AGENDA
Economic Development Commission Meeting
September 1st, 2021 | 7:30 a.m.
City Hall Upper Level Conference Room

I. Call to Order

II. Roll Call*
- *Chair Harry Carter*
- *Commissioner Bob Benke*
- *Commissioner Bret Fynewever*
- *Commissioner Mike Murlowski*
- *Commissioner Max Nundahl*
- *Commissioner Anthony Pledger*
- *Commissioner Jacqui Sauter*
- *Commissioner Paul Zisla*
- *Standard Commission seat (vacant)*
- *Student Commissioner (vacant)*

III. Approval of Agenda

IV. Approval of Minutes
   1. August 4, 2021

V. Report from City Council Liaison

VI. Business Items
   1. Public Art, Wayfinding, & Related Investments
   2. Business Outreach Program Updates
      a) Update from Commissioner Sauter
      b) Template Newsletter Review
   3. Current Project Updates
      a) US Bank Redevelopment
      b) Silver Lake Road Mixed Use Planning

VII. Adjournment

* A quorum of the City Council may be present.

MINUTES
New Brighton Economic Development Commission
Regular Meeting – August 4, 2021
7:30 a.m.

I. **Call to Order**

Chair Carter called the meeting to order at 7:30 a.m.

II. **Roll Call**

Members Present......................Chair Harry Carter, Commissioners Bob Benke, Bret Fynewever, Mike Murlowski, Max Nundahl, Anthony Pledger, and Jacqui Sauter.

Members Absent.......................Commissioner Paul Zisla

Also Present ....Ben Gozola – Assistant Director of Community Assets & Development, Jill Cady – DCAD Technician, and Michaela Huot – Baker Tilly

III. **Approval of Agenda**

Motion by Commissioner Fynewever, seconded by Commissioner Pledger to approve the agenda as presented.

Approved 7-0

IV. **Approval of Minutes**

Motion by Commissioner Nundahl, seconded by Commissioner Pledger to approve the minutes from the June 2, 2021 meeting.

Approved 7-0

V. **Report from Council Liaison**

There was no report from the City Council.

VI. Business Items

A. Financial Needs, Analysis for proposed Tax Increment Financing Redevelopment (TIF) District No. 35 (US Bank Redevelopment Project)

Michaela Huot, Baker Tilly representative, provided the EDC with an annual review on the City's TIF financing, provided a summary on the fundamentals of TIF, and described the City's existing TIF districts. The value growth in the TIF districts was reviewed, along with current property market value.

Ms. Huot explained the City of New Brighton received an application from North Shore Development Partners requesting financial assistance through Tax Increment Financing (TIF) to assist with financing redevelopment of the former US Bank building located at 2299 Palmer Drive. As part of the project the developer is proposing that 14 of the units (approximately 10%) will be affordable to occupants with incomes no greater than 60% median income. TIF is requested to support these affordable units and to help with some extraordinary development costs like demolition. The developer has identified TIF-eligible expenditures equaling approximately $5,422,000 (breakdown included in the report). Staff's financial analysis of the project has identified approximately $2,650,000 of eligible expenditures that could be considered 'extraordinary' to the project and a barrier to redevelopment occurring. Based on current tax increment projections, we estimate it would take approximately 9 to 11 years of increment collections to repay staff's identified costs. If approved for TIF, the developer would finance the total development costs of $33 million upfront and would be reimbursed for a portion of those costs on an annual basis using future tax increment revenues.

Discussion included:

- The Commission recommended a cost certification be completed on the proposed costs for the building demolition and budget for the project.

- Extraordinary and eligible costs for the project were more clearly defined.

- Staff discussed the Mixed-Use Regional land use with the Commission and described the uses that were allowed.

- The Commission suggested potential mixed use be considered for the US Bank development.

- The Commission appreciated there would be some level of affordability within the proposed housing project.

- Staff discussed the differences between City funded TIF versus a pay as you go note.

Motion by Commissioner Fynewever, seconded by Commissioner Pledger to recommend the City Council move forward with a TIF District in an amount not to exceed $2.65 million for the US Bank Redevelopment project as recommended by staff.

Approved 7-0

B. **Business Outreach Program Updates**

Jill Cady provided the Commission with an update on the business outreach letters that were sent out in mid-July and requested feedback on next steps.

Discussion included:

- Staff requested suggestions from the Commission on how to continue to reach out to local businesses.

- It was noted two businesses had opted into the liaison program. These businesses were Johnson Screens and Wilson Wolf.

- Staff was looking for a volunteer to speak with the two businesses that had opted into the liaison program. Commissioner Sauter volunteered to serve as this liaison.

- The Commission supported the City pursuing a newsletter to connect with local businesses with a spotlight that highlights a different local business each month.

VII. **Adjourn**

Motion by Commissioner Benke, seconded by Commissioner Fynewever to adjourn the meeting.

7 Ayes, 0 Nays, Motion carried

Meeting adjourned at 8:36 am

Respectfully submitted,

Ben Gozola
Assistant Director of Community Assets and Development

NEW BRIGHTON
building tomorrow today

REQUEST FOR COMMISISON CONSIDERATION

ITEM DESCRIPTION: Public Art, Wayfinding, and Related Investments
DEPARTMENT HEAD'S APPROVAL:
CITY MANAGER'S APPROVAL:
No comments to supplement this report ___ Comments attached ___

Recommendations:
- Review provided background articles on public art and community cohesion
- Review NEW Park and Trail System plan elements focused on
- Recommend options (if any) you'd like the City to pursue, locations of top priority, funding ideas to consider, etc.

History:
- The EDC has previously discussed entry monuments, but this would be our first foray into the ancillary subjects of public art and wayfinding. As part of our 2021-22 work plan, the commission asked for this opportunity to explore the topic.

Financial Impact:
- Secondary. While public art and wayfinding signs in and of themselves do not drive revenues, they can and do make for a place where people and businesses want to be and therefore drive value indirectly.

Summary:
- As our main topic of discussion on 9/1/21, staff is asking the Commission to consider an assortment of materials on public art and wayfinding, and provide recommendations on thing you'd like to see the City pursue moving forward.

Attachments:
- A) *New Park and Trails Plan Excerpts*
- B) *Example Wayfinding Signage Plan*
- C) *Articles on public art and community cohesion*

Ben Gozola, AICP, *Assistant Director of Community Assets and Development*

NEW Parks and Trails Plan Excerpts

VETERANS PARK

Classification

Neighborhood Park

Size

5.6 acres

Location

803 Old Highway 8 Northwest

Description

This park is located in downtown New Brighton and shares a parking lot with City Hall. The park has a baseball field, small wetland, shelter with deck, outdoor fireplace, play area and the Challenger Memorial. The park is close to the community center.
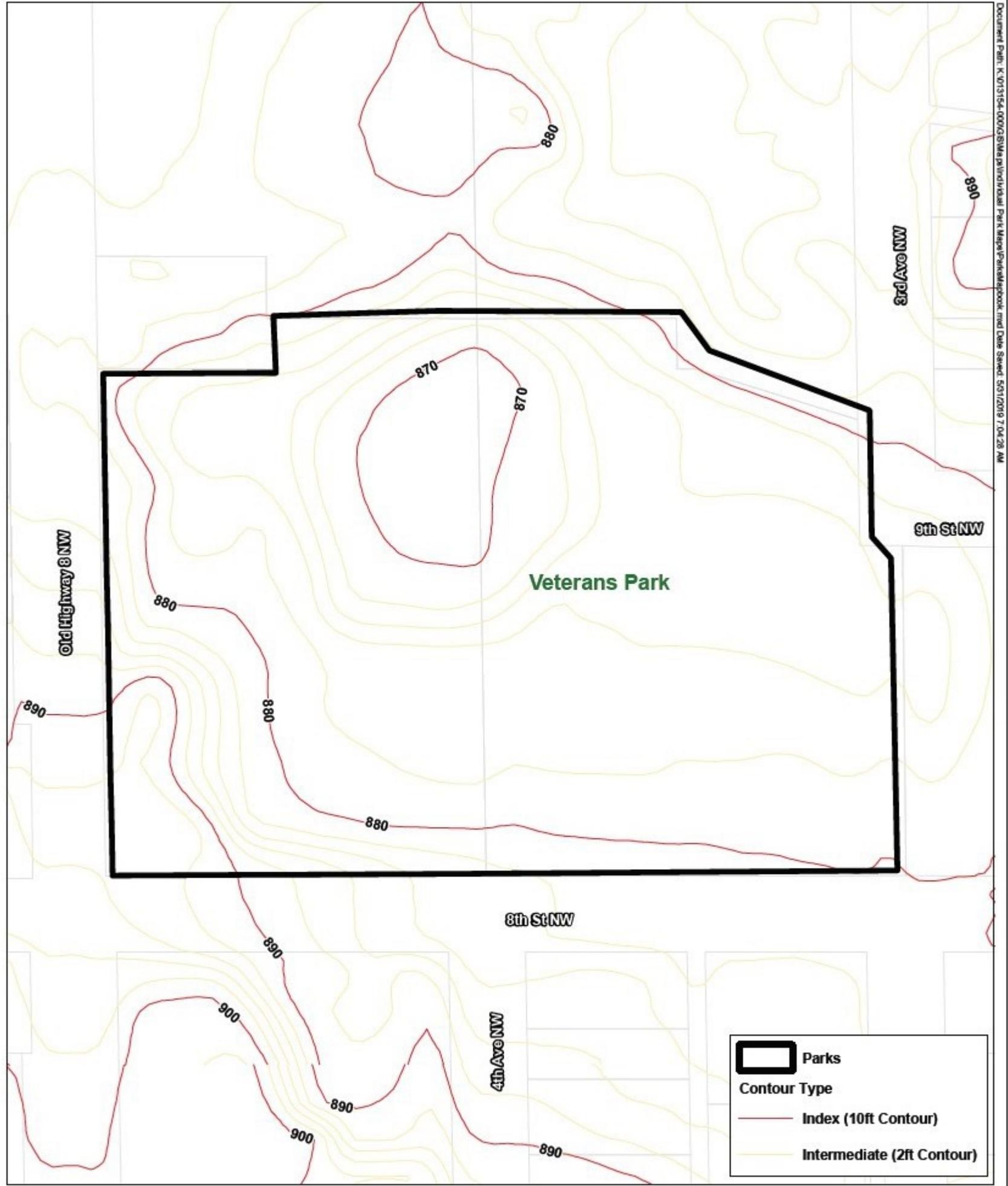
Park Amenities

- Picnic Pavilion
- Baseball Field (275')
- Playground Equipment
- Horseshoes
- Outdoor Fireplace
- Trails - Paved
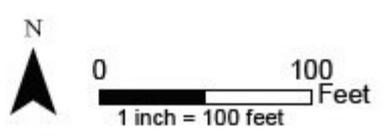- Off-Street Parking Lot (shared with city hall)

Year Established

1940s

Seating area overlooking wetland at the park

880

890

3rd Ave NW

870

870

Old Highway 8 NW

9th St NW

880

Veterans Park

890

880

880

8th St NW

890

4th Ave NW

900

890

900

890

	Parks

Contour Type

Index (10ft Contour)

Intermediate (2ft Contour)

Veterans Park
Park System Master Plan
New Brighton, MN

N

0		100

Feet

1 inch = 100 feet

Outdoor fireplace and city hall building in the background

Memorial to the Challenger Crew adjacent to sidewalk along Old Highway 8.

Park Evaluation and Assessment

Overall Condition 46%

Picnic pavilion/gazebo which was built in 1988 is in poor condition and in need of replacement. The horseshoe pits are also in poor condition. Overall, the landscape is well-maintained. The site amenities (benches) are missing wood slats and in general are aged and in poor condition. There is a locked park building on the property that is being used for storage at this time. Ballfield has low area and is in need of regrading.

Design & Character

Park is located in a central area of the city and has potential to be an outdoor community gathering space. The ballfield takes up most of the property in the park and development is limited by the existing wetland area. There is a trail loop and connections to play area. The park has mature Tamarack trees. The property is surrounded by buildings. The play area is difficult to see from the parking lot.

Accessibility

The outdoor fireplace needs a larger patio around it with a trail connection for accessibility. Park amenities and play equipment also need to be accessible. Portions of the trail are steep, maintain at least one route for accessibility.

Recommendations

» Develop park into a city center park and campus with connection to fire station and community center to the north, Refer to Concept Plans 4.7-4.9.

» Construct park entrance monument/sign and wayfinding signage.

» Continue to maintain, repair or replace park amenities (benches and signs)

Concept Plan 4.7: Community Center Campus to Veterans Park

Labels on image: REALIGNED CREEK, COMMUNITY CENTER SEE ENLARGEMENT, CITY HALL / VETERANS SEE ENLARGEMENT, 10THE ST NW, 8TH ST NW, OLD HWY 8

Concept Plan 4.8: City Hall and Veterans Park Enlargement

Woonerf (Shared Street) Example
Source: FV Eng

Sculptural Fountain Example
Source: Archie Held

Concept Plan - Veteran's Park

Proposed Park Redesign

This concept enhances the connection and sense of place of the city campus of New Brighton. It is envisioned to provide an artwalk from the south Community Center Campus through on 3rd Ave NW to Veteran's Park. This "woonerf", noted as a living street with shared space for vehicles and pedestrians that calms traffic. This living street would include decorative concrete sidewalks. It would also include tree plantings, benches, streetscape furniture, and electrical hookups, suitable for a city festival, flea market or farmer's market, along with space for food trucks and vendors.

An entrance focal element behind a large stage is situated at the terminus of the woonerf. A raingarden to capture stormwater from development separates the park from the parking lot. A new interactive memorial fountain would be a central piece of the park with a plaza from City Hall. A civic lawn for outdoor events and concerts replaces the existing ballfield area. A new unique play element and all-age swings overlook the main lawn with an 8'-10' wide loop trail connecting the amenities. An improved area with the existing outdoor fireplace provides a smaller, social gathering outside City Hall's doors with a pond overlook. City Hall would have an expanded parking to 82 stalls to accommodate larger events.

Proposed Park Improvements

- » Woonerf/Artwalk along 3rd Avenue NW
- » Unique play element
- » Entrance focal element
- » Memorial fountain
- » Plaza at city hall
- » Civic lawn for large events
- » All-age swings along paved 8' wide trail loop
- » Improved firepit and gathering space with pond overlook
- » Expanded City Hall parking lot - 82 Stalls
- » Improved accessibility and compliance

All Ages Swings Example
Source: Cincinnati Parks

Fountain Example

Veteran's Park - Estimated Costs

The estimated costs below, in 2019 dollars, are meant to be conservative and based upon projects of similar size and complexity. It assumes work is completed by a licensed, bonded contractor. A contingency is included for construction.

The cost below do not include the street costs necessary to complete the woonerf connection to the north to the Community Center or any utility costs.

Estimate of Probable Costs for Improvements	
Description	**Estimated Cost Range**
General Earthwork, Removals, Grading & Erosion Control (Budget)	$200,000
Woonerf / Artwalk Development	varies / TBD
Unique Play Element	$200,000
Entrance Focal Element and Stage	$300,000
Interactive Memorial Fountain	$300,000
Plaza at City Hall	$100,000
All-Ages Swings (3)	$125,000
Firepit, Group Shelter & Pond Overlook	$300,000
Paved Trail Loop	$110,000
Parking Lot Expansion - 82 Stalls	$200,000
Stormwater Management and Raingarden	$100,000
Park Entrance Sign and Wayfinding Signage	$40,000
Park Amenities (benches, tables, chairs, bike rack, drinking fountain)	$60,000
Landscape Restoration and Plantings (Budget)	$92,000
20% Design, Engineering & Permitting Fees	$425,400
20% Construction Contingency	$425,400
Total Estimated Cost	**$2,977,800**

NEW BRIGHTON COMMUNITY CENTER

Classification

Special Purpose Recreation Facility

Location

400 10th Street Northwest

Description

The Community Center site has a variety of parking lots and a small creek running through it. The parking lot hosts the farmer's market. The Community Center building is popular with residents and memberships are available to use the indoor walking track, fitness rooms and equipment. Ramsey County Library is also located here along with other long term tenants such as the RISE program. Eagles Nest is a large indoor playground destination for the region. Park and Recreation staff offices are located in the building.

