The ARTery
Hopkins, MN

Final Project Summary Report
Includes Task 3 & 4 Reports

Submitted to the City of Hopkins, MN
by IBI Group
with HKGi & Forecast Public Art
November 11, 2013
November 8, 2013

Ms. Kersten Elverum  
Director of Planning & Development  
City of Hopkins  
1010 First Street South  
Hopkins, MN  55343

Dear Kersten,

The ARTery, Hopkins, MN  
Combined “Draft” Tasks 3 & 4 / Final Report

IBI Group is pleased to present our Draft Final Report (including Tasks 3 & 4) for The ARTery project for downtown Hopkins. It is our opinion that it builds logically upon the groundwork laid in the prior reports with regard to envisioning alternative design scenarios for the reconfiguration of 8th Avenue as a bridge, physically and conceptually, between historic Mainstreet and the impending Light Rail Transit Service (LRT).

You will note that beyond the prior optional cross-sections for 8th Avenue, as represented in our prior work, another cross-section subsequently appeared, one developed in consultation between the consulting team and the City of Hopkins. The purpose of this alternative design is to deliver more usable space to public art adjacent to the roadway. Of course its utility is expanded simply by designating 8th Avenue a “car free” zone for special, artful events.

The report, in addition, goes into detail with regard to alternative governance models for The ARTery moving forward as well as costs associated with its implementation and ongoing administration.

In closing, we thank you for your patience in allowing us to collectively refine our “draft” final report for The ARTery to meet the requirements of The City of Hopkins. Should you have any questions regarding the completion of our contract, do not hesitate to contact me.

 Regards,

IBI GROUP

Gary Andrishak  
Director

VO-33195
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The ARtery
Hopkins, MN

1.0 Introduction
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In August 2012, the City of Hopkins, MN, issued a Request for Proposal (RFP) for a consulting team to assist in developing conceptual plans for an urban design strategy in the City’s downtown core that would “create a plan and design for a vibrant, interactive, ‘pedestrian seductive’ 8th Avenue between the proposed Hopkins LRT station and historic downtown Hopkins.”

IBI Group, a multi-national planning, architecture and engineering consulting firm submitted a proposal response, teamed with sub-consultants Hoisington Koegler Group Inc. (HKGi), urban planners & landscape architects, and Forecast Public Art, public art consultants. The RFP response was submitted on August 31, 2012. Gary Andrishak, IBI Group Director and Project Manager for The ARTery assignment, was notified by Kersten Elverum, Director of Planning & Development for the City of Hopkins, that the IBI Group Team had been the successful respondent for The ARTery RFP call on September 24, 2012.

The ARTery work program consisted of four (4) distinct phases, as follows:

- **Task 1: Visioning with Community (Art Summit)** – “The consultant will work with The ARTery committee to design a community art summit, anticipated to take place in November 2012;”

- **Task 2: Development of Concept Plans** – “Beginning with the base mapping that was developed for the ARTery Summit, [the consultant] will establish a series of design criteria that will be used to judge the merits of various scenarios for the art corridor;”

- **Task 3: Detailed Design Phase** – “… the use of narrative and illustration to detail all the elements important to implement the vision;” and

- **Task 4: Financing Options** – “Identify resources and provide an estimate of the cost of each of the art elements called for in the plan.”

This report is the final summary report for the consultancy, and includes the deliverables corresponding to Tasks 3 and 4. The document contains four parts: First, an overview of arts development in Hopkins and how the ARTery fits within the broader community art strategy; second, a detailed description of the physical and programmatic components of the ARTery; third, governance and management considerations; and fourth, implementation and financing recommendations.
2.0 Overview: The ARTery as Part of Art and Culture in Hopkins
2.0 Overview: The ARtery as Part of Art and Culture in Hopkins

2.1. Urban and Social Context

The creation of a connective corridor linking Hopkins’ Mainstreet with the planned LRT station on Excelsior Boulevard presents a rare opportunity to establish a new kind of cultural district for Hopkins—a corridor that provides a unique, attractive and adaptable gathering place for the community.

The ARtery is an appealing new streetscape corridor that provides an inviting and inspiring entrance into downtown Hopkins via Excelsior Blvd. Excelsior offers a high volume of daily traffic passing through the city without stopping. A vibrant new Light Rail station—along the expanded Green Line—is planned for the south side of the 8th and Excelsior intersection within the next several years, underscoring the need to enhance this node as the gateway into downtown. The ARtery is meant to attract passersby to stop and explore, and rewards exploration and repeated visits with an imaginatively designed boulevard—an evolving, adaptable venue offering a wide variety of arts and cultural activities. Used in part, or in its entirety, the ARtery serves the entire Hopkins community as an ongoing cultural and economic development initiative. Even when not strictly “in use,” the ARtery is still an attractive and inviting streetscape to explore.
As with most of the Twin Cities metropolitan area, Hopkins’ demographics are changing, with growth expected among the baby boomers and the over-80 population, as well as an influx of immigrants and culturally diverse populations. As resident and visitor demographics shift, so too will their appetite for arts and culture, food and entertainment. Hopkins has a unique opportunity to utilize the arts to connect generations, bridge cultures and build community. Simultaneously, Hopkins has a unique opportunity to grow its creative economy by transforming and revitalizing a large portion of its downtown.

2.2. Arts Development in Hopkins

While the focus of the planning team’s work centered on the transformation of 8th Avenue, it makes sense for the ARTery to be considered as part of a larger arts and cultural corridor that extends up 8th Avenue to Mainstreet and west on Mainstreet to the Hopkins Center for the Arts. Mainstreet’s commercial street character shapes Hopkins’ identity as a traditional, small city center. The 8th Avenue ARTery, as envisioned, conveys a sense of wonder and adventure, inviting exploration by artists and audiences alike. Mainstreet is already home to an innovative public art program called ArtStreet Hopkins. This annual series of rotating exhibitions features contemporary art along the streetscape, such as outdoor sculpture, works displayed in windows and art on walls.

The Center for the Arts is heavily programmed with a good mix of visual and performing arts, making it one of the premier cultural destinations in the Southwest Metropolitan area. Beyond the Center, Hopkins already has a healthy arts and cultural community, with a mix of visual and performing arts, volunteer organizations and annual events, such as the Raspberry Festival. (See Appendix 6.3 for a complete list of artists and art-related institutions in and around Hopkins.) The Bandshell and the summertime Farmer’s Market are good examples of public programs, along with Stages Theatre Company’s Rock the Block, a one day event that takes over Mainstreet in September.
Building on the infrastructure already in place makes good sense—economically and culturally. Linking Excelsior and 8th all the way to the Hopkins Center for the Arts is an important first step in Hopkins’ larger arts and cultural development strategy. By extension, the precinct nestled in the middle of this right-angled zone—as well as the areas adjacent to both edges of this corridor—are logical places to focus future arts development investments in Hopkins (especially moving east along Mainstreet). This should include live/work spaces for artists, office space for arts groups, creative enterprises, pop-up retail, cafes, brewpubs, restaurants and entertainment venues serving all ages.

