work, and to select the most important strategies for them. The plan contains high-level goals and strategies and is neither a tactical plan nor a to-do list. It is applicable to all arts and culture stakeholders regardless of size or organization.

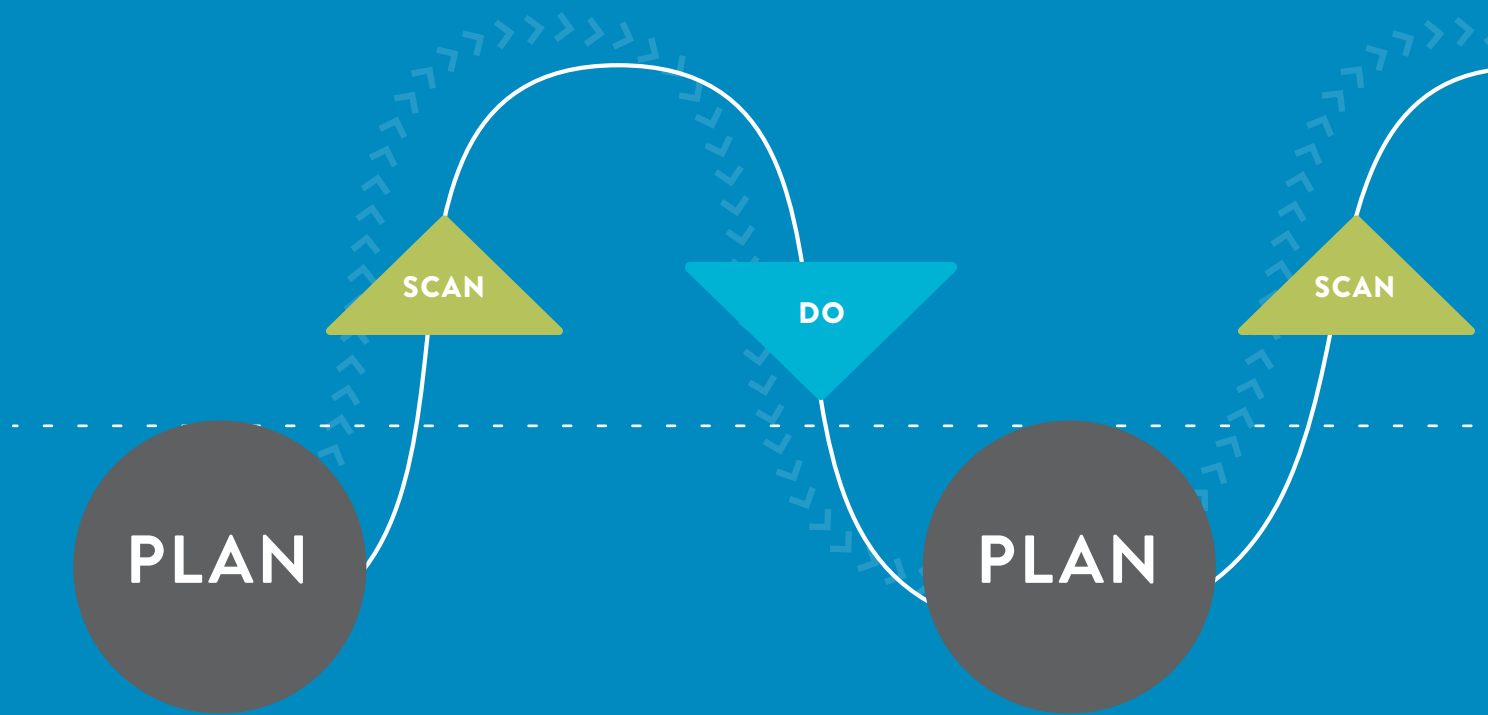
Those working in the creative sector are encouraged to use these goals to create specific action steps and performance measures for their organizations and communities. Creativity is welcomed in achieving these goals. We see this as a document that calls on creative problem solving and collective action rather than outlining a prescriptive formula for success. Our implementation guide includes a set of strategies to stimulate thinking and identify ways to move the goals forward. It is a call for shared responsibility in the implementation of our community goals and objectives. We believe this can be done through smart, strategic leadership, commitment, focus and intent.

Applying Systems Theories to the Road Map

As noted, implementation of this plan will require sustained collective community effort. Our success will depend on building new relationships to do exciting new work. This requires fostering ongoing connections as well as adapting to changing conditions and meeting emerging needs. By centering our implementation on continued community connections we will create a new pattern of practice for the creative community. Our action framework acknowledges a cycle that will keep the plan relevant and organizations nimble. "Plan, Scan, Do"⁶² includes options for actions, not prescriptive solutions.

Plan, Scan, Do...

