Hi everyone, welcome to this ULI webinar and creative placemaking.

We are so delighted that you could be here.

We're just waiting until folks assemble and then we'll go ahead and get started.

So welcome everyone.

So I'm Rachel MacCleery and I'm senior vice president for building healthy places at ULI and am just delighted that everybody can be here for this webinar on creative placemaking in the time of COVID.

Just waiting. Just maybe one more minute while folks assemble and then we'll go ahead and get started.

Alright, so let's jump in.

I've just got a couple intro slides.

Welcome to everybody and thank you so much to our panelists.

I'm Rachel MacCleery. I'm senior vice president at ULI and on behalf of ULI I'd like to welcome you to this global webinar on creative placemaking and the coronavirus during times of disruption and uncertainty.

I know that I, like, I'm sure, all of you turned to the arts to help me under.

Stand the moment. Help me interpret and navigate what is happening to offer perspective and meaning.

And today artists are responding creatively with and with purpose to the crisis of the pandemic.

And they're calling attention to racial injustice through murals.
and signage, performance and other forms of art.
Creative Placemaking is a powerful tool to draw attention to injustice, elevate diverse voices and create new opportunities for community gathering and engagement.
And yet, many arts. An art institutions are struggling to survive in this moment just when we need them more than ever.
So today we will hear from experts from across the United States about the present and the future of arts and culture and creative placemaking in America.
Thank you to our experts and thanks to all of you for being here next slide so will jump in and just a moment.
But first, a little background and the Urban Land Institute is a research and education nonprofit, whose mission is to provide leadership in the responsible use of land.
And in creating and sustaining thriving communities worldwide.
If you're new to ULI, welcome. We hope that you find this webinar insightful and that you will consider joining ULI as a Member??
ULI launched building healthy places in 2013 out of a recognition that place shapes health.
Through the years we've worked to leverage the power of you, allies global networks, to shape projects in places in ways that improve the health of people and communities.
Be in touch with us anytime at [email protected]
Start work next slide.
This webinar is being recorded recording of this webinar will be shared by email with registrants and will also be posted to Knowledge Finder.
Join us on Friday, September 11th for a webinar on transportation, public space and social equity and the time of COVID
An all webinars are being listed in Urban Land magazine
and content from past webinars can be found on?
You will acknowledge Finder site at Knowledge Dot UI dot
work next slide and now it's my pleasure to introduce
bends to Stone who is our moderator for today.
Ben is Director of Arts and Culture at Smart Growth
America and its program Transportation for America,
where he leads the organization's broad efforts to help
across the country,
better integrate arts, culture and creative placemaking into
neighborhood revitalization.
Equitable Development and transportation planning efforts.
Prior to joining SGA, Ben served as executive Director of
Station North Arts and Entertainment in Baltimore,
where he employed an arts based revitalization,
an placemaking strategy to guide development in the State
designated
Arts District in the city.
Then I'll hand it over to you.
Great, thank you so much for that intro Rachel and
thank you ULI especially for organizing this panel for
everybody
and thank you everyone who is
tuned in. I'll go over quick couple of housekeeping things
before we jump in.
There is a chat function which I know is a
couple of you have noticed already and it started shedding
there.
Please feel free to introduce yourself.
You love to see who's joining us today.
There's also a separate Q&A function which will see
hopefully
at the bottom of your screen.
You can ask questions. There are panelists can then see
those questions and actually answer them through chat and
I'm hoping we'll have time at the end.
Actually get to. Speak to some of those questions as
well and then finally as reminder to my fellow panelists
and ask you to just turn off your video while
you're not presenting, and then make sure you turn on
your video.
And of course, I meet yourself once it’s here. Opportunity to speak, go ahead to the next slide, please. So we’re going to hear from a great group of people today. I'll introduce them all one by one as we go through this presentation, I’m going to do a quick intro and try to set the stage for this conversation on creative placemaking. The time of COVID before we get to this, but really everyone is going to speak to what is going on with the role of artists in the Community development world, or quote unquote creative placemaking during our current moment with the movement for Black Lives, the pandemic, impacting all of us. And how that is impacting arts, institutions and arts organizations. Of course, individual artists who are the. The bedrock of doing creative placemaking work in the 1st place and then of course very relevant to many of our attendees today. How this is impacting the real estate industry and then we'll bring him into a more real world example of what is going on in the city of Minneapolis, which has been such an important flashpoint in our current moment. Next slide, please. And so I am Ben. You just heard Director of Arts and Culture with Smart Growth America. I like to put up a slide like this whenever I speak to. Just let everyone know that many folks know smart growth America SGA through some of our other different organizations, many of which existed separately like Transportation for America or the form based codes to in the past. And now we’re all under the umbrella of smart Growth
America,
or an organization that believes that no matter where you
live or who you are,
you deserve to live in a place that is equitable
that is prosperous and that is resilient.
We have an environmental Justice Benton Equity bend to our
work,
As of about five years ago or so when
I joined,
we have an arts and culture event or work as
well.
I'll talk about that in just a moment.
Next slide.
Before we jump in and talk about what's going on
with creative placemaking.
In this moment the time of kovid thing could be
worth taking.
A bit of a step back and talk about what
creative placemaking was like in the time before covid.
I know that seems like years and years ago,
but it really was just a few months ago and
there had been years of this work going on in
the past and I just want to touch briefly on
why an organization like mine has an arts and culture
program in the 1st place next.
So rather relevant to this group,
of course, and this is evidenced by the fact that
so many of you hundreds of you have joined in
for this webinar today you will you,
alive, members, all agree that creative placemaking adds values to
project overwhelmingly over 90%
of you answered a survey from a few years ago
indicating that you believe this is true.
That adds value to real estate projects,
and then it can affect the project value or market
success next.
Within my own work within Transportation for America and Smart
Growth America,
transportation projects. We fund projects to make sure there's really great examples of projects happening locally out there involving artists on teams with planners and engineers and designers. We track projects, an write about projects. Hopefully you've seen some of this work on our website to show what has been going on. That's an example of our field. Scan in the middle there, which we did with our place. And then we run a number of programs that we train professionals, artists and engineers and planners and transportation professionals in general to collaborate with one another and stop speaking past each other and recognize that people actually have a lot of the same goals in mind despite their difference in background. And so I mentioned this field scan. This was our attempt to really look into years of examples of artists working on transportation projects to help solve a lot of the entrenched problems that the traditional folks that put together teams or make up teams. Transportation project teams have not been able to solve. And we came up with seven ways of characterizing this, and there's lots of different ways of talking about this work. But for us, at least within the transportation world, this is how we talk about the artists role of working on transportation projects from making streets safer to organizing advocates to engaging communities in a more impactful way next. Ann, just to make sure you're all awake, since I know we just saw it's it's only 7:00 AM in Hawaii. I threw in some animated just in here. We dove in deeper and explain that for one example,
This is true for housing an environmental justice and public health issues. A lot of our problems are really entrenched and we all operate based on precedent. And we look back to what the last person did and try to do something that is similar and iterate on that. But in many cases we really need to come up with brand new creative solutions to the entrenched problems and artists have played a major role. In helping us come up with a brand new approach to different projects next.