Future planning of this area should also consider additional open space and connective loops—biking and pedestrian connectors—to encourage finer grained movement patterns throughout the district and to contribute to its identity as a distinctive locale. As pedestrian traffic is likely to increase as a result of this effort, traffic calming measures should be considered in the future. In order for the City to attract and grow activities and businesses along the ARTery and Mainstreet—and the audiences they will attract—it is vital to develop a critical mass of creative entrepreneurs and the businesses that call Hopkins home. This precinct offers an ideal place for such a transformation.

It is also critical to prioritize the audiences being served with this initiative. The first priority should be to serve existing Hopkins residents and workers. According to officials at the Hopkins Center for the Arts, many Hopkins residents have never stepped foot in the Center. Likewise, many locals never experience the food and entertainment offerings in their own city. This is clearly a marketing challenge, as well as a major opportunity.

The second priority is to attract and retain new residents and businesses, and one way to accomplish this is to draw attention to Hopkins as a great
place to live, work and play. This goes hand-in-hand with attracting new audiences to discover Hopkins as a destination for arts, entertainment, and culture. Again, branding, communications and marketing are critical issues to address as part of Hopkins transition.

2.3. The Vision for the ARTery

We envision converting 8th Avenue into the Hopkins ARTery, a flexible, multi-purpose streetscape corridor that can serve as the core infrastructure for building the city’s creative economy. The ARTery is conceived as a connector between past, present and future; recalling the image of the train, which allowed Hopkins to thrive and will now bring the city renewed energy. By connecting people with places throughout time—day and night, summer and winter, past and present—the ARTery’s design provides a functional platform for all kinds of activities that can serve the entire community, from the City’s annual Raspberry Festival and ArtStreet installations to craft fairs, open air marketplaces, world music festivals and contemporary dance performances. This new street venue becomes a place of cultivation, of development, of nurturing; an extension of Hopkins’ traditions.

The overall design, developed in response to input received from the community design charrette held at the beginning of the design process, addresses the themes of Movement, History and Cultivation:

- **Movement.** The primary goal of the corridor is to invite and reward movement from Excelsior to Mainstreet, and back again. Accommodating various modes of movement, including pedestrian, bike, and auto, the ARTery features a variety of art activities and installations that inspire audiences to move from one spot to the next, offering delight, rewarding curiosity, and inviting participation and further discovery. These activities will take place in and around a series of outdoor “rooms” with a common framework, yet varied characteristics and uses. Like Open Field at the Walker Art Center, this corridor emphasizes audience participation and community engagement as a core value. We recommend inviting artists to decorate—and operate—pedicabs (pedal-powered rickshaws), offering rides up and down 8th and Mainstreet.

- **History (past, present and future).** The ARTery runs from the quaint, yet hip Mainstreet to the contemporary and yet-to-be urban Excelsior. To honor the rich history of the city, we recommend a transition be created via the design of the street and sidewalk via paving patterns and temporary paint-the-pavement projects. A gradual and subtle transition of historically themed patterns and traditional gardens morph into more contemporary and outlandish patterns and plantings as one moves from Mainstreet to Excelsior. The streetscape offers visitors opportunities to explore the city’s history through storytelling devices installed along the corridor. For
example, artistically designed “scopes” sited along the corridor allows individuals to look at historic views of the city accompanied by poetic captions that convey the era. These could incorporate QR codes for directing smartphone users to online videos, featuring residents and business owners talking about creating Mainstreet—and the ARTery as important corridors that build the city.

• Cultivation. In addition to planters that decorate the ARTery, gardens and green walls provide a welcoming and soothing environment. Of course, raspberries and other edible “green screens” or fencing should be considered. The City should also cultivate cultural participation in shaping and nurturing the ARTery. This includes inviting the arts and cultural community to make it their ARTery. We recommend that the City host a series of town meetings designed to raise awareness, invite partnership and seek proposals for programmatic uses of the ARTery. As with exhibits in the art center, a curatorial approach is recommended to help insure high quality and continuity. Partnerships with the Walker or other curatorial institutions should be considered, as well as engaging independent curatorial consultants.
3.0 The ARTesty’s Components
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3.1. Design Criteria

Through the planning process, key criteria were established for the ARTery. In the consultants’ opinion, the arts and cultural corridor needs to have the following basic traits to be successful on both social and economic terms:

- Fosters a people-oriented, welcoming, pedestrian-scale atmosphere;
- Helps turn around the perception of the current 8th Avenue;
- Enhances physical connection of LRT with Mainstreet and Downtown Park;
- Allows for flexibility of use and evolution to adapt to future needs;
- Acts as a catalyst to attract innovative, mixed-use developments to Hopkins;
- Provides and interactive, multisensory experience;
- Encourages participation by varied and diverse community groups;
- Reflects themes unique to Hopkins’ history and character;
- Integrates art into everyday functional objects; and
- Draws upon the artists and arts groups already present in Hopkins.

An important and differentiating component of the ARTery is the holistic inclusion of art into the streetscape. Specifically, the consultants feel that the corridor should contain artistic and cultural expressions that include at least one of the following characteristics to be viable and successful as a cultural venue:

- **Explorative.** Not only traditional forms of public art such as sculptures, murals or pavement treatments should be considered, but also explorative/alternative art forms that the general public not traditionally associates with public art, such as street performances, food trucks, and the use of sound, light, and image/video projections.

- **Simple.** Linked to the previous issue, public art should be easy to implement, straightforward, and adapted to the financial conditions of the community; in other words, delivering the most “bang” for every dollar spent on public art.

- **Temporal.** Given the changing seasonal climate in Hopkins and the explorative nature of the artwork, many of the art interventions should be more temporal and ephemeral in nature that the traditional take of other cities, stressing programming and activity over the physical work of art.
• **Participatory.** Art, whenever possible, should involve not only the artist, but also the public, either through direct interaction with the art piece, through direct participation in producing art, or using the ARTery as a stage for personal expression.

• **Flexible.** Establishing the conditions for the production or installation of public art is more important than proposing a specific art intervention; multiple artists should be able to make use of the same “art scaffolding” for their artwork, thus reducing costs and, at the same time, fostering creativity.