Building Amenities

Gym

Eagles Nest Indoor Playground

Walking Track

Cardio Rooms and Fitness Equipment

Rental and Meeting Rooms

Long-Term Tenants

Locker Rooms

Parking Lot

Year Established

1994

Community Center Building Modifications

The proposed modifications to the New Brighton Community Center include reorganizing the existing spaces for better function and programming while addressing maintenance and security concerns. It also addresses the fact that the building is 25 years old and improvements will be necessary to extend the lifespan another 25 years into the future.

Building modifications are focused on long term improvements including relocating the check-in desk with views of one primary entrance, improving security at the building. Party rooms are relocated close to the Eagles Nest and one additional room added. These rooms generate revenue for the city and can be rented for a fee. A dedicated seniors space is located downstairs close to the entrance and the library on the first floor. Flexible rental spaces are located upstairs along with a deck overlooking the site and creek. Additional fitness rooms are provided to accommodate expanding programs. A full gym and a half gym are added to a building expansion to the west, saving the existing mural. This allows for multiple games or tournaments to be played here. Staff offices are consolidated for efficiency and to allow for expansion space upstairs for meeting and rental rooms. Current tenants of the building are shown to remain in their current locations. Refer to Concept Plans 4.10 and 4.11 and architectural assessment located in the Appendix.

Proposed First Floor Improvements

» Expansion and renovation of main level to enhance the entry, security and visibility of the building.

» Relocated entry and canopy to east end of building, with a single entry, centralized service desk and a stair in order to control access.

» Consolidate staff offices on first floor.

» Consolidate party rental rooms and relocate in close proximity to Eagles Nest playground.

» Relocate senior spaces to main level for greater ease of accessibility.

» Update main corridor including flooring and softened for acoustics.

» Add half gym with opportunity for private party rental including break-out room expanded to facilitate event and tournament potential.

» Add full gym

» Expansion of Eagles Nest in same location, with square configuration and raised flat roof.

» Improved and updated delivery area for catering.

» Added break-out seating areas for parents at Eagles Nest.

Proposed Second Floor Improvements

» Enhanced central break-out lounge space which is increased by floor infill and moving staircase.

» Provides flexible rental space which can be broken out into various size spaces.

» Add fitness space, synergy with RISE.

» RISE tenant location to remain in current location.

» Added roof deck on south side.

» Meeting room and fitness/yoga rooms have access to a roof deck

» Added a cardio and fitness area with daylight access.

» Options for coffee county or other amenity for members (smoothie, vending, nutrition counter, etc.)

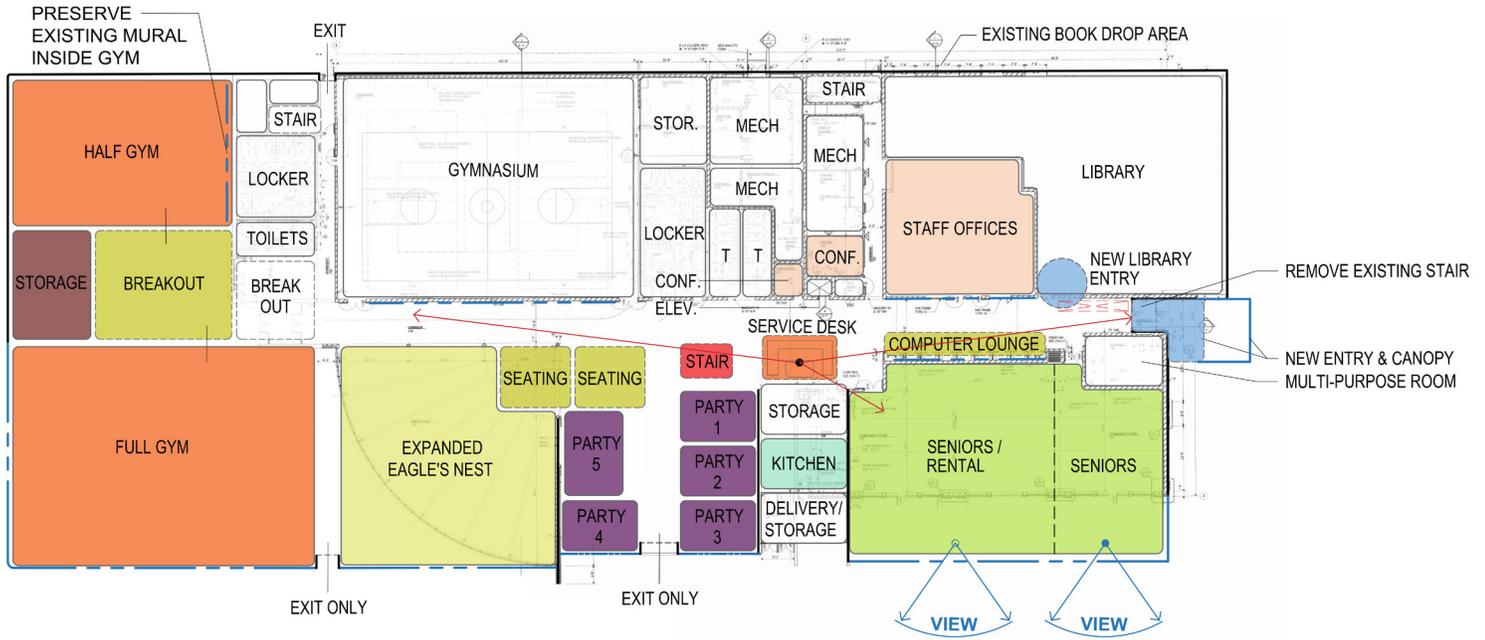## Community Center (Building Improvements) - Estimated Costs

The proposed building concept can be phased in multiple ways, providing flexibility based on available monies. However, phasing increases costs by reducing project scale, increasing swing space needs, increasing move or relocation costs and increases the number of times contractors require staging on site. Phasing also increases project timelines and current construction inflation has been running an average of 5% compounding year over year.

The estimated costs below, in 2019 dollars, are meant to be conservative and based upon projects of similar size and complexity. For planning purposes, 5% per year should be added to budget, compounding, starting in year 2021. It assumes work is completed by a licensed, bonded contractor. Costs are for general building construction and includes a contingency.
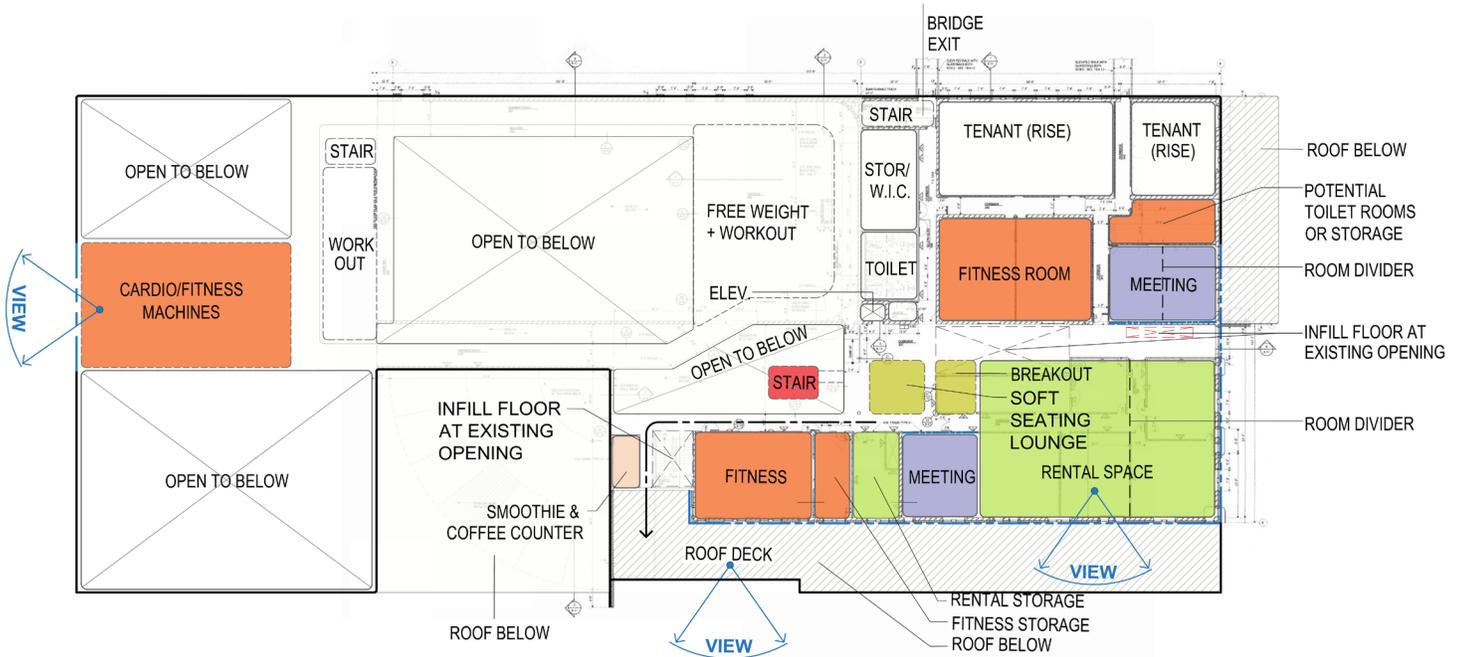
The cost below do not include:

- » Civil, landscape, utility and infrastructure needs (such as electrical or water service)
- » Furniture, fixtures and specialty equipment
- » The Eagles Nest play structure and equipment
- » Building signage, branding or imagery
- » Hazardous material testing and abatement

Estimate of Probable Costs for Improvements	
Description	**Estimated Cost Range**
Circulation area, lobby and hallway floor renovation	$100,000 - $130,000
Circulation area, lobby, hallway softening/acoustic improvements	$50,000 - $100,000
South building expansion for increased Senior, Rental, Delivery and Party Room spaces	$825,000 - $950,000
Interior Renovations (Main Floor)	$1,450,000 - $1,650,000
Interior Renovations (Second Floor)	$1,900,000 - $2,100,000
Expansion of Eagles Nest (not including play structure)	$850,000
Building expansion for half gym, full gym, break-out and support spaces with Second Level Fitness / Cardio Area	$3,000,000 - $3,750,000
Permitting (1.5%), Inspections (1%) and Insurance (3.2%)	$477,000 - $555,000
Contractor Fees (3%)	$251,000 - $292,000
Architectural Design Fees (8%)	$765,000 - $1,106,000
20% Construction Contingency	$1,818,000 - $2,117,000
Total Estimated Cost	**$11,671,000 - $13,720,000**

Concept Plan 4.9: Community Center - First Floor Design Concept

First floor labels: PRESERVE EXISTING MURAL INSIDE GYM, EXIT, EXISTING BOOK DROP AREA, STAIR, HALF GYM, STOR., MECH, STAIR, LOCKER, GYMNASIUM, MECH, MECH, LIBRARY, TOILETS, BREAK OUT, LOCKER, MECH, T, T, CONF., STAFF OFFICES, NEW LIBRARY ENTRY, REMOVE EXISTING STAIR, STORAGE, BREAKOUT, CONF., ELEV., SERVICE DESK, COMPUTER LOUNGE, NEW ENTRY & CANOPY MULTI-PURPOSE ROOM, FULL GYM, EXPANDED EAGLE'S NEST, SEATING, SEATING, STAIR, STORAGE, SENIORS / RENTAL, SENIORS, PARTY 1, PARTY 5, PARTY 2, KITCHEN, PARTY 4, PARTY 3, DELIVERY/ STORAGE, EXIT ONLY, EXIT ONLY, VIEW, VIEW

Concept Plan 4.10: Community Center - Second Floor Design Concept

Second floor labels: BRIDGE EXIT, STAIR, TENANT (RISE), TENANT (RISE), ROOF BELOW, OPEN TO BELOW, STOR/ W.I.C., POTENTIAL TOILET ROOMS OR STORAGE, WORK OUT, OPEN TO BELOW, FREE WEIGHT + WORKOUT, FITNESS ROOM, MEETING, ROOM DIVIDER, CARDIO/FITNESS MACHINES, TOILET, ELEV., VIEW, INFILL FLOOR AT EXISTING OPENING, OPEN TO BELOW, STAIR, BREAKOUT, SOFT SEATING LOUNGE, ROOM DIVIDER, INFILL FLOOR AT EXISTING OPENING, FITNESS, MEETING, RENTAL SPACE, OPEN TO BELOW, SMOOTHIE & COFFEE COUNTER, ROOF DECK, RENTAL STORAGE, FITNESS STORAGE, ROOF BELOW, ROOF BELOW, VIEW, VIEW

Example Wayfinding Signage Plan

CITY OF

Sandstone *Minnesota*

WAYFINDING SIGNAGE PLAN

CITY OF

Sandstone *Minnesota*

Table of Contents

Section 1: Introduction

Definition

Wayfinding refers to the information systems that guide people through a physical environment by providing visual information for navigation. Signage is one example that provides the information necessary to direct users to specific destinations.

Purpose

The purpose of the wayfinding signage plan is to establish a set of comprehensive guidelines for the design and implementation of public wayfinding signs. The signs are meant to improve circulation within the community by guiding residents and visitors alike to specific destinations in and around the City of Sandstone. The signs are set up in a hierarchical system with design characteristics reflective of the community to enhance the sense of place. By using a consistent design theme, the overall effect is meant to provide a specific identity associated with the City of Sandstone. The City of Sandstone chose to use materials reflective of the native Sandstone rock that was mined from the quarry, metal that is reflective of the quarry operational equipment, and a curvy design reflective of the Kettle River.

The wayfinding system established for the City of Sandstone includes the following signs;

- Gateway / Entrance Signs
- Monument / Business Park Signs
- Directional Signs
- Kiosks

This document provides general guidelines and the City code requirements associated with each type of wayfinding sign listed above. The guidelines and design recommendations are meant to provide a starting point in the overall design process for the signs and the final design may be slightly altered, as long as the overall design in the sign program remains consistent and the codes are adhered to. As an example, specific design materials or colors should carry through to all of the designs in some manner to allow for a consistent theme. If the signs vary too much, the design may actually detract from the overall City of Sandstone characteristic and it will have a negative impact on the users.

Section 2: Gateway / Entrance Signs

Sign Description and Map

Gateway / entrance signs are meant to provide a noticeable and welcoming sense of arrival to the City of Sandstone at the entrance points to the City. These may also be used in specific areas where they make the most sense, which may not align with actual City borders. Monument signs should be lit.

