

# Webinar

## Creative Placemaking in the Time of COVID-19

Date: September 02, 2020

00:00:08 --> 00:00:15: Hi everyone, welcome to this ULI webinar and creative placemaking.

00:00:15 --> 00:00:20: We are so delighted that you could be here.

00:00:20 --> 00:00:24: We're just waiting until folks assemble and then we'll go ahead and get started.

00:00:24 --> 00:00:25: ahead and get started.

00:00:31 --> 00:00:33: So welcome everyone.

00:00:43 --> 00:00:45: So I'm Rachel MacCleery and

00:00:45 --> 00:00:50: I'm senior vice president for building healthy places at ULI

00:00:50 --> 00:00:54: and am just delighted that everybody can be here for

00:00:54 --> 00:00:59: this webinar on creative placemaking in the time of COVID

00:00:59 --> 00:01:02: Just waiting. Just maybe one more minute while folks assemble

00:01:02 --> 00:01:04: and then we'll go ahead and get started.

00:01:12 --> 00:01:14: Alright, so let's jump in.

00:01:14 --> 00:01:17: I've just got a couple intro slides.

00:01:17 --> 00:01:20: Welcome to everybody and thank you so much to our

00:01:20 --> 00:01:21: panelists.

00:01:21 --> 00:01:25: Oh I'm Rachel MacCleery. I'm senior vice president at ULI

00:01:25 --> 00:01:28: and on behalf of ULI I'd like to welcome you

00:01:28 --> 00:01:33: to this global webinar on creative placemaking and the coronavirus

00:01:33 --> 00:01:36: during times of disruption and uncertainty.

00:01:36 --> 00:01:37: I know that I, like,

00:01:37 --> 00:01:40: I'm sure, all of you turned to the arts to

00:01:40 --> 00:01:41: help me under.

00:01:41 --> 00:01:45: Stand the moment. Help me interpret and navigate what is

00:01:45 --> 00:01:48: happening to offer perspective and meaning.

00:01:48 --> 00:01:52: And today artists are responding creatively with and with purpose

00:01:52 --> 00:01:54: to the crisis of the pandemic.

00:01:54 --> 00:01:59: And they're calling attention to racial injustice through murals and  
00:01:59 --> 00:01:59: signage,  
00:01:59 --> 00:02:02: performance and other forms of art.  
00:02:02 --> 00:02:06: Creative Placemaking is a powerful tool to draw attention to  
00:02:06 --> 00:02:07: injustice,  
00:02:07 --> 00:02:12: elevate diverse voices and create new opportunities for  
socially distance  
00:02:12 --> 00:02:14: community gathering and engagement.  
00:02:14 --> 00:02:18: And yet, many arts. An art institutions are struggling to  
00:02:18 --> 00:02:21: survive in this moment just when we need them more  
00:02:21 --> 00:02:21: than ever.  
00:02:21 --> 00:02:24: So today we will hear from experts from across the  
00:02:24 --> 00:02:28: United States about the present and the future of arts  
00:02:28 --> 00:02:31: and culture and creative placemaking in America.  
00:02:31 --> 00:02:34: Thank you to our experts and thanks to all of  
00:02:34 --> 00:02:36: you for being here next slide so will jump in  
00:02:37 --> 00:02:38: and just a moment.  
00:02:38 --> 00:02:41: But first, a little background and the Urban Land Institute  
00:02:41 --> 00:02:44: as a research and education nonprofit,  
00:02:44 --> 00:02:48: whose mission is to provide leadership in the responsible use  
00:02:48 --> 00:02:48: of land.  
00:02:48 --> 00:02:52: And in creating and sustaining thriving communities  
worldwide.  
00:02:52 --> 00:02:54: If you're new to ULI,  
00:02:54 --> 00:02:58: welcome. We hope that you find this webinar insightful and  
00:02:58 --> 00:03:01: that you will consider joining ULI as a Member??  
00:03:01 --> 00:03:04: ULI launched building healthy places in 2013 out of a  
00:03:04 --> 00:03:07: recognition that place shapes health.  
00:03:07 --> 00:03:10: Through the years we've worked to leverage the power of  
00:03:10 --> 00:03:10: you,  
00:03:10 --> 00:03:14: allies global networks, to shape projects in places in ways  
00:03:14 --> 00:03:17: that improve the health of people and communities.  
00:03:17 --> 00:03:20: Be in touch with us anytime at **[email protected]**  
00:03:20 --> 00:03:23: Start work next slide.  
00:03:23 --> 00:03:27: This webinar is being recorded recording of this webinar will  
00:03:27 --> 00:03:31: be shared by email with registrants and will also be  
00:03:31 --> 00:03:33: posted to Knowledge Finder.  
00:03:33 --> 00:03:36: Join us on Friday, September 11th for a webinar on  
00:03:36 --> 00:03:37: transportation,  
00:03:37 --> 00:03:43: public space and social equity and the time of COVID  
00:03:43 --> 00:03:46: An all webinars are being listed in Urban Land magazine  
00:03:46 --> 00:03:49: and content from past webinars can be found on??

00:03:49 --> 00:03:53: You will acknowledge Finder site at Knowledge Dot UI dot  
00:03:53 --> 00:03:56: work next slide and now it's my pleasure to introduce  
00:03:56 --> 00:03:59: bends to Stone who is our moderator for today.  
00:03:59 --> 00:04:02: Ben is Director of Arts and Culture at Smart Growth  
00:04:02 --> 00:04:05: America and its program Transportation for America,  
00:04:05 --> 00:04:10: where he leads the organization's broad efforts to help  
communities  
00:04:10 --> 00:04:11: across the country,  
00:04:11 --> 00:04:17: better integrate arts, culture and creative placemaking into  
neighborhood revitalization.  
00:04:17 --> 00:04:20: Equitable Development and transportation planning efforts.  
00:04:20 --> 00:04:24: Prior to joining SGA, Ben served as executive Director of  
00:04:24 --> 00:04:27: Station North Arts and Entertainment in Baltimore,  
00:04:27 --> 00:04:30: where he employed an arts based revitalization,  
00:04:30 --> 00:04:34: an placemaking strategy to guide development in the State  
designated  
00:04:34 --> 00:04:35: Arts District in the city.  
00:04:35 --> 00:04:38: Then I'll hand it over to you.  
00:04:38 --> 00:04:41: Great, thank you so much for that intro Rachel and  
00:04:41 --> 00:04:44: thank you ULI especially for organizing this panel for  
everybody  
00:04:44 --> 00:04:46: and thank you everyone who is  
00:04:46 --> 00:04:48: tuned in. I'll go over quick couple of housekeeping things  
00:04:48 --> 00:04:49: before we jump in.  
00:04:49 --> 00:04:51: There is a chat function which I know is a  
00:04:51 --> 00:04:54: couple of you have noticed already and it started shedding  
00:04:54 --> 00:04:54: there.  
00:04:54 --> 00:04:56: Please feel free to introduce yourself.  
00:04:56 --> 00:04:58: You love to see who's joining us today.  
00:04:58 --> 00:05:01: There's also a separate Q&A function which will see  
hopefully  
00:05:01 --> 00:05:02: at the bottom of your screen.  
00:05:02 --> 00:05:05: You can ask questions. There are panelists can then see  
00:05:05 --> 00:05:08: those questions and actually answer them through chat and  
I'm  
00:05:08 --> 00:05:09: hoping we'll have time at the end.  
00:05:09 --> 00:05:12: Actually get to. Speak to some of those questions as  
00:05:12 --> 00:05:14: well and then finally as reminder to my fellow panelists  
00:05:14 --> 00:05:17: and ask you to just turn off your video while  
00:05:17 --> 00:05:19: you're not presenting, and then make sure you turn on  
00:05:19 --> 00:05:20: your video.  
00:05:20 --> 00:05:22: And of course, I meet yourself once it's here.  
00:05:22 --> 00:05:24: Opportunity to speak, go ahead to the next slide,

00:05:24 --> 00:05:26: please.

00:05:26 --> 00:05:28: So we're going to hear from a great group of

00:05:28 --> 00:05:29: people today.

00:05:29 --> 00:05:31: I'll introduce them all one by one as we go

00:05:31 --> 00:05:33: through this presentation,

00:05:33 --> 00:05:35: I'm going to do a quick intro and try to

00:05:35 --> 00:05:38: set the stage for this conversation on creative placemaking.

00:05:38 --> 00:05:40: The time of COVID before we get to this,

00:05:40 --> 00:05:42: but really everyone is going to speak to what is

00:05:42 --> 00:05:45: going on with the role of artists in the Community

00:05:45 --> 00:05:46: development world,

00:05:46 --> 00:05:49: or quote unquote creative placemaking during our current

00:05:49 --> 00:05:51: moment with

00:05:49 --> 00:05:51: the movement for Black Lives,

00:05:51 --> 00:05:52: the pandemic, impacting all of us.

00:05:52 --> 00:05:54: And how that is impacting arts,

00:05:54 --> 00:05:56: institutions and arts organizations. Of course,

00:05:56 --> 00:05:58: individual artists who are the.

00:05:58 --> 00:06:01: The bedrock of doing creative placemaking work in the 1st

00:06:01 --> 00:06:03: place and then of course very relevant to many of

00:06:03 --> 00:06:04: our attendees today.

00:06:04 --> 00:06:07: How this is impacting the real estate industry and then

00:06:07 --> 00:06:10: we'll bring him into a more real world example of

00:06:10 --> 00:06:12: what is going on in the city of Minneapolis,

00:06:12 --> 00:06:15: which has been such an important flashpoint in our current

00:06:15 --> 00:06:16: moment.

00:06:16 --> 00:06:17: Next slide, please.

00:06:20 --> 00:06:21: And so I am Ben.

00:06:21 --> 00:06:23: You just heard Director of Arts and Culture with Smart

00:06:23 --> 00:06:24: Growth America.

00:06:24 --> 00:06:26: I like to put up a slide like this whenever

00:06:26 --> 00:06:27: I speak to.

00:06:27 --> 00:06:29: Just let everyone know that many folks know smart growth

00:06:29 --> 00:06:32: America SGA through some of our other different

00:06:32 --> 00:06:35: organizations,

00:06:32 --> 00:06:35: many of which existed separately like Transportation for

00:06:36 --> 00:06:37: America or

00:06:36 --> 00:06:37: the form based codes to in the past.

00:06:37 --> 00:06:40: And now we're all under the umbrella of smart Growth

00:06:40 --> 00:06:40: America,

00:06:40 --> 00:06:43: or an organization that believes that no matter where you

00:06:43 --> 00:06:44: live or who you are,

00:06:44 --> 00:06:46: you deserve to live in a place that is equitable

00:06:46 --> 00:06:48: that is prosperous and that is resilient.

00:06:48 --> 00:06:51: We have an environmental Justice Benton Equity bend to our

00:06:51 --> 00:06:51: work,

00:06:51 --> 00:06:53: an. As of about five years ago or so when

00:06:53 --> 00:06:54: I joined,

00:06:54 --> 00:06:56: we have an arts and culture event or work as

00:06:56 --> 00:06:56: well.

00:06:56 --> 00:06:58: I'll talk about that in just a moment.

00:06:58 --> 00:06:59: Next slide.

00:07:01 --> 00:07:03: Before we jump in and talk about what's going on

00:07:03 --> 00:07:04: with creative placemaking.

00:07:04 --> 00:07:07: In this moment the time of kovid thing could be

00:07:07 --> 00:07:07: worth taking.

00:07:07 --> 00:07:09: A bit of a step back and talk about what

00:07:09 --> 00:07:12: creative placemaking was like in the time before covid.

00:07:12 --> 00:07:14: I know that seems like years and years ago,

00:07:14 --> 00:07:16: but it really was just a few months ago and

00:07:16 --> 00:07:18: there had been years of this work going on in

00:07:18 --> 00:07:20: the past and I just want to touch briefly on

00:07:20 --> 00:07:24: why an organization like mine has an arts and culture

00:07:24 --> 00:07:26: program in the 1st place next.

00:07:26 --> 00:07:28: So rather relevant to this group,

00:07:28 --> 00:07:30: of course, and this is evidenced by the fact that

00:07:30 --> 00:07:33: so many of you hundreds of you have joined in

00:07:33 --> 00:07:35: for this webinar today you will you,

00:07:35 --> 00:07:38: alive, members, all agree that creative placemaking adds

00:07:38 --> 00:07:40: values to

00:07:38 --> 00:07:40: project overwhelmingly over 90%

00:07:40 --> 00:07:43: of you answered a survey from a few years ago

00:07:43 --> 00:07:45: indicating that you believe this is true.

00:07:45 --> 00:07:47: That adds value to real estate projects,

00:07:47 --> 00:07:50: and then it can affect the project value or market

00:07:50 --> 00:07:51: success next.

00:07:54 --> 00:07:57: Within my own work within Transportation for America and

00:07:57 --> 00:07:57: Smart

00:07:57 --> 00:07:57: Growth America,

00:07:57 --> 00:08:00: we really work at the intersection of artists working on

00:08:00 --> 00:08:01: transportation projects.

00:08:01 --> 00:08:04: We fund projects to make sure there's really great examples

00:08:04 --> 00:08:08: of projects happening locally out there involving artists on

00:08:08 --> 00:08:10: teams

00:08:08 --> 00:08:10: with planners and engineers and designers.

00:08:10 --> 00:08:12: We track projects, an write about projects.

00:08:12 --> 00:08:15: Hopefully you've seen some of this work on our website  
00:08:15 --> 00:08:16: to show what has been going on.  
00:08:16 --> 00:08:18: That's an example of our field.  
00:08:18 --> 00:08:19: Scan in the middle there,  
00:08:19 --> 00:08:21: which we did with our place.  
00:08:21 --> 00:08:23: And then we run a number of programs that we  
00:08:23 --> 00:08:24: train professionals,  
00:08:24 --> 00:08:28: artists and engineers and planners and transportation  
professionals in general  
00:08:28 --> 00:08:31: to collaborate with one another and stop speaking past each  
00:08:31 --> 00:08:33: other and recognize that people actually have a lot of  
00:08:33 --> 00:08:36: the same goals in mind despite their difference in  
background  
00:08:36 --> 00:08:36: next.  
00:08:39 --> 00:08:40: And so I mentioned this field scan.  
00:08:40 --> 00:08:43: This was our attempt to really look into years of  
00:08:43 --> 00:08:46: examples of artists working on transportation projects to help  
solve  
00:08:46 --> 00:08:49: a lot of the entrenched problems that the traditional folks  
00:08:49 --> 00:08:51: that put together teams or make up teams.  
00:08:51 --> 00:08:54: Transportation project teams have not been able to solve.  
00:08:56 --> 00:08:59: And we came up with seven ways of characterizing this,  
00:08:59 --> 00:09:01: and there's lots of different ways of talking about this  
00:09:01 --> 00:09:02: work.  
00:09:02 --> 00:09:04: But for us, at least within the transportation world,  
00:09:04 --> 00:09:07: this is how we talk about the artists role of  
00:09:07 --> 00:09:11: working on transportation projects from making streets safer  
to organizing  
00:09:11 --> 00:09:14: advocates to engaging communities in a more impactful way  
next.  
00:09:14 --> 00:09:16: Ann, just to make sure you're all awake,  
00:09:16 --> 00:09:18: since I know we just saw it's it's only 7:00  
00:09:18 --> 00:09:19: AM in Hawaii.  
00:09:19 --> 00:09:21: I threw in some animated just in here.  
00:09:21 --> 00:09:24: We dove in deeper and explain that for one example,  
00:09:24 --> 00:09:26: many of the translation problems we deal with.  
00:09:26 --> 00:09:29: This is true for housing an environmental justice and public  
00:09:29 --> 00:09:30: health issues.  
00:09:30 --> 00:09:32: A lot of our problems are really entrenched and we  
00:09:32 --> 00:09:34: all operate based on precedent.  
00:09:34 --> 00:09:36: And we look back to what the last person did  
00:09:36 --> 00:09:39: and try to do something that is similar and iterate  
00:09:39 --> 00:09:39: on that.