• **Attention-grabbing.** Because of the car-oriented nature around the LRT station in particular and of 8th Avenue in general, art interventions should be visually compelling to catch the attention of passers-by, both transit and car users, particularly along Excelsior Boulevard, where most of the through traffic would be concentrated.

At the workshop held on January 12, 2013 there was broad consensus among the 47 citizens attending that these overarching principles should guide the development and design of the ARTery (see a list of attendees in Appendix 6.1).
3.2. Physical Components

3.2.1. Streetscape Alternative Scenarios

As part of the design process, our team considered a variety of streetscape design and orientation options, in order to better identify the “best-fit” alternative for the Hopkins ARTery. These options ranged from traditional streetscape schemes widely used in North American Cities to more innovative concepts, used primarily in Europe. The team thought this exploration of streetscapes was warranted, given the special characteristics of the ARTery as a creative stage for public art.

The images below show the different approaches that were studied, and the table following the images summarizes the main physical differences between the alternative scenarios.
To assess the different options, the consultants developed an evaluation matrix, where each design scenario was compared to more specific evaluation criteria that developed from the key criteria listed at the beginning of section 2. The evaluation produced the following four insights:

- First, that there is no perfect scenario. All alternatives have their benefits and their drawbacks, and the decision on which option to choose depends on the importance ascribed to each criteria.
- Second, that merely traditional street layouts – while minimizing capital expenditures – have the highest collection of shortcomings across the board, and should thus be eliminated as viable options from the outset.
- Third, that more elaborate streetscape designs produce the best overall results in terms of placemaking, experience, art-fostering, and social integration, but these improvements come at a cost: they have, overall, less flexible phasing schemes and imply higher capital expenditures.

<table>
<thead>
<tr>
<th>PHYSICAL CHARACTERISTIC</th>
<th>SCENARIO A: TRADITIONAL STREET</th>
<th>SCENARIO B: ON-STREET BIKE LANES</th>
<th>SCENARIO C: SEGREGATED BIKE LANES</th>
<th>SCENARIO D: MEDIAN-DIVIDED STREET</th>
<th>SCENARIO E: BIKE BOULEVARD</th>
<th>SCENARIO F: PEDESTRIAN MEDIAN “RAMBLA”</th>
<th>SCENARIO G: SHARED STREET “WOONERF”</th>
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<td>Traffic flow</td>
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<td>Parking</td>
<td>Two-Side Parking</td>
<td>One-Side Parking</td>
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<td>Parking “Pockets”</td>
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<td>Bike Facilities</td>
<td>No Bike Lanes</td>
<td>2 Bike Lanes</td>
<td>2 Bike Lanes</td>
<td>2-Way Cycle Track</td>
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<td>Median</td>
<td>No Median</td>
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<td>Narrow Side Medians</td>
<td>Central Median</td>
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<td>Wide Central Median</td>
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<td>Pedestrian Circulation</td>
<td>On Sidewalks</td>
<td>On Sidewalks</td>
<td>On Sidewalks</td>
<td>On Sidewalks</td>
<td>On Central Median</td>
<td>Throughout Street Section</td>
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<td>Art Placement</td>
<td>On Sidewalks</td>
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<td>On Median / Sidewalks</td>
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<td>Roadway Alignment</td>
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- Second, that merely traditional street layouts – while minimizing capital expenditures – have the highest collection of shortcomings across the board, and should thus be eliminated as viable options from the outset.
- Third, that more elaborate streetscape designs produce the best overall results in terms of placemaking, experience, art-fostering, and social integration, but these improvements come at a cost: they have, overall, less flexible phasing schemes and imply higher capital expenditures.
• And fourth, intermediate scenarios have a decent overall record across the board – no great disadvantages, but also no outstanding results.

The overall conclusion from the consultant team was that the selection depended on the importance Hopkins placed on the different criteria – specifically whether more weight is placed on the cost and operation of the project or on the performance as setting for public art. While the consultants felt that the more elaborate options of “Rambla” and “Woonerf” should seriously considered, subsequent discussion on April 10, 2013 with City staff produced an eight version that combined the positive attributes of many of the options, making it both stand out as a venue for public art while as well as reducing the implementation and maintenance costs.

3.2.2. Chosen Streetscape

The preferred option, internally called “Offset Street with Art Plazas” was a hybrid that allows for wider sidewalks and flexible open areas along the corridor, treating the streetscape and adjacent areas as venues for a wide variety of possible activities, installations, and events. Yet they do not appear “empty” when not in use. The basic physical intervention in this option is the widening of one side of the sidewalk – sometimes on one side of the street, sometimes on the other – in order
to accommodate the art and cultural program. The alternating sides of the wider, pedestrian walkway with streetscape-defined “outdoor rooms” allow for a traffic-calmed vehicular circulation that fosters the coexistence of cars with bicycles and makes crossing the street easy for pedestrians.

The typical cross-section, shown below, devotes 59 percent of the total right-of-way for non-vehicular uses, in contrast to before, where this relation was almost inversed. In some instances, the space devoted to the street section can be virtually expanded to include adjoining properties, for example in the case of the stage, which can grow its actual size by adding the space of the parking lot located behind for venue seating during events.

The consultant team is confident that this design is the best option for Hopkins for the following reasons:

- Uniqueness. This concept will flip the visual perception of 8th Avenue in a decisive way; the ARTery will be noticed by everyone because it will be so different than usual car-oriented suburban streets in the Twin Cities. Moreover, it will give The ARTery its special character and identity.
• Theming. The uniqueness of the streetscape concept will better allow incorporating design elements that respond to the themes discussed during the community workshop (movement, history, and cultivation), adding personality and content to the otherwise unremarkable current 8th Avenue.

• A Catalyst. This urban design scheme will also get the attention of innovative developers, who will understand the value-add that The ARTery brings to the surrounding properties. The offset street with integrated art plazas increases the attractiveness of the area because it cannot be found in other places.

• Safety. This option reduces the negative impact of vehicular traffic, shifting the balance towards pedestrians that enjoy an engaging public space – the objective of The ARTery – reducing the severity of accidents while increasing walkability.

• Day-to-day operation. In comparison to the more elaborate schemes, circulation by large vehicles, including transit and delivery trucks will not be a concern in this option.

• Modularity. This option does not need to be executed all at once; moreover, it may be strategically important to begin at certain zones where activity already exists (e.g., at the intersection of 8th Avenue and Mainstreet). These segments would then be expanded to other sections of 8th Avenue, as needs increase (e.g., when new developments occur along 8th Avenue or LRT becomes operational).