The following is a map indicating some potential areas for the location of monument signs. The design and installation shall follow applicable City, County and/or State codes and permit requirements.
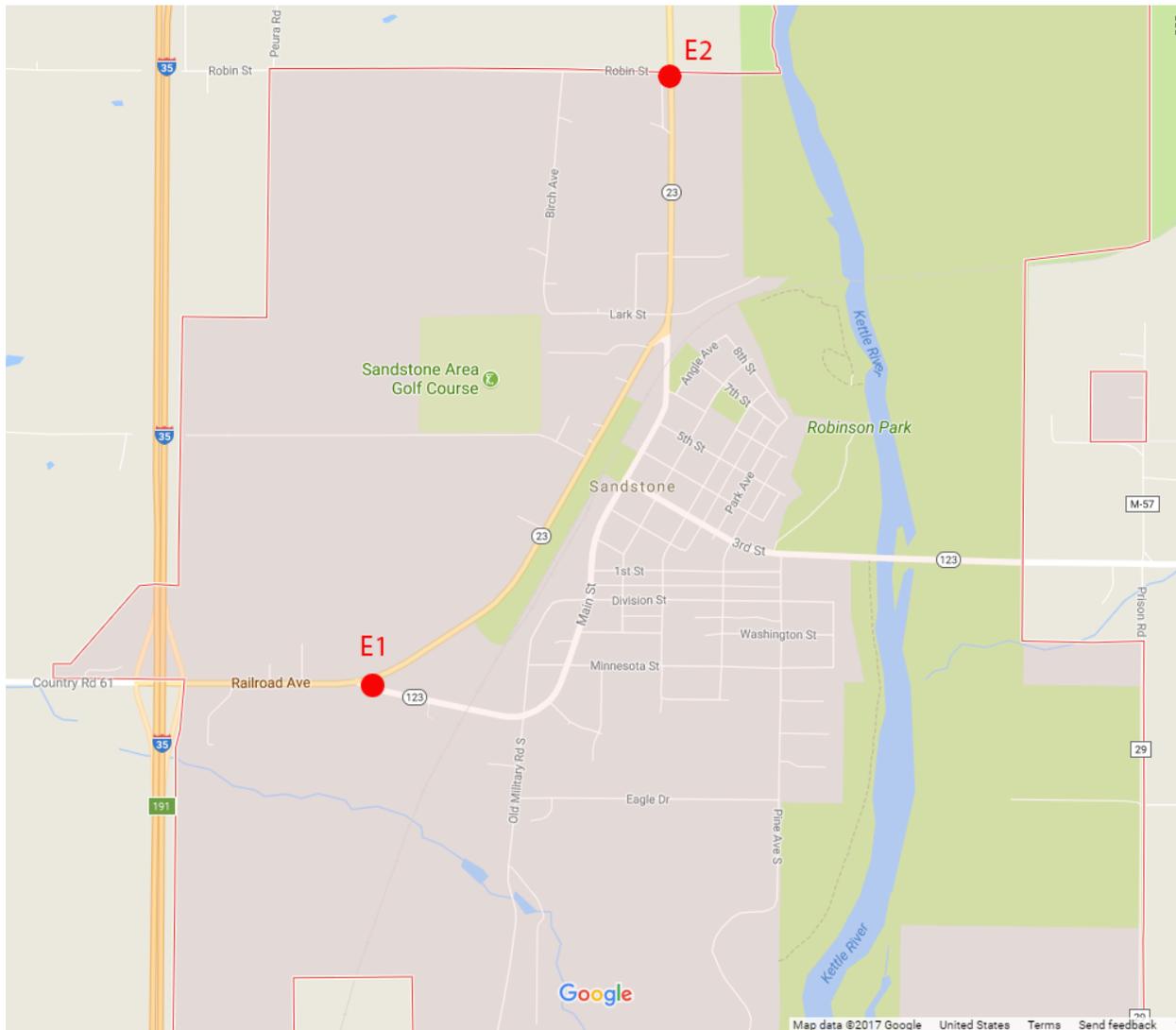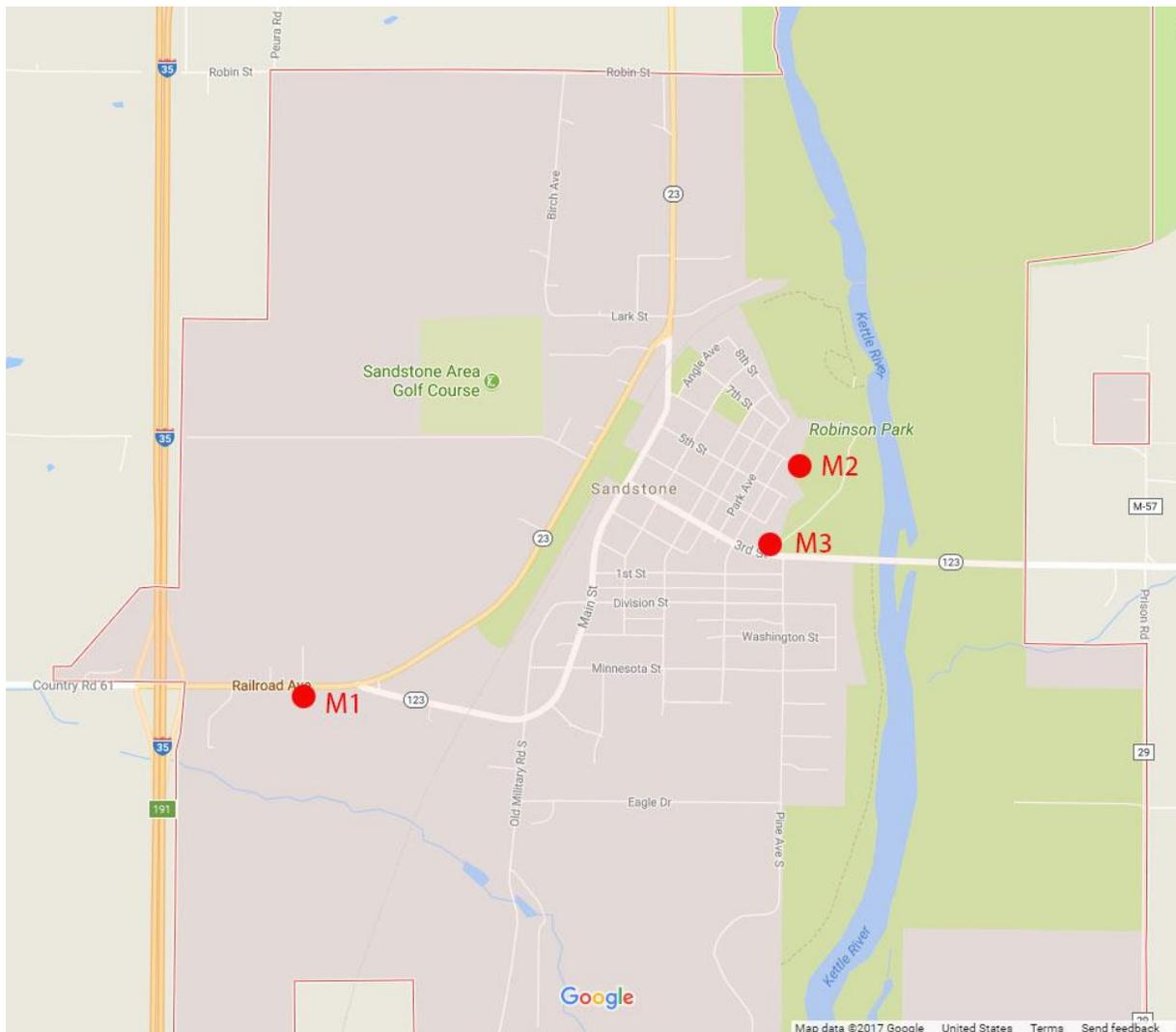

Figure 1: Gateway Sign Location Map

Gateway / Entrance Sign Design Guidelines

Gateway signs are to be constructed of natural stone similar in color and texture to the native sandstone and metal that is either cor-ten weathered metal or a metal colored to resemble the weathered metal. The signs should be approximately 5 to 7 feet in height and 9 to 11 feet in width, though actual measurements should correspond to the space available for proper viewing and any specific requirements that may dictate final sizes by the City, County and State. The lettering can be either etched into the actual sign or they can be raised letters attached to the sign.

As the map illustrates, the E1 gateway / entrance monument is shown at the intersection of 23 and 123 along the land adjacent to Casey's where an existing monument sign currently exists, as this is the primary entrance inviting visitors entering from Interstate 35 into the downtown business district. This monument would be the largest of the three monuments. The E2 monument is located on the north side of Sandstone at the border. The E2 monument would likely be smaller in scale due to the limited space in this location.

Figure 2: Gateway / Entrance Sign Graphic

Section 3: Monument Signs

Sign Description and Map

Monument signs are meant to provide a noticeable identification of a specific destination that would merit the need for a larger monument sign. These would generally include business and industrial park signs, as well as the main monument entrance signs to Robinson Park. Monument signs are recommended to be lit due to the importance of the identification, though not required.

The following is a map indicating some potential areas for the location of future monument signs specifically for Robinson Park and the location of a recently added business park monument sign. There are various monument signs that currently exist and other future locations would be determined by the City. The design and installation shall follow applicable City, County and/or State codes and permit requirements.

Figure 3: Monument Sign Location Map

Monument Sign Design Guidelines

Monument signs for businesses are to be constructed of natural stone similar in color and texture to the native limestone and metal accent pieces that are either cor-ten weathered metal or a metal colored to resemble the weathered metal with dusted steel as a backing for the sign information. The sign is shown to include an aluminum header with LED lights shining down beneath it. Large business signs can range in size from approximately 11 feet in height and width with an approximate 12 inch thickness, though the width may vary depending on the amount of business names needed on the sign face. Smaller business signs can follow the same design but would decrease in width prior to adjusting the height. Actual measurements should correspond to the space available for proper viewing and any specific requirements that may dictate final sizes by the City, County and State. The header lettering should be raised letters attached to the sign and the business listings can be either etched into the individual sign panel or they can be raised letters attached to the sign panel.

The new business park monument sign is located at the new Sandstone Medical and Business Park located along Highway 23/Railroad Avenue south of the intersection of Lundorff Drive.
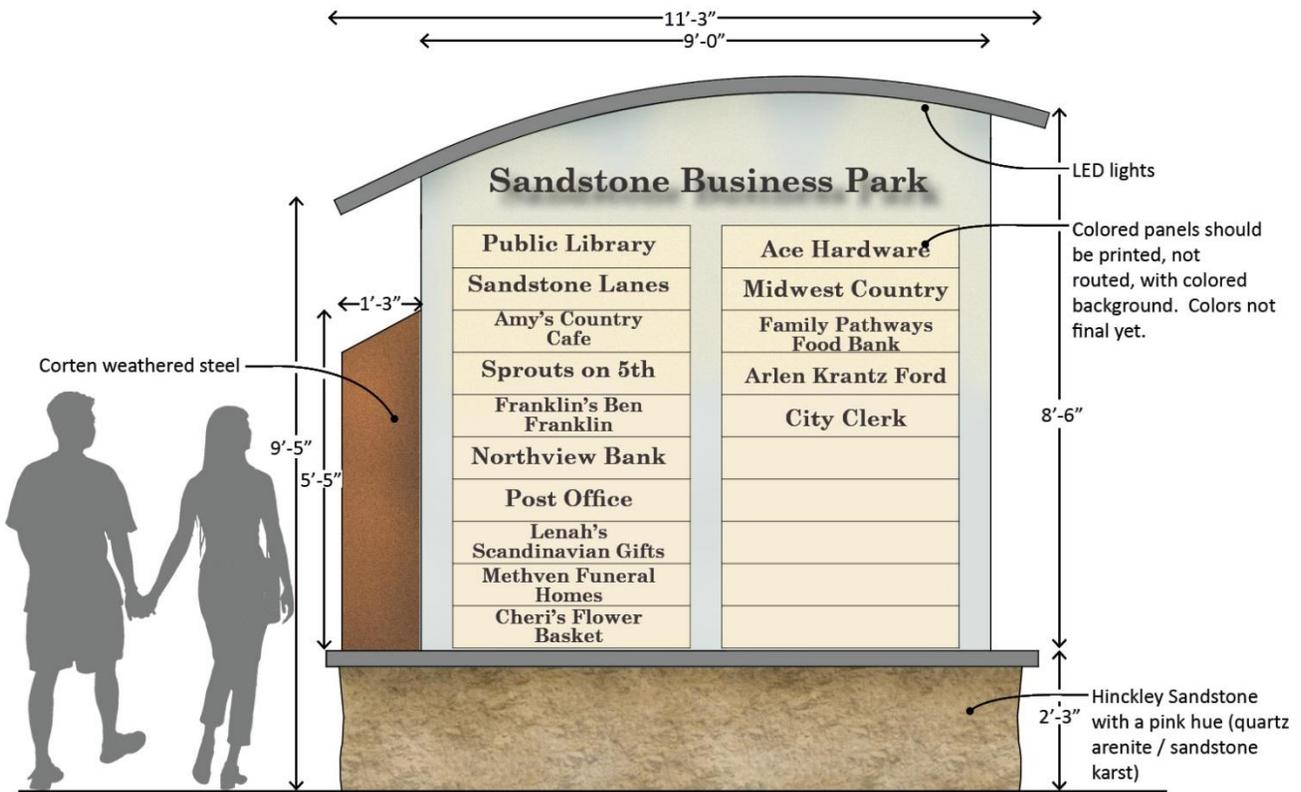

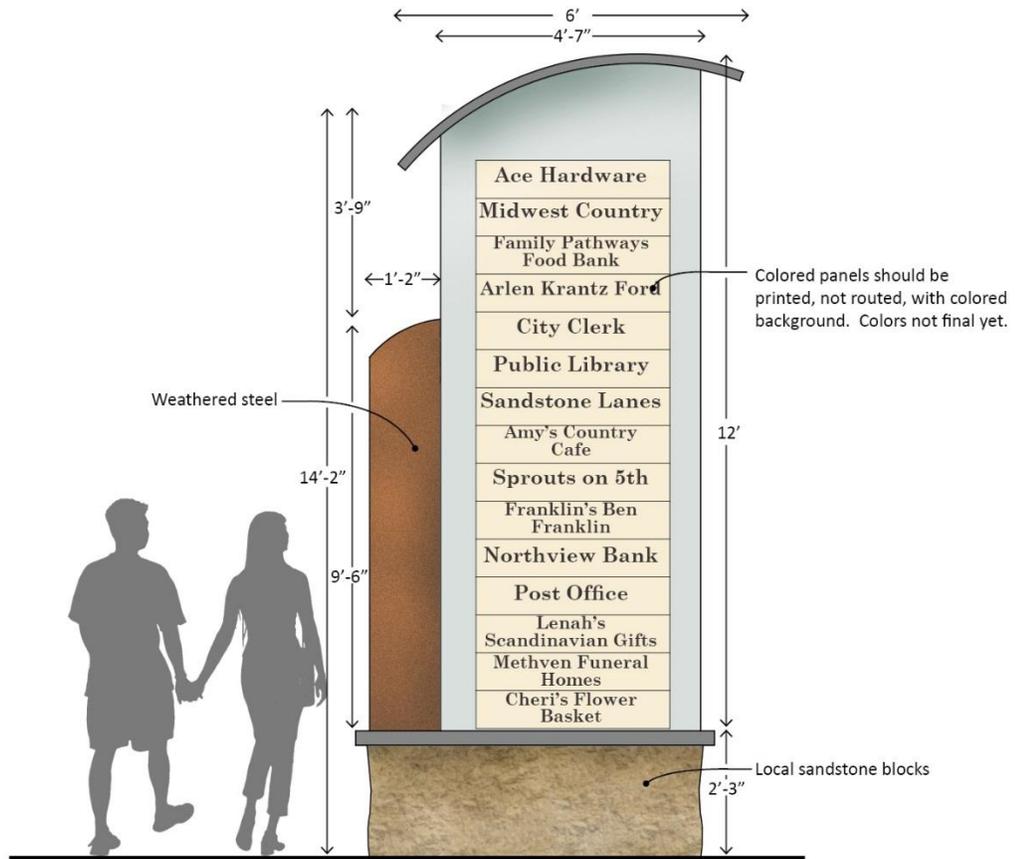*Figure 4: Large Monument Sign Graphic*

Figure 5: Small Monument Sign Graphic

The two Robinson Park monument signs would be located at the entrance points to the park. The largest of the two would be located at the main entrance to lower Robinson at Old Wagon Road and Highway 123. The main park sign face would be routed stone attached to salvaged quarry rubble along both sides. A taller post with cables extending from it and attached to the sign and salvaged rubble would be placed off to one side to reflect the cable wires used in the quarry operations.