Another example, I'm sure all of you who are listening in now probably live in a community that has some sort of a transportation project that did more harm than good, like an urban freeway that cut through likely a formerly black majority community, and that's true in almost every American city. There's lots of other examples of translation projects that unfortunately done more harm than good, and there's lots of examples in artists an cultural producers working to stitch these literally stitches neighborhoods back together, engage the community on both sides of these projects, and come up with solutions to dealing with the issue that exists in their community. Next and just want to give a quick shout out and I imagine Jamie might talk about this a bit more with our place, but there are other examples of other field scans. Look at the intersection of art and housing, public safety, environment etc. Next. And so we want to bring it to the current moment that we're in and touch on just a few headlines pulled from the paper of record, the New York Times, just over the last several weeks. Last several months are query moment. Maybe some of you have noticed this too.
I tend to have my own kind of Blinders on and. Often see things through this lens, but really, the national discourse now and so many ways is focused on things that have to do with the arts, whether it is literally about the arts and representation and optics. An memorials and monuments that are being taken down with new ones being put up. But also focused on issues related to how our homes are being built in the design that goes into our office spaces and how we as bodies move through space and relate to other bodies and think about the body in space an the design of public spaces in private spaces and lots of things that artists and performers and designers have been spending their careers thinking about and working on on a regular basis for many years now. and as you, I'm sure many of you have noticed, there's been an explosion of temporary public art with one of the better known examples here in DC. Commissioned by Mayor Bowser right in front of the White House spelling out Black Lives Matter with the DC Insignia next. And there's a publicly available spreadsheet. This just shows scrolling through. There's literally hundreds of these. I'm sure almost everyone here has some sort of a street mural that has some variation on Black Lives Matter in their community, and there's a lot that can be said, and hopefully we can get this into discussion about the impact of these, how they've been received, how some have been received better than others. Some have been vandalized, some have been created by the
unquote powers that be. Some have been created by very grassroots organizing, and some cities, of course have more than one example. This. But really, this is an example of. Just another way in which artists have taken a front and center role in our current discussion. Alot of what we're talking about a lot we're seeing in the press and in our communities as men driven by artists these days, even more so than has been in the past next. And of course, in my little corner of the Community Development World Transportation World, there are huge impacts with transportation. Some could be in the category of silver lining somewhere definitely negative silver lining is perhaps the streets being empty. Transportation projects are moving forward more quickly. Congestion, of course, has gone down. The air is gotten cleaner at the same time. Transit is being cut, and a lot of the services we relied on before may not be there waiting for us in the past. There's lots of technological innovations that were promised that have not come to fruition quite as quickly as we expected. Not entirely due to the pandemic, but certainly is at least partially related to that. And I would just advocate for the fact that. Much as the last list of headlines had pretty direct explanation as to how the arts relate to all those projects, there's a role for the arts to play in all of these projects, too, as a role for artists and thinking about space and thinking about streets, you just saw how artists are painting streets. Go to the next slide. I can jump into what I mean by that. One of the biggest challenges that every city with any sort of transit is facing right now is just how to keep people safe on a system that really relied
on putting people in a very small confined space with large groups of people physically close to one another. Of course, it doesn't make sense these days for all the obvious public health reasons, and once again there's a role for artists and designers to play, and thinking about human behavior and thinking about culture change in thinking about a mass different way of thinking about how we relate to one another and operating in. Public space at a huge mass scale is of course a huge communications challenge to that, and a huge cultural shift component to that as well next. And so at the beginning of the pandemic, this shot, I think from March or April. There were some very low tech, very quick solutions, totally understandable. We need to keep people safe. We need to keep US operators safe and away from the riders in the back of the bus and solutions often look like this with caution. Tape going up next. An we started the other solutions on our streets. This is in my current town of Oakland. When the slow streets where existing materials are put up, often construction barricades and things that agencies already had were put up to create more room for social distancing. If you have a sidewalk that's not even six feet wide, it's hard for people to walk past each other and maintain 6 feet of distance. Of course, expanding the amount of room for pedestrians and cyclists and other folks to go into the street made a lot of sense, but. Of course, there's a lot of pushback to this. Some of these projects were done very quickly. They use the aesthetics of construction and things that people
didn’t necessarily want to see. Nobody likes to come home at the end of the day and think that they’re St and ran from their houses under construction, with the asphalt being torn up, and that’s what a lot of people thought when they saw this next.

And so we started to get more sophisticated with some better designed ways of waiting in line and moving in physical space. I’m sure many of us have spent a lot of time standing in squares like this recently next.

And we got even more sophisticated with designers starting to think about how people can again move through space and maintain that 6 feet of distance and all channel Jamie Benn and he’s about to speak in just a minute by saying that when I see a diagram like this and see people moving through space like this, I can’t help but think about dancers and choreographers. An theater professionals who of course are professionals are thinking about how people relate to each other. Of course on a set but often in the real world in real life. And again there’s a lot that I think designers.

Public space and those of us who are trying to keep people safe in our cities now can learn from these fields and we'll hear more about that in just a moment next.

And so I'll just wrap up my quick intro by giving a shadow of my own projects, which is the arts and transportation rapid response. We’re going down the artist we selected for this tomorrow, so stay tuned for that.

But again, putting our energy where our languages, so to speak. We’ve funded artists. Work with five different agencies, all listed there. Detroit, Oakland, Bart in western Minnesota in Las Vegas to work with different transportation agencies to address many of the different challenges
I just explained before.

Do it in a more.

Aesthetically, interesting way in a culturally relevant way in a way that is better received by the communities in which we are working next.

If I was with you in person, this is where I would hand you my business card and encourage you to shoot me an email or give me a call if you have any questions.