00:09:39 --> 00:09:41: But in many cases we really need to come up  
00:09:41 --> 00:09:45: with brand new creative solutions to the entrenched problems  
and  
00:09:45 --> 00:09:46: artists have played a major role.  
00:09:46 --> 00:09:49: In helping us come up with a brand new approach  
00:09:49 --> 00:09:51: to different projects next.  
00:09:53 --> 00:09:56: Another example, I'm sure all of you who are listening  
00:09:56 --> 00:09:58: in now probably live in a community that has some  
00:09:58 --> 00:10:01: sort of a transportation project that did more harm than  
00:10:01 --> 00:10:03: good, like an urban freeway that cut through likely a  
00:10:03 --> 00:10:05: formerly black majority community,  
00:10:05 --> 00:10:07: and that's true in almost every American city.  
00:10:07 --> 00:10:11: There's lots of other examples of translation projects that  
unfortunately  
00:10:11 --> 00:10:12: done more harm than good,  
00:10:12 --> 00:10:15: and there's lots of examples in artists an cultural producers  
00:10:15 --> 00:10:19: working to stitch these literally stitches neighborhoods back  
together,  
00:10:19 --> 00:10:21: engage the community on both sides of these projects,  
00:10:21 --> 00:10:24: and come up with solutions to dealing with the issue  
00:10:24 --> 00:10:26: that exists in their community.  
00:10:26 --> 00:10:26: Next  
00:10:28 --> 00:10:31: and just want to give a quick shout out and  
00:10:31 --> 00:10:33: I imagine Jamie might talk about this a bit more  
00:10:33 --> 00:10:34: with our place,  
00:10:34 --> 00:10:36: but there are other examples of other field scans.  
00:10:36 --> 00:10:38: Look at the intersection of art and housing,  
00:10:38 --> 00:10:40: public safety, environment etc. Next.  
00:10:43 --> 00:10:45: And so we want to bring it to the current  
00:10:45 --> 00:10:47: moment that we're in and touch on just a few  
00:10:47 --> 00:10:49: headlines pulled from the paper of record,  
00:10:49 --> 00:10:52: the New York Times, just over the last several weeks.  
00:10:52 --> 00:10:54: Last several months are query moment.  
00:10:54 --> 00:10:56: Maybe some of you have noticed this too.  
00:10:56 --> 00:10:59: I tend to have my own kind of Blinders on  
00:10:59 --> 00:10:59: and.  
00:10:59 --> 00:11:01: Often see things through this lens,  
00:11:01 --> 00:11:04: but really, the national discourse now and so many ways  
00:11:04 --> 00:11:06: is focused on things that have to do with the  
00:11:06 --> 00:11:06: arts,  
00:11:06 --> 00:11:09: whether it is literally about the arts and representation and  
00:11:09 --> 00:11:10: optics.  
00:11:10 --> 00:11:13: An memorials and monuments that are being taken down

with  
00:11:13 --> 00:11:14: new ones being put up.  
00:11:14 --> 00:11:17: But also focused on issues related to how our homes  
00:11:17 --> 00:11:20: are being built in the design that goes into our  
00:11:20 --> 00:11:23: office spaces and how we as bodies move through space  
00:11:23 --> 00:11:26: and relate to other bodies and think about the body  
00:11:26 --> 00:11:29: in space an the design of public spaces in private  
00:11:29 --> 00:11:32: spaces and lots of things that artists and performers and  
00:11:32 --> 00:11:36: designers have been spending their careers thinking about  
and working  
  
00:11:36 --> 00:11:39: on on a regular basis for many years now.  
00:11:39 --> 00:11:39: Next  
00:11:42 --> 00:11:45: and as you, I'm sure many of you have noticed,  
00:11:45 --> 00:11:48: there's been an explosion of temporary public art with one  
00:11:48 --> 00:11:50: of the better known examples here in DC.  
00:11:50 --> 00:11:54: Commissioned by Mayor Bowser right in front of the White  
00:11:54 --> 00:11:58: House spelling out Black Lives Matter with the DC Insignia  
00:11:58 --> 00:11:58: next.  
00:11:58 --> 00:12:00: And there's a publicly available spreadsheet.  
00:12:00 --> 00:12:02: This just shows scrolling through.  
00:12:02 --> 00:12:04: There's literally hundreds of these.  
00:12:04 --> 00:12:06: I'm sure almost everyone here has some sort of a  
00:12:06 --> 00:12:09: street mural that has some variation on Black Lives Matter  
00:12:09 --> 00:12:10: in their community,  
00:12:10 --> 00:12:11: and there's a lot that can be said,  
00:12:11 --> 00:12:14: and hopefully we can get this into discussion about the  
00:12:14 --> 00:12:15: impact of these,  
00:12:15 --> 00:12:18: how they've been received, how some have been received  
better  
  
00:12:18 --> 00:12:18: than others.  
00:12:18 --> 00:12:21: Some have been vandalized, some have been created by the  
00:12:21 --> 00:12:21: quote,  
00:12:21 --> 00:12:24: unquote powers that be. Some have been created by very  
00:12:24 --> 00:12:25: grassroots organizing,  
00:12:25 --> 00:12:27: and some cities, of course have more than one example.  
00:12:27 --> 00:12:30: This. But really, this is an example of.  
00:12:30 --> 00:12:32: Just another way in which artists have taken a front  
00:12:32 --> 00:12:35: and center role in our current discussion.  
00:12:35 --> 00:12:37: Alot of what we're talking about a lot we're seeing  
00:12:37 --> 00:12:40: in the press and in our communities as men driven  
00:12:40 --> 00:12:41: by artists these days,  
00:12:41 --> 00:12:45: even more so than has been in the past next.



00:12:45 --> 00:12:47: And of course, in my little corner of the Community  
00:12:47 --> 00:12:49: Development World Transportation World,  
00:12:49 --> 00:12:51: there are huge impacts with transportation.  
00:12:51 --> 00:12:54: Some could be in the category of silver lining somewhere  
00:12:54 --> 00:12:58: definitely negative silver lining is perhaps the streets being  
empty.  
00:12:58 --> 00:13:00: Transportation projects are moving forward more quickly.  
00:13:00 --> 00:13:02: Congestion, of course, has gone down.  
00:13:02 --> 00:13:04: The air is gotten cleaner at the same time.  
00:13:04 --> 00:13:07: Transit is being cut, and a lot of the services  
00:13:07 --> 00:13:09: we relied on before may not be there waiting for  
00:13:09 --> 00:13:10: us in the past.  
00:13:10 --> 00:13:13: There's lots of technological innovations that were promised  
that have  
00:13:14 --> 00:13:16: not come to fruition quite as quickly as we expected.  
00:13:16 --> 00:13:18: Not entirely due to the pandemic,  
00:13:18 --> 00:13:20: but certainly is at least partially related to that.  
00:13:20 --> 00:13:23: And I would just advocate for the fact that.  
00:13:23 --> 00:13:25: Much as the last list of headlines had pretty direct  
00:13:25 --> 00:13:28: explanation as to how the arts relate to all those  
00:13:28 --> 00:13:28: projects,  
00:13:28 --> 00:13:30: there's a role for the arts to play in all  
00:13:30 --> 00:13:31: of these projects,  
00:13:31 --> 00:13:34: too, as a role for artists and thinking about space  
00:13:34 --> 00:13:35: and thinking about streets,  
00:13:35 --> 00:13:39: you just saw how artists are painting streets.  
00:13:39 --> 00:13:40: Go to the next slide.  
00:13:40 --> 00:13:42: I can jump into what I mean by that.  
00:13:42 --> 00:13:44: One of the biggest challenges that every city with any  
00:13:45 --> 00:13:47: sort of transit is facing right now is just how  
00:13:47 --> 00:13:49: to keep people safe on a system that really relied  
00:13:49 --> 00:13:52: on putting people in a very small confined space with  
00:13:52 --> 00:13:55: large groups of people physically close to one another.  
00:13:55 --> 00:13:57: Of course, it doesn't make sense these days for all  
00:13:57 --> 00:13:59: the obvious public health reasons,  
00:13:59 --> 00:14:02: and once again there's a role for artists and designers  
00:14:02 --> 00:14:02: to play,  
00:14:02 --> 00:14:05: and thinking about human behavior and thinking about  
culture change  
00:14:05 --> 00:14:08: in thinking about a mass different way of thinking about  
00:14:08 --> 00:14:10: how we relate to one another and operating in.  
00:14:10 --> 00:14:13: Public space at a huge mass scale is of course  
00:14:14 --> 00:14:16: a huge communications challenge to that,

00:14:16 --> 00:14:21: and a huge cultural shift component to that as well  
00:14:21 --> 00:14:21: next.  
00:14:21 --> 00:14:23: And so at the beginning of the pandemic,  
00:14:23 --> 00:14:25: this shot, I think from March or April.  
00:14:25 --> 00:14:27: There were some very low tech,  
00:14:27 --> 00:14:29: very quick solutions, totally understandable.  
00:14:29 --> 00:14:30: We need to keep people safe.  
00:14:30 --> 00:14:32: We need to keep US operators safe and away from  
00:14:32 --> 00:14:35: the riders in the back of the bus and solutions  
00:14:35 --> 00:14:36: often look like this with caution.  
00:14:36 --> 00:14:39: Tape going up next.  
00:14:39 --> 00:14:41: An we started the other solutions on our streets.  
00:14:41 --> 00:14:43: This is in my current town of Oakland.  
00:14:43 --> 00:14:46: When the slow streets where existing materials are put up,  
00:14:46 --> 00:14:49: often construction barricades and things that agencies  
already had were  
00:14:49 --> 00:14:52: put up to create more room for social distancing.  
00:14:52 --> 00:14:54: If you have a sidewalk that's not even six feet  
00:14:54 --> 00:14:54: wide,  
00:14:54 --> 00:14:56: it's hard for people to walk past each other and  
00:14:57 --> 00:14:58: maintain 6 feet of distance.  
00:14:58 --> 00:15:01: Of course, expanding the amount of room for pedestrians  
and  
00:15:01 --> 00:15:03: cyclists and other folks to go into the street made  
00:15:03 --> 00:15:04: a lot of sense,  
00:15:04 --> 00:15:07: but. Of course, there's a lot of pushback to this.  
00:15:07 --> 00:15:09: Some of these projects were done very quickly.  
00:15:09 --> 00:15:12: They use the aesthetics of construction and things that  
people  
00:15:13 --> 00:15:14: didn't necessarily want to see.  
00:15:14 --> 00:15:16: Nobody likes to come home at the end of the  
00:15:16 --> 00:15:19: day and think that they're St and ran from their  
00:15:19 --> 00:15:20: houses under construction,  
00:15:20 --> 00:15:21: with the asphalt being torn up,  
00:15:21 --> 00:15:24: and that's what a lot of people thought when they  
00:15:24 --> 00:15:25: saw this next.  
00:15:27 --> 00:15:30: And so we started to get more sophisticated with some  
00:15:30 --> 00:15:32: better designed ways of waiting in line and moving in  
00:15:33 --> 00:15:33: physical space.  
00:15:33 --> 00:15:35: I'm sure many of us have spent a lot of  
00:15:35 --> 00:15:38: time standing in squares like this recently next.  
00:15:40 --> 00:15:43: An we got even more sophisticated with designers starting to  
00:15:43 --> 00:15:46: think about how people can again move through space and

00:15:46 --> 00:15:49: maintain that 6 feet of distance and all channel Jamie  
00:15:49 --> 00:15:51: Benn and he's about to speak in just a minute  
00:15:51 --> 00:15:54: by saying that when I see a diagram like this  
00:15:54 --> 00:15:56: and see people moving through space like this,  
00:15:56 --> 00:15:59: I can't help but think about dancers and choreographers.  
00:15:59 --> 00:16:03: An theater professionals who of course are professionals are  
thinking  
00:16:03 --> 00:16:05: about how people relate to each other.  
00:16:05 --> 00:16:07: Of course on a set but often in the real  
00:16:07 --> 00:16:08: world in real life.  
00:16:08 --> 00:16:11: And again there's a lot that I think designers.  
00:16:11 --> 00:16:13: Public space and those of us who are trying to  
00:16:13 --> 00:16:15: keep people safe in our cities now can learn from  
00:16:15 --> 00:16:18: from these fields and we'll hear more about that in  
00:16:18 --> 00:16:19: just a moment next.  
00:16:21 --> 00:16:24: And so I'll just wrap up my quick intro by  
00:16:24 --> 00:16:26: giving a shadow of my own projects,  
00:16:26 --> 00:16:29: which is the arts and transportation rapid response.  
00:16:29 --> 00:16:32: We're going down the artist we selected for this tomorrow,  
00:16:32 --> 00:16:33: so stay tuned for that.  
00:16:33 --> 00:16:36: But again, putting our energy where our languages,  
00:16:36 --> 00:16:38: so to speak. We've funded artists.  
00:16:38 --> 00:16:40: Work with five different agencies,  
00:16:40 --> 00:16:42: all listed there. Detroit, Oakland,  
00:16:42 --> 00:16:45: Bart in western Minnesota in Las Vegas to work with  
00:16:45 --> 00:16:49: different transportation agencies to address many of the  
different challenges  
00:16:49 --> 00:16:50: I just explained before.  
00:16:50 --> 00:16:51: Do it in a more.  
00:16:51 --> 00:16:55: Aesthetically, interesting way in a culturally relevant way in a  
00:16:55 --> 00:16:57: way that is better received by the communities in which  
00:16:57 --> 00:16:58: we are working next.  
00:17:01 --> 00:17:02: If I was with you in person,  
00:17:02 --> 00:17:04: this is where I would hand you my business card  
00:17:04 --> 00:17:06: and encourage you to shoot me an email or give  
00:17:06 --> 00:17:07: me a call if you have any questions.  
00:17:07 --> 00:17:10: But you can certainly do that in the chat function  
00:17:10 --> 00:17:10: as well.  
00:17:10 --> 00:17:13: Next  
00:17:13 --> 00:17:15: I'm not going to have things off to our speakers.  
00:17:15 --> 00:17:18: I'll do the very quick intro of each one longer.  
00:17:18 --> 00:17:21: BIOS are available online and ULI website where you all

00:17:21 --> 00:17:22: signed up for this.