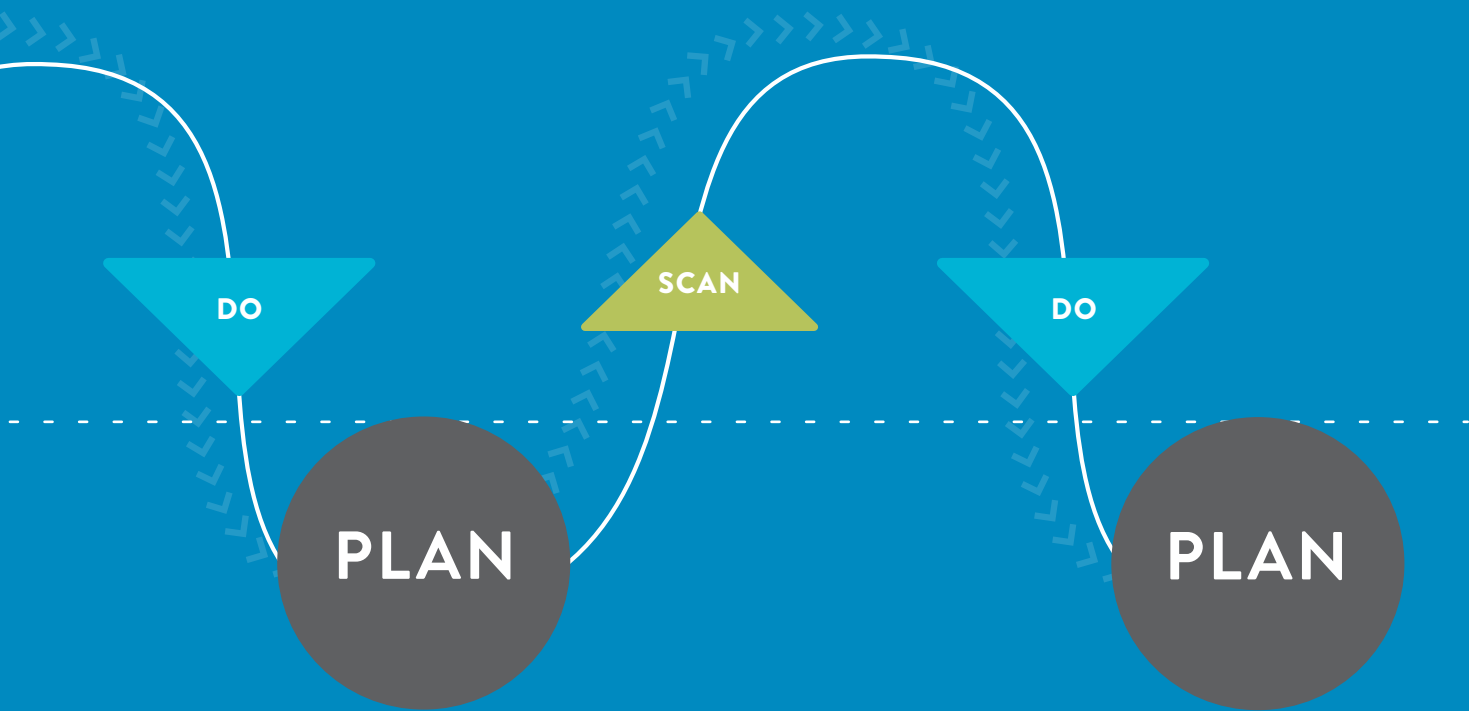
Enviro



Organ

We have developed some guidelines for action to help us stay focused on the plan goals. The City will use these simple guidelines to create indicators for measuring the plan's effectiveness over the next 10 years as we work with the community to move its vision forward.

nment



ization

PLAN

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

SCAN

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

#3: Communicate with each other – As we move forward in implementing the Road Map, we need to tell and hear

the stories of our successes, share our struggles and work to identify new opportunities so that the players in the creative sector can celebrate each other and continue to identify new areas for growth.

DO

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



Where to Start?

IDEAS FOR IMPLEMENTATION




PHOTO CREDIT: HEIDI BOHNENKAMP



The strategies articulated next are offered as tangible starting points in achieving Road Map goals and objectives. However, we know that in a complex, dynamic system, there are many ways to achieve results. Our community groups identified the objectives that are their highest priorities. We have turned those objectives into next steps to support these high-priority areas.



PHOTO CREDIT: BRUCE SILCOX

A close-up photograph of a person's hand resting on a sewing machine. The hand is positioned over the needle and foot area. The image is overlaid with a semi-transparent blue filter. A dark grey arrow-shaped graphic points to the right, containing the text for Goal 1.

GOAL 1: DIVERSE CREATIVE ASSETS
ARE DEVELOPED, CELEBRATED
AND PROMOTED

Priority Objective

Focus on local arts: Promote locally, nationally and internationally the creativity that arises from the racial, cultural and geographic richness of each Minneapolis neighborhood.

Where to Start?

Public Sector

- **Amplify the local:** The City of Minneapolis and other public sector partners in the Greater MSP alliance (such as the Metropolitan Council, Hennepin County)⁶³ have a strong interest in attracting new businesses and a diverse workforce from outside of the region. The City should welcome newcomers by investing in ways to promote and amplify physical neighborhood features and place-based programs.
- **Develop further alignment with the Minneapolis Park system and leverage its arts and culture programming:** The park system in Minneapolis has received national recognition for its quality. Parks are locations where visitors and residents alike go for recreation, relaxation and entertainment. The Minneapolis Park and Recreation Board programs and hosts a broad range of year-round arts and cultural events and activities in its public spaces that add significantly to the livability of neighborhoods. The Park Board's comprehensive planning effort, due by 2020, offers further alignment opportunities with the City of Minneapolis around Road Map goals and objectives.
- **Leverage existing assets:** The Creative City Challenge is a new program developed by the City of Minneapolis, the Minneapolis Convention Center, Northern Lights.mn and Meet Minneapolis. The program spotlights local creative talent through commissions and engages neighborhoods through community participation. One component of the Creative City Challenge is Northern Spark, an all-night arts festival, which leverages the identity of local artists, arts organizations, communities and city geographies as an asset. This program should be further developed and connected to regional promotional strategies.
- **Market local experiences:** Collaborative marketing models, such as Talking Volumes, should be developed to include public sector partners to allow increased access for underserved communities. These models must seek to provide frameworks that streamline information-sharing and develop networked marketing strategies to tell authentic local stories.
- **Build a virtual platform to promote local creative activities and efforts that showcase the racial and cultural diversity of the city and the work of local arts organizations, artists, artisans and creatives.**

- Make it easier for locals and visitors to see and access creative activities of all kinds: Leverage relationships with existing public sector partners such as the Minneapolis Park and Recreation Board and the Hennepin County Library to connect activities with local media and design institutions and develop a comprehensive and easy-to-access approach to marketing and promotion.

Nonprofits

- See creative placemaking as the future: Develop projects that build on the existing identities and assets of the neighborhoods in which nonprofits are located. To do this, organizations must research, identify and understand the place-based assets in their communities.
- Seek out and serve the needs of local communities: Directly engage and collaborate with local communities where nonprofits are located to determine and deliver the programming that would best serve them.

For-profits

- Partner with nonprofits and the public sector: The Greater MSP alliance of business leaders has a strong interest in attracting new businesses and diverse workers from outside of the region. These organizations could partner with the public sector to welcome newcomers by amplifying local neighborhood programs through a comprehensive approach to the promotion of local creative placemaking efforts.
- See experience-based marketing as the future: Partner with local nonprofit arts organizations to leverage authentic experiences for Minneapolis residents and visitors.
- Partner with nonprofit arts groups to celebrate and support place-based programming and events. Help identify and build on existing assets collaboratively with local communities.
- Work differently: Look for cross-sector opportunities (such as nonprofit arts groups that are engaging their local communities) for partnership and implementation. There are many festivals, events and programs already being offered by nonprofit arts groups that can be leveraged by for-profit businesses.

- Share experience and knowledge: Social entrepreneurship can help nonprofit organizations build sustainable business models for their creative placemaking work.