A smaller monument sign would be located at the main entrance to upper Robinson at the end of 6th Street where it enters the water tower location. A stand-alone etched stone sign would be sufficient at this location as the vehicular traffic in this area is going much slower than along the highway.
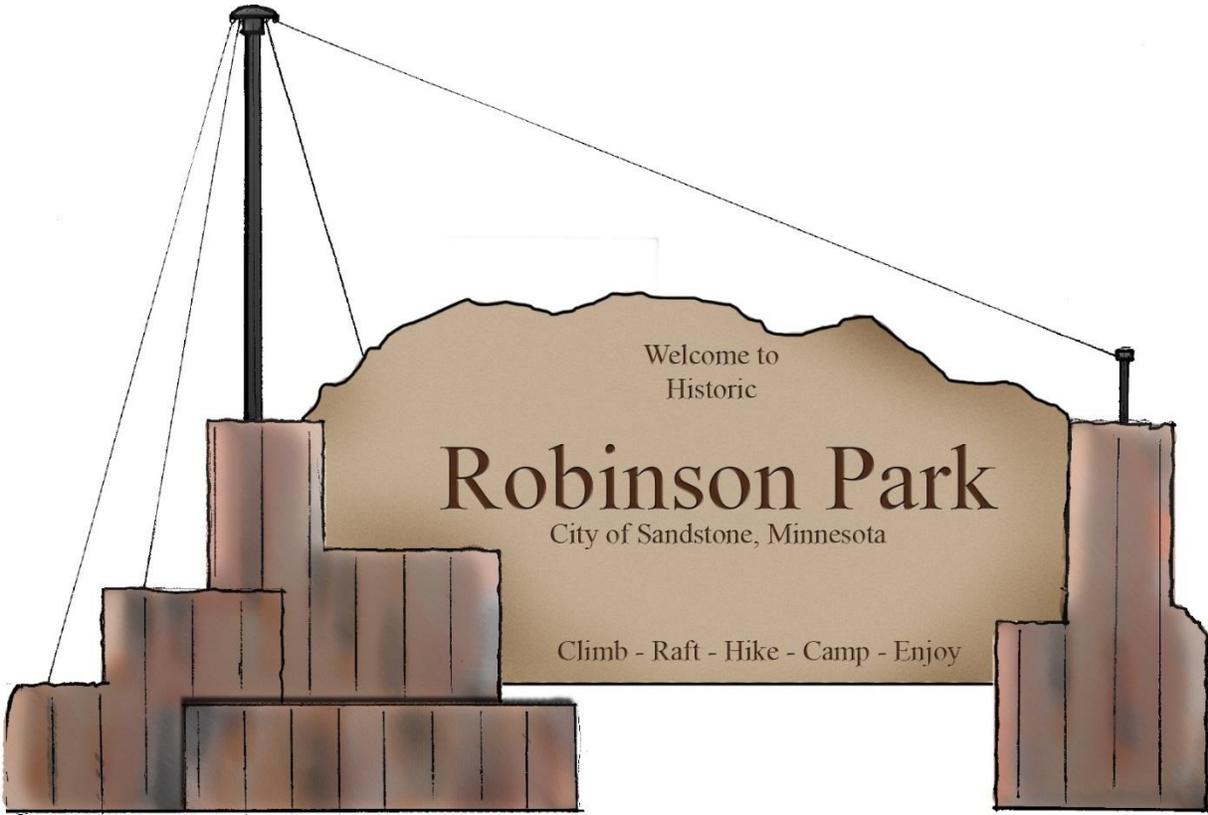
Figure 6: Large Park Monument Sign Graphic

Section 4: Directional Signs

Sign Description and Map

Directional signs are meant to provide vehicular traffic, bicyclists and pedestrians advance notice of a destination and direction to take in a clear and readable format. Therefore, directional signage is developed according to the needs of each in terms of size and height requirements. Arrows or even measurements can be added to directional signs. Directional signs are one-sided and the background color is determined by the State of Minnesota Manual of Uniform Traffic Control Devices (MMUTCD).

The following is a map indicating some potential areas for the location of higher priority directional signs related to specific points of interest in Sandstone. Additional signs and locations can be determined by the City of Sandstone and all final locations should adhere to the MMUTCD in terms of spacing with other signs. The design and installation shall also follow applicable City, County and/or State codes and permit requirements.
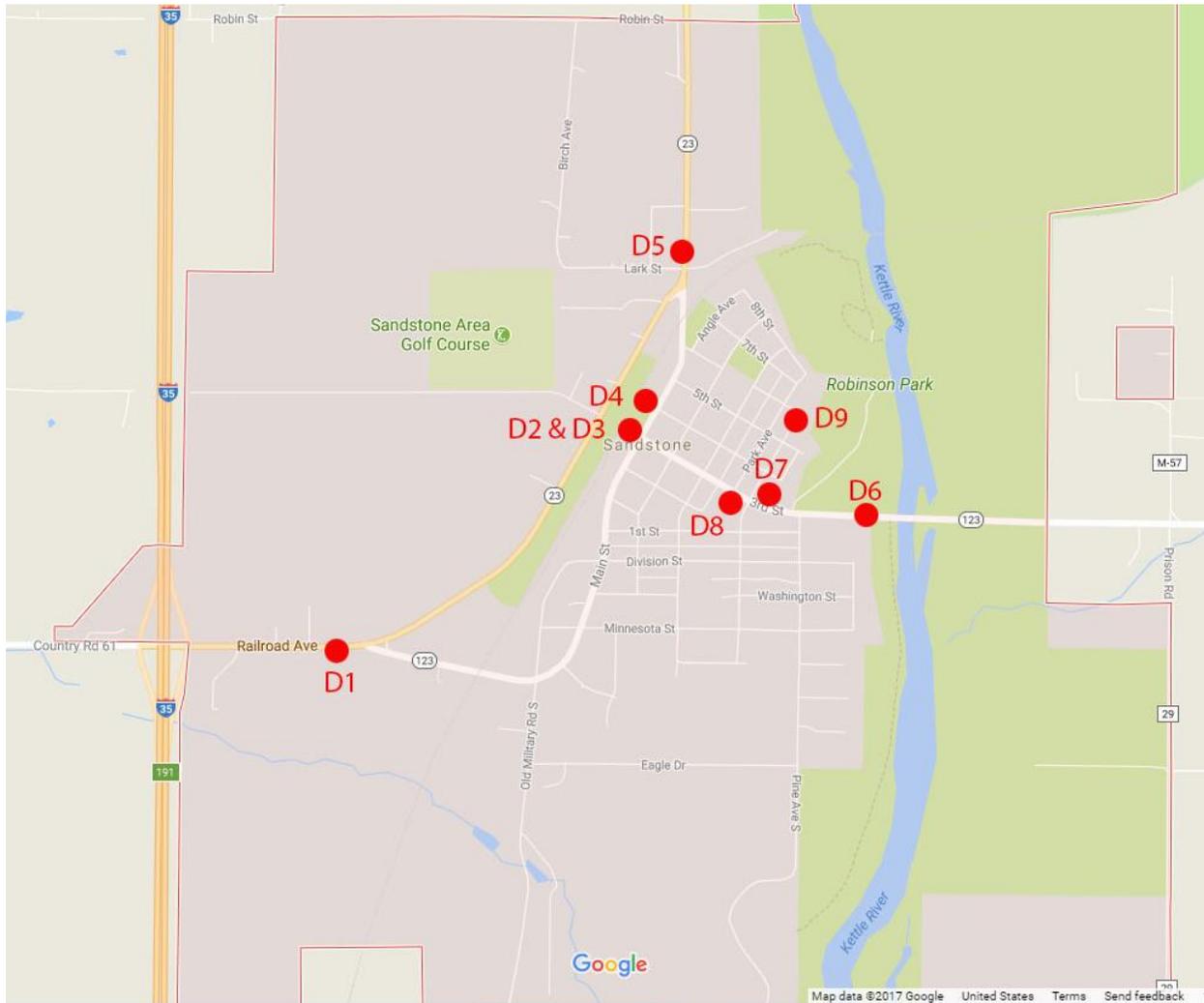

Figure 7: Directional Sign Location Map

Directional Design Guidelines

The directional signs are broken down into different types depending on the use, as described below.

Directional Sign - Type A

The proposed vehicular directional/destination sign is a single-sided sign that is intended to direct vehicular traffic. The size measures approximately 48 inches in width though height sizes will vary based on content and directions. Text height for upper case letters are 6 inches and lower case letters are 4-1/2 inches in height. Sign panels are made of sheet aluminum with required reflective material. Smaller signs and signs located within the downtown business district are recommended to be attached to a 3" diameter ornamental post with a breakaway connection at grade but the majority of the signs will need to be installed with two or more U-channel posts. If allowed, a header plate on the top of the directional sign would tie the sign better into the overall wayfinding signage program.

Signs must have a 9 foot clearance to the ground plane. In areas where the speed limit is below 40 mph, the signs should be offset 2 feet from the back of curb and in areas over 40 mph they should be offset 6 feet from the back of curb or edge of the traveled roadway.
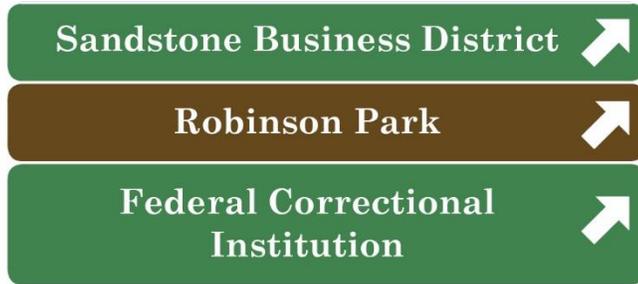
The following is a general graphic illustrating the directional sign design.

Figure 8: Directional Sign Type A Graphic

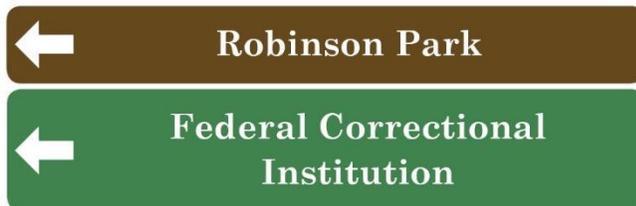Specific directional signs are described below, refer to Figure 7 for locations.

D1: Eastbound direction on Hwy 123 prior to 23/123 split

Sandstone Business District	↗
Robinson Park	↗
Federal Correctional Institution	↗

D2: Eastbound direction on North side of Main Street at 3rd Street/Hwy 123 intersection

Robinson Park		→
Federal Correctional Institution		→
Library	1 BLK	↑

D3: Westbound direction on North side of Main Street at 3rd Street/Hwy 123 intersection
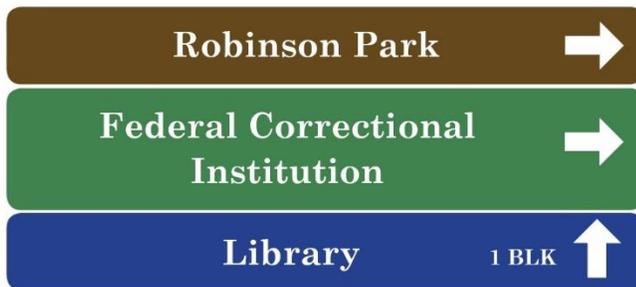
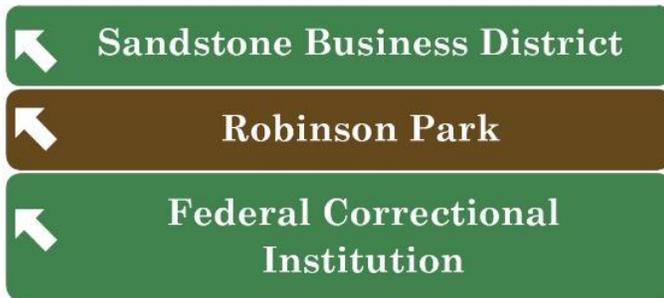|	
←	**Robinson Park**
←	**Federal Correctional Institution**

D4: Eastbound direction on Main Street at 4th Street intersection

(Note: an additional duplicate sign with opposite arrows can be placed on the westbound direction at this location if desired)

⬅ Library

⬅ 1 BLK City Hall

⬅ 1 BLK Midwest Country

D5: Southbound direction on Hwy 23 just after Lark Street intersection

↖ Sandstone Business District

↖ Robinson Park

↖ Federal Correctional Institution

D6: Westbound direction on Hwy 123 just after crossing the Kettle River Bridge

Lower Robinson Park 750FT. ➡

D7: Westbound direction on Hwy 123 just after Grant Avenue intersection

Upper Robinson Park 3 BLKS ➡

D8: Eastbound direction on Hwy 123 at Park Avenue intersection

⬅ 3 BLKS Upper Robinson Park

D9: Northbound direction on Park Avenue at 6th Street intersection

Upper Robinson Park ➡

Directional Sign – Type B

The proposed vehicular directional/destination sign type B is a single-sided sign that is intended to direct vehicular and pedestrian traffic as well as to identify street names. The size measures approximately 30 inches width and height sizes will vary based on content and directions. Text height for upper case letters are 6 inches and lower case letters are 4-1/2 inches in height. Sign panels are made of sheet aluminum with required reflective material and are recommended to be attached to a 3" diameter ornamental post with a breakaway connection at grade. If allowed, a header plate on the top of the directional sign would tie the sign better into the overall wayfinding signage program.

Signs must have the proper clearance to the ground plane. In areas where the speed limit is below 40 mph, the signs should be offset 2 feet from the back of curb and in areas over 40 mph they should be offset 6 feet from the back of curb or edge of the traveled roadway.

Figure 9: Directional Sign Type B Graphic

Section 4: Kiosks

Sign Description

A kiosk is meant to provide guidance and information to pedestrians. The information can include information related to community events, maps, points of interest and even historical or cultural elements. The prime location for kiosks are along major pedestrian routes, such as trail systems at a stopping point or trailhead, within a park location and in plaza spaces in the downtown business district.

Kiosk Sign Design Guidelines

Kiosks can take on many design shapes. For the purpose of this plan only one design graphic is shown, but alternative designs can be created utilizing the same overall characteristics and materials to remain consistent with the overall design theme. Some kiosks are small stand-alone signs as shown in the graphic below, some are double-sided to contain maps on one side and community event space on the opposite side, and some are constructed of numerous panels that may reach over 6 feet in height to provide a strong visual focal point and artistic piece to the landscape that tell a story.

Locations for kiosks should be planned strategically in locations where they can easily be viewed by pedestrians and should have proper circulation around them for viewing.

Figure 10: Kiosk Sign Graphic

Section 5: City Sign Code

City Code Requirements

The following are portions of the City of Sandstone code requirements related to signs in this document. Refer to the City of Sandstone website for access to the full code requirements.

415.01. <u>Purpose, scope and message substitution</u>. The purpose and intent of this section is to maintain, enhance and improve the aesthetic environment of the city by preventing visual clutter that is harmful to the appearance of the community; improve the visual appearance of the city while providing for effective means of communication, consistent with constitutional guarantees and the city's goals of public safety and aesthetics; and to provide for the safety of the traveling public by limiting distractions, hazards and obstructions. This will be accomplished by regulation of the display, erection, use, and maintenance of signs. The use of signs is regulated according to land use zoning districts as defined in the zoning code. The placement and scale of signs are regulated primarily by type and length of street frontage, though lot size, investment, and surrounding conditions must also be considered. A sign is not permitted as a main or accessory use except in accordance with the provisions of this section. This section is not intended to, and does not restrict speech on the basis of its content, viewpoint or message. No part of this section shall be constructed to favor commercial speech over non-commercial speech. To the extent that any provision of this section is ambiguous, the provision shall be interpreted not to regulate on the basis of speech content and the interpretation resulting in the least restriction on the content of the sign's message shall prevail. (Amended, Ord. 2007-08)

> Subd. 2. <u>Scope</u>. This section does not relate to building design. **This section does not regulate official traffic or government signs;** the copy and message of signs; signs not intended to be viewed from a public right-of-way; window displays; product dispensers and point of purchase displays; scoreboards on athletic fields; gravestones; barber poles; commemorative plaques; the display of street numbers; or any display or construction not defined herein as a sign. **Thus, the primary intent of this section is to regulate signs intended to be viewed from any vehicular or pedestrian public right-of-way. (Amended, Ord. 2007-08)**
>
> Subd. 44. <u>Sign</u>. Any letter, word or symbol, poster, picture, statuary, reading matter or representation in the nature of announcement, message, or visual communication, whether painted, posted, printed, affixed or constructed, which is displayed outdoors for informational or communicative purposes. (Amended, Ord. 2007-08)
>
> Subd. 45. <u>Sign, area of</u>: (Amended, Ord. 2007-08)
>
> a)   <u>Projecting and freestanding</u>. The area of a freestanding or projecting sign may have only one side of any double- or multiple-faced sign counted in calculating its area. The area of the sign is to be measured as follows if the sign is composed of one or more individual cabinets.