00:17:22 --> 00:17:25: But first, we're going to hear from Jamie Bennett is

00:17:25 --> 00:17:27: executive director of Art Place America,

00:17:27 --> 00:17:30: where he's been executive director since January 2014.

00:17:30 --> 00:17:33: Previously, Jamie served as Chief of Staff and NGA,

00:17:33 --> 00:17:35: the national government for the Arts,

00:17:35 --> 00:17:37: the Chief of Staff in New York City,

00:17:37 --> 00:17:40: Department of Cultural Affairs. It's also provided strategic counsel of

00:17:40 --> 00:17:42: the Agnes Gund Foundation.

00:17:42 --> 00:17:44: Serve this piece of. Chief of staff to the President

00:17:45 --> 00:17:47: of Columbia University and worked in fund raising at the

00:17:47 --> 00:17:48: Museum of Modern Art,

00:17:48 --> 00:17:51: the New York Philharmonic and Columbia College.

00:17:51 --> 00:17:52: Jamie please take it away.

00:17:54 --> 00:17:56: Awesome, thanks so much Ben.

00:17:56 --> 00:17:59: Thanks Juanita and thanks everyone at ULI for helping us

00:17:59 --> 00:18:00: today.

00:18:00 --> 00:18:03: May have the next slide please.

00:18:03 --> 00:18:06: And the next slide please.

00:18:06 --> 00:18:10: So I'm lucky enough to work at Art Place America,

00:18:10 --> 00:18:12: which is a 10 year fund that to date has

00:18:12 --> 00:18:15: invested more than 100 million dollars in rural,

00:18:15 --> 00:18:20: suburban, tribal and urban communities all across the United States.

00:18:20 --> 00:18:22: In order to support artists.

00:18:22 --> 00:18:26: As allies in Equitable Community Development and when we talk

00:18:26 --> 00:18:29: about Equitable Community development,

00:18:29 --> 00:18:32: we really talk about a vision of communities that is

00:18:32 --> 00:18:37: centered on racial equity that is thinking about environmental sustainability

00:18:37 --> 00:18:41: and is thinking holistically about the health of all of

00:18:41 --> 00:18:44: its residents. So why do we need allies?

00:18:44 --> 00:18:48: Why do we need artists as allies in order to

00:18:48 --> 00:18:49: achieve this?

00:18:49 --> 00:18:52: If I could have the next slide please to talk

00:18:52 --> 00:18:53: about this,

00:18:53 --> 00:18:56: I'll invoke an extraordinary dancemaker,

00:18:56 --> 00:19:00: called Liz Lerman, who's currently a professor at Arizona State

00:19:00 --> 00:19:04: University and she's engaged with a project to create an

00:19:04 --> 00:19:06: Atlas of creative tool.

00:19:06 --> 00:19:08: And in order to do that,  
00:19:08 --> 00:19:12: she's undertaking a process that she refers to as unpacking  
00:19:12 --> 00:19:13: the hidden riggers.  
00:19:13 --> 00:19:17: Of artists and when Liz talks about unpacking the hidden  
00:19:17 --> 00:19:18: records of artists,  
00:19:18 --> 00:19:21: what she's talking about or the knowledge,  
00:19:21 --> 00:19:25: skills, and abilities that artists Town.  
00:19:25 --> 00:19:27: That are also useful in larger,  
00:19:27 --> 00:19:29: broader, more wide community Contacts,  
00:19:29 --> 00:19:34: but which are not always instantly identifiable as useful to  
00:19:34 --> 00:19:35: the rest of us.  
00:19:35 --> 00:19:37: And that's an example of this.  
00:19:37 --> 00:19:40: I'm looking at folks introducing themselves,  
00:19:40 --> 00:19:43: and we've got a lot of sort of Neo urbanists  
00:19:43 --> 00:19:45: and designers dialing for this,  
00:19:45 --> 00:19:48: and so we think a lot of us have spent  
00:19:48 --> 00:19:51: a lot of time and energy coming up with ways  
00:19:51 --> 00:19:53: to do rapid prototyping.  
00:19:53 --> 00:19:56: For instance, how do we try something?  
00:19:56 --> 00:19:57: Out in a quick way,  
00:19:57 --> 00:19:59: get instant feedback from a broader community.  
00:19:59 --> 00:20:02: Make some adjustments and try it out again,  
00:20:02 --> 00:20:05: and we're really eager to come up with ways to  
00:20:05 --> 00:20:06: do this.  
00:20:06 --> 00:20:09: Well, for the last 2000 years in the theater we've  
00:20:09 --> 00:20:10: called that were hersel.  
00:20:10 --> 00:20:14: So theater artists know how to do rapid prototyping and  
00:20:14 --> 00:20:17: theater artists can be put to use to do that.  
00:20:17 --> 00:20:19: If I could have the next slide.  
00:20:19 --> 00:20:23: So for this example, I'll take us up to Anchorage,  
00:20:23 --> 00:20:26: AK, where the Cook Inlet Housing Authority is a tribal  
00:20:26 --> 00:20:30: housing entity that's working on building housing for all the  
00:20:30 --> 00:20:32: current residents of Anchorage,  
00:20:32 --> 00:20:35: AK, and as anyone who's worked in Alaska knows,  
00:20:35 --> 00:20:39: the building conditions in the Anchorage are quite difficult,  
00:20:39 --> 00:20:42: and they make any real estate development very expensive.  
00:20:42 --> 00:20:45: So Cook Inlet wanted to introduce a new micro unit  
00:20:46 --> 00:20:46: of housing,  
00:20:46 --> 00:20:50: but a lot of folks had a difficult time understanding  
00:20:50 --> 00:20:51: what that would look like.  
00:20:51 --> 00:20:53: What that would feel like,  
00:20:53 --> 00:20:56: what it would be like to inhabit that space.

00:20:56 --> 00:21:00: So Cook Inlet engaged, a set designer and said to  
00:21:00 --> 00:21:00: her,  
00:21:00 --> 00:21:04: you have a core skill at recreating reality for a  
00:21:04 --> 00:21:05: small budget.  
00:21:05 --> 00:21:08: So she actually created a wonder,  
00:21:08 --> 00:21:11: one scale model of that micro unit of housing,  
00:21:11 --> 00:21:13: and she did it as a set designer,  
00:21:13 --> 00:21:16: so she did it out of two by fours and  
00:21:16 --> 00:21:20: Luan for a couple \$100 and members of the public  
00:21:20 --> 00:21:22: could come in inhabit the space.  
00:21:22 --> 00:21:24: Give instant feedback to it,  
00:21:24 --> 00:21:27: and let Cook Inlet continue to revise that example.  
00:21:27 --> 00:21:31: So that's an example. When we talk about unpacking the  
00:21:31 --> 00:21:34: hidden Breakers of artists about ways that we could take  
00:21:35 --> 00:21:36: a set designers knowledge,  
00:21:36 --> 00:21:39: skills and ability and put it to use in an  
00:21:39 --> 00:21:41: even broader community context.  
00:21:41 --> 00:21:43: So if we could go to the next slide,  
00:21:43 --> 00:21:48: please at earthplace we really think about 10 interlocking  
00:21:48 --> 00:21:52: systems  
00:21:48 --> 00:21:52: of Community planning and development and you see them  
00:21:52 --> 00:21:54: listed  
00:21:52 --> 00:21:54: out here from agriculture and.  
00:21:54 --> 00:21:57: Food down through workforce development and when I think  
00:21:57 --> 00:22:00: about  
00:21:57 --> 00:22:00: creative placemaking in this moment,  
00:22:00 --> 00:22:03: I think specifically about the sectors of health and about  
00:22:03 --> 00:22:05: the sectors of Community safety.  
00:22:05 --> 00:22:08: So I'd love to give you a couple examples for  
00:22:08 --> 00:22:11: each of those about some of the work that artists  
00:22:11 --> 00:22:15: have been doing long before this covid moment and will  
00:22:15 --> 00:22:18: continue to live long after this covid moment.  
00:22:18 --> 00:22:20: So if we could go to the next slide,  
00:22:20 --> 00:22:22: please.  
00:22:22 --> 00:22:25: As Ben mentioned briefly in his introduction,  
00:22:25 --> 00:22:28: for each of these 10 sectors of community planning and  
00:22:28 --> 00:22:29: development,  
00:22:29 --> 00:22:32: our place has undertaken a field scam,  
00:22:32 --> 00:22:35: and essentially we've said, for each of these sectors,  
00:22:35 --> 00:22:39: we've asked the question, what are some of the biggest  
00:22:39 --> 00:22:41: issues that that sector is wrestling with,  
00:22:41 --> 00:22:44: and how can the arts help that sector?  
00:22:44 --> 00:22:46: Address them so many years ago,

00:22:46 --> 00:22:49: in partnership with the University of Florida,  
00:22:49 --> 00:22:51: Center for Arts and Medicine,  
00:22:51 --> 00:22:54: we undertook a field scan for what?  
00:22:54 --> 00:22:56: Culture could do for public help.  
00:22:56 --> 00:22:59: How could artist be allies in working to achieve health  
00:23:00 --> 00:23:03: outcomes at the community level and what the public health  
00:23:04 --> 00:23:07: sector told us is that five of the biggest issues  
00:23:07 --> 00:23:10: there confronting our collective trauma,  
00:23:10 --> 00:23:14: racism, social isolation, mental health and chronic disease.  
00:23:14 --> 00:23:17: And I think it's very clear to all of us  
00:23:17 --> 00:23:21: that each of these issues has only become magnified in  
00:23:21 --> 00:23:22: this current moment.  
00:23:22 --> 00:23:25: So if we could go to the next project,  
00:23:25 --> 00:23:28: I'd love to give an example of how arts are  
00:23:28 --> 00:23:29: working as an ally.  
00:23:29 --> 00:23:33: How arts institution is hoping to achieve collective trauma  
and  
00:23:33 --> 00:23:34: talk about this?  
00:23:34 --> 00:23:38: I'd love to take us to Upper Manhattan and Broadway.  
00:23:38 --> 00:23:43: Housing communities has been working on addressing  
generational poverty since  
00:23:43 --> 00:23:46: the early 80s and the building you see at the  
00:23:46 --> 00:23:50: centre or 270 some units of permanent supportive housing  
for  
00:23:50 --> 00:23:55: families who've experienced homelessness. And at the  
center of this  
00:23:55 --> 00:23:56: building,  
00:23:56 --> 00:24:00: at the center of this housing development is a Museum  
00:24:00 --> 00:24:02: of Art and storytelling,  
00:24:02 --> 00:24:05: and the reason that it's a Museum of Art and  
00:24:05 --> 00:24:09: storytelling is that storytelling has been shown to play an  
00:24:09 --> 00:24:12: effective role in helping with trauma recovery.  
00:24:12 --> 00:24:15: And if we stop for a moment and think about  
00:24:15 --> 00:24:16: it,  
00:24:16 --> 00:24:18: I think it will begin to make sense.  
00:24:18 --> 00:24:21: Common sense about why that could be right.  
00:24:21 --> 00:24:24: One of the definitions of trauma.  
00:24:24 --> 00:24:26: Is a fact pattern that doesn't make sense.  
00:24:26 --> 00:24:29: In this case, a young person who's living in the  
00:24:29 --> 00:24:33: wealthiest country in the world who's experiencing  
homelessness,  
00:24:33 --> 00:24:35: sleeping in a car and may be forced to eat  
00:24:35 --> 00:24:37: out of the trash can.

00:24:37 --> 00:24:39: That's a fact pattern that doesn't make sense.

00:24:39 --> 00:24:42: It's dramatic and through storytelling,

00:24:42 --> 00:24:45: through creating a narrative, we actually have to reckon with

00:24:45 --> 00:24:48: fact patterns make sense about them and come to terms

00:24:48 --> 00:24:49: with them.

00:24:49 --> 00:24:52: And this is some work that the National Endowment for

00:24:52 --> 00:24:55: the Arts has also been doing with the Department of

00:24:55 --> 00:24:56: Defense.

00:24:56 --> 00:24:59: With men and women who are returning from Iraq and

00:24:59 --> 00:25:03: Afghanistan with some of the signature wounds of those

00:25:03 --> 00:25:08: wars,

00:25:08 --> 00:25:11: particularly things around post traumatic stress and traumatic

00:25:11 --> 00:25:15: brain injury.

00:25:15 --> 00:25:19: So this is an example of a museum that supporting

00:25:19 --> 00:25:23: children in storytelling as a way to address collective,

00:25:23 --> 00:25:24: and I think certainly in this current moment we understand

00:25:24 --> 00:25:26: how deploying narratives can be even more useful than it's

00:25:26 --> 00:25:28: been in the past.

00:25:28 --> 00:25:30: Back it up the next slide,

00:25:30 --> 00:25:33: please.

00:25:33 --> 00:25:37: So the second issue you saw on that list was

00:25:37 --> 00:25:41: the issue of racism as a public health issue,

00:25:41 --> 00:25:43: and for those who are steeped deeply in the language

00:25:43 --> 00:25:46: around public health and particularly around building healthy

00:25:46 --> 00:25:48: places that

00:25:48 --> 00:25:52: might be slightly curious.

00:25:52 --> 00:25:54: And so for folks that are newer to this,

00:25:54 --> 00:25:57: I might point you to an op Ed in the

00:25:57 --> 00:26:01: American Journal of Public Health that was authored by

00:26:01 --> 00:26:04: Mindy

00:26:04 --> 00:26:08: Fuller logs and two other authors,

00:26:08 --> 00:26:09: and many folks on this call no doctor.

00:26:09 --> 00:26:13: Full of love and know that she's a social psychiatrist

00:26:13 --> 00:26:16: who spent the last 30 to 40 years of her

00:26:16 --> 00:26:20: career diagnosing city and one of the things she's noticed

00:26:20 --> 00:26:24: about those

00:26:24 --> 00:26:28: of us who spend our time developing real estate and

00:26:28 --> 00:26:31: working in a place based way is that many of

00:26:31 --> 00:26:31: us spend our time treating symptoms and not getting to

00:26:31 --> 00:26:31: the underlying disease to the group issue which is the

00:26:31 --> 00:26:31: race based inequality that has been a defining

00:26:31 --> 00:26:31: Factor in this country for at least the last 400

00:26:31 --> 00:26:31: years.