But you can certainly do that in the chat function.

Next I'm not going to have things off to our speakers. I'll do the very quick intro of each one longer.

BIOS are available online and ULI website where you all signed up for this.

But first, we're going to hear from Jamie Bennett is executive director of Art Place America, where he's been executive director since January 2014. Previously, Jamie served as Chief of Staff and NGA, the national government for the Arts, the Chief of Staff in New York City, Department of Cultural Affairs. It's also provided strategic counsel of the Agnes Gund Foundation.

Serve this piece of. Chief of staff to the President of Columbia University and worked in fund raising at the Museum of Modern Art, the New York Philharmonic and Columbia College.

Jamie please take it away.

Awesome, thanks so much Ben.

Thanks Juanita and thanks everyone at ULI for helping us today.

May have the next slide please.

And the next slide please.

So I'm lucky enough to work at Art Place America, which is a 10 year fund that to date has invested more than 100 million dollars in rural, suburban, tribal and urban communities all across the United States.

In order to support artists.
As allies in Equitable Community Development and when we talk about Equitable Community development, we really talk about a vision of communities that is centered on racial equity that is thinking about environmental sustainability and is thinking holistically about the health of all of its residents. So why do we need allies? Why do we need artists as allies in order to achieve this? If I could have the next slide please to talk about this, I'll invoke an extraordinary dancemaker, called Liz Lerman, who's currently a professor at Arizona State University and she's engaged with a project to create an Atlas of creative tool. And in order to do that, she's undertaking a process that she refers to as unpacking the hidden records of artists and when Liz talks about unpacking the hidden records of artists, what she's talking about or the knowledge, skills, and abilities that artists Town. That are also useful in larger, broader, more wide community Contacts, but which are not always instantly identifiable as useful to the rest of us. And that's an example of this. I'm looking at folks introducing themselves, and we've got a lot of sort of Neo urbanists and designers dialing for this, and so we think a lot of us have spent a lot of time and energy coming up with ways to do rapid prototyping. For instance, how do we try something? Out in a quick way, get instant feedback from a broader community. Make some adjustments and try it out again, and we're really eager to come up with ways to do this.
Well, for the last 2000 years in the theater we've called that were hersel.

So theater artists know how to do rapid prototyping and theater artists can be put to use to do that.

If I could have the next slide.

So for this example, I'll take us up to Anchorage, AK, where the Cook Inlet Housing Authority is a tribal housing entity that's working on building housing for all the current residents of Anchorage, AK, and as anyone who's worked in Alaska knows, the building conditions in the Anchorage are quite difficult, and they make any real estate development very expensive.

So Cook Inlet wanted to introduce a new micro unit of housing, but a lot of folks had a difficult time understanding what that would look like.

What that would feel like, what it would be like to inhabit that space.

So Cook Inlet engaged, a set designer and said to her, you have a core skill at recreating reality for a small budget.

So she actually created a wonder, one scale model of that micro unit of housing, and she did it as a set designer, so she did it out of two by fours and Luan for a couple $100 and members of the public could come in inhabit the space.

Give instant feedback to it, and let Cook Inlet continue to revise that example.

So that's an example. When we talk about unpacking the hidden Breakers of artists about ways that we could take a set designers knowledge, skills and ability and put it to use in an even broader community context.

So if we could go to the next slide, please at earthplace we really think about 10 interlocking systems of Community planning and development and you see them listed.

out here from agriculture and.
Food down through workforce development and when I think about creative placemaking in this moment, I think specifically about the sectors of health and about the sectors of Community safety. So I'd love to give you a couple examples for each of those about some of the work that artists have been doing long before this covid moment and will continue to live long after this covid moment. So if we could go to the next slide, please. As Ben mentioned briefly in his introduction, for each of these 10 sectors of community planning and development, our place has undertaken a field scan, and essentially we've said, for each of these sectors, we've asked the question, what are some of the biggest issues that that sector is wrestling with, and how can the arts help that sector? Address them so many years ago, in partnership with the University of Florida, Center for Arts and Medicine, we undertook a field scan for what? Culture could do for public help. How could artist be allies in working to achieve health outcomes at the community level and what the public health sector told us is that five of the biggest issues confronting our collective trauma, racism, social isolation, mental health and chronic disease. And I think it's very clear to all of us that each of these issues has only become magnified in this current moment. So if we could go to the next project, I'd love to give an example of how arts are working as an ally. How arts institution is hoping to achieve collective trauma and talk about this? I'd love to take us to Upper Manhattan and Broadway. Housing communities has been working on addressing generational poverty since
the early 80s and the building you see at the centre or 270 some units of permanent supportive housing for families who've experienced homelessness. And at the center of this building, at the center of this housing development is a Museum of Art and storytelling, and the reason that it's a Museum of Art and storytelling is that storytelling has been shown to play an effective role in helping with trauma recovery. And if we stop for a moment and think about it, I think it will begin to make sense. Common sense about why that could be right. One of the definitions of trauma. Is a fact pattern that doesn't make sense. In this case, a young person who's living in the wealthiest country in the world who's experiencing homelessness, sleeping in a car and may be forced to eat out of the trash can. That's a fact pattern that doesn't make sense. It's dramatic and through storytelling, through creating a narrative, we actually have to reckon with fact patterns make sense about them and come to terms with them. And this is some work that the National Endowment for the Arts has also been doing with the Department of Defense. With men and women who are returning from Iraq and Afghanistan with some of the signature wounds of those wars, particularly things around post traumatic stress and traumatic brain injury. So this is an example of a museum that supporting children in storytelling as a way to address collective, and I think certainly in this current moment we understand how deploying narratives can be even more useful than it's been in the past. Back it up the next slide, please.
So the second issue you saw on that list was the issue of racism as a public health issue, and for those who are steeped deeply in the language around public health and particularly around building healthy places that might be slightly curious. And so for folks that are newer to this, I might point you to an op Ed in the American Journal of Public Health that was authored by Mindy Fuller logs and two other authors, and many folks on this call no doctor. Full of love and know that she's a social psychiatrist who spent the last 30 to 40 years of her career diagnosing city and one of the things she's noticed about those of us who spend our time developing real estate and working in a place based way is that many of us spend our time treating symptoms and not getting to the underlying disease to the group issue which is the race based inequality that has been a defining factor in this country for at least the last 400 years. So if we could go to the next slide in example of how artists begin to address this, is this extraordinary artist. Hannah Drake is working in Louisville, Ky, and specifically, she's working in the Smoketown neighborhood and one of the things she realized about the Smoketown neighborhood, which is a large historically African American neighborhood, is that all of the billboards that were up or about things like selling your house for cash. Or buying junk food or doing other things that were not helping. And so Hannah wanted to reclaim those narratives. Reclaim the narrative that the build environment is telling us by taking over 19 billboards and replacing them with positive images of the folks that live in that neighborhood, with poems and other narratives about what they want to
be, what they're looking forward to, and how there is lying about, how they're dreaming. And looking down I do community, and if you're interested in knowing more about this project, Miss Drake has written about it extensively and there's a lot of information from the ideas, excellent.