• Cost-effectiveness. The current roadway can stay in place as the sidewalks are successively widened, focusing expenditures on one side of the street at a time.

• Flexibility. The inclusion of a variety of “outdoor rooms” loosely defined by planting and few staging elements increases the flexibility for potential arts installations, programming, and social space, which can be further expanded by the temporal inclusion of private spaces or closing-off the street for traffic.

• Continuity. Once finished, the ARTery will give continuity and unity to the linear urban space of 8th Avenue, linking perceptually and physically Mainstreet to the LRT station.

• Maintenance-friendliness. Since the roadway width is kept constant along the whole length of 8th Avenue and no special elements or pavement treatments are included between the curbs, maintenance and upkeep of the ARTery is not excessively more elaborate or costly than a normal street, particularly concerning snow removal. Moreover, the simplicity of planting and the other streetscape elements will reduce any additional care costs required in comparison to a typical city street.
3.2.3. Multimodal Armatures for ART

In order for the ARTery to maximize its potential as a multimodal platform for a wide variety of arts and cultural offerings, the infrastructure of the corridor itself is critical. Approaching infrastructure as an art in and of itself, a set of specially designed armatures with integrated lighting is proposed to accommodate overhead sound, colorful fabrics, as well as be complemented by streetscape amenities, such as water, electrical, seating and planters, bike racks, etc. The innovative design allows for changeable uses and provides opportunities for artist-designed enhancements as “attachments.” In other words, they provide the stage on which art of different formats can be displayed.
The slender, vertical poles with lighting on top allow a set of cables to be supported, where art of different types can hang atop the street. A sculptural “cap” can be considered to sit atop each armature, offering opportunities for local sculptors to create changeable icons that reflect aspects of Hopkins on a seasonal basis. The City should consider repeating simple versions of these armatures at Mainstreet and 12th connecting the ARTery to dance studios on Mainstreet, the movie theater and the Center for the Arts.

Further, at the large, open parking area adjacent to 8th Avenue, a custom-designed armature will be placed to serve as performance infrastructure over a performance stage area, allowing larger-scaled events to be scheduled, such as fashion shows, dance events, cinema, theater, concerts, etc. Strategic tie-ins with the Hopkins Center for the Arts presentations and other local offerings could boost attendance. This notion would be reinforced by installing a version of this stage armature outside the Center.

3.2.4. Rooms for ART

A series of semi-enclosed “rooms” along the corridor will offer a variety of fairly intimate spaces along the ARTery. The rooms are framed by trees and other plantings as well as an overhead framework formed by the Armatures and the delicate wire grid between them. Lighting, shading systems, and other attachments to overhead wires may, alternately, give individual expression to each of these places or provide continuity for the streetscape. Variations in paving patterns at these locations may contribute to their particularity and reinforce the intended sense of “room.”

These modestly-scaled venues might host a mime, juggler, magician or street musicians. They could host craft stalls, café seating, picnic tables, yoga classes or storytelling events. These rooms, while envisioned to accommodate activities, also serve as inviting places to have a conversation with friends or enjoy a bit of solitude.
3.2.5. Gateways for ART

A Mainstreet Gateway is envisioned at the north end of the ARTery, incorporating a pair of elevated, horizontal cables running diagonally over Mainstreet. The cables provide an infrastructure and support system for changeable displays of banners, fabric art, decorative lights or speakers for music, consistent with the cables used on the armatures above other segments of the ARTery. These would signal to visitors and neighbors a different and exciting urban atmosphere that they would be piqued to explore.

Although the cables could conceivably be fixed on the corner buildings, only the one to the southeast has the adequate scale and height to do so. Until the other three corners are conceivably redensified with similar buildings, slightly larger versions of the armatures with diffuse and color-changing lighting integrated vertically in the pole of the structures, could support the cables that span the intersection.

A properly scaled Hopkins Gateway on Excelsior is also needed to make a bold statement that anchors the south end of the ARTery. The design for this important gateway artwork should be created through an open call for artists in the region. Providing project information and a set of criteria to sculptors in the region will inspire a wide variety of concepts and approaches to be considered by the City’s Public Art Committee, including scale, lighting, color, and materials. Due to the scale and significance of this site, the important role the artwork plays in setting the tone and attracting audiences to explore the ARTery, a reasonable budget range is $150-200,000.
It is anticipated that Metro Transit will underwrite the cost of some public art as part of the planned LRT station, and the area immediately surrounding the station. This plan calls for close coordination of the station area design—*in response to and complementing* the ARThery and its gateway concept. This represents a tremendous opportunity to develop a cohesive Transit-Oriented Design that utilizes both sides of Excelsior and reinforces the goals of the ARThery. This should include consistent use of paving patterns, use of overhead cables, streetscape elements and even a “room” that relates to the sequence of spaces established along the ARThery. Since safety for pedestrians crossing Excelsior is of primary importance, special attention should be paid to crosswalks, lighting, and traffic control. In addition to slowing traffic, this critical intersection should be designed to invite—and even inspire—motorists to turn up 8th for a closer exploration of the vibrant and lively Hopkins ARThery.

A Request For Qualifications (RFQ) for the Hopkins Gateway on Excelsior should provide ample information about the history of Hopkins, the development and design of the ARThery, as well as the following draft criteria:

- Gateway art that serves as an iconic symbol of Hopkins and its new identity as a welcoming venue, art, culture and community;
- Design that anticipates and informs the development of art for the LRT station planned on the south side of Excelsior, and acts as the ARThery entrance;
- Design that serves as a “gateway” from Excelsior as well as visually anchors the south end of the ARThery, rewarding views from the north;
- Incorporates LED lighting, ideally solar-powered or powered via alternative energy (such as pedal-powered);
- Ideally considers LED lighting embedded in pavement to mark crosswalks;
- Must be durable, low maintenance, and work well in all seasons; and
- May incorporate programmable elements or attributes that can change with the seasons.