Philanthropy

- Continue to invest in local creative placemaking projects that encourage cross-sector partnership and collaboration.
- Partner with the public sector to deliver solutions to regional arts and culture marketing gaps.
- Address neighborhood infrastructure needs in partnership with the public sector, especially in areas that have low capacity or regularly experience out-migration of creative talent and assets.
- Continue to invest in cultural corridors that grow from the community's natural assets.
- Pool funds to have greater impact in underserved geographies.
- Help build the collaborative capacity of smaller nonprofit organizations through technical assistance, training and financial incentives.



PHOTO CREDIT: MEENA NATARAJAN



GOAL 2: ART IS ACTIVELY USED
TO BUILD AND FOSTER ACCESS
AND CONNECTIONS

Priority Objective

Build connections and partnerships among artists, organizations and the government so that the arts can thrive.

Where to Start?

Public Sector

- Be a leader in closing the gap between nonprofit arts organizations and their need to build skills, knowledge and understanding to engage diverse communities. The Arts, Culture and the Creative Economy program can be a connector, assisting City departments in strategies to better communicate and connect with artists and arts and culture organizations.
- Build connections: Host regular strategic conversations with experts in cultural strategy and organizational development. Ask strategic questions to stimulate thinking and problem solving. Move to develop an operational work plan from these meetings for implementing Road Map priorities.
- Focus on workforce development: Create programs that support technical assistance and build connections for young arts professionals of color. Develop opportunities and paid jobs in for-profit businesses and arts nonprofits for creative workers.
- Support local strategies to involve underserved communities in decision-making. Explore including arts organizations and emerging leaders into programs that seek to introduce youth and emerging leaders of color to government and nonprofit work, such as the City's STEP-UP and Urban Scholars programs.
- Use creative strategies to reach underserved communities by incorporating artists and arts organizations in community outreach efforts.
- Build cultural competency among public sector workers: The City's Neighborhood and Community Relations (NCR) department is developing arts-based approaches to engaging underserved communities within neighborhood associations. This effort, called the Blueprint for Equitable Engagement, focuses on bringing communities closer together to engage in decision-making. The City can actively leverage the work of neighborhood organizations and nonprofit organizations already serving and connecting with underserved communities. NCR can provide financial incentives for neighborhood associations to work with artists to engage communities that increase cultural competency among the City's workers.

- Encourage the public sector to reach out directly to underserved communities. By doing so, the public sector will build cultural competency, deepen relationships and hear directly from communities about their concerns. Look to NCR's Cultural Context Tours and the Arts, Culture and the Creative Economy's Creative CityMaking program as promising examples of developing authentic community connections.
- Explore options for incorporating the Creative CityMaking pilot more sustainably into the work of the Arts, Culture and the Creative Economy program so that it continues to embed artists-in-residence inside City departments.
- Offer artists-in-residence opportunities and arts-based community engagement strategies with other public sector agencies such as Minneapolis Parks and Hennepin County. Create and share lessons learned and tools so that community and other public agencies are empowered to develop similar programs.

Nonprofits

- Learn and develop capacity in how to partner with the public sector.
- Partner with neighborhood associations to develop strong and inclusive culturally appropriate engagement strategies.
- Partner with for-profit entities to tell the stories of diverse communities and assist in cultural competency training for businesses.
- Assist health care organizations, human services agencies and libraries in cultural competency training so these institutions can better serve diverse communities.
- Connect and partner with other organizations focused on developing and serving low-income communities to deliver comprehensive approaches to addressing community needs.
- Collaborate with the public sector: Work with public agencies to offer arts-based community engagement for projects and programs within the nonprofit's field of expertise.

For-profits

- Build and support cultural competency by creating spaces and events that foster connections across sectors.
- Promote and engage in dialogue about racial and cultural differences within the workplace. Work with arts organizations that are engaged in showcasing and explaining such differences. For example, Mixed Blood Theatre has worked in health care to build cultural competency among clinic staff, and Pillsbury House + Theatre's Breaking Ice program creates a customized theater experience to address difficult social issues.
- Partner with nonprofit arts organizations to offer cross-sector, culturally appropriate idea jams or networking events.

Philanthropy

- Create incentives for arts and culture grantees to develop systemic solutions that address racial inclusion and decision-making in programming, on boards and panels, and in grant-making institutions.
- Host local cross-sector conversations and networking events.
- Create funding initiatives that seek to connect communities across differences and build social capital.
- Support the capacity of organizations to include artists of color in their decision-making process.



PHOTO CREDIT: THE NIGHT LIBRARY / NORTHERN LIGHTS.MN



GOAL 3: LOCAL ARTISTS AND CREATIVE PRACTITIONERS THRIVE WITH ACCESS TO RESOURCES AND OPPORTUNITIES

Priority Objective #1

Commit resources to supporting artists and creative practitioners through programming, training and creative skill building.

Priority Objective #2

Ensure that artists have access to affordable living and working spaces in Minneapolis.

Where to Start

Public Sector

- Increase knowledge of the creative sector through research: Develop economic studies that can be used as a racial equity tool. Review and analyze the demographics as well as economic outputs of the region's creative workforce and support this with qualitative research. Collaborate with regional research partners such as Minnesota Compass to develop appropriate economic indicators for the creative sector. Map data collected through the Road Map survey on creative sector housing and studio space needs and address these in City comprehensive plan discussions on affordable housing and land use. Based on research, consider priority areas for the development of living and work spaces for artists and creative practitioners.
- Focus on creating workforce development programs targeted toward artists and creative practitioners of color in occupations that currently lack racial diversity.
- Work with arts service organizations to develop training relevant to artists of color.
- Partner with arts education institutions that support artists of color who wish to access formal training and credentialed programs in arts and creative fields.
- Work with nonprofit community development organizations to develop housing and creative spaces that support artists and creative practitioners in neighborhoods with the greatest need.

Nonprofit

- Work to provide technical services and training to artists and creative workers of color.
- Develop regular gatherings and networking events to connect local artists to curators and other market drivers.
- Provide space for artists to work, connect and collaborate with each other.
- Hire qualified leaders of color into executive or decision-making positions.
- Provide free/low-cost rehearsal/studio space or allow for payment based on a barter system, specifically for local artists to create their work.
- Provide local artists with residencies and financial resources to create new work.
- Showcase the work of young and/or emerging artists from racially and culturally diverse backgrounds.
- Develop policies that support fair wages and offer employment benefits to artist employees.
- Sponsor internships and apprenticeships for artists of color and those who are currently in training programs or have recently graduated.