00:26:31 --> 00:26:34: So if we could go to the next slide in  
00:26:34 --> 00:26:37: example of how artists begin to address this,  
00:26:37 --> 00:26:41: is this extraordinary artist. Hannah Drake is working in  
Louisville,  
00:26:41 --> 00:26:45: Ky, and specifically, she's working in the Smoketown  
neighborhood and  
00:26:45 --> 00:26:50: one of the things she realized about the Smoketown  
neighborhood,  
00:26:50 --> 00:26:53: which is a large historically African American neighborhood,  
00:26:53 --> 00:26:56: is that all of the billboards that were up or  
00:26:57 --> 00:27:00: about things like selling your house for cash.  
00:27:00 --> 00:27:03: Or buying junk food or doing other things that were  
00:27:03 --> 00:27:04: not helping.  
00:27:04 --> 00:27:08: And so Hannah wanted to reclaim those narratives.  
00:27:08 --> 00:27:12: Reclaim the narrative that the build environment is telling us  
00:27:12 --> 00:27:16: by taking over 19 billboards and replacing them with positive  
00:27:16 --> 00:27:20: images of the folks that live in that neighborhood,  
00:27:20 --> 00:27:24: with poems and other narratives about what they want to  
00:27:24 --> 00:27:24: be,  
00:27:24 --> 00:27:26: what they're looking forward to,  
00:27:26 --> 00:27:28: and how there is lying about,  
00:27:28 --> 00:27:32: how they're dreaming. And looking down I do community,  
00:27:32 --> 00:27:35: and if you're interested in knowing more about this project,  
00:27:35 --> 00:27:38: Miss Drake has written about it extensively and there's a  
00:27:38 --> 00:27:40: lot of information from the ideas,  
00:27:40 --> 00:27:42: excellent.  
00:27:42 --> 00:27:45: If we could go to the next slide that unfortunately  
00:27:45 --> 00:27:49: in a heartbreaking way also brings us to the current  
00:27:49 --> 00:27:50: moment of arts,  
00:27:50 --> 00:27:52: culture and community safety that we're in.  
00:27:52 --> 00:27:56: And this was some work that our plays undertook beginning  
00:27:57 --> 00:28:00: in 2014 to really say what are the issues that  
00:28:00 --> 00:28:03: are going on the police community relations?  
00:28:03 --> 00:28:05: And I'd love to give 2 examples.  
00:28:05 --> 00:28:08: The first example if we could go to the next  
00:28:08 --> 00:28:09: slide,  
00:28:09 --> 00:28:12: please is one that I included both because.  
00:28:12 --> 00:28:16: It's an extraordinary project and also another Council  
member,  
00:28:16 --> 00:28:21: Jenkins joining us. So juxtaposition Arts is an extraordinary  
organization  
00:28:21 --> 00:28:26: that's located on the North side of Minneapolis and Roger  
00:28:26 --> 00:28:29: and D have a Cummings are the couple who founded

00:28:29 --> 00:28:33: juxtaposition Arts and one of the things that they realized  
00:28:33 --> 00:28:37: was that their neighborhood had a very high incidence of  
00:28:37 --> 00:28:38: gun violence,  
00:28:38 --> 00:28:41: and they wanted to address this,  
00:28:41 --> 00:28:44: but they wanted to address it in a way that  
00:28:44 --> 00:28:47: didn't end up militarising their neighborhood.  
00:28:47 --> 00:28:50: And so one night. Roger came up with the notion  
00:28:50 --> 00:28:53: of putting a bubble machine on the roof of their  
00:28:53 --> 00:28:56: building and you'll see the sketch of that there and  
00:28:56 --> 00:28:59: he just went up and literally installed a soap bubble  
00:28:59 --> 00:29:03: machine that gently sprinkles down soap bubbles on the  
neighborhood  
00:29:03 --> 00:29:05: and over the next three days.  
00:29:05 --> 00:29:08: The next week. The next two weeks they realize that  
00:29:08 --> 00:29:12: all of the violence had disappeared from their corner and  
00:29:12 --> 00:29:14: they aren't entirely sure why this was.  
00:29:14 --> 00:29:17: Maybe it was because the soap bubbles will reminder that  
00:29:18 --> 00:29:20: someone was there and someone was watching.  
00:29:20 --> 00:29:23: Maybe it's because the soap bubbles bring us a sense  
00:29:23 --> 00:29:25: of innocence and joy.  
00:29:25 --> 00:29:28: Maybe it was something else that was happening,  
00:29:28 --> 00:29:33: but it's an extraordinary artistic creative intervention that  
addressed an  
00:29:33 --> 00:29:38: immediate situation of violence that didn't end up militarising  
that  
00:29:38 --> 00:29:39: neighborhood.  
00:29:39 --> 00:29:40: And for the last example,  
00:29:40 --> 00:29:44: I'd love to share Please. I'll take us to Philadelphia,  
00:29:44 --> 00:29:46: PA to the People's Paper Co op to the Village  
00:29:46 --> 00:29:48: of Arts and Humanities,  
00:29:48 --> 00:29:51: and this is a project that before I get into  
00:29:51 --> 00:29:51: it,  
00:29:51 --> 00:29:53: I'd love to share just a quick framework.  
00:29:53 --> 00:29:55: If we could go to the next slide,  
00:29:55 --> 00:29:59: please. And this is one that I'm borrowing from the  
00:29:59 --> 00:30:01: design studio for social intervention,  
00:30:01 --> 00:30:06: and it's their 5S methodology for designing effective social  
intervention.  
00:30:06 --> 00:30:10: Next slide, please. And the first three of those structure,  
00:30:10 --> 00:30:13: system and scale I think makes sense to anyone who's  
00:30:13 --> 00:30:17: been working on social interventions and large scale change.  
00:30:17 --> 00:30:20: But those last two symbol in Sensation didn't make sense,  
00:30:20 --> 00:30:23: at least to me until I got to know this

00:30:23 --> 00:30:24: project in Philadelphia.  
00:30:24 --> 00:30:27: If we could go to the next slide please.  
00:30:27 --> 00:30:30: So this is an artist design project that's working with  
00:30:30 --> 00:30:31: returning citizens,  
00:30:31 --> 00:30:35: women who've completed prison sentence is Anna returning  
to her  
00:30:35 --> 00:30:36: citizenship.  
00:30:36 --> 00:30:40: Returning to their neighborhoods and what the artist did was  
00:30:40 --> 00:30:44: they partnered these women with a legal expungement clinic  
so  
00:30:44 --> 00:30:47: they could get their criminal records erased and as many  
00:30:47 --> 00:30:51: of us know, that's hugely important in terms of accessing  
00:30:51 --> 00:30:51: housing,  
00:30:51 --> 00:30:56: accessing benefits, accessing employment, and if the project  
stop there,  
00:30:56 --> 00:30:59: it would have been addressing system structure and scale.  
00:30:59 --> 00:31:02: But it didn't because it was artist design,  
00:31:02 --> 00:31:05: so it also added symbol in sensation and the way  
00:31:05 --> 00:31:08: it did that was when these women had their records.  
00:31:08 --> 00:31:11: Fully expunged, they printed out a hard copy,  
00:31:11 --> 00:31:16: a paper copy of what had been their criminal background.  
00:31:16 --> 00:31:19: They themselves tore it up.  
00:31:19 --> 00:31:22: Put it in a blender and made a literal blank  
00:31:22 --> 00:31:24: sheet of paper and on that blank sheet of paper  
00:31:24 --> 00:31:26: they created reverse mugshots.  
00:31:26 --> 00:31:29: So rather than being known for maybe the worst thing  
00:31:29 --> 00:31:32: that they had ever done was they instead wrote an  
00:31:32 --> 00:31:35: intention for the future so you saw themselves and you  
00:31:35 --> 00:31:38: saw their wish, so I will leave my example there.  
00:31:38 --> 00:31:40: And if you go to the last slide,  
00:31:40 --> 00:31:43: here is how you can reach me beyond the web  
00:31:43 --> 00:31:45: and R and I look forward to hearing from my  
00:31:45 --> 00:31:48: other panelists and engaging with you all further,  
00:31:48 --> 00:31:49: thanks.  
00:31:52 --> 00:31:53: Thank you so much Jamie.  
00:31:53 --> 00:31:55: That was a fantastic overview.  
00:31:55 --> 00:31:57: I encourage everyone who's tuning in to look up some  
00:31:57 --> 00:31:59: of those organizations are really the best of the best.  
00:31:59 --> 00:32:02: Doing some of the best work at this intersection of  
00:32:02 --> 00:32:05: the arts world and they created the Community Development  
world.  
00:32:05 --> 00:32:07: With that, we're going to move on to our next  
00:32:07 --> 00:32:08: speaker,

00:32:08 --> 00:32:10: Teresa. I'm hoping Teresa can talk to us a little  
00:32:10 --> 00:32:12: bit about the role of bubbles in the Twin Cities.  
00:32:12 --> 00:32:15: I believe she's going to talk about actually another artist  
00:32:15 --> 00:32:17: who works with the medium of bubbles in the work  
00:32:18 --> 00:32:18: that he does.  
00:32:18 --> 00:32:21: But more importantly, she's also going to talk about  
00:32:21 --> 00:32:23: something  
00:32:21 --> 00:32:23: that I find is often left out of these kinds  
00:32:23 --> 00:32:24: of conversations,  
00:32:24 --> 00:32:26: which is the role of artists and the struggles that  
00:32:26 --> 00:32:28: artists are dealing with now.  
00:32:28 --> 00:32:30: What artists are contributing to these projects?  
00:32:30 --> 00:32:34: Of course, creative placemaking projects don't happen  
00:32:34 --> 00:32:37: without artists and  
00:32:34 --> 00:32:37: artists need to be supported now more than ever.  
00:32:37 --> 00:32:40: I'll just get get the housekeeping work out of the  
00:32:40 --> 00:32:40: way.  
00:32:40 --> 00:32:43: Theresa Sweetland is executive director of forecast public art  
00:32:43 --> 00:32:45: and  
00:32:43 --> 00:32:45: the publisher of Public Art Review.  
00:32:45 --> 00:32:47: She's an experienced executive director,  
00:32:47 --> 00:32:50: fundraiser curator, and leader in the field of Community  
00:32:50 --> 00:32:52: Cultural  
00:32:50 --> 00:32:52: Development and creative placemaking.  
00:32:52 --> 00:32:55: She previously served as executive and Artistic Director of  
00:32:56 --> 00:32:56: Intermedia  
00:32:56 --> 00:32:59: Arts.  
00:32:56 --> 00:32:59: Minnesota's Premier multidisciplinary multicultural arts  
00:32:59 --> 00:33:01: organization.  
00:32:59 --> 00:33:01: With that, I'll hand things over to Teresa.  
00:33:04 --> 00:33:07: Thank you Ben. Thanks to you ULI and Juanita for  
00:33:07 --> 00:33:11: organizing all the panelists and speaking today from South  
00:33:11 --> 00:33:13: Minneapolis.  
00:33:11 --> 00:33:13: Hello to Andrea as well.  
00:33:13 --> 00:33:16: Well, I'm assuming is in Minneapolis today,  
00:33:16 --> 00:33:19: so my background is in arts planning and community  
00:33:19 --> 00:33:21: development.  
00:33:19 --> 00:33:21: Most of that work over 20 years.  
00:33:21 --> 00:33:26: Is connecting individual artists to public and private partners  
00:33:26 --> 00:33:28: to  
00:33:26 --> 00:33:28: drive more equitable community outcomes.  
00:33:28 --> 00:33:32: So I'm really passionate about the role and contributions of  
00:33:32 --> 00:33:34: artists and that's why I'm here.  
00:33:34 --> 00:33:36: I'm concerned about how they're doing.

00:33:36 --> 00:33:40: I'm committed to their health and safety and wanting to  
00:33:40 --> 00:33:42: see them get back to work.  
00:33:42 --> 00:33:45: So next slide please.  
00:33:45 --> 00:33:47: Next slide.  
00:33:47 --> 00:33:49: What I'd like to talk about today is a little  
00:33:49 --> 00:33:50: bit about forecast,  
00:33:50 --> 00:33:53: our organization, how individual artists are doing right now,  
00:33:53 --> 00:33:55: how we can partner with them,  
00:33:55 --> 00:33:57: and how we can support their creative innovation.  
00:33:57 --> 00:33:59: Next slide.  
00:33:59 --> 00:34:01: If you haven't heard about forecast,  
00:34:01 --> 00:34:04: we are a nonprofit arts organization.  
00:34:04 --> 00:34:05: We're also a public art,  
00:34:05 --> 00:34:09: creative placemaking consulting team based in St Paul,  
00:34:09 --> 00:34:11: MN. Our mission is to activate,  
00:34:11 --> 00:34:14: Inspire an advocate for public art that advances justice,  
00:34:14 --> 00:34:17: Health and Human dignity. Next slide,  
00:34:17 --> 00:34:19: please.  
00:34:19 --> 00:34:22: We do three main things we support artists with funding  
00:34:22 --> 00:34:25: and training who works specifically in public space.  
00:34:25 --> 00:34:28: We also partner with and consult with public art and  
00:34:28 --> 00:34:30: creative placemaking projects,  
00:34:30 --> 00:34:34: helping the people, organizations and institutions but want to  
connect  
00:34:34 --> 00:34:38: with artists do that more successfully and more equitably.  
00:34:38 --> 00:34:39: And we also build capacity,  
00:34:39 --> 00:34:43: gather stories and share research so you can do that  
00:34:43 --> 00:34:43: on your own.  
00:34:43 --> 00:34:46: As you all know, this is a very complex space  
00:34:46 --> 00:34:47: to work in.  
00:34:47 --> 00:34:49: These are not artists working.  
00:34:49 --> 00:34:51: Justin Gallery's theaters and studios.  
00:34:51 --> 00:34:55: These are artists working in complex civic and public spaces  
00:34:55 --> 00:34:58: with public partners with private partners with planners,  
00:34:58 --> 00:35:02: architects, engineers, policy makers, neighborhood groups.  
00:35:02 --> 00:35:05: This is, artists have a very unique set of skills  
00:35:05 --> 00:35:07: and contributions in this work,  
00:35:07 --> 00:35:09: and we're committed to supporting them.  
00:35:09 --> 00:35:12: Next slide, please.  
00:35:12 --> 00:35:14: So many people want to know how to do this.  
00:35:14 --> 00:35:19: Our consulting and training work helps people extensively in  
the  
00:35:19 --> 00:35:19: Midwest,

00:35:19 --> 00:35:23: but we're also starting to work more nationally and some  
00:35:23 --> 00:35:24: globally.  
00:35:24 --> 00:35:27: And we welcome that we work in large cities.  
00:35:27 --> 00:35:31: We also love working in rural communities in small towns.  
00:35:31 --> 00:35:34: We've been asked to come to the Hills of Appalachia  
00:35:34 --> 00:35:36: and the island of Oahu,  
00:35:36 --> 00:35:38: which wasn't such a bad deal.  
00:35:38 --> 00:35:43: Next slide, please. Our team of consultants are practicing  
artists,  
00:35:43 --> 00:35:47: facilitators, planners, architects, curators. We have 37 after  
projects we're  
00:35:47 --> 00:35:49: working on here and around the country,  
00:35:49 --> 00:35:53: and we've really made an extensive investment in bringing  
more  
00:35:53 --> 00:35:56: consultants of color into public art and creative placemaking.  
00:35:56 --> 00:35:58: As you can see with our team here.  
00:35:58 --> 00:35:59: Next slide, please.  
00:36:01 --> 00:36:05: We support artists by connecting them them to opportunities  
in  
00:36:05 --> 00:36:06: two main ways.  
00:36:06 --> 00:36:09: So our commissioning and curation work.  
00:36:09 --> 00:36:13: We work with public and private partners who come to  
00:36:13 --> 00:36:17: us looking for an artist and we design and facilitate  
00:36:17 --> 00:36:18: calls for.  
00:36:18 --> 00:36:20: Calls for artists election processes.  
00:36:20 --> 00:36:24: We designed residencies, we curate projects we work with all  
00:36:24 --> 00:36:25: sorts of groups,  
00:36:25 --> 00:36:28: from libraries, universities, housing, retail stadiums,  
00:36:28 --> 00:36:32: other private development. We've worked with the Mall of  
America,  
00:36:32 --> 00:36:35: US bank, 5 King Stadium here and The Gathering Place  
00:36:35 --> 00:36:37: in Tulsa or some of the larger projects.  
00:36:37 --> 00:36:42: Next slide please. We also work on planning and  
engagement  
00:36:42 --> 00:36:43: partnerships.  
00:36:43 --> 00:36:46: We work with public partners like Cities,  
00:36:46 --> 00:36:50: Counties, state transit authorities and others to design and  
develop  
00:36:50 --> 00:36:51: long-term plans,  
00:36:51 --> 00:36:56: policies, programs, other strategic visions for places and  
really engage  
00:36:56 --> 00:36:58: artists and gathering community input,  
00:36:58 --> 00:37:03: doing mapping, rapid prototyping and other community  
engagement activities.