If we could go to the next slide that unfortunately in a heartbreaking way also brings us to the current moment of arts, culture and community safety that we're in.

And this was some work that our plays undertook beginning in 2014 to really say what are the issues that are going on the police community relations? And I'd love to give 2 examples.

The first example if we could go to the next slide, please is one that I included both because. It's an extraordinary project and also another Council member, Jenkins joining us. So juxtaposition Arts is an extraordinary organization that's located on the North side of Minneapolis and Roger and D have a Cummings are the couple who founded juxtaposition Arts and one of the things that they realized was that their neighborhood had a very high incidence of gun violence, and they wanted to address this, but they wanted to address it in a way that didn't end up militarising their neighborhood. And so one night. Roger came up with the notion of putting a bubble machine on the roof of their building and you'll see the sketch of that there and he just went up and literally installed a soap bubble machine that gently sprinkles down soap bubbles on the neighborhood and over the next three days. The next week. The next two weeks they realize that all of the violence had disappeared from their corner and they aren't entirely sure why this was.
Maybe it was because the soap bubbles will remind us that someone was there and someone was watching. Maybe it's because the soap bubbles bring us a sense of innocence and joy. Maybe it was something else that was happening, but it's an extraordinary artistic creative intervention that addressed an immediate situation of violence that didn't end up militarising that neighborhood.

And for the last example, I'd love to share Please. I'll take us to Philadelphia, PA to the People's Paper Co op to the Village of Arts and Humanities, and this is a project that before I get into it, I'd love to share just a quick framework. If we could go to the next slide please. So this is an artist design project that's working with returning citizens, women who've completed prison sentence is Anna returning to her citizenship. Returning to their neighborhoods and what the artist did was they partnered these women with a legal expungement clinic so they could get their criminal records erased and as many of us know, that's hugely important in terms of accessing housing, accessing benefits, accessing employment, and if the project stop there,
it would have been addressing system structure and scale. But it didn't because it was artist design, so it also added symbol in sensation and the way it did that was when these women had their records. Fully expunged, they printed out a hard copy, a paper copy of what had been their criminal background. They themselves tore it up. Put it in a blender and made a literal blank sheet of paper and on that blank sheet of paper they created reverse mugshots. So rather than being known for maybe the worst thing that they had ever done was they instead wrote an intention for the future so you saw themselves and you saw their wish, so I will leave my example there. And if you go to the last slide, here is how you can reach me beyond the web and R and I look forward to hearing from my other panelists and engaging with you all further, thanks. Thank you so much Jamie. That was a fantastic overview. I encourage everyone who's tuning in to look up some of those organizations are really the best of the best. Doing some of the best work at this intersection of the arts world and they created the Community Development world. With that, we're going to move on to our next speaker, Teresa. I'm hoping Teresa can talk to us a little bit about the role of bubbles in the Twin Cities. I believe she's going to talk about actually another artist who works with the medium of bubbles in the work that he does. But more importantly, she's also going to talk about something that I find is often left out of these kinds of conversations, which is the role of artists and the struggles that artists are dealing with now. What artists are contributing to these projects? Of course, creative placemaking projects don't happen
without artists and
artists need to be supported now more than ever.
I'll just get the housekeeping work out of the way.
Theresa Sweetland is executive director of forecast public art and
the publisher of Public Art Review.
She's an experienced executive director,
fundraiser curator, and leader in the field of Community Cultural
Development and creative placemaking.
She previously served as executive and Artistic Director of
Intermedia
Minnesota's Premier multidisciplinary multicultural arts organization.
With that, I'll hand things over to Teresa.
Thank you Ben. Thanks to you ULI and Juanita for organizing all the panelists and speaking today from South Minneapolis.
Hello to Andrea as well.
Well, I'm assuming is in Minneapolis today,
so my background is in arts planning and community development.
Most of that work over 20 years.
Is connecting individual artists to public and private partners to drive more equitable community outcomes.
So I'm really passionate about the role and contributions of artists and that's why I'm here.
I'm concerned about how they're doing.
I'm committed to their health and safety and wanting to see them get back to work.
So next slide please.
Next slide.
What I'd like to talk about today is a little bit about forecast,
our organization, how individual artists are doing right now,
how we can partner with them,
and how we can support their creative innovation.
Next slide.
If you haven't heard about forecast,
we are a nonprofit arts organization.
We're also a public art,
creative placemaking consulting team based in St Paul,
MN. Our mission is to activate,
Inspire an advocate for public art that advances justice,
Health and Human dignity. Next slide,
please.
We do three main things we support artists with funding
and training who works specifically in public space.
We also partner with and consult with public art and
creative placemaking projects,
helping the people, organizations and institutions but want to
connect with artists do that more successfully and more equitably.
And we also build capacity,
gather stories and share research so you can do that
on your own.
As you all know, this is a very complex space
to work in.
These are not artists working.
Justin Gallery's theaters and studios.
These are artists working in complex civic and public spaces
with public partners with private partners with planners,
architects, engineers, policy makers, neighborhood groups.
This is, artists have a very unique set of skills
and contributions in this work,
and we're committed to supporting them.
Next slide, please.
So many people want to know how to do this.
Our consulting and training work helps people extensively in
the Midwest,
but we're also starting to work more nationally and some
globally.
And we welcome that we work in large cities.
We also love working in rural communities in small towns.
We've been asked to come to the Hills of Appalachia
and the island of Oahu,
which wasn't such a bad deal.
Next slide, please. Our team of consultants are practicing artists,
facilitators, planners, architects, curators. We have 37 after projects we're working on here and around the country, and we've really made an extensive investment in bringing more consultants of color into public art and creative placemaking.

As you can see with our team here. Next slide, please.