For-profit

- Partner with nonprofit organizations to sponsor internships and apprenticeships for artists of color and those who are currently in training programs or have recently graduated.
- Develop mentorship programs in which employees mentor interns and apprentices.
- Collaborate with the public sector to employ artists and creative practitioners of color and support their work.
- Collaborate with the public sector to develop below-market-rate living and work spaces for artists and creative practitioners in underdeveloped or priority areas of the city.
- Hire local artists and designers.

Philanthropy

- Partner with the public sector to develop economic studies on artists and the creative workforce and work to build regional indicators for the health and vitality of artists and creative sector workers.
- Partner with the public sector to create workforce development programs that target artists of color in occupations that currently lack racial diversity.
- Support artist-focused networking events and career development gatherings.
- Provide incentives for grantee organizations that sponsor, showcase or provide residencies for artists of color within their organizations.
- Provide technical assistance and travel funding to allow artists to showcase and market themselves and their work outside the region.
- Work with educational institutions to provide resources for artists of color through arts training and college preparedness programs.



PHOTO CREDIT: ADJOA AKOFIO-SOWAH



GOAL 4: ART AND CREATIVITY
STRENGTHEN ECONOMIC
AND SOCIAL DEVELOPMENT

Priority Objective

Engage diverse artistic communities and organizations in envisioning inclusive community development.

Public Sector

- Provide leadership, convene and partner with other public agencies and creative sector stakeholders to foster connections, comprehensive alignments and collaborations. Use these opportunities to identify and address gaps that currently exist in the creative placemaking field in Minneapolis.
- Better align City department definitions of placemaking and creative placemaking. Clarify roles and responsibilities and increase collaboration between all divisions of the City working on creative placemaking programs and projects. CPED's Long Range Planning and the Coordinator's Office both implement a significant amount of arts and culture projects in the area of placemaking and creative placemaking. Further clarification of the unique roles of these two departments in supporting this work will greatly benefit the creative community.
- Integrate creative sector economic needs and strategies into the City's comprehensive plan. Utilize the City's comprehensive planning process to review and address policy barriers in City policies and practices that prevent under-resourced creative sector organizations and individuals from doing effective work in the public realm and in naturally occurring cultural corridors.
- Better align and create a common vision for arts and culture across the City of Minneapolis government enterprise to ensure visibility, foster cross-sector development, and more effectively partner with outside agencies and arts organizations.
- Better leverage creative sector assets as driving forces in a resilient, strong economy and equitable city. The valuable data collected through the Creative City Road Map planning process is an opportunity for the City to map and align the needs of the creative sector with the City's broader goals and planning priorities. Mapping and spatializing this data will provide valuable insights into how the City can tangibly grow the creative community through its physical infrastructure.

Nonprofit

- Embrace creative placemaking by developing staff and organizational capacity through education and training.
- Seek out instructive case studies: Learn from successful local and national creative placemaking efforts.
- Consider local communities as part of the audience: Use creative programming to connect, engage and learn from these communities to better understand their needs before making programming decisions.
- Hire a community organizer to develop ongoing authentic connections with local communities.
- Fill gaps in organizational expertise by seeking out community development organizations, libraries, community centers and business associations to build internal knowledge and cross-sector partnerships.
- Build a creative placemaking game plan by learning more about local government resources.

For-Profit

- Partner with nonprofit arts organizations and the public sector around creative placemaking initiatives.
- Seek out instructive case studies: Learn from successful local and national creative placemaking efforts.
- Hire local creative placemakers and artists to implement creative placemaking initiatives for public spaces as an amenity for residents and workers.
- Research and learn about the local neighborhood, then tailor work with and for the community.

Philanthropy

- Support efforts to build and develop research on creative placemaking evaluation methods.
- Continue to support creative placemaking capacity-building programs.
- Develop funding streams with longer time spans to cover this long-term work.
- Continue to require cross-sector partnerships between arts organizations and the public sector for grant programs.
- Provide incentives for grantee organizations that sponsor, showcase or provide residencies for artists of color within their organizations.
- Provide technical assistance and travel funding to allow artists to showcase and market themselves and their work outside the region.
- Work with educational institutions to provide resources for artists of color through arts training and college preparedness programs.

Acknowledgments

Artist Engagement Teams

Chrys Carroll
E.G. Bailey
Keegan Xavi
Shā Cage

Road Map Planning Staff

Abdiwahab Ali, *Data and Policy Specialist, City of Minneapolis*

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

Jenny Chayabutr, *Senior Resource Coordinator, City of Minneapolis*

Rachel Engh, *Program Associate, Arts, Culture and the Creative Economy, City of Minneapolis*

Ravi Reddi, *Data and Policy Specialist, City of Minneapolis*

Road Map Planning Consultants

Anna Muessig, *Gehl Design*

Carrie Christensen, *Headwaters Design Group*

Cheryl Boe, *Senior Graphic Designer, City of Minneapolis*

Jono Cowgill, *Data Intern, Headwaters Design Group*

Kirstin Wiegmann, *Weathervane Consulting*

Melissa Kwon, *Voices for Racial Justice*

Vina Kay, *Voices for Racial Justice*

Steering Committee

Aisha Gomez, *Aide to Councilmember Cano, Ward 9*

Alondra Cano, *Minneapolis City Councilmember, Ward 9*

Arleta Little, *Program Officer, McKnight Foundation*

Ashley Fairbanks, *Minneapolis Arts Commission*

Becky Franklin, *Minneapolis Arts Commission Chair; Managing Director, Weavers Guild of Minnesota*

Ben Shardlow, *Director of Public Realm Initiatives, Minneapolis Downtown Council & Minneapolis Downtown Improvement District*

Ben Somogyi, *Aide to Councilmember Bender, Ward 10*

Calvin Keasling, *Minneapolis Arts Commission Vice Chair; Arts Content Lead, Minneapolis Public Schools Arts*

David Rubedor, *Director, Neighborhood and Community Relations*

Elizabeth Glidden, *Minneapolis City Councilmember, Ward 8*

Emily Ziring, *Aide to Councilmember Palmisano, Ward 13*

Erik Takeshita, *Twin Cities LISC*

Ger Yang, *Aide to Councilmember Yang, Ward 5*

Ginger Cannon, *Planner, Minneapolis Park and Recreation Board*

Jay Stroebel, *Former Deputy City Coordinator*

Jeff Johnson, *Director, Minneapolis Convention Center*

Jennifer White, *Aide to Council President Johnson, Ward 4*

John Stiles, *Chief of Staff, Mayor's Office*

Kevin Reich, *Minneapolis City Councilmember, Ward 1*

Kjersti Monson, *Director, Long Range Planning Division, Community Planning and Economic Development (CPED)*