### 3.2.6. Other Functional Elements as Art

- **Wayfinding Art** can add delight to the streetscape and help direct visitors to nearby landmarks, amenities, etc. This could take the form of freestanding kiosks with calendar information about local events and nearby points of interest.
- **Functional Art** can go beyond wayfinding and decoration. Sculptural seating elements, bike racks, trash cans, tree grates, drinking fountains and bollards can be commissioned from regional artists.
- **Planters** can be used to display a changing array of living flowers and plants, as well as sculptural depictions of colorful flora, potentially created by local high school students.
3.3. Programming Components

3.3.1. Seasons for ART

Ensuring the ARTery is active and inviting in all four seasons is critical to its success. Some programming, such as the Raspberry Festival, aligns with a specific season naturally, and helps fill in a yearlong calendar; other programs require incentives and nurturing to succeed. Seasonal thinking relates closely with the themes of cultivation (growing seasons), movement (falling leaves and wind) and even history (seasonal change and lessons learned). Given Minnesota's long winter months, the biggest challenge is to make the corridor inviting when temperatures fall below freezing. Several approaches may be considered:

- Install buried heating elements under portions of the sidewalk or in certain larger zones to reduce maintenance costs, improve safety and allow for certain types of programming;
- Construct a welcoming fire pit within one of the “rooms” adjacent to a café or brewpub for nighttime enjoyment;
- Invite artists with experience working with snow and ice (such as Art Shanty and Winter Carnival artists) to help plan exciting wintertime installations and events;
• Install colorful lighting and sound installations on overhead cables to brighten the streetscape and create unique soundscapes;

• Utilize strategically placed planters to showcase seasonal flowers and plants.

• Create a temporary or fixed canopy over the large stage area;

3.3.2. Ideas for ART

The ARTery is meant to feed the imagination and inspire creative ideas by a wide range of artists, designers and creative types. There are virtually no limits to what the ARTery could be used for. The goal of the ARTery as a welcoming “stage” is to foster inspiring ideas that invite participation. The following list of temporary, programmatic and permanent ideas is offered as a starting point, and to encourage further brainstorming:

Short-term Programmatic Ideas:

• Grow the annually curated ArtStreet program along the ARTery, inviting Mainstreet visitors to further explore 8th Avenue.

• Consider adding criteria to the ArtStreet call for artists that the work “invites participation.”

• Host an annual Hopkins Street Painting Festival that invites some of the best street painters and chalk artists from around the country to compete for prizes sponsored by local companies.

Long-term Programmatic Ideas:

• Build a Creative Toolshed—a modest booth-like structure that offers visitors of all ages an opportunity to check out for free a wide variety of objects or art materials, such as hula-hoops, sunglasses, handheld misters, toys, colored chalks, etc. An arts organization could be designated the Creative Toolshed Partner for a month or two and be responsible for curating the tools and manning the shed;

• Develop an Artist in Residence program through a competitive process that supports an artist or a team of artists to spend an entire season working with community members or school groups to create projects that culminate or focus on the ARTery. These could range from visual art installations to performance events or parades;

• Sponsor an Art in Storefront series to add vibrancy and color to the building facades facing the ARTery corridor—before and during occupancy by tenants. Consider the model employed by the Art in Storefronts program in South Minneapolis.
4.0 Governance and Management
4.0 Governance and Management

4.1. Arts Committee

As stated above, it makes sense for the ARTery to be considered as part of a larger arts and cultural corridor and surrounding district. Among the first big questions to address in creating a meaningful and sustainable arts district are:

- What is the “character” that defines Hopkins, and this area in particular?
- Should Hopkins become renowned as a welcoming venue for arts, culture and community?
- When you visit Hopkins, do you feel like you belong and can easily find things to enjoy and share with your friends and colleagues?
- Can Hopkins become an example of “Do-It-Yourself Urbanism” and foster an entrepreneurial spirit, a participatory culture?
- How can the arts contribute to economic prosperity for businesses and property owners in downtown?
- Who are the key stakeholders and what are their aspirations, concerns, and ability to contribute in some manner?
- What is the best way for the city to appropriately grow its support of the arts, its staff capacity, and its partnerships with the arts community?

If Hopkins values the arts, it should invest accordingly and help the arts grow in Hopkins as part of a strategic economic development plan. The plan recommends that the city establish an Arts Committee, with a blend of representation from Think Hopkins, Friends of the Center for the Arts, business leaders, property owners, and City Council. This Committee, an expanded version of the City’s current Public Art Committee, should be overseen and managed by City staff, with leadership elected every two or three years. The Hopkins Arts Committee, an expanded version of the City’s current Public Art Committee, could brand itself as does the “Think Hopkins” marketing committee. A brand, such as “Create Hopkins” could help maintain a continuity of the city’s advisory infrastructure. The group could model its structure loosely on that of Think Hopkins and work closely with that group, which focuses on marketing business, education and the arts in the City. Likewise, the City should help sustain the new Arts Committee at a level consistent with their annual support of Think Hopkins (currently $13,000).

The Arts Committee’s primary role will be to plan and set policies that guide arts development in Hopkins. The group should provide ongoing design assistance and guidance to City staff and civic leaders to help them make informed decisions about the aesthetics and feasibility of proposed fixed developments and improvements to the built environment.
along the ARTery and throughout Hopkins, including art, architecture, public spaces, community places, etc.

In the long term, to help carry out the goals and objectives of the City’s Arts and Culture Plan and insure focused implementation, a paid arts coordinator and volunteer manager (or community organizer) will be essential.

4.2. Management and Regulation Considerations

To help the City establish an effective management structure that enables active programming along the ARTery and Mainstreet, we recommend the City work closely with the Friends of the Hopkins Center for the Arts, a nonprofit corporation. The City owns and operates the Center, as well as the nearby Bandshell. The Friends have a goal of making the arts accessible to the community, beyond the confines of the Center. The Center is home to Stages, a popular children’s theater company that brings approximately 300,000 people to the building each year. Rentals help fill out the rest of the Center’s annual calendar. The Friends group should be encouraged to deepen their relationship with the City and expand their goal to be “Hopkins Friends of the Arts.” At the present time, the capacity of both the Friends and City staff devoted to arts and culture issues in Hopkins is limited. Growing their capacity and deepening their partnership relationship is the most practical way to eventually support expanded programming using Mainstreet and the ARTery as venues.

For the ARTery, among the management issues to consider early in the planning process are:

• Storage areas will be needed to house equipment, seasonal furnishings, tools and materials. This could be done in partnership with building owners and developers along the corridor, or as part of a future art space development (such as a cooperative art studio, or Maker Space).

• Maintenance of the streetscape will require attention beyond the normal city street maintenance (see cost estimates in section 5.3 below).

• A permitting process specific to the ARTery should be developed, building on the City’s existing Public Art Policies & Procedures. The expanded guidelines should allow for private parties, weddings and other activities to be considered on a case-by-case basis. We recommend reviewing the procedures adopted by the Walker Art Center for use of its Open Field.