1)   A rectilinear line of not more than eight sides is to be drawn around and enclosing the perimeter of each cabinet or module. The area will then be summed and totaled to determine total area. The perimeter of measurable area may not include embellishments such as pole covers, framing, decorative roofing, support structures, etc., provided that there is no written copy on such embellishments. (Amended, Ord. 2007-08)

b)   <u>Wall sign</u>. The area must be within a single, continuous perimeter composed of any rectilinear line geometric figure which encloses the extreme limits of the message. If the sign is composed of individual letters of symbols using the wall as the background with no added decoration, the total sign area is to be calculated by measuring the area within the perimeter of each symbol or letter. The combined areas of the individual fixtures will be considered the total sign area. (Amended, Ord. 2007-08)

415.05. <u>General provisions</u>. Subdivision 1. <u>General rule</u>. It is unlawful for any person to erect, place, or maintain a sign in the city except in accordance with the provisions of this section.

Subd. 3. <u>Permits required</u>. Unless otherwise provided by this section, all signs require permits and payment of fees as described in subsection 415.13. A permit is not required for the maintenance of a sign or for a change of copy on painted, printed, or changeable copy signs.

Subd. 4. <u>Signs not requiring permits</u>. The following types of signs are exempt from permit requirements but must be in conformance with all other requirements of this section:

d)   Government signs. (Amended, Ord. 2007-08)

Subd. 5. <u>Lighting</u>. Unless otherwise prohibited by this section, all signs may be illuminated. (Amended, Ord, 2007-08)

Subd. 6. <u>Sign contractor's license</u>. It is unlawful to engage in the business of erecting, altering, relocating, constructing, or maintaining a sign that requires a permit pursuant to this section without a valid contractor's license and all required state and federal licenses. (Amended, Ord. 2007-08)

Subd. 7. <u>Indemnification and insurance</u>. Persons involved in the business of maintenance, installation, alteration, or relocation of signs near or upon any public right-of-way of property must agree to hold harmless and indemnify the city, its officers, agents, and employees, against any and all claims of negligence resulting from such work insofar as this section has not specifically directed the placement of a sign. Persons involved in the business of maintenance, installation, alteration, or relocation of signs shall maintain all required insurance and shall file with the state a satisfactory certificate of insurance to indemnify the state, county, or city against any form of liability. (Amended, Ord. 2007-08)

415.07. Regulation by zone. Subdivision 1. Signs permitted in all zoning districts. The following signs are allowed in all zoning districts: (Amended, Ord. 2007-08)

a)   All signs not requiring permits.

Subd. 2. Signs permitted in residential districts. Signs are allowed as follows in residential districts: (Amended, Ord. 2007-08)

a)   All signs as permitted in subdivision 1.

b)   One subdivision identification sign per street frontage, neighborhood, subdivision, or development, not to exceed 48 square feet in sign area in each location.

c)   One identification sign per entrance to apartment or condominium complex, not to exceed 36 square feet in sign area in each location. (Amended, Ord. 2007-08)

d)   For permitted nonresidential uses, including churches and synagogues, one freestanding sign, not to exceed 48 square feet in sign area, and one wall sign not to exceed 48 square feet in sign area.

Special regulations for residential districts are as follows: (Amended, Ord. 2007-08)

e)   An off-site direction sign may be located on a governmental sign. The sign must be nonilluminated and single faced with colors and lettering in conformity with the color and letter of the government sign. The government sign must occupy at least 50% of the sign space. An off-site directional sign located on a governmental sign must be approved annually by the city council. Other special regulations may be developed by the administrator and approved by the council. (Added, Ord. No. 2005-03; Amended, Ord. 2007-08)

f)   All allowed freestanding signs shall have a maximum height limit of six feet and shall have a setback of 15 feet from any public right-of-way.

Subd. 3. Signs permitted in the central business district. Signs are allowed as follows in the central business district: (Amended, Ord. 2007-08)

a)   All signs as permitted in subdivision 1. (Amended, Ord. 2007-08)

b)   One freestanding sign, or low profile sign per building having street frontage not to exceed one square foot in sign area for each lineal foot of total building street frontage. Such signs may not exceed a height of 25 feet and must be set back at least ten feet from property lines or in line with existing structures. (Amended, Ord. 2007-08)

c)   One wall sign or electric awning sign with sign area not to exceed 15% of aggregate area of building elevation on which the sign is installed. (Amended, Ord. 2007-08)

d)   One under-canopy sign for each separate occupancy or separate entrance not to exceed eight square feet in sign area. Under-canopy signs must have a minimum clearance of eight feet to grade.

e)   Incidental signs not to exceed four square feet of sign area per occupancy.

f)   One directional/information sign of no more than nine square feet of sign area. (Amended, Ord. 2007-08)

g)   Where an occupancy is on a corner lot, a minimum clear view zone is to be maintained in a triangulated area at the point of intersection to allow an unobstructed view of oncoming traffic.

h)   Freestanding signs shall maintain a minimum clearance of ten feet over any pedestrian use and 14 feet over any vehicular way.

Subd. 4. <u>Signs permitted in business and industrial districts</u>. Signs are allowed as follows in business and industrial districts: (Amended, Ord. 2007-08)

a)   All signs as permitted in subdivision 1. (Amended, Ord. 2007-08)

b)   One freestanding sign per building having street frontage not to exceed three square feet of sign area for each lineal foot of total building street frontage. Signs must not project beyond property lines nor exceed a height of 25 feet. Where street frontage exceeds 300 lineal feet, only one additional freestanding sign may be allowed per 300 foot increment. (Amended, Ord. 2007-08)

c)   One wall sign or electric awning sign. The sign area of a wall sign shall not exceed 30% of the aggregate square footage of the wall area upon which it is installed. An electric awning sign shall not exceed 30% of the aggregate square footage of the wall area upon which it is installed. (Amended, Ord. 2007-08)

d)   Projecting signs may be used instead of any wall or freestanding signs provided they do not project beyond the property line and maintain a clearance of ten feet over pedestrian areas, and 14 feet over vehicular ways.

e)   Roof signs may be allowed but only in instances where no other sign types can provide effective identification. Roof signs shall be constructed so as to conceal all structure and fastenings. The height of the roof sign shall not exceed 20% of the total height of the building to which it is attached. (Amended, Ord. 2007-08)

f)   One under-canopy sign for each separate occupancy or separate entrance not to exceed eight square feet in sign area. Under-canopy signs must have a minimum clearance of eight feet to grade.

g)   Incidental signs not to exceed four square feet in aggregate area per occupancy.

h)   One directional/information sign of no more than 12 square feet of sign area. (Amended, Ord. 2007-08, Ord. No. 2012-07)

Subd. 5.   Signs permitted in the highway business district.   Signs are allowed as follows in highway business district: (Amended, Ord. 2007-08)

a)   All signs as permitted in subsections 1 and 4. (Amended, Ord. 2007-08)

b)   All freestanding signs within 300 feet of a controlled freeway including entrances and exists may be installed to a maximum height of 35 or 25 feet above freeway grade, whichever is less. A conditional use permit is required. Such signs must be on-premise signs and be freestanding only. Where conditions warrant (such as visual impairment or other unusual conditions), maximum height may be increased with planning commission and city council approval. (Amended, Ord. 2007-08)

c)   The total amount of sign area permitted on a property shall be limited to one square foot of sign area for each linear foot of property right-of-way frontage, with a maximum of 120 square feet. (Amended, Ord. 2007-08)

d)   A sign may not be placed or designed so as to simulate or interfere with traffic control devices or official highway directional/information signs.

Subd. 6.   Signs permitted in the special industrial district. Signs are allowed as follows in the special industrial district: (Added, Ord. 2007-08)

a)   All signs as permitted in subsections 1 and 4. (Added, Ord. 2007-08)

b)   Billboards are permitted subject to the following requirements: (Added, Ord. 2007-08)

  1)   The total amount of billboard sign area permitted on a property shall be limited to one square foot of sign area for each linear foot of property right-of-way frontage, with a maximum of 300 square feet. (Added, Ord. 2007-08)

  2)   Each billboard structure shall consist of no more than two sign faces. (Added, Ord. 2007-08)

  3)   The billboard's height shall not exceed 35 feet; however, where conditions warrant (such as visual impairment or other usual conditions), maximum height may be increased with a planning commission and city council approval. (Added, Ord. 2007-08)

  4)   The billboard must be located at least 500 feet from all other billboards. (Added, Ord. 2007-08)

5) The billboard must be located no closer than 300 feet from any property that is in a residential district. (Added, Ord. 2007-08)

6) There shall be no more than one type of message per sign face. Side by side panels are prohibited. (Added, Ord. 2007-08)

7) Design standards established by the planning commission shall be followed. (Added, Ord. 2007-08)

8) A conditional use permit is required. (Added, Ord. 2007-08)

c) All freestanding signs within 1,000 feet of a controlled freeway including entrances and exists may be installed to a maximum height of 75 feet or 25 feet above freeway grade, whichever is less. Such signs must be on-premise signs and must be freestanding only. Where conditions warrant (such as visual impairment or other unusual conditions), maximum height may be increased with planning commission and city council approval. (Added, Ord. 2007-08)

d) The total amount of sign area permitted on a property (including any billboards) shall be limited to one square foot of sign area for each linear foot of property right-of-way frontage, with a maximum of 300 square feet. (Added, Ord. 2007-08)

e) A sign may not be placed or designed so as to simulate or interfere with traffic control devices or official highway directional/informational signs. (Added, Ord. 2007-08)

415.11. <u>Construction, location and design specifications</u>. (Amended, Ord. 2007-08)

Subd. 1. <u>General requirements</u>. All signs shall conform to the requirements of this section whether or not a sign permit is required. All signs shall be constructed in such a manner and of such material that they shall be safe and substantial. All signs shall be properly secured, supported and braced and shall be kept in good repair so that public safety and traffic safety are not compromised. (Added, Ord. 2007-08)

Subd. 2. <u>Maintenance</u>. Exposed surfaces on the sign shall be kept clean and painted if paint is required. Defective parts shall be replaced. The area on the property around the sign on which it is erected shall be properly maintained and clear of brush, long grass, weeds, debris, rubbish and other obstacles. All burned-out light bulbs or damaged panels on a sign shall be immediately replaced. (Added, Ord. 2007-08)

Subd. 3. <u>Sign copy</u>. All sign copy shall be fastened securely to the sign face and maintained on a regular basis. Any missing sign copy shall be replaced immediately. Any sign copy that is outdated must be removed within 30 days of becoming outdated. Misspelled words and incorrect usage of words may be allowed on the sign copy if the owner can show a reason for

varying from the norm and it is approved by the planning commission and city council. (Added, Ord. 2007-08)

Subd. 4. <u>Location</u>. No sign shall be located as to obscure any existing sign. No sign shall be attached to or placed upon any building in such a manner as to obstruct any window or door or fire escape or be attached to any fire escape. The minimum clearance of any sign from unprotected electrical conductors shall not be less than 36 inches for conductors carrying not over 600 volts and 48 inches for conductors carrying more than 600 volts. (Added, Ord. 2007-08)

Subd. 5. <u>Interference with traffic</u>. A sign shall not be located within 50 feet of any street, traffic sign or signal, intersection, driveway or crosswalk. A sign may be located closer than 50 feet if it can be shown that the sign will not interfere with the ability of drivers and pedestrians to see the traffic sign or signal, intersection, driveway or crosswalk and the sign will not distract drivers nor cause any interference with such traffic sign or signal. (Added, Ord. 2007-08)

Subd. 6. <u>Illuminated signs</u>. Illuminated signs shall be subject to the electrical requirements of the State Electrical Code. (Added, Ord. 2007-08)

Subd. 7. <u>Banners</u>. Banners shall be strongly constructed and be securely attached to their supports. They shall be repaired or removed as soon as they are damaged or torn. (Added, Ord. 2007-08)

415.13. <u>Administration and enforcement</u>. Subdivision 1. <u>Code administrator</u>. The administrator is appointed by the city council and is authorized to process applications for permits and variances, hold public hearings as required, and enforce and carry out all provisions of this code. The administrator may promulgate regulations and procedures consistent with this function. The administrator may, upon presentation of proper credentials, to enter or inspect any building, structure, or premises in the city for the purpose of inspection of a sign and its structural and electrical connections to ensure compliance with all applicable codes and ordinances. Such inspections must be carried out during business hours unless an emergency exists.

Subd. 2. <u>Application for permits</u>. Application for a permit for the erection or relocation of a sign is made to the administrator upon a form provided by the administrator and must include the following information:

a)   Name and address of the owner of the sign.

b)   Street address or location of the property on which the sign is to be located, along with the name and address of the property owner.

c)   The type of sign or sign structure as defined in this section.

d)   A site plan with measurements showing the proposed location of the sign along with the locations of all existing signs on the same premises.

e)   Specifications and drawings showing the materials, design, dimensions, structural supports, and electrical components of the proposed sign.

f)   The written consent of the owner of the property, if the applicant is not the property owner. (Added, Ord. 2007-08)

g)   The name of the person erecting the sign, if not the applicant. (Added, Ord. 2007-08)

h)   A statement as to whether any electronic lights on the sign will be flashing or not. (Added, Ord. 2007-08)

i)   A statement as to whether the sign will be single-faced, double-faced, or multi-faced. (Added, Ord. 2007-08)

Subd. 3.   Permit fees.   Applications for permits filed with the administrator must be accompanied by a payment of the initial permit fee for each sign as required by the city council.

Subd. 4. Issuance and denial. The administrator will issue a permit and permit sticker or tag for the erection, structural alteration, or relocation of a sign within five days of receipt of a valid application, provided that the sign complies with all applicable laws and regulations of the city. The permit shall be valid for a period of one year (or unlimited duration). In all applications, where a matter of interpretation arises, the more specific definition or higher standard shall prevail. When a permit is denied, the administrator must within five days, give a written notice to the applicant along with a brief statement of the reasons for denial, citing code sections and interpretation of possible nonconformity. The administrator may suspend or revoke an issued permit for any false statement or misrepresentation of fact in the application. (Amended, Ord. 2007-08)

Subd. 5. Permit conditions, refunds, and penalties. If a permit is denied, the permit fee will be refunded to the applicant. If no inspections have been made and no work authorized by the permit has been performed, the permit fee, except for $15.00, may be refunded to the applicant upon request, provided that the permit and permit sticker or tag are returned to the administrator within ten days of issuance. If any sign is installed or placed on any property prior to receipt of a permit, the specified permit fee shall be doubled. However, payment of the doubled fee shall not relieve any person of any other requirements or penalties prescribed in this section.

Subd. 6. Inspection upon completion. A person installing, structurally altering, or relocating a sign for which a permit has been issued must notify the administrator upon completion of the work. The administrator may require a final inspection, including an electrical inspection and

inspection of footings on free-standing signs. The administrator may require at the time of issuance of a permit that written notification for an inspection be submitted prior to the installation of certain signs.

Subd. 7. <u>Variances</u>. When requesting a permit, the applicant may apply to the administrator for a variance from the requirements of this code. A variance may be granted by the council where the literal application of the code would create a practical difficulties for the sign user and all of the following criteria are met: (Amended, Ord. 2011-09)

a) The applicant proposes to use the property in a reasonable manner not permitted by this code.

b) The variance does not alter the essential character of the neighborhood.

c) Unique circumstances apply to the property which do not apply to other properties in the same zone or vicinity and result from lot size or shape, topography or other circumstances over which the owner of the property has had no control. The unique circumstances do not result from the actions of the applicant.

d) The granting of the variance is in harmony with the general purposes and intent of this code.

e) The variance is consistent with the comprehensive plan.

f) Economic conditions alone do not constitute practical difficulties.

In granting a variance, the council may attach additional conditions necessary to carry out the spirit and purpose of this section in the public interest. The conditions must be directly related to and must bear a rough proportionality to the impact created by the variance.

415.15. <u>Conflict, severability, and effective date</u>. Subdivision 1. <u>Severability and conflict</u>. This section and its parts are declared to be severable. If any section, subsection, clause, sentence, word, provision, or portion of this section is declared to be invalid or unconstitutional by a court of competent jurisdiction, that declaration shall not affect the validity of this section as a whole. All parts of this section not declared invalid or unconstitutional shall remain in full force and effect as if such portion so declared or adjudged unconstitutional or invalid was not originally part of this section, even if the surviving parts of this section result in greater restrictions after any unconstitutional or invalid provisions are stricken. The city council declares that it would have enacted the remaining parts of this section even if it had known that such portion thereof would be declared or adjudged unconstitutional or invalid. If any part of this section is found to be in conflict with any other code provision or with any part of this section, the most restrictive or highest standard shall prevail. If any part of this section is explicitly prohibited by federal or state statutes, that part shall not be enforced. (Amended, Ord. 2007-08).