Kristin Guild, *Business Development Manager, CPED Economic Policy and Development*

Lacy Shelby, *Principal Urban Designer, CPED Long Range Planning*

Lisa Tabor, *Founder & President, Culture Brokers LLC & Foundation*

Marcela Sotela, *Aide to Councilmember Warsame, Ward 6*

Mary Altman, *Public Art Administrator, CPED Long Range Planning*

Noel Raymond, *Minneapolis Arts Commission, Co-Artistic Director, Pillsbury House + Theatre*

Nuria Rivera-Vandermyde, *Deputy City Coordinator*

Renee Cheng, *Associate Dean, College of Design, University of Minnesota*

Sara Lopez, *Aide to Councilmember Glidden, Ward 8*

Sean Broom, *Aide to Councilmember Yang, Ward 5*

Sheila Smith, *Executive Director, Minnesota Citizens for the Arts*

Tom Borrup, *Principal, Creative Community Builders*

Work Group Members (not previously mentioned)

Abdi Farah, *Minneapolis Arts Commission, Ka Joog*

Adrian Ho, *Zeus Jones*

Alejandra Pelinka, *Northeast Minneapolis Artist Association*

Alejanda Cecilia Tobar-Alatriz, *Pangea World Theater, Artist*

Ali Lozoff, *Minnesota Public Radio*

Amy Alegi, *Meet Minneapolis*

Andy Hestness, *Seward Redesign*

Ann DeGroot, *Youth Coordinating Board*

Bekka Merrill, *American Craft Council*

Berry Farrington, *Metro Transit*

Bill Deef, *Meet Minneapolis*

Brenda Bell-Brown, *Minneapolis Arts Commission, Black Storytellers Alliance*

Calvin Keasling, *Minneapolis Arts Commission, Minneapolis Public Schools*

Candida Gonzalez, *Artist, Roosevelt H.S.*

Chaka Mkali, *Hope Community*

Chris Singewald, *Northern Clay Center*

Christina Kendrick, *City of Minneapolis, Neighborhood and Community Relations*

Christopher Taykalo, *Twin Cities Gay Men's Chorus*

Coal Dorius, *Minneapolis Arts Commission*

Daniel Pierce Bergin, *Twin Cities Public Television*

Danielle Mkali, *Nexus Community Partners*

Dawn Brown White, *COMPAS*



Core planning team, from left to right: Rachel Engh, Keegan Xavi, Chrys Carroll, Gülgün Kayim, Shá Cage, E.G. Bailey, Carrie Christensen

Dayna Frank, *First Avenue*

Deanna Newman, *Minneapolis Arts Commission*

Diane Willow, *Artist, University of Minnesota Art Department*

Dyani Reynolds-White Hawk, *All My Relations Gallery*

Ellena Schoop, *Artist*

Emily Ban, *Cowles Center*

Eric Bruce, *Minneapolis Institute of Arts*

Erin Heelan, *West Broadway Coalition*

Eva Song Margolis, *Artist*

Greta McLain, *Artist*

Haila Maze, *City of Minneapolis, CPED Planning*

Hawona Sullivan Janzen, *University Research and Outreach – Engagement Center*

Hayley Finn, *Minneapolis Arts Commission, Playwrights' Center*

Heidi Hamilton, *City of Minneapolis, Public Works*

James Wheeler, *Public Design Exchange; Education and Community Partnership, University of Minnesota*

Jeanie Brindley-Barnett, *MacPhail Center for Music*

Jennifer Arave, *Minneapolis Arts Commission, Artshare NE*

Jessica Lopez-Lyman, *PhD Candidate in Chicana and Chicano Studies*

Jim Farstad, *Consultant and Developer*

Joanna Kosalko, *Minneapolis Arts Commission, Coldwell Banker Burnet*

John Comazzi, *University of Minnesota School of Architecture*

Josh Blanc, *NE Arts District*

Judy Joseph, *Hennepin Theatre Trust*

Kathryn Savage, *Loft Literary Center*

Kathy Mouacheupao, *Local Initiatives Support Corporation*

Kelly Hoffman, *Hennepin County, Community Works Partnership*

Libby Turner-Opanga, *Artist*

Meg Parsons, *Cunningham Group Architects*

Meghana Shroff, *Minneapolis College of Art and Design*

Melinda Ludwicak, *Minneapolis Arts Commission, Metropolitan Library Service Agency (MELSA)*

Mic Johnson, *Metropolitan Design Center, University of Minnesota*

Mike Hoyt, *Artist; Pillsbury House + Theatre*

Mike Kennedy, *City of Minneapolis, Public Works*

Nancy Fushan, *Consultant*

Natalie Morrow, *Twin Cities Black Film Festival*

Nicole Smith, *Artist*

Nimo Farah, *Artist*

Noah Keesecker, *Springboard for the Arts*

Olivia Walker, *City of Minneapolis Department of Health*

Parker Genne, *Artist; Kairos Alive!*

Rachel Jendrzejewski, *Artist; Upstream Arts*

Rhiana Yazzie, *New Native Theatre, Playwright*

Roderic Southall, *Obsidian Arts*

Sarah Millfelt, *Northern Clay Center*

Sarah Schultz, *Consultant*

Shannon Forney, *Metropolitan Regional Arts Council*

Sheila Matthews, *Hennepin County Library*

Sheila Smith, *Minnesota Citizens for the Arts*

Susan Campion, *Giant Steps*

Suzanne Roberts, *Obsidian Arts*

Tammy Hauser, *ArtSage*

Tanner Curl, *Loft Literary Center*

Tom Loftus, *Minneapolis Arts Commission, McNally Smith College of Music*

Wendy Holmes, *Artspace*

William Kieger, *Corporate Art Force*

Witt Siasoco, *Artist*

Graphic Design:
Ashley Fairbanks

Photographer:
Bfresh productions
(All photos not otherwise credited)



PHOTO CREDIT: NORTHERN LIGHTS.MN

Focus Group Participating Organizations

AIGA Minnesota
 Airport Foundation
 American Swedish Institute
 Art Force
 Articulture
 Arts Midwest
 ArtSage
 Artspace
 Asian Media Access
 Brave New Workshop
 Bryant Lake Bowl
 Capri Theater
 Cedar Cultural Center
 Chicago Avenue Fire Arts Center
 Children's Theatre Company
 Cornerstone Group Corporate
 Cowles Center for Dance and the
 Performing Arts
 Duniya Drum & Dance
 East Downtown Council
 Film Society of Minneapolis
 Saint Paul
 First Avenue
 Forecast Public Art
 Frank Theatre
 Free Arts Minnesota