We support artists by connecting them to opportunities in two main ways. So our commissioning and curation work.

We work with public and private partners who come to us looking for an artist and we design and facilitate calls for.

Calls for artists election processes.

We designed residencies, we curate projects we work with all sorts of groups, from libraries, universities, housing, retail stadiums, other private development. We've worked with the Mall of America, US bank, 5 King Stadium here and The Gathering Place in Tulsa or some of the larger projects.

Next slide please. We also work on planning and engagement partnerships.

We work with public partners like Cities, Counties, state transit authorities and others to design and develop long-term plans, policies, programs, other strategic visions for places and really engage artists and gathering community input,

doing mapping, rapid prototyping and other community engagement activities.

We are currently working to reopen five business districts after shutdowns and had been County were working. To redesign a major street in Saint Paul were also, as Ben mentioned, working with transportation for America on the Rapid Response Project nationally.

Next slide, please.
In all of our efforts,
we've put a particular emphasis on opportunities for artists of
color for indigenous artists.
For local artists, for rural artists,
not just for community engagement activities,
but also for all projects,
all budget sizes. We really want to see artists of
color fully reflected in all of the major projects in
this country,
both public and private. There are plenty of multi $1,000,000
projects out there to go around and we could definitely
make that happen.
Next slide please. I want to talk about artists today
because sometimes talking about arts and culture can seem very
abstract and at some point in every creative placemaking
effort
you will work with an artist or group of artists
and this may come as a surprise.
But most people in other sectors and professions don't
always
work with artists or know how to find them or
how to work and talk about art.
So we often run into people having all sorts of
assumptions about artists,
probably the most prevalent is that artists will or want
to work for free,
and I can assure you that is not the case.
Especially now you may also be surprised to hear that
there are very few degrees or professional certifications for
artists
to work in public art,
creative placemaking. So although that is changing with
some significant
investments from our place,
so individual artists, like all independent businesses,
they need their skill. They should be paid.
They also need training, investment funding and support and
connections.
Next slide, please.
Another assumption is that artists and creative placemaking
bring out
of the soft skills of creativity and relationship building, which is true. But there are very specialized skills. Jamie talked about this. Ben talked about this very technical skills in the same way you have specialized skills in real estate architecture and development. What's often lost in public art, creative placemaking efforts. Artists can be brought in at the end of a project only to create a product. But rather than being seen as an integral part of the process to address community needs. So we really believe that. The sooner that an artist can be engaged and join the process and have a seat at the table, the more successful and creative and more inclusive the project will be. Next slide please. Tell how are artists doing well? We have some idea of how they're doing. There's some great research out there from Americans for the arts on the impact of Covid on art and artists that also 'cause we've been doing some listening. So in April, which does feel like forever ago, we launched some pro bono consulting. We spent over 300 hours talking with over 150 artists and leaders across the country in 45 cities in every region, including Puerto Rico and next slide, please. It's probably not a surprise, but Covid has been particularly devastating for artists. 94% of artist lost income. 63% of artists have become fully unemployed, black indigenous and artists of color have higher rates of unemployment than white artists due to the pandemic and have expect we'll expect to lose a larger percent of their income. Most artists are gig workers. They you know when museums, theaters, music venues shut down, they lost that income, but they also. Because there's not already enough support for artists to
make a full living. Often the last secondary sources of income with the closure of other businesses, retail service industries, windows closed as well. So it really is a double hit on artists and many artists working in creative placemaking. They saw delays and cancellations, but also many artists hired to do community engagement work completely halted with social distancing. So right away there were some national efforts to skip artists relief funds. And now we're really seeing the efforts focused on policies and programs and incentives to get artists back to work. Next slide, please. Americans for the Arts is leading a coalition to support policies that invest in getting creatives back to work in our country. You can find out more on their website about how private development real estate can be a part of this coalition. Next slide, please. And the impact is not all focused on economic devastation as we know, but also the social, physical and emotional devastation. When George Floyd was murdered right here in our own community in Minneapolis artist rose up, they engaged in protests. They mourn through murals and art. In a wave of pain and demanded justice that spread through our country and through the world, we know that by pop artists are disproportionately hurt by the economic and health impacts of the pandemic. But also the violence is systemic racism and police brutality. And so when we talk specifically to artists of color, they want justice. They want representation. They want to have a voice in a role, have their histories and stories and culture represented, and also have greater equity. An investment in future development.
Next time, please.

Despite all of these challenges, artists are creating and innovating. They are leading in our country and we can see them as partners as we rebuild and heal.

And I'll say one of the best ways to do that is ask artists.

And so I'm just going to give a few examples of that in our own work.

This is, um, a mini grant for artists to spread hope in their communities.

When the pandemic hit, we asked artists what they wanted to do and what they really needed, and they said we need funding, yes, but we also want to spread hope as people are home during the shutdowns and so we created a mini grant program giving $500 to artists across Minnesota to spread messages of hope. Next slide, please.

We also worked with a group of artists who said we need to keep working. We need to get creative. So they asked if they could create and launch a toolkit on all the innovative ways that artists can keep working during the pandemic and share it with other artists.

It's what we do best. So they asked if they could create and launch a toolkit on all the innovative ways that artists can keep working during the pandemic and share it with other artists.

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It's what we do best.
we couldn't hold. In person events or open houses on
the community,
engagement and so artists came together to completely
rethink the
engagement efforts.
They didn't want to turn just to technology because of
access issues and that didn't meet all of the values
of the project.
Next slide, please. So what has started this last month
and getting going are really innovative fund pop up events
on Rice Street.
Out in the community that are very integrated into
Community
life,
each of the four artist liaisons are doing different events
each month.
This month one of our artists use a very simple
invitation,
Shilpa, to plant for people as they write down their
wishes for Rice Street and share them.
Next slide, please. You can see the results here and
the responses and the diversity of participants.
Another artist had an event where he handed out hand
sanitizer and bubbles.
As fun mentioned. We've got bubbles in Minneapolis an
gathered
in for input from people.
Next slide, please. So the idea is really at this
simple gift.
Giving is a theme throughout the project while also
maintaining
healthy social distancing.
The artist will take all of the info and give
it directly to the County to help influence the redesign
and we will be doing this with artist liaison for
two full years before the design process restarts with the
County and so who wanna who's one of our consultants
on the project leading for us describe the value of
this kind of engagement right now as that.
People right now really want to have a voice with
They feel like they don't have input and this simple creative engagement can help give them a voice.