Trail map sign (high pressure laminate) with a consistent "Downtown" sign header. Locations of downtown destinations shown on the map, as well as overall trail links and destinations.
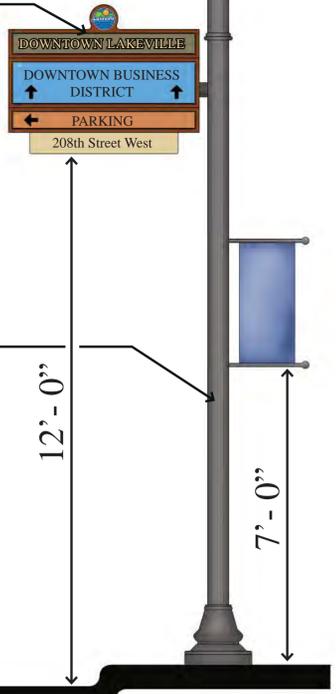
2' - 6"

DOWNTOWN LAKEVILLE
CASPERSON PARK / DOWNTOWN TRAIL MAP

3' - 6"

Pedestrian Trail Signage

2-Post informational pedestrian kiosk with lockable message board for flyers and local information with a consistent "Downtown" sign header.

4' - 6"

DOWNTOWN LAKEVILLE

MUSE
LOST DOG
ENTER THE DANCEHALL
Reward

6' - 6"

3' - 3"
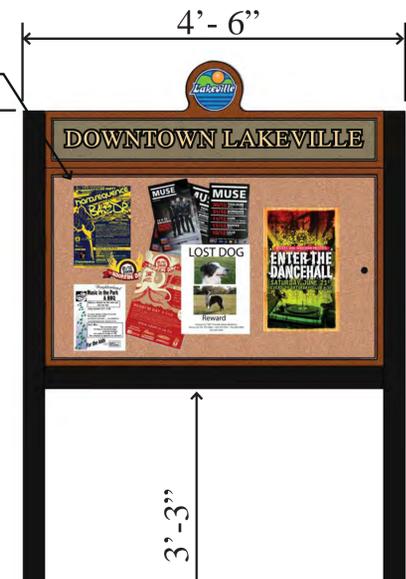
Informational Kiosk

"Downtown" wayfinding signage to be placed at top of post. This wayfinding signage shall also be placed on the existing mastarm signs along Holyoke and 207th St. West.

DOWNTOWN LAKEVILLE
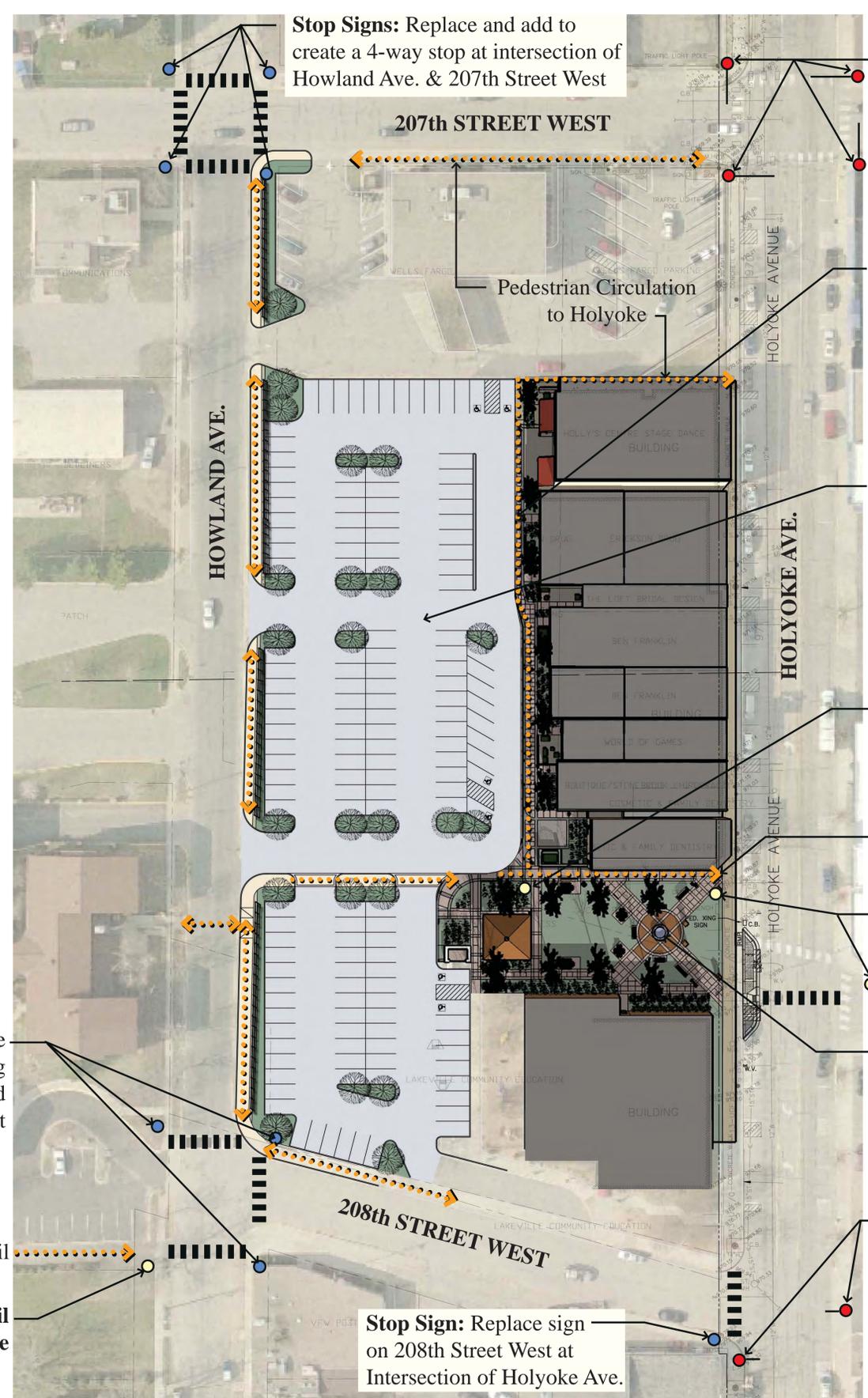DOWNTOWN BUSINESS DISTRICT
PARKING
208th Street West

12' - 0"

7' - 0"

Ornamental post and light standard to match the existing ornamental posts downtown with side flag.

Vehicular Sign without Signal

"Downtown" wayfinding signage to be placed at top of ornamental post above "Stop" sign.

DOWNTOWN LAKEVILLE
PARKING
Howland Avenue

7' - 0"
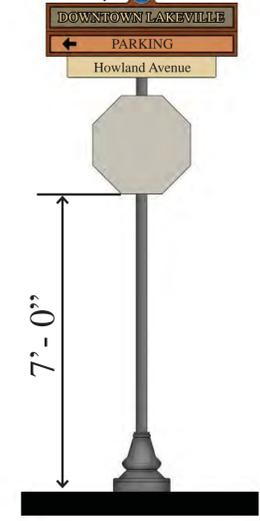
Standard Intersection Post Sign

Conceptual Wayfinding Signage Designs (not to scale)

Stop Signs: Replace and add to create a 4-way stop at intersection of Howland Ave. & 207th Street West

207th STREET WEST

HOWLAND AVE.

HOLYOKE AVENUE

HOLYOKE AVE.

Pedestrian Circulation to Holyoke

Existing Mastarm Signals at the intersection of Holyoke Avenue and 207th Street West - add "Downtown" wayfinding signage to mastarms

Pedestrian Circulation Conceptual Improvements:
- Allows for safer pedestrian walkway access to Holyoke from parking area
- Enhanced aesthetics along the buildings & parking lot

Reconfigured Parking Conceptual Improvements

Pedestrian Signage/ Information Kiosk
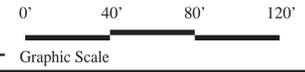- as part of Pioneer Plaza Improvements

Pedestrian Circulation (typical)

Pedestrian Signage/ Information Kiosk
- along Holyoke Ave. by Pioneer & Market Plaza's

Pioneer Plaza Conceptual Improvements

Stop Signs: Create a 3-way stop along intersection of Howland Ave. & 208th Street West

Pedestrian Trail

Pedestrian Trail Signage

Stop Sign: Replace sign on 208th Street West at Intersection of Holyoke Ave.

208th STREET WEST

Vehicular Signs (no signals) with "Downtown" signage at intersection of Holyoke Avenue and 208th Street West

Downtown Lakeville Conceptual Wayfinding Plan

0' 40' 80' 120'
Graphic Scale

Pioneer Plaza - Downtown Lakeville, MN

Articles on Public Art and Community Cohesion

April 21, 2021

How Can Public Art Aid Social Cohesion and Community Wellbeing?

by Julia Weis as posted on www.salud-america.org

How can art help a community?

Art and cultural practices can help boost social cohesion and overall community wellbeing, according to a new report, *WE-Making: How Arts & Culture Unite People to Work Toward Community Well-Being*, which explores this concept.

"A cohesive culture for health equity is one where everyone works individually and as a group to ensure that each person has a fair, just opportunity for health and wealth, as well as equitable access to basic resources required for these goals according to a *Salud America!* research review.

The *WE-Making* report was developed by the National Endowment for Arts and the Kresge Foundation, with support from the Robert Wood Johnson Foundation, Bush Foundation, and the John S. and James L. Knight Foundation.

The Report on Arts and Social Cohesion

WE-Making highlights several case studies on how arts and culture impact social cohesion, as well as the conceptual framework behind social cohesion and a literature review on previous research.

The researchers also point out that social cohesion through art is necessary in times of isolation, such as the COVID-19 pandemic that has disproportionately [harmed Latinos](#).

"At a time when 'social cohesion' is challenged in new ways by 'social distancing,' and when 'place-based' art has come to mean arts participation with neighbors whom we only see at a distance or virtually, one well might ask whether resources of this nature are hopelessly obsolete…These crises have laid bare the ill effects of social isolation, social scarring, and social divides. These tools — and the lessons learned in their development — remain broadly applicable to those seeking to advances social cohesion, health equity, and community well-being," according to the [Arts, Culture, and Community Development website](#).

Based on the case studies, the report had some key findings on the connection between art and social cohesion:

- Place-based arts and cultural practices do grow social cohesion for community well-being, while presenting opportunities for further research and investment.
- Community well-being is not restricted to mental and physical health but encompasses individual benefits, such as happiness and communal creative responses to trauma and racism.

"The arts are indispensable for their power to build community with unique depth and meaning, and the diverse cases found throughout this website and beyond are testimony to that power," according to the [Arts, Culture, and Community Development website](#).

Case Studies: Using Art to Promote Social Cohesion

The WE-Making report showcased several case studies of how art and culture have impacted social cohesion in communities of color that face many disparities.

One case study focuses on a Black community in Natchez, Mississippi.

In Natchez, a project called Girls'nPearls aimed to uplift young Black girls and connect them to the history of the area with performance arts.

"Girls'n Pearls is a group of girls ages eight to 18 mentored by the Southwest Mississippi Chapter of the National Coalition of 100 Black Women, the group that hosted the event. The singing group was just one part of a weekend-long art exhibit and

performance series. The series strove to 'lift up the often untold stories of African Americans throughout [Natchez's] 300-year history.' The events centered around St. Catherine Street, which leads into downtown Natchez. It's an area with deep historical meaning for the African American community," according to the report.

Organizers felt the event was successful because it helped educate and bring together the community.

"The event helped to develop a sense of belonging and ownership to place. It also invited people of many ages to celebrate community and history. And, it strengthened individual and organizational relationship bonds," according to the report.

Another case study in the report featured a rural town in Pennsylvania that asked residents to write letters and send in submissions with their feelings about the town, which they then used to create art.

"Many former coal and steel communities, like Tamaqua, have a deep-seated pessimism about the future. Rural communities face challenges due to unemployment, poverty, and lack of access to health care … In 2016, the researchers found significant improvements in reported connectedness. Residents had expanded networks by forming new connections and trust with one another (social capital). Even more, community members felt like their voices mattered (mindset)," according to the report.

Beyond the report, other initiatives for public art have also been successful in promoting social cohesion.

In Tallahassee, FL (19% Latino), the local government and a creative institute paired up to decorate utility boxes with local art.

"Public art increases community engagement, improves mental health and encourages social cohesion," said Betsy Couch, Executive Director of the Knight Creative

Communities Institute, according to the *Tallahassee Democrat*. "Art of the Box provides a variety of benefits including economic opportunity and marketing for local artists while showcasing the diversity of talent we have in Leon County."

Salud America! also found that public art can help Latino communities.

"Investing in Latino placemaking is defined as creating a culturally relevant Latino public space to spur vibrancy in the neighborhood. Murals play a large role in Latino culture and placemaking. In both Boyle Heights and Logan Heights [in California], planners commissioned local artists to provide public art at their development. In doing this, representations of the everyday lived experiences, both historic and present, as well as the cultural aesthetic of current residents were represented and respected," according to a *Salud America!* research review.

Along with other policies to improve Latino communities, public art can benefit residents and curb gentrification.

"When transit-oriented developments are able to expand the stock of affordable housing, establish culturally relevant Latino public spaces, invest in community-based public arts, and collaborate with local residents to make developments as community-oriented as possible, there is a strong chance they will be successful at limiting displacement and providing benefit to the current residents," according to a *Salud America!* research review.

How Can We Continue to Build Social Cohesion for Latinos?

Social cohesion is vital to building a more equitable society.

The WE-Making report suggested ways that art initiatives can continue amplifying social cohesion, such as:

- Build and share power through community ownership
- Connect people across difference
- Include all types of community members
- Have a consistent presence in the community
- Align with community change goals

In addition to empowering the community with art, helping people understand the mechanisms that inhibit a cohesive culture is also important.

"To achieve a more cohesive culture, we must help people understand and overcome the mechanisms — implicit bias, system justification, moral disengagement — they use to discriminate against people of color and/or justify poverty," according to a *Salud America!* research review.

You can help by learning about implicit bias and addressing your own biases.

Implicit biases are stereotypes that affect our actions and decisions about others, beyond our conscious control. Fortunately, these biases also can be "rewired" toward more compassion for others.

Download the free *Salud America!* Action Pack "Find Out If You Have Implicit Bias and What to Do Next."

This Action Pack will help you see if you have implicit bias, learn from others who have overcome their own implicit bias, and also encourage others to learn about implicit bias, too.

Strengthening Communities Through Public Art

https://centerforactivedesign.org/publicart-engagement

Public art has long been recognized as a community asset, but because many of its benefits seem intangible, it is often treated as a low priority, especially during challenging economic times. Yet, several communities across the U.S. have shown that prioritizing public art can lead to increased levels of community engagement and social cohesion. Project examples that feature public art also show that it can function as a powerful catalyst for improved mental and physical health. This article examines how public art has been used as a tool for fostering community revitalization, social connections, and improved health outcomes.

Cities across the U.S., including New York, Los Angeles, and Buffalo, have instituted "Percent for Act" programs, which mandate that a portion of the budget for city-funded construction projects is used to fund and install public art. In 1983, New York City launched its Percent for Art program, and has since commissioned over 300 site-specific, permanent public art works in schools, courthouses, police precincts, and transit sites. One of the latest works, a sculptured water fountain called *The Source*, was designed as the cornerstone of a new plaza in the Washington Heights neighborhood. The artist's use of brightly colored mosaic patterns reflects the richness and diversity of the predominantly Dominican local culture. Together with the newly renovated public space, this Percent for Art project creates a new visual landmark that anchors the community's collective identity.