Good Arts Collective
 Graywolf Press
 Hennepin County Library
 Hennepin Theatre Trust
 Homewood Studio
 HUGE Improv Theater
 Icehouse
 In the Heart of the Beast Puppet
 and Mask Theatre
 Independent Filmmaker Project
 Intermedia Arts
 Jerome Foundation
 Juxtaposition Arts
 Kairos Alive!
 KOKOON
 Lake Street Council
 Marcy Holmes Neighborhood
 Association
 McKnight Foundation
 Metropolitan Design Center
 Metropolitan Regional Arts
 Council
 MIGIZI Communications
 Mill City Museum
 Minneapolis College of Art and
 Design
 Minneapolis Foundation
 Minneapolis Institute of Art
 Minneapolis Park and
 Recreation Board
 Minneapolis Television Network

Minnesota African American
 Museum and Cultural Center
 Minnesota Association of
 Museums
 Minnesota Center for Book Arts
 Minnesota Citizens for the Arts
 Minnesota COMPAS
 Minnesota Film Board
 Minnesota Historical Society
 Minnesota Humanities Center
 Minnesota Jewish Theatre
 Minnesota Spoken Word
 Association
 Minnesota State Arts Board
 Minnesota Theater Alliance
 MN Artists
 Musicant Group
 Neka Creative
 Northeast Minneapolis Arts
 Association
 Northern Lights.mn
 Pangea World Theater
 Patrick's Cabaret
 Public Functionary
 Ragamala Dance
 Rain Taxi
 Ruby3
 Soo Visual Arts Center
 Springboard for the Arts
 Target Foundation
 TEN x TEN
 Ten Thousand Things

Textile Center of Minnesota
 The Loft Literary Center
 The Museum of Russian Art
 The Somali Museum of
 Minnesota
 Theatre in the Round
 TIM+THOM
 Twin Cities Gay Men's Chorus
 Two Rivers Gallery, American
 Indian Center
 University of Minnesota
 Department of Art
 University of Minnesota
 Department of Theater Arts
 & Dance
 University of Minnesota School
 of Music
 Upstream Arts
 Urban Arts Academy
 Very Special Arts
 Vine Arts Center / FAIR VJAA
 Architects
 Walker Art Center
 Weavers Guild of Minnesota
 Weisman Art Museum
 West Bank Business Association
 West Broadway Business and
 Area Coalition
 Young Dance
 Zenon Dance Company
 Zeus Jones



Individual artist participation was made possible with the generous support of

THE MCKNIGHT FOUNDATION

For reasonable accommodations or alternative formats please contact Gülgün Kayim, Director of the Arts, Culture and the Creative Economy program, City of Minneapolis, at gulgun.kayim@minneapolismn.gov or 612-673-2488. People who are deaf or hard of hearing can use a relay service to call 311 at 612-673-3000.

TTY users can call 612-673-2157 or 612-673-2626. Para asistencia 612-673-2700. Rau kev pab 612-673-2800. Hadii aad Caawimaad u baahantahay 612-673-3500.

Citations

1. City of Minneapolis, Arts, Culture and the Creative Economy program (2013). Minneapolis Creative Index, 2013.
2. City of Minneapolis, Arts, Culture and the Creative Economy program (2013). Minneapolis Creative Index, 2013.
3. Tran, J. & Treuhaft, S. (2014). Minnesota's Tomorrow: Equity is the Superior Growth Model (Rep.). Oakland, CA: PolicyLink.
4. Minneapolis as compared with the 35 most populated MSAs, City of Minneapolis, Arts, Culture and the Creative Economy program (2013). Minneapolis Creative Index (p. 8).
5. City of Minneapolis, City Council-adopted definition of racial equity (2014, July 30).
6. City of Minneapolis, Arts, Culture and the Creative Economy program (2014). Minneapolis Creative Index 2014 update.
7. Kirch, Claire, *Publisher's Weekly* (2005, June 03). A Tale of Twin Cities. Retrieved February 12, 2016, from <http://www.publishersweekly.com/pw/print/20050606/30622-a-tale-of-twin-cities.html>.
8. Kobran, S. (2013, February 8). Not New York: Book Business & Publishers in the Twin Cities. Retrieved February 12, 2016, from www.publishingtrendsetter.com.
9. Royce, G. (2014, August 11). Fringe Festival Hits New Ticket Record. *Star Tribune*. Retrieved November 24, 2014.
10. City of Minneapolis, Arts, Culture and the Creative Economy program (2013). Minneapolis Creative Index, 2013.
11. Fischer, Reed, *City Pages* (2012, March 27). Minneapolis Music Scene Named Second Best in the U.S. Retrieved February 12, 2016, from <http://www.citypages.com/music/minneapolis-music-scene-named-second-best-in-the-us-6622506>.
12. National Endowment for the Arts (October 2011). Artists and Arts Workers in the United States. Retrieved from <https://www.arts.gov/sites/default/files/105.pdf>.
13. Kirch, Claire, *Publisher's Weekly* (2005, June 03). A Tale of Twin Cities. Retrieved February 12, 2016, from <http://www.publishersweekly.com/pw/print/20050606/30622-a-tale-of-twin-cities.html>.
14. Royce, G. (2014, August 11). Fringe Festival Hits New Ticket Record. *Star Tribune*. Retrieved November 24, 2014.
15. According to the Northeast Minneapolis Arts Association, Art-A-Whirl is the largest annual open studio art crawl in the U.S. www.nemaa.org.
16. Pollock, L. & Lewis, J. (2015). Northeast Minneapolis Named Best Art District. *USA Today*. Retrieved November 24, 2015, from <http://www.10best.com/awards/travel/best-art-district/>.
17. Mullman, J. (2009, June 29). New Creative Order Emerges in Minneapolis. *Advertising Age*. Retrieved March 29, 2016.
18. One of our biggest industries, contributing 15,190 jobs to the creative sector, 108% above the national average. This industry is also growing faster than the national average (5% vs. 3%). Economic Modeling Specialists International (2014).
19. According to a recent study on arts nonprofits, the performing arts in Minneapolis make up a larger proportion of arts organizations than other disciplines. Performing arts are 41% of the total activity, which includes history/humanities (19%), museums/collecting (3%), ASO (5%), community (15%) and Film/TV/Radio (4%). Koo, J. (2015). *How Boston and Other American Cities Support and Sustain the Arts* (p. 17, Rep.). Boston, MA: The Boston Foundation.
20. The Trust for Public Land (2013, June 5). Minneapolis Ranked Nation's Best Park System on Trust for Public Land's 2013 ParkScore® Index (press release). Retrieved February 1, 2016, from <https://www.tpl.org/media-room/minneapolis-ranked-nation's-best-park-system-trust-public-land's-2013-parkscore-index>.
21. Appropriations: Minnesota's Legacy (2016). Retrieved March 27, 2016, from <http://www.legacy.leg.mn/appropriations>.
22. Metropolitan Regional Arts Council (2014). Overview (press release). Retrieved March 27, 2016, from http://www.mrac.org/sites/default/files/pdf/MRAC_FY14_Overview.pdf.
23. Market drivers are underlying market forces that introduce new products to consumers and keep the market lively and interesting. A curator, literary agent or producer can be a market driver.
24. City of Minneapolis, City Council-adopted definition of racial equity (2014, July 30).
25. Schmitt, B. (2015). Experiential Marketing: A New Framework for Design and Communications. *Design Management Institute Review*, 25(4), 19–26.
26. The Trust for Public Land (2013, June 5). Minneapolis Ranked Nation's Best Park System on Trust for Public Land's 2013 ParkScore® Index (press release). Retrieved February 1, 2016, from <https://www.tpl.org/media-room/minneapolis-ranked-nation's-best-park-system-trust-public-land's-2013-parkscore-index>.
27. Markusen, A. & Gadwa, A. (2010). Creative Placemaking (working paper). Washington, D.C.: National Endowment for the Arts. See goal area 4 for details and definitions of creative placemaking.
28. Schmitt, B. (2015). Experiential Marketing: A New Framework for Design and Communications. *Design Management Institute Review*, 25(4), 19–26.
29. The Creative City Challenge is a city program aimed at utilizing under-utilized public spaces through commissions to artists, designers and architects. This program is implemented in collaboration with the Minneapolis Convention Center, Northern Lights.mn, Meet Minneapolis and the City's Arts, Culture and the Creative Economy program. Its purpose is to activate the plaza and promote local artists, artisans, makers and designers to local and national audiences.
30. Meet Minneapolis Awareness Tracking Study (Rep.) (2012). Minneapolis, MN: City of Minneapolis.