Next slide, please.

And finally, change doesn't happen without systems also changing, so the systems that are in place to fund higher education and engage artists in place making and development can and should be reviewed. They can change to ensure their more equitable.

This summer we ramped up our equity audits for cities and developers to make sure that black, indigenous and artists of color in their histories, their stories, their perspectives are represented in public art placemaking efforts nationwide.

Next slide, please.

So finally, you definitely can support artists now. Support really funding from artists and policies that support artists benefits make a commitment to hiring. Working with artists with an emphasis on black, Brown, indigenous artists and local artists, you can pay artists fair and equitable fees and wages for work. Provide opportunities for them to have a seat at the table. Anna voice in the process. Make commitments to mutually beneficial and ethical practices and work with partners that support diverse representation in decision making.

And leadership, so, um, with all of the immense challenges that we're facing and that artists are facing, they do want to be heard. They want to be ready to help heal and work and partner on rebuilding an they need partners to see and invest in their work and their skills in their vision. So if you don't know how to get started working with artists, or maybe you've been working with artists but you want to do that differently, you want to do that more equitably.
Please reach out to me next slide or anyone on our team.

And more happy to help you get going.

Thank you so much and I hope to hear from you and thank you to all the other panelists.

Thank you so much, Teresa, and thank you for grounding our conversation in the labor of artists and the movement for racial justice.

And thank you also for your partnership on our Rapid Response project.

2 quick points of housekeeping before I introduce our next analyst.

One couple of you've done this already, but I encourage you to use the Q&A function just looking at the way things are going.

We probably won't have a lot of time for conversation at the end, so I encourage you to ask your questions now as they come up and we can answer them as you post them into a number of asked if you allow is planning to. Make these slides available.

The answer to that is yes, you will. I will post them to the Knowledge Finder and send out a link to each of you.

After this. This panels over.

The managing principle of Tiger management Consulting Group LLC.

She has a passion for fostering healthy, thriving and equitable places to live, work, learn, and play for work with individuals and businesses.

She has over 45 years of business experience, including 31 years with IBM, where she retired in 2005 and over 35 years in the arts as a nonprofit leader, trustee collector and patron of the Arts.

Your senior visiting fellow for creative placemaking for you. Alive from 2016 to 2018.

When she was my partner in crime, doing really similar work to what I was doing with
smart growth America during that time.
Great to have you on this panel we need and
thank you for helping to organize in the 1st place.
Hand it over to you now.
Thank you so much, Ben and it's a it's a
delight to work with you on this panel and to
share this town with the phenomenal star studded cast out
there. And thank you Rachel for your leadership in this
as well.
Everybody, I am just I’m very excited to be with
you today,
especially on this topic is if it is.
Depressing top topic of our time and as has been
said,
I’ve been working with ULI for the past four years
dating back to 2016.
After the first phase of the creative placemaking projects to
date,
now serving as a consultant for you rely on creative
placemaking and the work that we have done that the
ULI has done to this date really sets the stage
for where we are today.
And your you’ll hear more about that statement as we
move along.
Let’s get to the next chart where I'll just out.
Thank you next chart.
Outline my plan is to talk on the agenda page,
Tapa, about the relevancy of creative placemaking in these
times.
Give you some examples of how creative placemaking can address
the issue of equitable development,
which is a big issue.
Right now as we struggle with the social unrest and
civil unrest is happening across the country,
I'll do that amplify that.
The recent case studies 2 case studies and then talk
about some tools that use available to help.
Implement include placemaking well, the best practices and
guidance.
An implementation so next slide.
So yes, the pandemic has brought about a lot of changes very fast. It feels like it's been years, but it's only been a few months and we've made adjustments along the way. Adjustments that some would like to think a temporary, but we know that a lot is not a lot will change, and we're really looking at a new world as we look ahead up to where to where we're going. In discount on this current environment, many of you this is a summary of what some of the experts are saying. That many of you have seen this is not new moves. If you attended some of the spring meeting webinars and some of the urban land articles and other sources, these are some of the points that have have popped up. I had have been emphasized in terms of how things are changing, what the needs are, and what. And that speaks to what we can accept in the future.

People want togetherness in this time of social distancing, but they also want space. Online shopping was already starting to take a large share of of the shopping dollars. That's going to continue has been heightened by covid, but there will always. There will continue to be a need for retail and a set of more curated experience in retail.

We're seeing a shift of working from the office space to working at our home, and that that's going to have people feel freer about moving around, possibly even traveling. Only if they are assured of safety and health and Wellness and all of this suggests a new set of products that will be required in the built environment to address these these needs.
So how to clear placemaking play a role in this change that we're seeing?

Let's go to the next slide.

Is it relevant? You bet is probably more relevant now than it ever has been,

and these are some of the sources on that that speak to this to this point.

And you heard a lot from our previous speakers at a talk about how creative placemaking use is being used to address issues of our time to bring hope to provide solutions to these new new products that we will.

Will will anticipate in the future,

so it absolutely is relevant.

Some examples signage we heard them talk about that lighting.

I think one of the best examples are lighting was one I saw recently of the Matterhorn in German Switzerland, where they actually use lighting to to light up the entire Matterhorn with words that were encouraging and uplifting words.

Open spaces will. It will be a big demand where people can come together,

but in a socially distanced manner,

public art to support healing and provide a common spaces for rain and promote health.

So creative placemaking? That's just a few examples.

Minimal examples of how creative placemaking and art and culture will play a role in in, in, in these times.

Banquet Placemaking is is a tool for building equitable communities.

Boat in on the left in the second quote.

Everyone has their pet right to live in a great place.

And the right to make the place where they already live better.