The Mural Arts Program is a public-private partnership between the city of Philadelphia and the Philadelphia Mural Arts Advocates, which creates transformative murals within communities across the city. One of its key initiatives, the Porch Light Program, uses public art to promote health and wellness in Philadelphia. The program organizes participatory mural making with local organizations to create venues where people with and without behavioral health challenges can work alongside one another to reveal a shared purpose. In one example, a team of artists was paired with youth and parents from a local, supportive housing agency, whose residents are often faced with persistent homelessness and poverty. Workshops were held to write and share poetry, which was then illustrated into a mural.

Porch Light is collaborating with the Yale School of Medicine to assess the program's impact on health outcomes. After two years, researchers found a sustained increase in collective efficacy and improved perceptions of both the pedestrian environment and neighborhood safety. They also observed a decrease in stigma toward individuals with mental health or substance abuse challenges.

Detroit residents responded to an increase in abandoned homes and visual blight with grassroots initiatives that use art to revitalize and repurpose hundreds of vacant lots throughout the city. A large driver of this movement is Power House Productions (PHP), an artist-run, neighborhood-based nonprofit organization that creatively adapts vacant properties to stabilize neighborhoods and inspire the community. PHP first began when its founders invited neighbors to renovate an abandoned home into a community art center. The resulting space is embedded in the residential neighborhood and has become a public venue for engaging in art through theater, contemporary dance, and experimental film. PHP demonstrates the ease with which public art can be used to create new value and strengthen social bonds, especially for neighborhoods struggling with disinvestment.

Whether driven by the community or municipal agencies, public art moves beyond improving aesthetic quality within neighborhoods, by reinforcing social connections, fostering improved health outcomes

Public Art and the Art of Public Participation

By Jan Brennan

https://www.nationalcivicleague.org/ncr-article/public-art-and-the-art-of-public-participation/

Public art plays an invaluable role in the process of community building. Not only does it establish and beautify public spaces, it expresses and supports a sense of neighborhood history, culture and identity and helps drive economic vitality. One aspect of increasing interest is participatory public art, in which the public plays an active role rather than merely being appreciative viewers.

Public Art Basics

Although we often think of outdoor murals and sculptures, public works of art can take any shape or form, use any artistic medium, including performance, be either permanent or temporary, located indoors or outdoors, and be integrated into the architecture and site design or stand alone. Beautification, enrichment and enjoyment are valuable benefits of public art, but it is also often designed to elevate cultural history, help address urban issues, support economic vitality and build community cohesion.

Public art projects are most often site-specific works triggered by public construction and development projects. The most common funding mechanism for municipal public art are percent-for-art ordinances, dedicating a small percentage of capital improvement building or infrastructure budgets to fund public art associated with the project. State and local budget appropriations, public and private foundation grants, corporate sponsorships and individual donations are also sources of support.

Public art processes are managed by a wide variety of entities responsible for public space, including cultural offices, parks and recreation departments, economic development entities, educational institutions, transit authorities, nonprofit organizations and even private developers. Public art selection processes include direct commissions and selection through a competitive request for proposals or qualifications. Review and selection may be conducted by staff or an appointed selection panel, typically comprising both community members and arts professionals, with final approval from a public art commission or department.

What Makes Public Art Participatory?

The role of the public in the public art process described above is limited, primarily as passive consumers of the finished public artwork. More public art agencies are turning to participatory approaches that increase involvement and make public art more reflective of the communities in which it is located. Artists are being asked to create works responsive to a specific area's culture, history and residents, rather than proposing artworks that could be dropped into any park or neighborhood.

Public art allows for varied participation, including public engagement in planning, selection, creation, installation, maintenance and collective appreciation. Participatory public art better reflects

neighborhood identity, culture and history. The shared experience of creation and interaction with public art builds community cohesion. Participation amplifies the sense of ownership, discouraging graffiti and vandalism while supporting beautification, safety and economic development. At a time when public budgets are stretched thin, there is also a recognition that greater public participation increases voter support for public art programs and investments.

Strategies for Participatory Public Art

1. Participatory Planning

Municipal and regional planning for public art is the first opportunity for public participation. Plans are typically driven by staff, but public input helps ensure public art programs align with community priorities and values and can help improve public art access and impact.

One challenge of public art planning is the popular percent-for-art funding mechanism, which links new artworks to the physical location of capital improvement projects. This approach may concentrate public art in downtown areas and new developments, leaving established residential and low-income areas as public art deserts. A good opportunity for public participation in planning is to help identify and address inequities in public art across the program geography and constituents. Consider changes to policies which limit use of all percent-for-art funding narrowly to the physical location of capital projects, creation of an alternative public art funding mechanism for areas with little new construction or creation of mobile collections and loan programs that can help get public artworks into under-served locations.

Another valuable impact of participatory planning is to challenge the traditional Eurocentric orientation of many public art collections. Public art programs should monitor the diversity of both their art collections and selected artists to assess whether they are inclusive and representative. Public artworks have also become more diverse in discipline, for example, including more textiles, digital media and performance works. Public participation can play a valuable role in assessing and planning that increases diversity and cultural pluralism reflected in public art.

A final participatory art planning opportunity is presented by public budgeting. As with other areas of public budgeting, public art is an area in which the public can be invited to direct neighborhood investments and improvements. Chicago residents have several opportunities to direct the investment of public art funding. The Rogers Park Business Alliance highlights local public art projects developed through participatory budgeting.1

ACTION ITEMS

- *Gather public input to identify art deserts and generate ideas to improve equitable access to public art.*

- *Consider alternative funding mechanisms and mobile collection or loan programs that can help provide public art in areas without major capital projects.*

- *Include public input into assessing the diversity and inclusiveness of your public art collection and artists and identifying gaps.*

- *Allocate public art funds that can be directed through participatory budgeting to allow residents more input into the artworks in their neighborhoods.*

2. **Participatory Selection**

Current public art models most often include community participation in the selection process. While formal arts expertise is important, most public entities have opted for a balanced approach, ensuring artistic skills and experience while also including locals on site-specific selection committees. Denver Public Art, for example, appoints selection panels with a "balance of community members who live or work near the project site and members who are more widely experienced and knowledgeable about art."2 This is a beneficial practice, providing the selection committee with local input and heightening the responsiveness of public art to neighborhood context, history and culture.

The City of Tampa, Florida includes both community and arts knowledge in criteria for participation in public art selection panels. Criteria for arts expertise includes "experience implementing public art projects; knowledge of public art trends and artists; knowledge of local, regional and national artists; ability to assess the creativity, design skills and problem-solving abilities of the artists under review; and knowledge of materials and methods of fabrication." The value of community is also recognized, including criteria such as "experience and interest in working with Tampa's communities; ability to represent neighborhood where the project is located; and ability to work cooperatively and effectively in a panel process."

Tampa's policy also calls for "cultural, racial and gender diversity," and provides for non-voting participation from "community groups or other interested parties."3 While inclusion of community representatives in public art selection panels offers some participatory opportunities, such opportunities are typically limited to a few individuals who are recommended for selection panel membership by the public art staff.

Some communities have allowed the public to more broadly participate in public art selection. Wheeling, Ohio, Golden, Colorado, and Seattle, Washington, last year allowed community members to select among finalists from public art commissions. The common approach to balancing expertise and community participation in these cases is to have arts professionals identify finalists, from which the popular vote determines the winner.

In reviewing policies related to art selection panels, improvements might clarify a commitment to public input in the selection process, share benefits of public engagement, clarify how diverse community representatives will be identified and included in the selection process and ensure criteria are in place which values both arts experts and community representation.

ACTION ITEMS

- *Review and update your art selection panel policies to allow or enhance community representation.*

- *Ensure that community members are aware of opportunities to participate in the selection process and how to put themselves forward.*

- *Expand your public art program pool of community representatives to be more inclusive and diverse.*

- *Consider opportunities for public selection of artworks through voting. Public voting would typically occur among finalists identified by* qualified experts to ensure appropriate design and materials.

3. **Participatory Creation**

Certainly one of the most exciting aspects of participatory public art is the trend towards engaging the public directly in the creative process. There are three primary models for participatory arts creation: collaborations in which the public works closely with the artist to inform development of the artwork; projects in which the public directly participates in creating the artwork; and projects in which the artwork is only realized through public interaction. Participatory creation is not new, but it is an area of rapid expansion in public art. Public art programs are stepping up to promote and facilitate public engagement, rather than merely relying on the artist to conduct community outreach and research to inform their public art proposal or project.

Let's examine a few recent public art projects which used participatory creation. Several of the models are drawn from Americans for the Arts' Public Art Network and Year in Review Database,4 a key source for best models of innovative public art.

Philadelphia's Mural Arts Program has helped brand them as the "City of Murals." Mural Arts annually engages residents to create 60 – 100 murals. As in many cities, Philadelphia's mural program originated through anti-graffiti efforts. Fishtown's newest mural Welcome to the Neighborhood demonstrates several participatory elements. First, the mural design was created through a public contest open to anyone and the selection was based on voting by over 2,000 residents. Going beyond public input and voice, the project included public paint days in which neighborhood volunteers directly participated in creating the mural, which features a collage of current and historic Fishtown leaders and locations.

Pathways to Freedom (Boston, Massachusetts) was a temporary installation on Boston Common during Spring 2018. Sculptor Julia Vogl engaged 1,800 residents at 27 community locations to directly participate in creating the artwork. Each person created a round pin with stickers representing their responses to questions regarding freedom and immigration. Vogl then incorporated the pin designs into a 6,000 ft. public installation covering the pathway around the Soldiers and Sailors Monument. Over 25,000 individuals visited the art project, which also included audio stories recorded by residents.

Poetry on Buses (Seattle, Washington) featured resident poems on buses, light rail and streetcars through a collaboration of transit agencies, the Seattle Office of Arts & Culture and King County cultural agency in 2016 - 2018. Community Liaisons conducted outreach and poetry workshops in diverse ethnic communities based on the theme "Body of Water" established by artist Jourdan Keith. Over 1,600 original poems were submitted, from which 365 were selected for the project and 125 were displayed in transit vehicles and stations.

When West Hollywood, California, completed a community-based cultural plan in 2017 Sean Noyce was one of the artists commissioned to create artworks based on visualization of public input to the plan. His Dream Cloud balloons and other artworks show word clouds based on the words that were most often used during the input process. The public not only informed the plan through their input, they had the chance to see their cultural input flying high.

When St. Louis wanted to engage the public with municipal data, they turned to artist Jer Thorpe. His St. Louis Map Room public art project allowed 29 groups of residents to create maps reflecting their lived experiences of the city. Residents mapped their realities, from their routes to work or school and service locations they access, such as food banks, churches and parks, to areas of the city they considered safe and those they considered dangerous. Resident maps were then overlaid with city data, ranging from poverty statistics to bus routes. The project, which has been recreated in other cities, used public art to seed important community conversations, empower residents and allow groups to experience the city through the eyes of their neighbors.

This fall, Old Town Alexandria (Virginia) has featured an interactive public artwork Mirror Mirror, commissioned by the City's Office of the Arts. The 25-foot long, eight-foot tall installation is sound-responsive. Viewers clap, stomp and shout to produce bright rainbow hues, posing for selfies and enjoying local music performances that take advantage of the space. This is an example of an artwork that is intended to be activated and realized through public interaction with the work.

ACTION ITEMS

- Review public art policies to ensure they allow or encourage new technology and innovative art forms that facilitate public participation and interaction.

- Provide mechanisms to make the public aware of upcoming public art projects and solicit their feedback.

- Craft upcoming public art requests for proposals or qualifications to prioritize participatory and interactive public proposals.

- Offer a workshop for prospective public artists to increase their understanding and use of participatory and interactive approaches.

4. **Participatory Maintenance**

Maintenance of public artworks is a fourth opportunity for public participation. Public art staff are often challenged to monitor the condition of large public art collections distributed throughout a city, region or state. Programs can benefit by facilitating participatory monitoring and data collection. Seattle's Office of Cultural Affairs Public Art Program maintains a tip line to report works in need of repair and offers workshops in artwork stewardship for interested volunteers, guiding them in inspection, reporting and some routine cleaning. By offering proactive workshops, the Public Art Program hopes to discourage well-intentioned, but often damaging attempts by the public to remove tagging from artworks.

ACTION ITEMS:

- Create and promote a phone line and email for the public to report vandalism or damage to public artworks. This should be coordinated with graffiti reporting.

- Create a community workshop to help volunteers effectively support condition assessment and simple cleaning of public art.

- Establish a public art volunteer group to systematically monitor and report on the condition of works in the public art collection.

5. **Participatory Collective Appreciation**

A final area for participatory public engagement is through activities and events that promote collective enjoyment of the artworks and use them as a platform for community-building. "More than ever before, public artworks are stimulating and inviting active dialogue rather than just passive observation," notes the Project for Public Spaces, "thereby fostering social interaction that can even lead to a sense of social cohesion among the viewers."[5]

One aspect of collective appreciation is to drive understanding of artworks and how they reflect neighborhood culture and history. Public art programs don't stop once an artwork is installed. The public needs education and opportunities to appreciate the artworks, particularly as a community. You might draw inspiration from this National Arts Marketing Project video How to Look at Public Art: A Six-Year-Old-Explains.[6] A community mural highlighting historic figures and events can be the platform to provide interpretive information that builds shared community identity and civic pride. The Association for Public Art promotes Public Art Lesson Plans.[7] Apps, maps and databases are key aids, linking public artworks to additional online content. Staff and volunteer docents can enrich the experience by conducting public art tours, with many communities adding bicycle and scooter tours.

The act of coming together as a community to engage with public art drives placemaking and builds relationships and social capital. It is challenging to gather a group of residents to interact with a painting, but participatory art is intended to provide rich engagement opportunities. Building programming and events around public art themes and spaces allows for richer, collective community experiences.

Provide on-site and online interpretive materials, maps, apps and searchable databases that provide the public a greater appreciation of the artworks and their community context.

Solicit and train diverse public representatives to offer guided experiences of artworks and promote these opportunities to all communities.

Develop and promote lesson plans and educational materials aligned with themes in the public art collection.

Organize regular community events that engage residents collectively with public artworks.

Conclusion

Participatory approaches can increase the appreciation and impact of public art, honor the history and culture of neighborhoods, provide collective cultural experiences and build residents' sense of ownership and pride.

But participatory public art only works effectively when it is broadly and inclusively participatory. Public art programs can fall prey to including a few "usual suspects" and fail to reach and include audiences who are currently disengaged. Participatory public art is also only one small component of community-building. "Public art projects will be most effective when they are part of a larger, holistic, multidisciplinary approach to enlivening a city or neighborhood," observe Kent and Niktin. 8

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6   *National Arts Marketing Project. How to Look at Public Art: A Six-Year-Old Explains. Retrieved from https://namp.americansforthearts.org/by-topic/public-art/how-to-look-at-public-art-a-six-year-old-explains*

7   *Association for Public Art. Public Art Lesson Plans. Retrieved from https://www.associationforpublicart.org/resources/public-art-lesson-plans/*

8   *Ibid vi*

Social Cohesion that Advances Equity and Well-Being: Promising Practices in Community Development, Health, and the Arts

Jeremy Liu and Victor Rubin, PolicyLink
April 2021

Introduction

The arts are indispensable for their power to build community with unique depth and meaning, and numerous local projects and other endeavors are testimony to that power. But how does that creative process of bringing people closer together or bridging across divides actually happen? Where has that process been found to advance health equity and community well-being? Are there lessons in the research and in the experience of the people who do this work that can be turned into tools for positive social change?

The new report from Metris Arts Consulting, *WE-Making: How Arts & Culture Unite People to Work Toward Community Well-Being*, addresses these questions with uncommon depth and comprehensiveness, with an extensive literature review, a multilayered theory of change, and insightful case studies from three diverse communities. The report, originally drafted in 2018, was revised and influenced in 2019 and 2020 through additional exchanges and feedback organized by PolicyLink and the Center for Arts in Medicine of the University of Florida, with the active participation of the supporters of the project: Bush Foundation, the Robert Wood Johnson Foundation, The Kresge Foundation, the National Endowment for the Arts, and ArtPlace America. In this second phase, the voices of community-focused artists and cultural strategists, community developers, public health leaders, and researchers in all those fields were brought to bear on these questions. As the Center for Arts in Medicine reports on its website:

> The goal of [the convening held in 2019 for this project] was to advance dialogue and strategy around several ideas through local site visits, performance, presentations, and structured dialogues. These ideas included:
>
> - people are healthier when they are less isolated and more connected;

- people can improve the health of their communities when they find common ground for organizing;
- arts can be a powerful instrument for the expression of cultural identity; and
- arts are a source for the bonding and mutual support that leads to more cohesive, stronger, and healthier communities.