The consultants do not feel it is necessary at this point in time to include a specific arts/cultural district overlay zone given the art corridor concept and the real estate development conditions in downtown Hopkins. Our
analysis of arts and cultural districts zoning (see analysis in Appendix 6.4) concluded that:

- Most art / cultural districts do not have special zoning – it is a complementary rather than an indispensable tool.
- Zoning works best when the planned arts/culture district is to be developer-driven.
- Zoning is most useful for developers if demand exists and if it removes regulatory barriers.
- The appropriate zoning tool (amendments, overlay districts, density bonuses, expedited processes, approval cost reductions, etc.) depends on the objectives, on the context, and on the market conditions

In the case of the ARTery, the focus is not so much on the physical components, but on the programming side of the initiative. For sure, streetscape improvements, “outdoor rooms,” and art piece armatures are physical, but they only provide the staging opportunities of art interventions. Moreover, our approach envisions a primary focus on the public environment, one that could nonetheless be complemented with development on the adjoining parcels. Currently, the real estate market is not very active near downtown Hopkins, and therefore the impetus to implement the ARTery will more likely come from interested or committed citizens, artists, and public officials rather than through key real estate developers. In other words, zoning incentives alone are not expected to drive the process. That said, it would be good to begin thinking about regulations that align the public objectives of the ARTery with future private developments that would be spurred by the implementation of the arts corridor and that remove regulatory barriers preventing certain desirable practices, e.g., artist live/work studios, from being built.

4.3. Economic Development Planning

To launch a thoughtful arts and cultural development initiative, we recommend that the City consider commissioning an economic development plan addressing both the downtown area and the ARTery/Mainstreet corridors specifically. This plan would likely include surveys and studies to help the City make informed decisions about steps to take and determine feasibility. A well-executed plan, with solid data to back up claims, would provide a compelling case statement and pro forma to inspire future public and private investment. The plan would also make a clear case for city investment, including recommendations regarding the city establishing a dedicated funding stream to cover basic costs of the ARTery, such as management and maintenance. This could be modeled on the Think Hopkins funding appropriation, will reasonable expectations that there should be a tangible return on investment.

Generating the political will and community support to fund the ARTery as an economic development strategy will likely require a good
communications and PR plan, as well as several community meetings and surveys to gauge interest and obtain public input. Part of a PR plan is creating a brand for the ARTery (or whatever the corridor is named), with a logo that can go on all the promotional materials associated with the site, including requirements for outside groups’ usage. Further, an own web site (or a page on the City's site) will be needed, along with social media capacity to reach interested citizens and artist groups.

4.4. Program Planning

An effective way to further the planning process of developing the ARTery is for the City and its ARTery partners to host a town meeting for local and regional stakeholder groups. This forum provides an opportunity to share updated information about the ARTery planning, review ideas and visual examples, brainstorm programming concepts, identify infrastructure and management needs and consider future events and activities that would serve the larger Hopkins community. The City should consider inviting representatives from relevant local organizations to present, such as Forecast Public Art, Springboard for the Arts, Artspace Projects, the Musicant Group, Works Progress and Northern Lights (producers of the Northern Spark Festival). Their observations and input may serve to inspire community pride and activate volunteerism, building on the active volunteerism employed at the Center.

Once initial programming commences, audiences will soon discover the various ways the ARTery can be used, how it works and how they can participate. This should, in turn, activate community members to get involved in planning and future programming. The demand for scheduling ARTery activities should grow as word spreads of the ARTery’s accessibility.
The ARtery
Hopkins, MN

5.0 Implementation and Financing
5.0 Implementation and Financing

5.1. Start-up Funding

Start-up funds, apart from the costs associated with building the ARTery streetscape and recommended structural elements (see 5.2 below), should ideally come from a variety of public and private sources. Private sources to consider include foundation grants (such as The McKnight Foundation, Jerome Foundation, Cargill Foundation, etc.), individual gifts (such as benefactors, arts patrons loaning artwork), and crowdfunding, such as Kickstarter, etc. Private support could also come from corporations seeking visibility and community good will. This could include outright gifts, sponsorships, and naming rights offered for the various rooms along the ARTery (such as the “Cargill Stage,” the “Supervalu Raspberry Room,” etc.). Public funding for seed money, while hard to come by, should be pursued from the Metropolitan Regional Arts Council, the Minnesota State Arts Board (and their Legacy funding), Tax Increment Financing (if the State will allow), and the Metropolitan Council, as part of their effort to support Transit-Oriented Development along the expanded Green Line.

Hopkins should also explore the idea of establishing a special services district (as opposed to a zoning district), drawing funds from such sources as parking fees, billboard tax, hotel/motel fees, or other sources. A special services district could seek investment from businesses adjoining the ARTery, based on their interest in enhancements that directly contribute to economic growth.

5.2. Start-up Costs

The table below shows the consultant’s initial, high-level assessment of the total start-up costs to implement the corridor and an estimated annual budget for programming. As it is further detailed in sections 5.3 and 5.4 below, not all elements need to be present at the onset and phasing can break down the individual items into modular pieces.
### Physical Elements

#### Fixed, Permanent Elements

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Further details on cost considerations of some of the elements mentioned above:

- Frequent and flexible electrical service and audio/video cable. Electrical access at the armatures, to the overhead cables, and at key points to allow easy and flexible electoral access for events, performances and installations: 15%-20% cost increase over typical streetscape electrical service.

- Artful street furnishings/infrastructure. Artist-designed benches, bicycle racks, trash/recycling containers, signage, etc.: 25% to 100% more than standard/catalog furnishings.

- Performance and event equipment. It is best to rent event equipment as needed and many performers/groups have their own equipment. A performance stage/area would be defined by overhead armatures.

- Pavers. Pavers provide a rich character and are much more flexible for electrical access and for adaptation to events and performances. Pavers can also help create the design theme transition from traditional (Mainstreet) to contemporary (Excelsior Boulevard). Pavers cost approximately 0% - 20% more than standard concrete walks/plazas, depending on paving patterns and color choices.
- Garden rooms/outdoor rooms. The garden rooms along the ARTery will be shaped by planting containers and plant materials. Tightly spaced trees (5-10 feet apart) can create an intimate, interior feeling with a thick overhead canopy. Planter boxes that are 2-3 feet tall and 4-5 feet wide can create separation between the street or sidewalk and the room where benches or tables provide a quiet place to sit and contemplate. Various levels of planting can be used to create rooms that are either exposed or enclosed along the street corridor. The cost for the landscaping to create garden rooms is likely to be 10% to 20% more than the landscape cost for a traditional streetscape.