So that gets right at the heart of equitable,

equitable development. And let's explore that topic further on the next slide,
So a healthy you think about a healthy, thriving, equitable environment. You think about the components that you see there. An art and culture is among those components, food and health, housing, transportation and so forth. In fact, who can imagine a community without art? I think those that that there are some, and those are communities that that we want to. We often think about is disinvested. We often think about how we can. But we can bring to those communities to make those more nourishing. Prosperous communities, the circle on the left speaks to all of those components, and the circle, and you see that aren't culture is magnified on the right, and it stands out because it was too hectic. Both a component of a healthy place, and it's a strategy for achieving healthy driving place. And there are a number of examples of how art and culture has been employed in the built environment an I daresay everyone of those circles that you see. On the right. So indeed, we can leverage our creative placemaking, helping to build these equitable communities. Because the next slide. And the way we do that is good that practices. Now these best practices were. Going back in 2017, during phase one of your life creatively placemaking project or 10 best practices. You heard some of them mentioned by some of our previous speakers. I'm going to show demonstrate through a couple of case studies how these best practices can be applied and how they help to achieve equitable. The goals of excellent development and get. Reducing spending and also creating healthy places. OK, so I want to call out two of the 10 here that are very important to equitable development.
One is beginning with the end in mind that's having a vision of what you want to accomplish. In the outcomes you wanna see and then the second one bringing the artist and the community at Clinton again heard that mentioned earlier. So let's talk about the first case study which is downtown South in Raleigh, NC. Can we go to the next slide, please? This is a 2 billion dollar mixed use project that surrounds two neighborhoods, one that's largely white in the South and the other that's largely African American in the southeast, and it's in a bustling area of Raleigh, NC, just South of the capital. It is thought to be this major gateway into downtown Anna. Big concern of the developer came developer. Can reality is how do you build this equitable community and do it in a way that you have economic? It's an economic engine for everyone. You know the communities surrounding communities and you don't have this relation with children. Next slide. Good question this. On the next slide this on the left the large type you see their headline appeared in the local news paper in late 2019, which talk to the neighborhood concern spoke to the neighborhood concerns the displacement so and you can see there the developer was way ahead of the curve because an anticipation of the concern they engage UI. PayPal, then in early 2019 to address many other concerns and displacement being one of them and their browser pounds came up with a number of recommendations. One was engaging the community earlier in the process, results in an equitable development plan, making sure that art and culture would center to this because it was seen as one of the big levers that could be used to address some of the community
concerns. Cain Realty hired a communications company, followed the advice of the advisory panels called APCO Worldwide, and they also recruited to the phone, a young African American, Courtney Crowder, who actually grew up in the community and they are working right now with the community to address some of the concerns, hopefully to bring about. A more inclusive place, a place where the surrounding community will feel like they are indeed a part of it, and the goal of this project will be achieved. So I didn't mention this 2 billion dollar project has a stadium as a as an anchor. Some issues project surrounded by office space residential. Walkable bikeable path that connects to the to the city so it's a large project with a paper going through really transformed Raleigh and its surrounding area. It's going next slide. The next project is the brick line recline Greenway. It's a massive 250 million dollar Greenway project that's going to is envisioned to transform the City of Saint Louis is going to connect North, South East, and West via a 20 mile walkable bikeable pathway that meanders through 17 neighborhoods. This project is led by non profit. Great Rivers Greenway. They've been connecting greenways in the area for 20 years and a big concern of geology is how you do this in a way that everybody benefits from. With especially neighborhoods that are in need, and many of them are there refering to largely communities of people of color. This is an important objective for for the nonprofit. Because the city is still recovering from Ferguson. Then compounded by the the social racial unrest that's happening now, they said, we got it. We have to make sure that that everyone that we
touch as widely as possible,
they recruited recruited 125. Uh.
Our citizens and business leaders,
including artists, to work on this effort and so that
project,
including they developed a formulated an Artist Council of
color
to explore ways to integrate art into the Greenway.
The image you see on the left is a clan
public art piece,
which is a memorial to a community Mill Creek Valley
that was flat and.
220,000 businesses and residents are flat and in the name
of urban renewal,
and so they honored this space by showing these these
these.
These are structures that represent the homes and residences that
were that were flat and these are the kinds of
things that it felt help to heal the past but
also recognize the past and bring people together.
So this is 2 projects.
Now, admittedly, these projects are in the early stages,
so you know, time will tell.
The jury is still out on the on the outcomes,
but there are many, many examples of of successful projects
that have employed art and culture in the built environment
and yield a great success.
So the next slide. Some of those projects are documented
in a publication recently released by you.
I call creative placemaking sparking development.
With art and culture, I invite you to explore this
document that has a number of case studies that are
examples of how this work has been done,
but benefits that have been realized by this work.
You can see there that index from table of contents,
so some of the components includes a section on how
do you make the business case that creative placemaking
talks
about the best practices and more detail that I referenced.
Earlier give some guidance on how to plan for an
implement creative placemaking and has a number of case studies
of successful projects that have been used in the past.
We're running out of time so I will.
I'll wrap it up here.
Doesn't lots more to say about about this effort and
the role of creative placemaking in the built environment,
but in the interests of.
Having some of your questions and having some dialogue,
let me go to the next class wide.
Or like Celeste, why? Which is resources and take away.
So you want to learn more.
I had the opportunity to work with many of you,
but if you want to learn more on the topic,
I invite you to look up some of the materials
that are listed here.
Several articles on best practices on the business case for
creative placemaking at an article that will be released in
the your Urban Land magazine in the fall on living,
leveraging creative placemaking equitable development.
Um Ann.
The other resources that you see there,
but spend some time to give up the recent publication
on creative placemaking which can be found in knowledge
Binder.
So I want to thank you for your the,
the time, the opportunity to share with you.
Look forward to the questions and I do have a
UI email so you are welcome to use that.
An ultimate email. Yes, younger as well.
If you have questions or want further dialogue with me,
thank you so very much and I'll turn it back
over to then.
Thanks so much Juanita. Thank you for bringing this
call back to the real estate development world,
which is of course relevant for our audience today.
Also, just note that a couple of questions I think
about 3 questions popped up in the Q and a
function for you.
We need a specifically asking for some clarification on the
projects you just presented on just making note of that.

OK, I was about to ask some questions everybody and

start the dialogue,

but given that we're about 5 minutes past the hour,

I think I'm going to just move on an have
councilmember Andrea Jenkins speak next.

I'll quickly introduce her. Andrew Jenkins is councilmember
for Ward

eight in the city of Minneapolis.

She has more than 25 years of public service experiences.

Minneapolis City Council policy aid nonprofit executive
director and consultant

Ann Hennepin County employment specialist.

She's lived in the Brian neighborhood,

Minneapolis, for 16 years an it's not in her official

ULI Bio,

but hopefully she won't mind me also mentioning that she

is also a poet and performance artists in a writer,

which is of course relevant to the conversation here today

and also just note that about a year ago,

I think it was last October.

Andrew had dinner with a few of my fellows when

I ran a fellowship program brought some fellows to

Minneapolis

and I unfortunately missed out on that dinner.