00:37:03 --> 00:37:08: We are currently working to reopen five business districts after  
00:37:08 --> 00:37:11: shutdowns and had been County were working.  
00:37:11 --> 00:37:14: To redesign a major street in Saint Paul were also,  
00:37:14 --> 00:37:18: as Ben mentioned, working with transportation for America on the  
00:37:18 --> 00:37:20: Rapid Response Project nationally.  
00:37:20 --> 00:37:22: Next slide, please.  
00:37:22 --> 00:37:24: In all of our efforts,  
00:37:24 --> 00:37:28: we've put a particular emphasis on opportunities for artists of  
00:37:28 --> 00:37:30: color for indigenous artists.  
00:37:30 --> 00:37:32: For local artists, for rural artists,  
00:37:32 --> 00:37:35: not just for community engagement activities,  
00:37:35 --> 00:37:36: but also for all projects,  
00:37:36 --> 00:37:39: all budget sizes. We really want to see artists of  
00:37:39 --> 00:37:43: color fully reflected in all of the major projects in  
00:37:43 --> 00:37:44: this country,  
00:37:44 --> 00:37:47: both public and private. There are plenty of multi \$1,000,000  
00:37:47 --> 00:37:51: projects out there to go around and we could definitely  
00:37:51 --> 00:37:52: make that happen.  
00:37:52 --> 00:37:55: Next slide please. I want to talk about artists today  
00:37:55 --> 00:37:59: because sometimes talking about arts and culture can seem very  
00:37:59 --> 00:38:03: abstract and at some point in every creative placemaking effort  
00:38:03 --> 00:38:05: you will work with an artist or group of artists  
00:38:06 --> 00:38:07: and this may come as a surprise.  
00:38:07 --> 00:38:11: But most people in other sectors and professions don't always  
00:38:11 --> 00:38:13: work with artists or know how to find them or  
00:38:13 --> 00:38:15: how to work and talk about art.  
00:38:15 --> 00:38:18: So we often run into people having all sorts of  
00:38:18 --> 00:38:19: assumptions about artists,  
00:38:19 --> 00:38:22: probably the most prevalent is that artists will or want  
00:38:22 --> 00:38:23: to work for free,  
00:38:23 --> 00:38:26: and I can assure you that is not the case.  
00:38:26 --> 00:38:29: Especially now you may also be surprised to hear that  
00:38:29 --> 00:38:33: there are very few degrees or professional certifications for artists  
00:38:33 --> 00:38:34: to work in public art,  
00:38:34 --> 00:38:38: creative placemaking. So although that is changing with some significant  
00:38:38 --> 00:38:40: investments from our place,  
00:38:40 --> 00:38:43: so individual artists, like all independent businesses,

00:38:43 --> 00:38:46: they need their skill. They should be paid.

00:38:46 --> 00:38:50: They also need training, investment funding and support and connections.

00:38:50 --> 00:38:52: Next slide, please.

00:38:52 --> 00:38:56: Another assumption is that artists and creative placemaking bring out

00:38:56 --> 00:38:59: of the soft skills of creativity and relationship building,

00:38:59 --> 00:39:02: which is true. But there are very specialized skills.

00:39:02 --> 00:39:05: Jamie talked about this. Ben talked about this very technical

00:39:05 --> 00:39:08: skills in the same way you have specialized skills in

00:39:08 --> 00:39:10: in real estate architecture and development.

00:39:10 --> 00:39:12: What's often lost in public art,

00:39:12 --> 00:39:15: creative placemaking efforts. Artists can be brought in at the

00:39:16 --> 00:39:18: end of a project only to create a product.

00:39:18 --> 00:39:21: But rather than rather than being seen as an integral

00:39:21 --> 00:39:23: part of the process to address community needs.

00:39:23 --> 00:39:25: So we really believe that.

00:39:25 --> 00:39:28: The sooner that an artist can be engaged and join

00:39:28 --> 00:39:30: the process and have a seat at the table,

00:39:30 --> 00:39:33: the more successful and creative and they more inclusive the

00:39:33 --> 00:39:34: project will be.

00:39:34 --> 00:39:37: Next slide please.

00:39:37 --> 00:39:39: Tell how are artists doing well?

00:39:39 --> 00:39:42: We have some idea of how they're doing.

00:39:42 --> 00:39:45: There's some great research out there from Americans for the

00:39:45 --> 00:39:48: arts on the impact of Covid on art and artists

00:39:48 --> 00:39:51: that also 'cause we've been doing some listening.

00:39:51 --> 00:39:54: So in April, which does feel like forever ago,

00:39:54 --> 00:39:56: we launched some pro bono consulting.

00:39:56 --> 00:40:00: We spent over 300 hours talking with over 150 artists

00:40:00 --> 00:40:03: and leaders across the country in 45 cities in every

00:40:03 --> 00:40:03: region,

00:40:03 --> 00:40:06: including Puerto Rico and next slide,

00:40:06 --> 00:40:09: please. It's probably not a surprise,

00:40:09 --> 00:40:13: but Covid has been particularly devastating for artists.

00:40:13 --> 00:40:14: 94% of artist lost income.

00:40:14 --> 00:40:17: 63% of artists have become fully unemployed,

00:40:17 --> 00:40:21: black indigenous and artists of color have higher rates of

00:40:21 --> 00:40:25: unemployment than white artists due to the pandemic and have

00:40:25 --> 00:40:28: expect we'll expect to lose a larger percent of their

00:40:28 --> 00:40:31: income. Most artists are gig workers.



00:40:31 --> 00:40:33: They you know when museums,  
00:40:33 --> 00:40:35: theaters, music venues shut down,  
00:40:35 --> 00:40:37: they lost that income, but they also.  
00:40:37 --> 00:40:41: Because there's not already enough support for artists to  
make  
00:40:41 --> 00:40:42: a full living.  
00:40:42 --> 00:40:45: Often the last secondary sources of income with the closure  
00:40:45 --> 00:40:47: of other businesses,  
00:40:47 --> 00:40:49: retail service industries, windows closed as well.  
00:40:49 --> 00:40:52: So it really is a double hit on artists and  
00:40:52 --> 00:40:55: many artists working in creative placemaking.  
00:40:55 --> 00:40:57: They saw delays and cancellations,  
00:40:57 --> 00:41:00: but also many artists hired to do community engagement  
work  
00:41:00 --> 00:41:03: completely halted with social distancing.  
00:41:03 --> 00:41:06: So right away there were some national efforts to skip  
00:41:06 --> 00:41:08: artists relief funds.  
00:41:08 --> 00:41:10: And now we're really seeing the efforts focused on policies  
00:41:10 --> 00:41:13: and programs and incentives to get artists back to work.  
00:41:13 --> 00:41:16: Next slide, please. Americans for the Arts is leading a  
00:41:16 --> 00:41:20: coalition to support policies that invest in getting creatives  
back  
00:41:20 --> 00:41:21: to work in our country.  
00:41:21 --> 00:41:24: You can find out more on their website about how  
00:41:24 --> 00:41:27: private development real estate can be a part of this  
00:41:27 --> 00:41:27: coalition.  
00:41:27 --> 00:41:30: Next slide, please.  
00:41:30 --> 00:41:33: And the impact is not all focused on economic devastation  
00:41:33 --> 00:41:34: as we know,  
00:41:34 --> 00:41:37: but also the social, physical and emotional devastation.  
00:41:37 --> 00:41:40: When George Floyd was murdered right here in our own  
00:41:40 --> 00:41:42: community in Minneapolis artist rose up,  
00:41:42 --> 00:41:46: they engaged in protests. They mourn through murals and  
art.  
00:41:46 --> 00:41:49: In a wave of pain and demanded justice that spread  
00:41:49 --> 00:41:51: through our country and through the world,  
00:41:51 --> 00:41:55: we know that by pop artists are disproportionately hurt by  
00:41:55 --> 00:41:58: the economic and health impacts of the pandemic.  
00:41:58 --> 00:42:01: But also the violence is systemic racism and police brutality.  
00:42:01 --> 00:42:04: And so when we talk specifically to artists of color,  
00:42:04 --> 00:42:07: they want justice. They want representation.  
00:42:07 --> 00:42:09: They want to have a voice in a role,  
00:42:09 --> 00:42:12: have their histories and stories and culture represented,

00:42:12 --> 00:42:14: and also have greater equity.  
00:42:14 --> 00:42:16: An investment in future development.  
00:42:16 --> 00:42:18: Next time, please.  
00:42:18 --> 00:42:20: Despite all of these challenges,  
00:42:20 --> 00:42:23: artists are creating artists are innovating.  
00:42:23 --> 00:42:26: They are leading in our country and we can see  
00:42:26 --> 00:42:28: them as partners as we rebuild and heal.  
00:42:28 --> 00:42:31: And I'll say one of the best ways to do  
00:42:31 --> 00:42:32: that is ask artists.  
00:42:32 --> 00:42:35: And so I'm just going to give a few examples  
00:42:35 --> 00:42:37: of that in our own work.  
00:42:37 --> 00:42:40: This is, um, a mini grant for artists to spread  
00:42:40 --> 00:42:42: hope in their communities.  
00:42:42 --> 00:42:45: When the pandemic hit, we asked artists what they wanted  
00:42:45 --> 00:42:48: to do and what they really needed,  
00:42:48 --> 00:42:50: and they said we need funding,  
00:42:50 --> 00:42:53: yes, but we also want to spread hope as people  
00:42:53 --> 00:42:56: are home during the shutdowns and so we created a  
00:42:56 --> 00:43:00: mini grant program giving \$500 to artists across Minnesota to  
00:43:00 --> 00:43:02: spread messages of hope. Next slide,  
00:43:02 --> 00:43:04: please.  
00:43:04 --> 00:43:07: We also worked with a group of artists who said  
00:43:07 --> 00:43:09: we need to keep working.  
00:43:09 --> 00:43:10: We need to get creative.  
00:43:10 --> 00:43:11: It's what we do best.  
00:43:11 --> 00:43:14: So they asked if they could create and launch a  
00:43:14 --> 00:43:17: toolkit on all the innovative ways that artists can keep  
00:43:17 --> 00:43:21: working during the pandemic and share it with other artists.  
00:43:21 --> 00:43:23: So this is on our website for free.  
00:43:23 --> 00:43:25: It's been downloaded over 600 times.  
00:43:25 --> 00:43:28: We continue to update it with new ideas and projects  
00:43:28 --> 00:43:29: every couple weeks.  
00:43:29 --> 00:43:31: If you have projects you know of,  
00:43:31 --> 00:43:36: please consider adding those and finally next slide please.  
00:43:36 --> 00:43:38: When one of our own major projects shut down due  
00:43:39 --> 00:43:41: to the pandemic and social distancing,  
00:43:41 --> 00:43:43: we asked the artists we were working with,  
00:43:43 --> 00:43:47: how to reimagine the project and keep it moving forward.  
00:43:47 --> 00:43:51: Next slide, please. Revision rice is a project we've been  
00:43:51 --> 00:43:55: working on before the pandemic with artists to gather  
community  
00:43:55 --> 00:43:58: input on the redesign of a County St in Saint

00:43:58 --> 00:44:01: Paul called Bryce St. When the pandemic hit,  
 00:44:01 --> 00:44:05: we couldn't hold. In person events or open houses on  
 00:44:05 --> 00:44:06: the community,  
 00:44:06 --> 00:44:09: engagement and so artists came together to completely  
 rethink the  
 00:44:09 --> 00:44:10: engagement efforts.  
 00:44:10 --> 00:44:13: They didn't want to turn just to technology because of  
 00:44:13 --> 00:44:15: access issues and that didn't meet all of the values  
 00:44:16 --> 00:44:16: of the project.  
 00:44:16 --> 00:44:20: Next slide, please. So what has started this last month  
 00:44:20 --> 00:44:25: and getting going are really innovative fund pop up events  
 00:44:25 --> 00:44:26: on Rice Street.  
 00:44:26 --> 00:44:29: Out in the community that are very integrated into  
 Community  
 00:44:29 --> 00:44:30: life,  
 00:44:30 --> 00:44:33: each of the four artist liaisons are doing different events  
 00:44:33 --> 00:44:34: each month.  
 00:44:34 --> 00:44:37: This month one of our artists use a very simple  
 00:44:37 --> 00:44:37: invitation,  
 00:44:37 --> 00:44:40: Shilpa, to plant for people as they write down their  
 00:44:40 --> 00:44:42: wishes for Rice Street and share them.  
 00:44:42 --> 00:44:47: Next slide, please. You can see the results here and  
 00:44:47 --> 00:44:50: the responses and the diversity of participants.  
 00:44:50 --> 00:44:53: Another artist had an event where he handed out hand  
 00:44:53 --> 00:44:55: sanitizer and bubbles.  
 00:44:55 --> 00:44:58: As fun mentioned. We've got bubbles in Minneapolis an  
 gathered  
 00:44:58 --> 00:44:59: in for input from people.  
 00:44:59 --> 00:45:03: Next slide, please. So the idea is really at this  
 00:45:03 --> 00:45:04: simple gift.  
 00:45:04 --> 00:45:08: Giving is a theme throughout the project while also  
 maintaining  
 00:45:08 --> 00:45:10: healthy social distancing.  
 00:45:10 --> 00:45:13: The artist will take all of the info and give  
 00:45:13 --> 00:45:16: it directly to the County to help influence the redesign  
 00:45:17 --> 00:45:20: and we will be doing this with artist liaison for  
 00:45:20 --> 00:45:23: two full years before the design process restarts with the  
 00:45:24 --> 00:45:27: County and so who wanna who's one of our consultants  
 00:45:27 --> 00:45:30: on the project leading for us describe the value of  
 00:45:30 --> 00:45:33: this kind of engagement right now as that.  
 00:45:33 --> 00:45:36: People right now really want to have a voice with  
 00:45:36 --> 00:45:36: authority.  
 00:45:36 --> 00:45:39: They feel like they don't have input and this simple

00:45:39 --> 00:45:41: creative engagement can help give them a voice.