31. 2015 Minneapolis Tourism Quality Performance Report (Rep.) (2015). New York, NY: Resonance Consultancy.
32. LaPlaca Cohen / Campbell Rinker (2014). CultureTrack, 2014. New York City, NY: Author.
33. Engh, R. & Reddi, R. (2015). Minneapolis Creative City Road Map Survey Data. Unpublished raw data.
34. LaPlaca Cohen / Campbell Rinker (2014). CultureTrack, 2014. New York City, NY: Author.
35. Walker, C., Lundgren, L., Manjarrez, C. & Fuller, S. (2015). Museums, Libraries and Comprehensive Initiatives: A First Look at Emerging Experience (p. 57, Rep.). Washington, D.C.: LISC and IMLS.
36. Engh, R. & Reddi, R. (2015). Minneapolis Creative City Road Map Survey Data. Unpublished raw data.
37. The McKnight Foundation (2015, June 1). Yes and No: Conversations About Thriving with Artists of Color in the Twin Cities. Retrieved from https://www.mcknight.org/system/asset/document/1175/original/YesAndNo_ArtistsofColor_PortraitLayout-Reduced.pdf.
38. 77% of the McKnight Fellows and 92% of Regional Arts Council grantees do not earn their living primarily through their art. Center for Study of Art and the Community. What Artists Say: A Study of the McKnight Foundation Supported Artists (May 2013). Retrieved from https://www.mcknight.org/system/asset/document/498/What_Artists_Say_Full_Study_Results.pdf.
39. National Endowment for the Arts (October 2011). Artists and Arts Workers in the United States. Retrieved from <https://www.arts.gov/sites/default/files/105.pdf>.
40. Markusen, A. & Gadwa, A. (2010). Creative Placemaking (working paper). Washington, D.C.: National Endowment for the Arts.
41. Engh, R. & Reddi, R. (2015). Minneapolis Creative City Road Map Survey Data. Unpublished raw data.
42. The McKnight Foundation (2015, June 1). Yes and No: Conversations About Thriving with Artists of Color in the Twin Cities. Retrieved from https://www.mcknight.org/system/asset/document/1175/original/YesAndNo_ArtistsofColor_PortraitLayout-Reduced.pdf.
43. Voices for Racial Justice (2014). 2013–2014 Minnesota Legislative Report Card on Racial Equity (press release). Retrieved March 27, 2016, from <http://voicesforracialjustice.org/wp-content/uploads/2015/04/ReportCard-2013-14-final-web-USE-033015.3.pdf>.
44. Economic Modeling Specialists International (EMSI). www.economicmodeling.com.
45. Economic Modeling Specialists International (EMSI). www.economicmodeling.com.
46. Occupational Employment and Wages in Minneapolis and Bloomington (May 2014). Bureau of Labor Statistics. http://www.bls.gov/regions/midwest/newsrelease/occupationalemploymentandwages_minneapolis.htm. Bureau of Labor Statistics (2015, March 25). (Minneapolis Employment Statistics.) Unpublished raw data.
47. City of Minneapolis, Arts, Culture and the Creative Economy program (2013). Minneapolis Creative Index Update 2014.
48. Markusen, A. & Gadwa, A. (2010). Creative Placemaking (working paper). Washington, D.C.: National Endowment for the Arts.
49. Toronto Artscape (2012). Approaches to Creative Placemaking. Retrieved 2015 from <http://www.artscapediy.org/Creative-Placemaking/Approaches-to-Creative-Placemaking.aspx>.
50. The Western States Arts Federation (WESTAF) produces the Creative Vitality Index (CVI), which is available through its research portal called the Creative Vitality Suite. <http://www.westaf.org/what-we-do/research-publications.html>.
51. City of Minneapolis, Department of Community Planning and Economic Development (2015). 5-Year Outlook 2016–2020: Art in Public Places: Possible Public Art Locations for Parks, Bike Paths, Roads, and Bridges. Minneapolis, MN: City of Minneapolis.
52. Markusen, A. & Gadwa, A. (2010). Creative Placemaking (working paper). Washington, D.C.: National Endowment for the Arts.
53. The North Minneapolis Greenway project is an initiative of the City's Department of Health and Juxtaposition Arts.
54. Walker, C., Lundgren, L., Manjarrez, C. & Fuller, S. (2015). Museums, Libraries and Comprehensive Initiatives: A First Look at Emerging Experience (p. 51, Rep.). Washington, D.C.: LISC and IMLS.
55. Toronto Artscape (2012). Approaches to Creative Placemaking. Retrieved 2015 from <http://www.artscapediy.org/Creative-Placemaking/Approaches-to-Creative-Placemaking.aspx>.
56. Project for Public Spaces is a nonprofit planning, design and educational organization. <http://www.pps.org>.
57. NEA defines creative placemaking as when “...public, private, not-for-profit, and community sectors partner to strategically shape the physical and social character of a neighborhood, town, tribe, city, or region around arts and cultural activities.” www.arts.gov/NEARTS/2012v3-arts-and-culture-core/defining-creative-placemaking.
58. Artplace defines creative placemaking as “strengthening the social, physical, and economic fabric of a community through arts and culture.” www.artplaceamerica.org/our-work/national-creative-placemaking-fund/faq-old.
59. Bedoya, Roberto. Creative Placemaking and the Politics of Belonging and Dis-Belonging. www.artsinachangingamerica.org/2012/09/01/creative-placemaking-and-the-politics-of-belonging-and-dis-belonging/.
60. Engh, R. & Reddi, R. (2015). Minneapolis Creative City Road Map Survey Data. Unpublished raw data.
61. Walker, C., Lundgren, L., Manjarrez, C. & Fuller, S. (2015). Museums, Libraries and Comprehensive Initiatives: A First Look at Emerging Experience (p. 51, Rep.). Washington, D.C.: LISC and IMLS.
62. Brueck, Daniels-Fischer, Poels and Eoyang (2004). Strategic Planning and Organizational Development for Water Utilities. Executive summary.
63. The Greater MSP is a regional economic development partnership focused on growing our region's economy with stakeholders in the public and private sectors.