And that's basically all I heard about from my fellows

for the next six months or so.

And so I'm really excited to hear from her today.

And with that I'll hand things over to Councilmember Jenkins.

Hey Ben, thank you very much and thank you to

all of my fellow panelists for for being here.

Morning is my video.

Showing books tell.

Now we can see your video.

Ali, do you want to turn off the screen share

for sex?

we can see Andrea. There you go.

Oh wonderful great yeah just wanted to make sure that

I'm.

Be invisible, but really, really thrilled to be a part

of this conversation for a number of reasons.
An you know a it's really bringing me back to my roots. I have a Masters degree in Community economic development and so have always been deeply interested in how the arts and Community development can collide. I've been a practitioner of creative placemaking. Um in in, in, in community, in partnership with Teresa for quite some time I was the board chair in the media arts when when Teresa served as a as the executive director there and. Um, wanted to just give a shout out to some of my other Minneapolis peeps that are on the call. Kristen Moen, city planner, and each my wife from art space Terry Client, who is a very different in public artists and Jeannine Gilmore from the Umn College of Design. It's great to have you all on the call as well. No Minneapolis in the area that I represent is. Can at the center of this racial upheaval as as many have have talked about on the call at the intersection of 38 in Chicago, is where George Floyd was murdered. It's actually the. I call it the center of my Ward that I represent an, and that's because it is. It's it's sort of the epicenter of four different neighborhoods that all converge at this intersection. One of the things that I want to really causing us an and just to think even beyond the brilliant ideas and concepts that we've heard so far. You know, for the past 20 years we have been using creative placemaking principles. Along this corridor at this intersection. With equity embedded in our. Start processes and concepts with unique projects like art blocks, which supports artists on every block in the board. Neighborhoods that we that I mentioned,
and so that those artists can create art projects on their blocks.

As well as just really using art principles, art space partner with us to help create a Chicago Ave Fire Arts Center.

And so the point I'm making is we have been using creative placemaking principles. In this area, um. And in many of the the different ideas that people have discussed then talked about.

You know how important it is to bridge those those wounds and gaps that have been created by freeways and transit projects that go through communities. And this certainly is one of those historically black communities that the freeway went through.

And so you know, since I've taken office in 2018, I've hosted a bridge event where we had dinner on the bridge that had historically separated those communities to to kind of try and stitch those communities together and to do engagement on both sides and and reconnect those communities that had sort of been disconnected by by this bridge. Is another pedestrian bridge two blocks away that has been designed by public artists say to Jones African American artist who grew up in the community, certainly is.

A mainstay in public art in the Twin Cities. And so. We've been doing all of this amazing, creative placemaking were an yet. George Floyd still happened right at the intersection. An at where all of this this?

This has been going, and so, um, all this work has been going on. You know, I I I was.

I'm honored and fortunate to be in a position on the Minneapolis City Council. Then I introduced a resolution declaring racism as a public health crisis. We have committed $100,000 to engage specifically
engaged artists to engage the community to think about what is the.

What will be the treatment at this intersection?

That has really captured the the attention an imagination of the entire world literally and has sparked.

These really important. Conversations about race and equity in our society.

And so you know, we have to dig deeper than than the creative placemaking.

Um, we have to as a poet, Ben mentioned that I'm a poet and thank you so much for acknowledging that then muscle visual artists and then really productive.

Interestingly enough during this, During this pandemic and then subsequent racial uprisings, you know I've been working very **** trying to deal with all of these issues,

but the fact that you know we're at home, I guess, creates a little more space for that to happen,

and so the role of art is going to be really important.

But we're going to have to dig even deeper,

nothing. Artist can help us get to the to the soul of the community in.

That that is the importance of the arts in this work.

But we need a transformation on social change and I think each and everyone of us on the call can have a role,

can play a role in doing that and creating the kind of society that has equity at the center that has.

Public safety, and as you all know, the Minneapolis City Council is looking at reimagining our entire.

Way we provide public safety in our communities are people talk about it as defunding the police.

I like to think more of it as refunding our
communities and much of that is going to be what is our built environment looking like.

I was really fascinated by the Sugar Hill project that combines.

Housing supported housing with this storytelling museum, I think those are the kinds of creative solutions that we are going to be needing to think about.

How do we design buildings with healing and equity in mind, equity for our disabled communities, equity for our communities of color, particularly black and Indigenous folks and that is going to be.

I think, the future of creative placemaking, an community design, and so, again, just thrilled to be a part of this conversation.

Thank you. It really cannot confirms for me that we are.

On a on the right track, just kind of hearing some of the overviews from some of the people that.

They have spoken before me and um, and I'm just. I know to have this opportunity to talk about my community and talk about the work that we're doing is interesting.

Being that you mentioned last year's dinner, we literally had dinner right across the street from where in was I mean from where George Floyd was murdered at a restaurant called Funky Grits, and it was quite a similar moment.

It was great to have. The the practitioners there to talk about how transportation intersects with social justice. And and Network is continuing at that intersection and will be for some time to come an for all of my Minneapolis peeps.

Really need your help in. In creating that kind of.

Public infrastructure, an environment that we all want to see and so thank you all very much for having me here today.
Thank you Councilmember Jenkins.

Thank you so much for that.

I'll just echo some of the comments I see coming in in the chat.

Thank you for visiting today.

Councilmember Jenkins and thank you again for your leadership in Minneapolis.

Just have a couple of final housekeeping things we had wanted to have a whole long discussion with all the panelists.

We of course have gone a couple of minutes overtime, so we will have to do that at some point in the future.

A couple of quick things.

One you heard about another upcoming webinar on making moves, transportation, public space, and equity in the time of Corona virus.

Something near and dear to my heart.

A couple of projects and people that were mentioned actually on some of our presentations and in the chat, including Warren Logan, his director of ability here in Oakland,

Tony Garcia with street plans and a couple others will be speaking.

On that panel encourage you to tune into that.

I just want to give a shout out for the ULI Virtual Fall Meeting which is in mid October, October 13th through 15th I believe.

And finally just let everyone know again that we will be sharing or you will.

I will be sharing this recording which I think will include the the answer.

Some of the questions that we typed in.

I believe that is included in the package and you should all get an email about that.

Rachel, anything else you'd like to add.

No, I think that's it.

Thank you everyone. Thanks to our experts.

Thanks to all of the attendees and will see you.
01:18:39 --> 01:18:40: Thanks everyone.