5.3. Maintenance and Repairs

Maintenance and upkeep of the art elements/spaces is likely to be part of the overall streetscape maintenance. Because of the richness of the ARTery space, maintenance costs are likely to be 10%-15% higher than typical streetscape maintenance. With more use, events and performances, maintenance and repair costs tend to increase, but heightened use of the ARTery corridor is the desired goal of the City and will contribute to the economic, social and environmental health of Hopkins, offsetting the additional cost to maintain and repair.

Most initial art is likely to be either temporary installations with little public cost beside administration, installation and removal, or street furnishings/infrastructure art which may have slightly more maintenance cost than standard street furnishings.

5.4. Phasing and Implementation Strategy

Some elements of the ARTery warrant consideration as initial elements of the 8th Avenue street/streetscape construction project, others are suitable to add as phased elements, and others rely on redevelopment of adjacent private property. Since this will be a project with many moving pieces, it is important to be flexible to incorporate elements/actions as they become viable, either from the financial, spatial, or public support perspectives.

The planning team’s initial thoughts on phasing and implementation strategy include:

- The implementation of this initiative should be phased over several years, allowing the concept to grow as community support is cultivated.

- The planning and programming effort should gradually ramp up, starting with—and building upon—what Hopkins already has in place. Identify what works now and what makes sense to grow. What public/private partnerships are in place? What systems are used for similar governance and management systems? In other words, start
with low hanging fruit; work with groups already programming in Hopkins, and those who have expressed interest.

- Shop the plan: Build political will by leveraging stakeholders to express interest in the ARTery with the mayor, the owner of the Gallery Flats, and other key stakeholders.

- Provide capacity-building support and consulting to Friends group as needed to assist with planning, board recruitment, SWOT analysis, etc.

- Spatially, it probably makes sense to start from the intersection of Mainstreet and 8th southward, taking advantage of the already present pedestrian activity along Mainstreet.

- Art armatures should be part of the initial phase streetscape as they are defining elements and offer flexibility for differing uses – they provide lighting and access to electricity (outlets), create a sense of enclosure, define unique spaces/rooms, and generate venues for display of art, flags, banners, etc.

- Provide technical and capacity-building assistance to producers of programs in the first few years, helping them to gradually ramp up their skills and comfort level. This could include help with installation, lighting, PR, crowd control, security, clean-up, etc.

- Develop an ARTery Playbook, offering a simply designed and sharply-illustrated guide for users and planners.

- Begin programming with simple or more traditional projects designed to gain acceptance and support from shop owners and the Think Hopkins group. This could include demonstration projects, such as seasonal décor, lighting, holiday music, flowerpots, and festival-related decorations, such as raspberry banners.

- Phase the ARTery’s development in relation to the LRT and other developments, such as Gallery Flats and the planned brewpub.

- Consider a festival to coincide with the grand opening of the LRT – it is the one chance to place the ARTery in the minds of the Minneapolitans as an exciting, creative, and lively place in the region.

- Develop a strategy for serving LRT riders with incentives, such as coupons, free tickets, etc. This could apply to bus riders before LRT is in operation.

- Over time, programming should always have relevance to changing demographics of the Hopkins community.

- Allow the ARTery’s identity to remain somewhat neutral, allowing it to adapt its own Hopkins identity, rather than assign an identity to it at the outset.
6.0 Appendices
6.1. The ARTery Summit Attendees (January 12, 2013)

<table>
<thead>
<tr>
<th>Name</th>
<th>Email</th>
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<tbody>
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<td>Marilyn Lueding</td>
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NOVEMBER 11, 2013
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6.2. 3D Spatial and Cultural Mapping of The ARTery and Its Surroundings

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1.0 EXISTING SITE

1.1 EXISTING AIR PHOTOGRAPH
1.2 EXISTING ROADWAYS

1.3 EXISTING SIDEWALKS & PLAZAS
1.4 EXISTING TRAILS

1.5 EXISTING RAILWAY
1.8 EXISTING BUILDINGS

1.9 EXISTING SITE COMPOSITE
2.0 CULTURAL MAPPING

2.1 ART IN PUBLIC SPACES

1. Music in the Park @ the Downtown Park
2. Hopkins Art Festival on Mainstreet
3. Mural on the back of Bud’s Music Center
4. Metal sculpture @ the Hopkins Health & Wellness Center
5. Mural on the back of Boston Garden Restaurant
6. Stained glass at the Hopkins Library
7. Stained glass at the Raspberry Ridge Apartments
2.2 ART-RELATED BUSINESSES

1. Specially Yours (719 Mainstreet)
2. Frame Design (811 Mainstreet)
3. Bud’s Music Center (620 Mainstreet)
4. Hillary’s (604 Mainstreet)
5. The Depot Coffee House (9451 Excelsior Blvd.)

2.3 ARTS ORGANIZATIONS
6.3. List of Artists in and around Hopkins

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>City, Zip</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALICE &amp; DICK SIMONSEN</td>
<td>3627 REGAL OAK</td>
<td>MINNETONKA, MN 55305</td>
</tr>
<tr>
<td>AMBER GLOMSKI</td>
<td>741 9 AVE S</td>
<td>HOPKINS, MN 55343</td>
</tr>
<tr>
<td>ANDREY FELSHTEYN</td>
<td>2038 MAINSTREET</td>
<td>HOPKINS, MN 55343-7433</td>
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<tr>
<td>ANGEL HAWARI</td>
<td>97 BLAKE RD N #232</td>
<td>HOPKINS, MN 55343</td>
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<tr>
<td>ANGELETA &amp; MIKEAL SMITH</td>
<td>534 6 AVE S</td>
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<tr>
<td>ANN &amp; DAN KLEIN</td>
<td>4519 ASPENWOOD TRL</td>
<td>MINNETONKA, MN 55345</td>
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<tr>
<td>ANNA FUSSELL</td>
<td>4737 COUNTY RD 101</td>
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<tr>
<td>ANNIE WESTMORELAND</td>
<td>4640 CARIBOU DR</td>
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<tr>
<td>APRIL SHERMAN</td>
<td>640 OAKRIDGE RD #219</td>
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<td>ARLENE FLEMMER</td>
<td>5116 NORMAN DR</td>
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<td>BARBARA CALDWELL</td>
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<td>BARBARA R &amp; DAVID KOK</td>
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<td>BECKY HATCHER</td>
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<td>BERNADETTE DALY</td>
<td>4521 SEDUM LN</td>
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<td>BILLEE KRAUT &amp; BUTCH JOHNSON</td>
<td>5750 SHADY OAK RD</td>
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<td>BOB GARDNER</td>
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<td>BRADFORD &amp; MARTHA KISSELL</td>
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<td>BRUCE A WILSON</td>
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<td>C J RENNER</td>
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<td>CARA BUETTNER</td>
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<td>CARL HINES</td>
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<td>CAROL PETERSON</td>
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<td>CHARLES CLAUDE</td>
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<td>CHARLES E PITSCHKA</td>
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<td>CLEM &amp; RUTH OPATZ</td>
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<td>CONNIE FULLMER &amp; JIMMY LONGORIA</td>
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<td>DAVID DISTAD</td>
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<td>DAVID HOLMES</td>
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<td>DAVID J EISENLOD</td>
<td>3320 MARTHA LN</td>
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<td>DEANN SPELTZ</td>
<td>340 BURNES DR</td>
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<td>DEB KIRKEEIDE</td>
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<td>DENISE CURRIE</td>
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<td>DIANE HOWARD HASS</td>
<td>5641 SCENIC DR</td>
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<td>DON &amp; MARTHA BATES</td>
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<td>STANLEY &amp; DIANE COOMBES</td>
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<td>STEVEN PAUL HANSON</td>
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<td>THOMAS C SEWARD</td>
<td>14819 CHERRY LN</td>
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<td>TRACI CRESS</td>
<td>101 18 AVE N</td>
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<tr>
<td>VAL DOHERTY</td>
<td>PO BOX 5505</td>
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<td>WILLIAM &amp; SUE CLARK</td>
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<tr>
<td>YIXUAN XU &amp; HUA JIN</td>
<td>1502 5 ST N # 511</td>
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</tbody>
</table>
6.4. Art Districts and Zoning Case Studies