00:45:41 --> 00:45:44: Next slide, please.

00:45:44 --> 00:45:48: And finally, change doesn't happen without systems also changing,

00:45:48 --> 00:45:51: so the systems that are in place to fund higher

00:45:51 --> 00:45:54: an engage artists in place making and development can and

00:45:54 --> 00:45:55: should be reviewed.

00:45:55 --> 00:45:58: They can change to ensure their more equitable.

00:45:58 --> 00:46:01: This summer we ramped up our equity audits for cities

00:46:01 --> 00:46:03: and developers to make sure that black,

00:46:03 --> 00:46:06: indigenous and artists of color in their histories,

00:46:06 --> 00:46:10: their stories, their perspectives are represented in public art placemaking

00:46:10 --> 00:46:12: efforts nationwide.

00:46:12 --> 00:46:13: Next slide, please.

00:46:16 --> 00:46:18: So finally, you definitely can support artists now.

00:46:18 --> 00:46:22: Support really funding from artists and policies that support artists

00:46:22 --> 00:46:24: benefits make a commitment to hiring.

00:46:24 --> 00:46:27: Working with artists with an emphasis on black,

00:46:27 --> 00:46:30: Brown, indigenous artists and local artists,

00:46:30 --> 00:46:33: you can pay artists fair and equitable fees and wages

00:46:33 --> 00:46:33: for work.

00:46:33 --> 00:46:36: Provide opportunities for them to have a seat at the

00:46:36 --> 00:46:37: table.

00:46:37 --> 00:46:38: Anna voice in the process.

00:46:38 --> 00:46:42: Make commitments to mutually beneficial and ethical practices and work

00:46:42 --> 00:46:46: with partners that support diverse representation in decision making.

00:46:46 --> 00:46:49: And leadership, so, um, with all of the immense challenges

00:46:49 --> 00:46:52: that we're facing and that artists are facing,

00:46:52 --> 00:46:54: they do want to be heard.

00:46:54 --> 00:46:56: They want to be ready to help heal and work

00:46:56 --> 00:46:59: and partner on rebuilding an they need partners to see

00:46:59 --> 00:47:02: and invest in their work and their skills in their

00:47:02 --> 00:47:05: vision. So if you don't know how to get started

00:47:05 --> 00:47:06: working with artists,

00:47:06 --> 00:47:09: or maybe you've been working with artists but you want

00:47:10 --> 00:47:11: to do that differently,

00:47:11 --> 00:47:13: you want to do that more equitably.

00:47:13 --> 00:47:16: Please reach out to me next slide or anyone on

00:47:16 --> 00:47:17: our team.

00:47:17 --> 00:47:19: And more happy to help you get going.  
00:47:19 --> 00:47:21: Thank you so much and I hope to hear from  
00:47:21 --> 00:47:24: you and thank you to all the other panelists.  
00:47:26 --> 00:47:28: Thank you so much, Teresa,  
00:47:28 --> 00:47:30: and thank you for grounding our conversation in the labor  
00:47:31 --> 00:47:33: of artists and the movement for racial justice.  
00:47:33 --> 00:47:35: And thank you also for your partnership on our Rapid  
00:47:35 --> 00:47:36: Response project.  
00:47:36 --> 00:47:39: 2 quick points of housekeeping before I introduce our next  
00:47:39 --> 00:47:40: analyst.  
00:47:40 --> 00:47:41: One couple of you've done this already,  
00:47:41 --> 00:47:44: but I encourage you to use the Q&A function just  
00:47:44 --> 00:47:46: looking at the way things are going.  
00:47:46 --> 00:47:48: We probably won't have a lot of time for conversation  
00:47:48 --> 00:47:49: at the end,  
00:47:49 --> 00:47:51: so I encourage you to ask your questions now as  
00:47:51 --> 00:47:53: they come up and we can answer them as you  
00:47:53 --> 00:47:55: post them into a number of asked if you allow  
00:47:55 --> 00:47:58: is planning to. Make these slides available.  
00:47:58 --> 00:47:59: The answer to that is yes,  
00:47:59 --> 00:48:02: you will. I will post them to the Knowledge Finder  
00:48:02 --> 00:48:04: and send out a link to each of you.  
00:48:04 --> 00:48:05: After this. This panels over.  
00:48:05 --> 00:48:07: So Next up we have Juanita Hardy,  
00:48:07 --> 00:48:11: the managing principle of Tiger management Consulting  
Group LLC.  
00:48:11 --> 00:48:13: She has a passion for fostering healthy,  
00:48:13 --> 00:48:15: thriving and equitable places to live,  
00:48:15 --> 00:48:18: work, learn, and play for work with individuals and  
businesses.  
00:48:18 --> 00:48:21: She has over 45 years of business experience,  
00:48:21 --> 00:48:22: including 31 years with IBM,  
00:48:22 --> 00:48:25: where she retired in 2005 and over 35 years in  
00:48:25 --> 00:48:27: the arts is a nonprofit leader,  
00:48:27 --> 00:48:29: trustee collector and patron of the Arts.  
00:48:29 --> 00:48:32: Your senior visiting fellow for creative placemaking for you.  
00:48:32 --> 00:48:33: Alive from 2016 to 2018.  
00:48:33 --> 00:48:35: When she was my partner in crime,  
00:48:35 --> 00:48:37: doing really similar work to what I was doing with  
00:48:37 --> 00:48:39: smart growth America during that time.  
00:48:39 --> 00:48:41: Great to have you on this panel we need and  
00:48:41 --> 00:48:43: thank you for helping to organize in the 1st place.

00:48:43 --> 00:48:44: Hand it over to you now.

00:48:46 --> 00:48:50: Thank you so much, Ben and it's a it's a

00:48:50 --> 00:48:53: delight to work with you on this panel and to

00:48:53 --> 00:48:58: share this town with the phenomenal star studded cast out

00:48:58 --> 00:49:02: there. And thank you Rachel for your leadership in this

00:49:02 --> 00:49:03: as well.

00:49:03 --> 00:49:07: Everybody, I am just I'm very excited to be with

00:49:07 --> 00:49:07: you today,

00:49:07 --> 00:49:12: especially on this topic is if it is.

00:49:12 --> 00:49:16: Depressing top topic of our time and as has been

00:49:16 --> 00:49:16: said,

00:49:16 --> 00:49:20: I've been working with ULI for the past four years

00:49:20 --> 00:49:22: dating back to 2016.

00:49:22 --> 00:49:27: After the first phase of the creative placemaking projects to

00:49:27 --> 00:49:28: date,

00:49:28 --> 00:49:32: now serving as a consultant for you rely on creative

00:49:32 --> 00:49:36: placemaking and the work that we have done that the

00:49:36 --> 00:49:40: ULI has done to this date really sets the stage

00:49:40 --> 00:49:44: for where we are today.

00:49:44 --> 00:49:48: And your you'll hear more about that statement as we

00:49:48 --> 00:49:49: move along.

00:49:49 --> 00:49:54: Let's get to the next chart where I'll just out.

00:49:54 --> 00:49:57: Thank you next chart.

00:49:57 --> 00:50:01: Outline my plan is to talk on the agenda page,

00:50:01 --> 00:50:06: Tapa, about the relevancy of creative placemaking in these

00:50:06 --> 00:50:10: times.

00:50:06 --> 00:50:10: Give you some examples of how creative placemaking can

00:50:10 --> 00:50:13: address

00:50:10 --> 00:50:13: the issue of equitable development,

00:50:13 --> 00:50:16: which is a big issue.

00:50:16 --> 00:50:20: Right now as we struggle with the social unrest and

00:50:20 --> 00:50:23: civil unrest is happening across the country,

00:50:23 --> 00:50:25: I'll do that amplify that.

00:50:25 --> 00:50:29: The recent case studies 2 case studies and then talk

00:50:29 --> 00:50:33: about some tools that use available to help.

00:50:33 --> 00:50:38: Implement include placemaking well, the best practices and

00:50:38 --> 00:50:41: guidance.

00:50:38 --> 00:50:41: An implementation so next slide.

00:50:43 --> 00:50:46: So yes, the the the pandemic has brought about a

00:50:46 --> 00:50:48: lot of changes very,

00:50:48 --> 00:50:51: very fast. It feels like it's been years,

00:50:51 --> 00:50:54: but it's only been a few months and we've made

00:50:54 --> 00:50:56: adjustments along the way.

00:50:56 --> 00:51:00: Adjustments that some would like to think a temporary,  
00:51:00 --> 00:51:03: but we know that a lot is not a lot  
00:51:03 --> 00:51:04: will change,  
00:51:04 --> 00:51:07: and we're really looking at a new world as we  
00:51:08 --> 00:51:11: look ahead up to where to where we're going.  
00:51:11 --> 00:51:14: In discount on this current environment,  
00:51:14 --> 00:51:18: many of you this is a summary of what some  
00:51:18 --> 00:51:20: of the experts are saying.  
00:51:20 --> 00:51:23: That many of you have seen this is not new  
00:51:23 --> 00:51:23: moves.  
00:51:23 --> 00:51:28: If you attended some of the spring meeting webinars and  
00:51:28 --> 00:51:32: some of the urban land articles and other sources,  
00:51:32 --> 00:51:35: these are some of the points that have have popped  
00:51:35 --> 00:51:36: up.  
00:51:36 --> 00:51:39: I had have been emphasized in terms of how things  
00:51:39 --> 00:51:40: are changing,  
00:51:40 --> 00:51:43: what the needs are, and what.  
00:51:43 --> 00:51:47: And that speaks to what we can accept in the  
00:51:47 --> 00:51:47: future.  
00:51:47 --> 00:51:52: People want togetherness in this time of social distancing,  
00:51:52 --> 00:51:54: but they also want space.  
00:51:56 --> 00:52:00: Online shopping was already starting to take a large share  
00:52:01 --> 00:52:03: of of the shopping dollars.  
00:52:03 --> 00:52:07: That's going to continue has been heightened by covid,  
00:52:07 --> 00:52:10: but there will always. There will continue to be a  
00:52:10 --> 00:52:14: need for retail and a set of more curated experience  
00:52:14 --> 00:52:15: in retail.  
00:52:15 --> 00:52:19: We're seeing a shift of working from the office space  
00:52:19 --> 00:52:21: to working at our home,  
00:52:21 --> 00:52:25: and that that's going to have people feel freer about  
00:52:25 --> 00:52:26: moving around,  
00:52:26 --> 00:52:30: possibly even traveling. Only if they are assured of safety  
00:52:30 --> 00:52:34: and health and Wellness and all of this suggests a  
00:52:34 --> 00:52:37: new set of products that will be required in the  
00:52:37 --> 00:52:41: built environment to address these these needs.  
00:52:41 --> 00:52:44: So how to clear placemaking play a role in this  
00:52:44 --> 00:52:46: change that we're seeing?  
00:52:46 --> 00:52:49: Let's go to the next slide.  
00:52:49 --> 00:52:53: Is it relevant? You bet is probably more relevant now  
00:52:53 --> 00:52:55: than it ever has been,  
00:52:55 --> 00:52:59: and these are some of the sources on that that  
00:52:59 --> 00:53:01: speak to this to this point.

**00:53:01 --> 00:53:06:** And you heard a lot from our previous speakers at  
**00:53:06 --> 00:53:10:** a talk about how creative placemaking use is being used  
**00:53:10 --> 00:53:14:** to address issues of our time to bring hope to  
**00:53:14 --> 00:53:19:** provide solutions to these new new products that we will.  
**00:53:19 --> 00:53:22:** Will will anticipate in the future,  
**00:53:22 --> 00:53:24:** so it absolutely is relevant.  
**00:53:24 --> 00:53:29:** Some examples signage we heard them talk about that  
lighting.  
**00:53:29 --> 00:53:33:** I think one of the best examples are lighting was  
**00:53:33 --> 00:53:38:** one I saw recently of the Matterhorn in German Switzerland,  
**00:53:38 --> 00:53:42:** where they actually use lighting to to light up the  
**00:53:42 --> 00:53:48:** entire Matterhorn with words that were encouraging and  
uplifting words.  
**00:53:48 --> 00:53:51:** Open spaces will. It will be a big demand where  
**00:53:52 --> 00:53:53:** people can come together,  
**00:53:53 --> 00:53:56:** but in a socially distanced manner,  
**00:53:56 --> 00:54:01:** public art to support healing and provide a common spaces  
**00:54:01 --> 00:54:03:** for rain and promote health.  
**00:54:03 --> 00:54:07:** So creative placemaking? That's just a few examples.  
**00:54:07 --> 00:54:12:** Minimal examples of how creative placemaking and art and  
culture  
**00:54:12 --> 00:54:13:** will play a role in in,  
**00:54:13 --> 00:54:17:** in, in, in these times.  
**00:54:17 --> 00:54:25:** Banquet Placemaking is is a tool for building equitable  
communities.  
**00:54:25 --> 00:54:28:** Boat in on the left in the second quote.  
**00:54:28 --> 00:54:32:** Everyone has their pet right to live in a great  
**00:54:32 --> 00:54:33:** place.  
**00:54:33 --> 00:54:36:** And the right to make the place where they already  
**00:54:36 --> 00:54:37:** live better.  
**00:54:37 --> 00:54:39:** So that gets right at the heart of equitable,  
**00:54:39 --> 00:54:44:** equitable development. And let's explore that topic further on  
the  
**00:54:44 --> 00:54:44:** next slide,  
**00:54:44 --> 00:54:46:** please.  
**00:54:46 --> 00:54:49:** So a healthy you think about a healthy,  
**00:54:49 --> 00:54:54:** thriving, equitable environment. You think about the  
components that you  
**00:54:54 --> 00:54:55:** see there.  
**00:54:55 --> 00:54:58:** An art and culture is among those components,  
**00:54:58 --> 00:55:02:** food and health, housing, transportation and so forth.  
**00:55:02 --> 00:55:05:** In fact, who can imagine a community without art?  
**00:55:05 --> 00:55:08:** I think those that that there are some,