Appendix: Additional Graphs of Data Collected

MOST POPULAR RESPONSES FOR “WHERE WOULD YOU TAKE AN OUT-OF-TOWN GUEST FOR AN ARTS OR CULTURAL EXPERIENCE?”



Take Friends or Visitors for an Arts or Cultural Experience

Key finding: For arts and cultural experiences in Minneapolis, both white respondents and respondents of color are most likely to take friends and visitors to large cultural institutions, such as the Guthrie, the Minneapolis Institute of Art (Mia), the Walker or the Midtown Global Market. Respondents of color are more likely than white respondents to take friends or visitors to small and mid-sized community organizations, such as Intermedia Arts and Mixed Blood Theatre. The words above indicate the most popular answers to where respondents of color and white respondents would take visitors for an arts or cultural experience. The larger the word, the more popular the response.

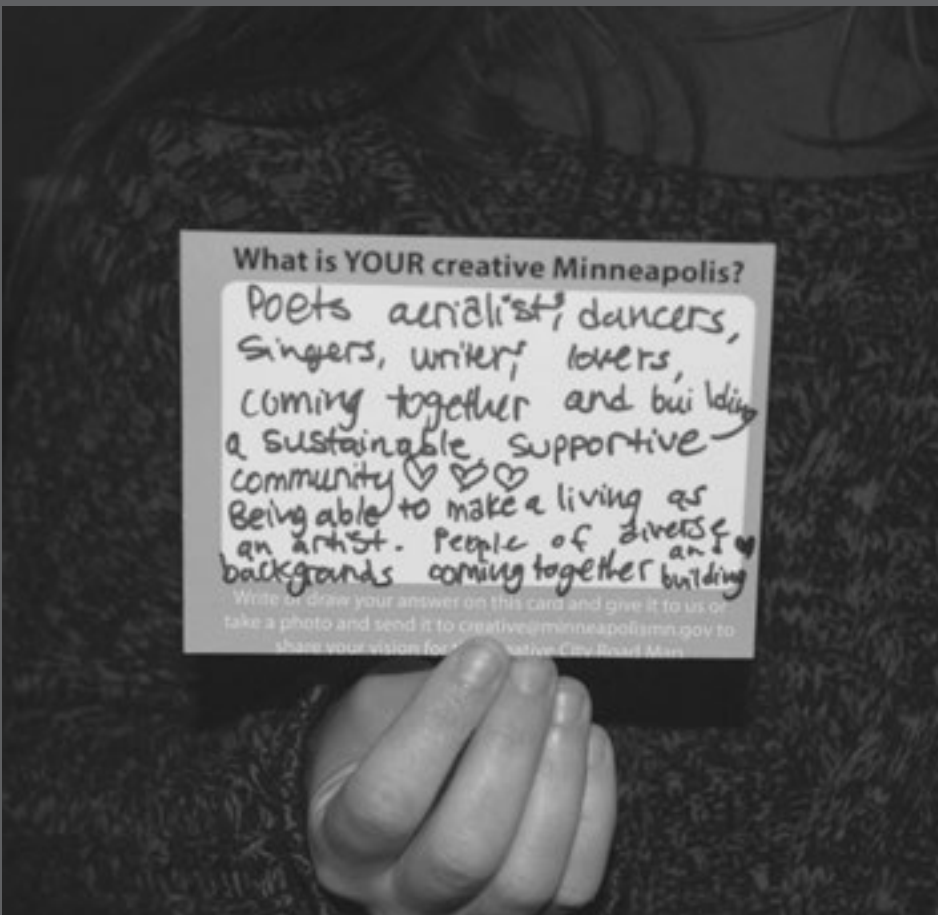
Source: Creative City Road Map survey

Desire for Authentic Placemaking

Key finding: Through asking the question “What is your creative Minneapolis?” we heard that people desire authentic creative placemaking across Minneapolis communities.

- “Includes people in the community being engaged in art specific to their neighborhoods.”
- “Art doesn’t lead to gentrification, but rather to claiming public space by marginalized communities (+ is publicly funded).”
- “Creating community through public space & public art. Getting everyone involved & creating spaces for everyone.”
- “Cultural events, art on the streets, creating an identity of Minneapolis reflecting the people who live here.”

Source: “What is your creative Minneapolis?” cards






Minneapolis
City of Lakes

A project of the Arts, Culture and the Creative Economy program of the City of Minneapolis.
For more information, contact Gülgün Kayim, Director of Arts, Culture and the Creative Economy.