Art Districts and Zoning

Incentives, limitations, and case studies

General Information

Improving the physical environment is only one component to make an arts district successful:

- Vision and leadership; broad stakeholder involvement
- Already-present artists and anchor institutions
- Dependable access to a regular buying audience
- Private support and investment in the arts
- Affordable creative space, including live-work areas
- Supporting infrastructure (e.g., transit and public space)
- Unique and authentic marketing / branding

Source: http://arch.umd.edu; http://centralmarketpartnership.org;
There are different tools to make art districts attractive...

<table>
<thead>
<tr>
<th>Type</th>
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<th>City</th>
<th>Coordinating Agent</th>
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<tbody>
<tr>
<td>Information</td>
<td></td>
<td></td>
<td>marketing, business recruitment, artists recruitment, information center, live/work space finding assistance, coordination between property owners, ephemera programming</td>
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<tr>
<td>Ownership and Operation</td>
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<td>streetscape, wayfinding markers, arts incubator space, public art, safety funds</td>
<td>cleaning properties, public works assistance in cleaning properties</td>
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<tr>
<td>Incentives</td>
<td>tax incentives</td>
<td>artists housing subsidy, low-interest loans, debt forgiveness, gap financing for developments</td>
<td>low interest loans, grants to individual artists</td>
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<tr>
<td>Regulations</td>
<td>streamlined rehabilitation code</td>
<td>rezoning</td>
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</tbody>
</table>

...and (re)zoning is only one of them

Source: http://www.artistlink.org

There are many zoning tools alternatives – it depends on the situation and what objectives are targeted

- **ZONING AMENDMENTS**: Simple changes in the zoning ordinance allowing artist live/work units, e.g., in industrial zones
- **ZONING OVERLAYS**: Art district zoning overlay that expressly norms uses and/or density, favoring art-, culture-, and/or entertainment uses and projects
- **ZONING BONUSES**: Increases in FAR or planned urban development rights if project includes art district-related uses
- **EXPEDITED PROCESS**: Faster approval / approval as-of-right of art district-related uses
- **APPROVAL COST INCENTIVES**: Reduction / elimination of approval fees, e.g., exactions / impact fees

Source: http://www.artistlink.org; http://vaartsandculture.blogspot.com/
There are criticisms of using zoning as art district incentives, which need to be taken into account for the Hopkins case

- Zoning incentives are not essential to implement an arts district – it is, the most, a complementary tool
- Zoning, by itself, does not produce change, unless there is also latent market demand
- Artists usually rent space rather than owning, which minimizes the attractiveness of zoning incentives
- Zoning bonuses are usually reaped in by developers, without being passed on to artists
- Social housing may be directed away from higher-need populations (if the proposal includes housing)
1 Wynwood Neighborhood, Miami, FL

- High crime and poverty area in the 1980s / early 1990s
- Near downtown, near transit, and near planned Dade Performing Arts Center
- Private developers attracted by low prices and presence of artists
- Key Zoning changes of Miami 21 Plan:
  - Artist studios allowed as-of-right
  - 50% live-work units in industrial uses
  - Housing exceptions for mixed uses
  - Cafes/bars approved through simple permit rather than public hearing
- Is still in incubation stage; dependent on private rather than public investment

2 Boston, MA

- City initiative to increase supply of affordable artist space
- Zoning strategies:
  - ‘Blanketed’ zoning that allows artist live/work units throughout the city
  - Zoning overlays in industrial areas that allows artist housing
  - Dedicated staff for art space projects
  - Certification process to guarantee units stay occupied by artists
  - Cross-subsidization of market and artist units
- Results: Creation of 150 units, 130 of which are affordable
3 Short North District, Columbus, OH

- Central, heavily blighted and high crime area with boarded-up storefronts
- Artists moved in in the 1980s, taking advantage of cheap rents
- In 1990s, the city began planning effort and bought 4 key properties that
- Special Improvement District established in 1998
- Affordable housing projects by city, developers, and university
- Planning process now underway to strategically plan what grew organically
- 25 acres of land owned by stakeholders will be planned comprehensively

http://www.shortnorth.org/

4 Arts and Cultural Districts Legislation, VA

- Enabling legislation at the State level from 2009
- Allows municipalities to use a series of incentives, including:
  - Reduction of permit/user fees
  - Reduction of gross receipt taxes
  - Special art district zoning
  - Permit process streamlining
  - Exemption from ordinances
- Nine districts already in initial stages of development

http://vaartsandculture.blogspot.com
Lessons learned

Arts district zoning ABC:

A. Most art / cultural districts do not have special zoning – it is a complementary rather than an indispensable tool.

B. Zoning works best when the planned arts/culture district is to be developer-driven.

C. Zoning is most useful for developers if demand exists and if it removes regulatory barriers.

D. The appropriate zoning tool depends on the objectives, on the context, and on the market conditions.

In sum: Zoning (if at all) needs to be tailored to The ARTery’s conditions.
Art Districts and Zoning

Incentives, limitations, and case studies

August 2013
IBI Group is a multi-disciplinary organization offering services in four areas of practice: **Urban Land | Facilities | Transportation | Intelligent Systems**

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