00:55:08 --> 00:55:12: and those are communities that that we want to.  
00:55:12 --> 00:55:14: We often think about is disinvested.  
00:55:14 --> 00:55:17: We often think about how we can.  
00:55:17 --> 00:55:20: But we can bring to those communities to make those  
00:55:20 --> 00:55:21: more nourishing.  
00:55:21 --> 00:55:26: Prosperous communities, the circle on the left speaks to all  
00:55:26 --> 00:55:27: of those components,  
00:55:27 --> 00:55:31: and the circle, and you see that aren't culture is  
00:55:31 --> 00:55:33: magnified on the right,  
00:55:33 --> 00:55:36: and it stands out because it was too hectic.  
00:55:36 --> 00:55:39: Both a component of a healthy place,  
00:55:39 --> 00:55:43: and it's a strategy for achieving healthy driving place.  
00:55:43 --> 00:55:46: And there are a number of examples of how art  
00:55:46 --> 00:55:50: and culture has been employed in the built environment an  
00:55:50 --> 00:55:54: I daresay everyone of those circles that you see.  
00:55:54 --> 00:55:56: On the right. So indeed,  
00:55:56 --> 00:55:59: we can leverage our creative placemaking,  
00:55:59 --> 00:56:02: helping to build these equitable communities.  
00:56:02 --> 00:56:06: Because the next slide. And the way we do that  
00:56:06 --> 00:56:08: is good that practices.  
00:56:08 --> 00:56:11: Now these best practices were.  
00:56:13 --> 00:56:17: Going back in 2017, during phase one of your life  
00:56:17 --> 00:56:21: creatively placemaking project or 10 best practices.  
00:56:21 --> 00:56:25: You heard some of them mentioned by some of our  
00:56:25 --> 00:56:27: previous speakers.  
00:56:27 --> 00:56:31: I'm going to show demonstrate through a couple of case  
00:56:31 --> 00:56:36: studies how these best practices can be applied and how  
00:56:36 --> 00:56:39: they help to achieve equitable.  
00:56:39 --> 00:56:42: The goals of excellent development and get.  
00:56:42 --> 00:56:47: Reducing spending and also creating healthy places.  
00:56:47 --> 00:56:49: OK, so I want to call out two of the  
00:56:49 --> 00:56:52: 10 here that are very important to equitable development.  
00:56:52 --> 00:56:55: One is beginning with the end in mind that's having  
00:56:56 --> 00:56:58: a vision of what you want to accomplish.  
00:56:58 --> 00:57:01: In the outcomes you wanna see and then the second  
00:57:01 --> 00:57:05: one bringing the artist and the community at Clinton again  
00:57:05 --> 00:57:07: heard that mentioned earlier.  
00:57:07 --> 00:57:10: So let's talk about the first case study which is  
00:57:10 --> 00:57:11: downtown South in Raleigh,  
00:57:11 --> 00:57:13: NC. Can we go to the next slide,  
00:57:13 --> 00:57:17: please? This is a 2 billion dollar mixed use project  
00:57:17 --> 00:57:20: that surrounds two neighborhoods,

00:57:20 --> 00:57:23: one that's largely white in the South and the other  
00:57:24 --> 00:57:27: that's largely African American in the southeast,  
00:57:27 --> 00:57:30: and it's in a bustling area of Raleigh,  
00:57:30 --> 00:57:32: NC, just South of the capital.  
00:57:32 --> 00:57:34: It is thought to be \*\*\*\*\*  
00:57:34 --> 00:57:36: this major gateway into downtown Anna.  
00:57:36 --> 00:57:40: Big concern of the developer came developer.  
00:57:40 --> 00:57:44: Can reality is how do you build this equitable community  
00:57:44 --> 00:57:48: and do it in a way that you have economic?  
00:57:48 --> 00:57:50: It's an economic engine for everyone.  
00:57:50 --> 00:57:55: You know the communities surrounding communities and  
you don't have  
00:57:55 --> 00:57:57: this relation with children.  
00:57:57 --> 00:57:59: Next slide.  
00:57:59 --> 00:58:03: Good question this. On the next slide this on the  
00:58:03 --> 00:58:08: left the large type you see their headline appeared in  
00:58:08 --> 00:58:11: the local news paper in late 2019,  
00:58:11 --> 00:58:16: which talk to the neighborhood concern spoke to the  
neighborhood  
00:58:16 --> 00:58:20: concerns the displacement so and you can see there the  
00:58:20 --> 00:58:24: the developer was way ahead of the curve because an  
00:58:24 --> 00:58:29: anticipation of the concern they engage UI.  
00:58:29 --> 00:58:33: PayPal, then in early 2019 to address many other concerns  
00:58:33 --> 00:58:37: and displacement being one of them and their browser  
pounds  
00:58:37 --> 00:58:40: came up with a number of recommendations.  
00:58:40 --> 00:58:44: One was engaging the community earlier in the process,  
00:58:44 --> 00:58:46: results in an equitable development plan,  
00:58:46 --> 00:58:50: making sure that art and culture would center to this  
00:58:50 --> 00:58:53: because it was seen as one of the big levers  
00:58:53 --> 00:58:56: that could be used to address some of the community  
00:58:56 --> 00:59:01: concerns. Cain Realty hired a communications company,  
00:59:01 --> 00:59:06: followed the advice of the advisory panels called APCO  
Worldwide,  
00:59:06 --> 00:59:09: and they also recruited to the phone,  
00:59:09 --> 00:59:13: a young African American, Courtney Crowder,  
00:59:13 --> 00:59:16: who actually grew up in the community and they are  
00:59:17 --> 00:59:21: working right now with the community to address some of  
00:59:21 --> 00:59:22: the concerns,  
00:59:22 --> 00:59:26: hopefully to bring about.  
00:59:26 --> 00:59:30: A more inclusive place, a place where the surrounding  
community  
00:59:30 --> 00:59:34: will feel like they are indeed a part of it,

00:59:34 --> 00:59:37: and the goal of this project will be achieved.

00:59:37 --> 00:59:41: So I didn't mention this 2 billion dollar project has

00:59:41 --> 00:59:43: a stadium as a as an anchor.

00:59:43 --> 00:59:47: Some issues project surrounded by office space residential.

00:59:50 --> 00:59:54: Walkable bikeable path that connects to the to the city

00:59:54 --> 00:59:58: so it's a large project with a paper going through

00:59:58 --> 01:00:02: really transformed Raleigh and its surrounding area.

01:00:02 --> 01:00:06: It's going next slide. The next project is the brick

01:00:06 --> 01:00:08: line recline Greenway.

01:00:08 --> 01:00:13: It's a massive 250 million dollar Greenway project that's going

01:00:14 --> 01:00:18: to is envisioned to transform the City of Saint Louis

01:00:18 --> 01:00:20: is going to connect North,

01:00:20 --> 01:00:25: South East, and West via a 20 mile walkable bikeable

01:00:25 --> 01:00:29: pathway that meanders through 17 neighborhoods.

01:00:29 --> 01:00:32: This project is led by non profit.

01:00:32 --> 01:00:37: Great Rivers Greenway. They've been connecting greenways in the area

01:00:37 --> 01:00:41: for 20 years and a big concern of geology is

01:00:41 --> 01:00:45: how you do this in a way that everybody benefits

01:00:45 --> 01:00:49: from. With especially neighborhoods that are in need,

01:00:49 --> 01:00:54: and many of them are there referring to largely communities

01:00:55 --> 01:00:56: of people of color.

01:00:56 --> 01:01:02: This is an important objective for for the nonprofit.

01:01:02 --> 01:01:06: Because the city is still recovering from Ferguson.

01:01:06 --> 01:01:12: Then compounded by the the social racial unrest that's happening

01:01:12 --> 01:01:13: now,

01:01:13 --> 01:01:14: they said, we got it.

01:01:14 --> 01:01:19: We have to make sure that that everyone that we

01:01:19 --> 01:01:21: touch as widely as possible,

01:01:21 --> 01:01:26: they recruited recruited 125. Uh.

01:01:26 --> 01:01:29: Our citizens and business leaders,

01:01:29 --> 01:01:33: including artists, to work on this effort and so that

01:01:33 --> 01:01:33: project,

01:01:33 --> 01:01:38: including they developed a formulated an Artist Council of color

01:01:38 --> 01:01:42: to explore ways to integrate art into the Greenway.

01:01:42 --> 01:01:45: The image you see on the left is a clan

01:01:45 --> 01:01:46: public art piece,

01:01:46 --> 01:01:51: which is a memorial to a community Mill Creek Valley

01:01:51 --> 01:01:53: that was flat and.

01:01:53 --> 01:01:58: 220,000 businesses and residents are flat and in the name

01:01:58 --> 01:02:00: of urban renewal,  
01:02:00 --> 01:02:04: and so they honored this space by showing these these  
01:02:04 --> 01:02:05: these.  
01:02:05 --> 01:02:10: These are structures that represent the homes and  
residences that  
01:02:10 --> 01:02:14: were that were flat and these are the kinds of  
01:02:14 --> 01:02:18: things that it felt help to heal the past but  
01:02:18 --> 01:02:22: also recognize the past and bring people together.  
01:02:22 --> 01:02:24: So this is 2 projects.  
01:02:24 --> 01:02:28: Now, admittedly, these projects are in the early stages,  
01:02:28 --> 01:02:30: so you know, time will tell.  
01:02:30 --> 01:02:33: The jury is still out on the on the outcomes,  
01:02:33 --> 01:02:38: but there are many, many examples of of successful projects  
01:02:38 --> 01:02:42: that have employed art and culture in the built environment  
01:02:42 --> 01:02:44: and yield a great success.  
01:02:44 --> 01:02:48: So the next slide. Some of those projects are documented  
01:02:48 --> 01:02:51: in a publication recently released by you.  
01:02:51 --> 01:02:56: I call creative placemaking sparking development.  
01:02:56 --> 01:02:59: With art and culture, I invite you to explore this  
01:02:59 --> 01:03:03: document that has a number of case studies that are  
01:03:03 --> 01:03:06: examples of how this work has been done,  
01:03:06 --> 01:03:10: but benefits that have been realized by this work.  
01:03:10 --> 01:03:14: You can see there that index from table of contents,  
01:03:14 --> 01:03:17: so some of the components includes a section on how  
01:03:17 --> 01:03:22: do you make the business case that creative placemaking  
talks  
01:03:22 --> 01:03:26: about the best practices and more detail that I referenced.  
01:03:26 --> 01:03:30: Earlier give some guidance on how to plan for an  
01:03:30 --> 01:03:35: implement creative placemaking and has a number of case  
studies  
01:03:35 --> 01:03:39: of successful projects that have been used in the past.  
01:03:39 --> 01:03:42: We're running out of time so I will.  
01:03:42 --> 01:03:44: I'll wrap it up here.  
01:03:44 --> 01:03:48: Doesn't lots more to say about about this effort and  
01:03:48 --> 01:03:52: the role of creative placemaking in the built environment,  
01:03:52 --> 01:03:55: but in the interests of.  
01:03:55 --> 01:03:58: Having some of your questions and having some dialogue,  
01:03:58 --> 01:04:01: let me go to the next class wide.  
01:04:01 --> 01:04:04: Or like Celeste, why? Which is resources and take away.  
01:04:04 --> 01:04:06: So you want to learn more.  
01:04:06 --> 01:04:10: I had the opportunity to work with many of you,  
01:04:10 --> 01:04:13: but if you want to learn more on the topic,  
01:04:13 --> 01:04:16: I invite you to look up some of the materials

01:04:16 --> 01:04:17: that are listed here.

01:04:17 --> 01:04:21: Several articles on best practices on the business case for

01:04:21 --> 01:04:25: creative placemaking at an article that will be released in

01:04:25 --> 01:04:29: the your Urban Land magazine in the fall on living,

01:04:29 --> 01:04:33: leveraging creative placemaking equitable development.

01:04:33 --> 01:04:36: Um Ann.

01:04:36 --> 01:04:39: The other resources that you see there,

01:04:39 --> 01:04:44: but spend some time to give up the recent publication

01:04:44 --> 01:04:49: on creative placemaking which can be found in knowledge Binder.

01:04:49 --> 01:04:53: So I want to thank you for your the,

01:04:53 --> 01:04:57: the time, the opportunity to share with you.

01:04:57 --> 01:05:00: Look forward to the questions and I do have a

01:05:01 --> 01:05:04: UI email so you are welcome to use that.

01:05:04 --> 01:05:07: An ultimate email. Yes, younger as well.

01:05:07 --> 01:05:11: If you have questions or want further dialogue with me,

01:05:11 --> 01:05:15: thank you so very much and I'll turn it back

01:05:15 --> 01:05:16: over to then.

01:05:16 --> 01:05:20: Thanks so much Juanita. Thank you for bringing this conversation

01:05:20 --> 01:05:22: back to the real estate development world,

01:05:22 --> 01:05:24: which is of course relevant for our audience today.

01:05:24 --> 01:05:27: Also, just note that a couple of questions I think

01:05:27 --> 01:05:29: about 3 questions popped up in the Q and a

01:05:29 --> 01:05:30: function for you.

01:05:30 --> 01:05:33: We need a specifically asking for some clarification on the

01:05:33 --> 01:05:36: projects you just presented on just making note of that.

01:05:36 --> 01:05:38: OK, I was about to ask some questions everybody and

01:05:38 --> 01:05:39: start the dialogue,

01:05:39 --> 01:05:42: but given that we're about 5 minutes past the hour,

01:05:42 --> 01:05:44: I think I'm going to just move on an have

01:05:44 --> 01:05:46: councilmember Andrea Jenkins speak next.

01:05:46 --> 01:05:49: I'll quickly introduce her. Andrew Jenkins is councilmember for Ward

01:05:50 --> 01:05:51: eight in the city of Minneapolis.

01:05:51 --> 01:05:54: She has more than 25 years of public service experiences.

01:05:54 --> 01:05:58: Minneapolis City Council policy aid nonprofit executive director and consultant

01:05:58 --> 01:06:00: Ann Hennepin County employment specialist.

01:06:00 --> 01:06:02: She's lived in the Brian neighborhood,

01:06:02 --> 01:06:05: Minneapolis, for 16 years an it's not in her official

01:06:05 --> 01:06:05: ULI Bio,

01:06:05 --> 01:06:08: but hopefully she won't mind me also mentioning that she

01:06:08 --> 01:06:11: is also a poet and performance artists in a writer,  
01:06:11 --> 01:06:14: which is of course relevant to the conversation here today  
01:06:14 --> 01:06:16: and also just note that about a year ago,  
01:06:16 --> 01:06:17: I think it was last October.  
01:06:17 --> 01:06:19: Andrew had dinner with a few of my fellows when  
01:06:19 --> 01:06:23: I ran a fellowship program brought some fellows to  
Minneapolis  
01:06:23 --> 01:06:25: and I unfortunately missed out on that dinner.  
01:06:25 --> 01:06:27: And that's basically all I heard about from my fellows  
01:06:27 --> 01:06:28: for the next six months or so.  
01:06:28 --> 01:06:30: And so I'm really excited to hear from her today.  
01:06:30 --> 01:06:35: And with that I'll hand things over to Councilmember Jenkins.  
01:06:35 --> 01:06:39: Hey Ben, thank you very much and thank you to  
01:06:39 --> 01:06:43: all of my fellow panelists for for being here.  
01:06:43 --> 01:06:46: Morning is my video.  
01:06:46 --> 01:06:50: Showing books tell.  
01:06:50 --> 01:06:52: Now we can see your video.  
01:06:52 --> 01:06:55: Ali, do you want to turn off the screen share  
01:06:55 --> 01:06:55: for sex?  
01:06:55 --> 01:06:58: we can see Andrea. There you go.  
01:06:58 --> 01:07:03: Oh wonderful great yeah just wanted to make sure that  
01:07:03 --> 01:07:03: I'm.  
01:07:03 --> 01:07:08: Be invisible, but really, really thrilled to be a part  
01:07:08 --> 01:07:13: of this conversation for a number of reasons.  
01:07:13 --> 01:07:17: An you know a it's really bringing me back to  
01:07:17 --> 01:07:18: my roots.  
01:07:18 --> 01:07:23: I have a Masters degree in Community economic  
development and  
01:07:24 --> 01:07:28: so have always been deeply interested in how the arts  
01:07:29 --> 01:07:32: and Community development can collide.  
01:07:32 --> 01:07:37: I've been. A practitioner of creative placemaking.  
01:07:37 --> 01:07:40: Um in in, in, in community,  
01:07:40 --> 01:07:45: in partnership with Teresa for quite some time I was  
01:07:45 --> 01:07:50: the board chair in the media arts when when Teresa  
01:07:50 --> 01:07:55: served as a as the executive director there and.  
01:07:55 --> 01:07:58: Um, wanted to just give a shout out to some  
01:07:58 --> 01:08:03: of my other Minneapolis peeps that are on the call.  
01:08:03 --> 01:08:07: Kristen Moen, city planner, and each my wife from art  
01:08:07 --> 01:08:09: space Terry Client,  
01:08:09 --> 01:08:13: who is a very different in public artists and Jeannine  
01:08:13 --> 01:08:17: Gilmore from the Umm College of Design.  
01:08:17 --> 01:08:21: It's great to have you all on the call as

01:08:21 --> 01:08:22: well.

01:08:22 --> 01:08:28: No Minneapolis in the area that I represent is.

01:08:28 --> 01:08:34: Can at the center of this racial upheaval as as

01:08:34 --> 01:08:39: many have have talked about on the call at the

01:08:39 --> 01:08:42: intersection of 38 in Chicago,

01:08:42 --> 01:08:46: is where George Floyd was murdered.

01:08:46 --> 01:08:50: It's actually the.

01:08:50 --> 01:08:53: I call it the center of my Ward that I

01:08:53 --> 01:08:54: represent an,

01:08:54 --> 01:08:57: and that's because it is.

01:08:57 --> 01:09:03: It's it's sort of the epicenter of four different neighborhoods

01:09:03 --> 01:09:07: that all converge at this intersection.

01:09:07 --> 01:09:11: One of the things that I want to really causing

01:09:12 --> 01:09:16: us an and just to think even beyond the brilliant

01:09:16 --> 01:09:20: ideas and concepts that we've heard so far.

01:09:20 --> 01:09:25: You know, for the past 20 years we have been

01:09:25 --> 01:09:29: using creative placemaking principles.

01:09:29 --> 01:09:34: Along this corridor at this intersection.

01:09:34 --> 01:09:38: With equity embedded in our.

01:09:38 --> 01:09:44: Start processes and concepts with unique projects like art

01:09:44 --> 01:09:50: blocks,

01:09:50 --> 01:09:54: which supports artists on every block in the board.

01:09:54 --> 01:10:00: Neighborhoods that we that I mentioned,

01:10:00 --> 01:10:02: and so that those artists can create art projects on

01:10:02 --> 01:10:06: their blocks.

01:10:06 --> 01:10:11: As well as just really using art principles,

01:10:11 --> 01:10:13: art space partner with us to help create a Chicago

01:10:13 --> 01:10:17: Ave Fire Arts Center.

01:10:17 --> 01:10:21: And so the point I'm making is we have been

01:10:21 --> 01:10:25: using creative placemaking principles.

01:10:25 --> 01:10:31: In this area, um. And in many of the the

01:10:31 --> 01:10:36: the different ideas that people have discussed then talked

01:10:36 --> 01:10:41: about.

01:10:41 --> 01:10:45: You know how important it is to bridge those those

01:10:45 --> 01:10:51: wounds and gaps that have been created by freeways and

01:10:51 --> 01:10:54: transit projects that go through communities.

01:10:54 --> 01:10:58: And this certainly is one of those historically black

01:10:58 --> 01:11:02: communities

01:11:02 --> 01:11:08: that the freeway went through.

01:11:08 --> 01:11:14: And so you know, since I've taken office in 2018,

01:11:14 --> 01:11:20: I've hosted a bridge event where we had dinner on

01:11:20 --> 01:11:26: the bridge that had historically separated those communities

01:11:26 --> 01:11:32: to to

01:11:08 --> 01:11:12: kind of try and stitch those communities together and to  
01:11:12 --> 01:11:18: do engagement on both sides and and reconnect those  
communities  
01:11:18 --> 01:11:24: that had sort of been disconnected by by this bridge.  
01:11:24 --> 01:11:28: Is another pedestrian bridge two blocks away that has been  
01:11:28 --> 01:11:33: designed by public artists say to Jones African American  
artist  
01:11:33 --> 01:11:36: who grew up in the community,  
01:11:36 --> 01:11:38: certainly is.  
01:11:38 --> 01:11:41: A mainstay in public art in the Twin Cities.  
01:11:43 --> 01:11:48: And so. We've been doing all of this amazing,  
01:11:48 --> 01:11:52: creative placemaking were an yet.  
01:11:52 --> 01:11:57: George Floyd still happened right at the intersection.  
01:11:57 --> 01:12:00: An at where all of this this?  
01:12:00 --> 01:12:02: This has been going, and so,  
01:12:02 --> 01:12:06: um, all this work has been going on.  
01:12:06 --> 01:12:09: You know, I I I was.  
01:12:09 --> 01:12:13: I'm honored and fortunate to be in a position on  
01:12:13 --> 01:12:15: the Minneapolis City Council.  
01:12:15 --> 01:12:22: Then I introduced a resolution declaring racism as a public  
01:12:22 --> 01:12:23: health crisis.  
01:12:23 --> 01:12:31: We have committed \$100,000 to engage specifically  
engaged artists to  
01:12:31 --> 01:12:37: engage the community to think about what is the.  
01:12:37 --> 01:12:43: What what will be the treatment at this intersection?  
01:12:43 --> 01:12:51: That has really captured the the attention an imagination of  
01:12:51 --> 01:12:56: the entire world literally and has sparked.  
01:12:56 --> 01:13:02: These really important. Conversations about race and equity  
in our  
01:13:02 --> 01:13:03: society.  
01:13:03 --> 01:13:07: And so you know, we have to dig deeper than  
01:13:07 --> 01:13:10: than the creative placemaking.  
01:13:10 --> 01:13:12: Um, we have to as as a poet,  
01:13:12 --> 01:13:16: Ben mentioned that I'm a poet and thank you so  
01:13:16 --> 01:13:21: much for acknowledging that then muscle visual artists and  
then  
01:13:21 --> 01:13:23: really productive.  
01:13:23 --> 01:13:27: Interestingly enough during this.  
01:13:27 --> 01:13:32: During this pandemic and then subsequent racial uprisings,  
01:13:32 --> 01:13:36: you know I've been working very \*\*\*\*  
01:13:36 --> 01:13:39: \*\* trying to deal with all of these issues,  
01:13:39 --> 01:13:43: but the fact that you know we're at home,  
01:13:43 --> 01:13:47: I guess, creates a little more space for that to



01:13:47 --> 01:13:48: happen,  
01:13:48 --> 01:13:51: and so the role of art is going to be  
01:13:51 --> 01:13:53: really important.  
01:13:53 --> 01:13:57: But we're going to have to dig even deeper,  
01:13:57 --> 01:14:02: nothing. Artist can help us get to the to the  
01:14:03 --> 01:14:06: soul of the community in.  
01:14:06 --> 01:14:10: That that is the importance of the arts in this  
01:14:10 --> 01:14:11: work.  
01:14:11 --> 01:14:16: But we need a transformation on social change and I  
01:14:16 --> 01:14:20: think each and everyone of us on the call can  
01:14:20 --> 01:14:21: have a role,  
01:14:21 --> 01:14:26: can play a role in doing that and creating the  
01:14:26 --> 01:14:31: kind of society that has equity at the center that  
01:14:32 --> 01:14:32: has.  
01:14:32 --> 01:14:36: Public safety, and as you all know,  
01:14:36 --> 01:14:44: the Minneapolis City Council is looking at reimagining our  
entire.  
01:14:44 --> 01:14:49: Way we provide public safety in our communities are people  
01:14:49 --> 01:14:53: talk about it as defunding the police.  
01:14:53 --> 01:14:56: I like to think more of it as refunding our  
01:14:57 --> 01:15:01: communities and much of that is going to be what  
01:15:01 --> 01:15:04: is our built environment looking like.  
01:15:04 --> 01:15:10: I was really fascinated by the Sugar Hill project that  
01:15:10 --> 01:15:11: combines.  
01:15:11 --> 01:15:16: Housing supported housing with this storytelling museum,  
01:15:16 --> 01:15:20: I think those are the kinds of creative solutions that  
01:15:21 --> 01:15:24: we are going to be needing to think about.  
01:15:24 --> 01:15:29: How do we design buildings with healing and.  
01:15:29 --> 01:15:34: Equity in mind, equity for our disabled communities,  
01:15:34 --> 01:15:37: equity for our communities of color,  
01:15:37 --> 01:15:43: particularly black and Indigenous folks an and that is going  
01:15:43 --> 01:15:43: to be.  
01:15:43 --> 01:15:47: I think, the future of creative placemaking,  
01:15:47 --> 01:15:50: an community design, and so,  
01:15:50 --> 01:15:55: again, just thrilled to be a part of this conversation.  
01:15:55 --> 01:15:59: Thank you. It really cannot confirms for me that we  
01:15:59 --> 01:16:00: are.  
01:16:00 --> 01:16:01: On a on the right track,  
01:16:01 --> 01:16:06: just kind of hearing some of the overviews from some  
01:16:06 --> 01:16:08: of the people that.  
01:16:08 --> 01:16:12: They have spoken before me and um,  
01:16:12 --> 01:16:16: and I'm just. I know to have this opportunity to

01:16:16 --> 01:16:21: talk about my community and talk about the work that

01:16:21 --> 01:16:24: we're doing is interesting.

01:16:24 --> 01:16:27: Being that you mentioned last year's dinner,

01:16:27 --> 01:16:32: we literally had dinner right across the street from where

01:16:32 --> 01:16:37: in was I mean from where George Floyd was murdered

01:16:37 --> 01:16:40: at a restaurant called Funky Grits,

01:16:40 --> 01:16:43: and it was quite a similar moment.

01:16:43 --> 01:16:45: It was great to have.

01:16:45 --> 01:16:51: The the practitioners there to talk about how transportation intersects

01:16:51 --> 01:16:53: with social justice.

01:16:53 --> 01:16:58: And and Network is continuing at that intersection and will

01:16:58 --> 01:17:01: be for some time to come an for all of

01:17:01 --> 01:17:03: my Minneapolis peeps.

01:17:03 --> 01:17:07: Really need your help in.

01:17:07 --> 01:17:09: In creating that kind of.

01:17:13 --> 01:17:17: Public infrastructure, an environment that we all want to see

01:17:17 --> 01:17:20: and so thank you all very much for having me

01:17:20 --> 01:17:21: here today.

01:17:21 --> 01:17:24: Thank you Councilmember Jenkins.

01:17:24 --> 01:17:25: Thank you so much for that.

01:17:25 --> 01:17:27: I'll just echo some of the comments I see coming

01:17:27 --> 01:17:28: in in the chat.

01:17:28 --> 01:17:29: Thank you for visiting today.

01:17:29 --> 01:17:33: Councilmember Jenkins and thank you again for your leadership in

01:17:33 --> 01:17:33: Minneapolis.

01:17:33 --> 01:17:36: Just have a couple of final housekeeping things we had

01:17:36 --> 01:17:38: wanted to have a whole long discussion with all the

01:17:38 --> 01:17:39: panelists.

01:17:39 --> 01:17:41: We of course have gone a couple of minutes overtime,

01:17:41 --> 01:17:43: so we will have to do that at some point

01:17:43 --> 01:17:44: in the future.

01:17:44 --> 01:17:45: A couple of quick things.

01:17:45 --> 01:17:48: One you heard about another upcoming webinar on making moves,

01:17:48 --> 01:17:51: transportation, public space, and equity in the time of Corona

01:17:51 --> 01:17:51: virus.

01:17:51 --> 01:17:53: Something near and dear to my heart.

01:17:53 --> 01:17:56: A couple of projects and people that were mentioned actually

01:17:56 --> 01:17:58: on some of our presentations and in the chat,

01:17:58 --> 01:18:01: including Warren Logan, his director of ability here in Oakland,

01:18:01 --> 01:18:03: Tony Garcia with street plans and a couple others will  
01:18:04 --> 01:18:04: be speaking.  
01:18:04 --> 01:18:07: On that panel encourage you to tune into that.  
01:18:07 --> 01:18:08: I just want to give a shout out for the  
01:18:09 --> 01:18:11: ULI Virtual Fall Meeting which is in mid October,  
01:18:11 --> 01:18:13: October 13th through 15th I believe.  
01:18:13 --> 01:18:16: And finally just let everyone know again that we will  
01:18:16 --> 01:18:17: be sharing or you will.  
01:18:17 --> 01:18:20: I will be sharing this recording which I think will  
01:18:20 --> 01:18:21: include the the answer.  
01:18:21 --> 01:18:23: Some of the questions that we typed in.  
01:18:23 --> 01:18:26: I believe that is included in the package and you  
01:18:26 --> 01:18:29: should all get an email about that.  
01:18:29 --> 01:18:31: Rachel, anything else you'd like to add.  
01:18:31 --> 01:18:32: No, I think that's it.  
01:18:32 --> 01:18:35: Thank you everyone. Thanks to our experts.  
01:18:35 --> 01:18:39: Thanks to all of the attendees and will see you  
01:18:39 --> 01:18:39: soon.  
01:18:39 --> 01:18:40: Thanks everyone.

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