The discourse was infused with a closely related additional question: What are the equity considerations in promoting social cohesion through the arts? The key questions for assessing equity are sometimes characterized as: Who participates, who pays, who decides, and who is better off? All of these were applied to the ways in which place-based arts and culture strategies have been seen to advance social cohesion. Some participants also asked whether social cohesion is even the appropriate concept by which to frame this kind of organizing for equity, or for the liberation of marginalized communities.

The *WE-Making* report was strengthened by the dialogue engendered by these and other questions. Its relevance was also tested and found to be even more important in response to the crises that engulfed the United States in 2020. As was stated in the Preface to the report:

> At a time when "social cohesion" is challenged in new ways by "social distancing," and when "place-based" art has come to mean arts participation with neighbors whom we only see at a distance or virtually, one well might ask whether resources of this nature are hopelessly obsolete. Far from it. The COVID-19 pandemic and the subsequent economic fall-out and the protests related to racially motivated violence and discrimination have brought into national focus the persistent long-term threats to health equity. These crises have laid bare the ill effects of social isolation, social scarring, and social divides. These tools — and the lessons learned in their development — remain broadly applicable to those seeking to advance social cohesion, health equity, and community well-being.[1]

This is one of two memoranda that have been prepared by PolicyLink to augment the release of *WE-Making*, to extend its reach, apply its concepts, and amplify its relevance with special attention to issues of racial equity. This is the memorandum on **practice** while the other memorandum is focused on **research.** Both memos address the sectors of community development, public health, and the arts. The memos draw upon the voices and experiences brought into the discussions about *WE-Making* as well as the array of local innovations which the PolicyLink arts, culture, and equitable development team, along with our colleagues who work on health equity, have encountered over six years of documenting and assisting the field.

Social Cohesion: Meanings and Mechanisms

We will not reconstruct or address the whole framework laid out in *WE-Making* but will make references to it, and we encourage readers to examine at least the *Theory of Change and Case Studies* document, if not the other components of the report, to track the ways in which we are using the concepts here.

The mechanisms of social cohesion are worth understanding and promoting because they can strengthen individuals and communities in the four ways listed in the bullet points quoted above from the Center for Arts in Medicine. But social cohesion is formally a neutral term which can also apply to efforts which have the effect of resisting social and racial equity. That dual nature gave participants in our project wariness and need to clarify the distinctions. The concerns about the negative, or the potentially antisocial of social cohesion took three forms:

- Social cohesion can mean that homogeneous communities have strengthened their capacity to exclude other types of people and defend against change, even when that change represents broader democratic values. And that stance has, unfortunately, often been backed by public policy as well as private practices. For example, redlining, for decades a legally sanctioned practice of maintaining residential racial segregation by denying access to home insurance or mortgage loans, is an antisocial manifestation of social cohesion. In contrast, the activities of Black churches are a good example of prosocial impact as they have for generations offered not only support for members and the broader community but also sanctuary and resistance in the face of threats from enforcers of white supremacy.

- Racial equity and equitable development require recognition that different communities have different ways of defining positive social interaction and relationships of family to community and of the role of faith or work in society. These differences must be accommodated in any framework for the practical application of social cohesion. A racial equity framework calls for learning and working with how each cultural community distinctly organizes and understands itself in light of its past trauma and current exclusion. Some Black, Indigenous, and Asian and Latinx communities, having survived not just exclusion and displacement but brutality or genocide in the United States, may have perceptions of what social cohesion looks like and how it can be nurtured that do not conform to the mainstream characterizations.

- The political polarization of the US can be seen, in part, as a splintering driven by increased cohesion within smaller ideological, religious, or cultural groups,

increased distrust if not vilification of others, and the abandonment of common ground. The country has a vastly diverse population and geographic scope, and for a long time it managed to sustain an imperfect working democracy consisting of 300 million people operating in family, civic, and professional groups, associations, cohorts, of all kinds, all enabled by some variant of social cohesion. But that sense of a common identity defined by democratic ideals is being tested in alarming ways, and the fragmentation is partly a consequence of the social cohesion of like-minded groups reinforcing their own reality with their own "facts."

These caveats reflect historic and contemporary structural challenges to equity and democracy, and while it was important to recognize and incorporate them, they did not prevent the project's continued exploration of the positive potential for community developers, health practitioners, and artists to promote social cohesion to increase well-being.

Five types of strategies were identified in *WE-Making* that organizations use to influence the social cohesion process:

- **Build and share power through community ownership:** Strategies that center around community member co-design and co-creation, and that build community leadership

- **Connect people across difference:** Strategies that invite community members to collaborate and share experiences
- **Include all types of community members:** Strategies that encourage participation from parts of the community that might not otherwise participate
- **Have a consistent presence in the community**: Anchor spaces and organizations grounded in a community that can build on achievement over time
- **Align with community change goals to reinforce desired impacts:** Strategies that are reflective of community well-being goals.

The strategies emerge from activation or strengthening of four "drivers" of social cohesion:

- Place attachment

- Social capital

- Mindset

- Civic engagement

These drivers are in turn dependent on the nurturing of four interrelated dimensions of community interaction:

Without **orientation toward the common good**, relationships and networks may exclude people. Without **willingness to participate**, sense of belonging may be individualistic and passive. Without **relationships** and a **sense of belonging** orientation toward the common good can't be leveraged collectively. Social cohesion transforms individual feelings and orientations into collective feelings and orientations. The presence of social cohesion ensures that relationships and networks set us up for participation and action. This then will serve the common good of the group or community.[2]

The *WE-Making* paper goes into depth about the ways in which place-based arts and cultural strategies influence the drivers and dimensions that contribute to social cohesion.[3] The mechanism is succinctly described as one that

"lays the groundwork for collective organization and activity in communities. This plays out in enabling communities to develop shared values and efficacy and take collective action. Cohesive communities, through collective organization and activity, can improve equitable well-being. We see this in action above: residents come together—through song, food, stories—to honor the past, envision the future, and act on that vision. Change will move at the speed of trust.[4]

How can practitioners in the arts, health, and community development fields—the areas of focus for this memo—utilize this understanding to advance equity? These three sectors have evolved with different priorities and ways of perceiving how change happens that color their interest in these drivers. Those differences are more complementary than in conflict, and in recent years, collaborations across these sectors have become the hallmark of innovation.

- Community development corporations have taken on the social determinants of health as the organizing principles for their neighborhood revitalization activity.

- Arts strategists have taken up residence in housing development agencies, addressing their internal processes as well as initiatives for art with residents and on the streets.

- Municipal health agencies have brought on artists in residence to further community-level awareness and responses to racial inequities such as poor birth outcomes.

In every instance, they are working with at least an implicit model of increasing social cohesion. Innovators in all three sectors were working intensively before the COVID-19 pandemic, but that has changed everything, at least for the foreseeable future. The pandemic provides an obvious challenge for efforts to advance social cohesion but also

presents transformational opportunities. While the pandemic has revealed to mainstream society many longstanding systemic injustices, how the arts, health, and community development systems respond to COVID-19 will define the next several decades of racial equity and equitable development. In broad terms, these opportunities are:

- Raising awareness of the connection between individual health and population health and generating support for approaches that take on population health through a racial equity lens.
- Acceptance for shifting paradigms. According to the FrameWorks Institute, paradigms can shift most easily when people feel the disconnect between their values and how society is behaving.[5]
- A chance to move away from incremental change (the standard before) toward paradigmatic change (starting now).

The two questions that underpin any approach to applying social cohesion practices in response to COVID-19 are: How do we bring our people back together in person? And how can we maintain and strengthen the social cohesion that communities rely upon during sheltering-in-place? Focusing on the dimensions of social cohesion—relationships, sense of belonging, orientation toward the common good, and willingness to participate—will be key. The profiles below point the ways for arts, health, and community development organizations to answer these questions, and delineate a path forward in a way that does not simply re-create or bolster broken systems but rather taps into an understanding of how different cultures cohere, and from a place of community and safety, can reinforce bridging bonds that adhere different communities together.

Social Cohesion in Health Equity, Arts Management, and Community Development: Profiles and Innovative Efforts

At PolicyLink, we have learned from local organizations in health equity, arts management, and community development whose leaders have taken risks. Sometimes that has been by building bridges to unexpected partners, and by tossing aside the playbook of rules and definitions of expertise by which their day-to-day goals had been accomplished to reach for the chance to make more fundamental changes. Bringing the techniques and sensibilities of art and artists into domains of practice generally governed by real estate finance or medicine takes managerial acumen and patience as well as creativity. And for artists, learning how to operate effectively in nonprofit or government agencies similarly calls for stretching well beyond one's normal environment and skill set.

The three organizations profiled below offer insights into strategies for redefining and operationalizing social cohesion. All are engaged in strategies that influence the **drivers** of social cohesion and have core priorities that touch on the **dimensions** of social cohesion. Each of these entities has what we call a systems focus and seeks to influence how the field changes or learns, and are explicitly committed to or have experience in racial equity.

These examples are based mainly on conversations with B.J. McBride (BE-Imaginative Collective), Meghan Tompkins (Cheyenne River Youth Project), and Jerome Chou (Kounkuey Design Initiative) at our convening in Lexington, Kentucky, in September 2019, complemented by published material about their projects and our other contacts with them. The convening was held as part of the University of Florida Center for Arts in Medicine's *Creating Healthy Communities: Arts and Public Health in America*, one of the sector research scans commissioned by ArtPlace. (https://arts.ufl.edu/sites/creating-healthy-communities/collaboration/lexington-ky/)

Following each of the profiles is a list of organizations, not comprehensive but a sample, illustrating the potential for strategies to advance social cohesion to have broad impact across different sectors. The breadth and depth of these entities in their respective sectors and in their geographic or social spheres of influence suggest exciting prospects for the uptake of the *WE-Making* social cohesion framework.

Health Equity

Over the past decade, as awareness of the central role of social determinants in shaping health outcomes has become far more widespread and sophisticated, the possibilities for improving those social conditions with arts and culture have proliferated as well. The uses of arts and culture to advance social cohesion are almost infinite in variety: building communities for mutual support, overcoming isolation and exclusion, integrating health services more effectively into communities, reframing issues that had been viewed as consequences of individual behavior as structural and economic, and many more.

Profile: The BE-Imaginative Collective

Benjamin "BJ" McBride, co-founder of the BE-Imaginative Collective, is a multifaceted, creative community development practitioner with a particular focus on health and healing through the intersection of arts, social justice, and communications.

The BE-Imaginative Collective (https://be-imaginative.org/) is an assemblage of artists, activists, and others committed to social change. The Collective was launched after the police slaying in San Francisco of an unarmed Black man, Mario Woods, and strives to lift

up the voices that are typically marginalized. It provides holistic healing retreats for mothers who are isolated and in need of coping mechanisms after losing children to gun violence. The Collective also offers community arts and activation spaces with the aim of turning "empathy to action, pain to passion." The Collective supports peer-to-peer mentoring and "healing for the heart."[6] Artists and creatives are invited into healing circles to create artistic representations from the stories that they hear. In addition, the Collective gathers the community together with stakeholders to have dialogue about key issues and how to collaborate with others working to end violence.

The Collective began in Oakland and was initially funded by the organizing network formerly known as PICO California, now Faith in Action, and has expanded to seven other cities in California, as well as New York City, New Orleans, and Washington, DC. Their goal is to reach 10 cities that are experiencing gun violence and implement the program in partnership with local people in the community.

Social cohesion as a concept does not adequately express the intense empathy and passion that the mothers provide to each other, or the ways in which the contributing artists contribute to the creation and preservation of a community of people who can not only grieve and heal but then act. But that is exactly what BE-Imaginative produces.

Other Innovators in the Health Equity Field Working Toward Different Aspects of Social Cohesion, Whether or Not They Use that Terminology

- **Ambassadors for Health Equity** is a mid-career fellowship, administered by PolicyLink and supported by the Robert Wood Johnson Foundation. Leaders from a wide range of human services, economic development, and artistic backgrounds learn and apply the principles of health equity to their fields and share their insights and gifts. The second cohort, for example, featured two musicians, one Indigenous and one Black and Latinx, whose work was centered on environmental justice and social change, and they interacted with leaders in education, social investment, and philanthropy. The third cohort is currently underway, concentrating on the relationship between housing and health (https://www.policylink.org/our-work/community/health-equity).

- **Jackson Medical Mall Foundation (JMMF)** in Jackson, Mississippi, is a repurposed shopping center that has become not only a large and comprehensive health center but a true community hub. JMMF's numerous cultural strategies, from music and public art to quilting and gardening, draw in, engage, and motivate thousands of residents and have improved not only the social and physical environment of their facility but the surrounding neighborhood. The Foundation changed their mission

statement to directly reflect their commitment to arts and culture as part of their expansion from medical services to community well-being (http://jacksonmedicalmall.org/).

- **Inner-City Muslim Action Network** in Chicago (https://www.imancentral.org/) is a community organization supporting health, wellness, and healing by organizing for social change, cultivating the arts, and operating a health center. Their investment in arts and culture supports the "creation, collaboration and presentation of community-engaged art that unites disconnected communities, facilitates transformative healing, and fosters the ability to radically reimagine the world."[7]

Social and Civic Practice of Art and Arts Management

Artists often show grace, creativity, depth of feeling, and unique insights when their work expresses a socially conscious message, and the arts have great power to move and motivate people and help them see the world in new ways. But the most influential ways of building toward social cohesion in communities have come when artists, as individuals or as part of cultural organizations or collectives, have become well-integrated partners with agencies in the social sector. The learning in both directions can be deep and extensive, and through these partnerships, art can be elevated from social practice to a more collaborative and strategic "civic practice." As leading innovators have written, "with the right approach, the same tools and capacities that artists use to make art can be utilized to transform systems and improve the impacts of government and community-driven efforts and programs." [8]

Profile: The Cheyenne River Youth Project

Meghan Tompkins is the past deputy director of the Cheyenne River Youth Project (CRYP) and she presented the context for the approach that they take in utilizing the influencing factors and dimensions of social cohesion. CRYP (https://lakotayouth.org/) is located on the Cheyenne River Sioux Reservation, home to a large Lakota population in an isolated region of South Dakota. It is one of the poorest counties in the nation, with high unemployment and suicide rates and a history of forced relocation and repression. It was illegal to practice the native religion until the 20th century. However, the arts are entwined in everything to the extent that there is no word for art in the Lakota language. CRYP itself is similarly intertwined in the community, woven into the social fabric. According to Tompkins: "We are a community staple. We work alongside the tribal government. They were involved from the beginning."[9]

CRYP began in 1988 when a bar was converted into a youth center. It now offers paid internships, job training, and cooking classes in Indigenous cuisine. Community meals, weekend arts and culture camps, arts fellowships, and a graffiti jam connect youth to their art and culture. The graffiti jam, which just celebrated its fifth year, consists of two days of creating murals followed by a two-day festival. Youth involved in the project are mentored by artists in the community and media partners. Graffiti jam beautifies the city by selecting empty buildings to improve through art. The project simultaneously preserves the Lakota language through its use in street art. The project functions through multiple partnerships and contributions from volunteers; some forty volunteers participated in this year's graffiti jam. The impact of the project is much more than just art on the walls, as it facilitates reflection of heritage and tradition, particularly for youth in the community. "It's healing… when you're painting, your mind is going somewhere else, creating just enough room for a positive thought to come in."[10]

CRYP is a national leader as well as a local asset, and public art as a means for making heritage and culture the foundation of positive youth development has been taken into other Indigenous communities, such as by the Zuni Youth Enrichment Project. ZYEP and its local partners created H'on A:Wan Park to provide a healthy recreational space for young people, and indeed the entire pueblo, that was designed from the ground up to embody Zuni history, tradition, and culture.[11] It provides children with tangible expressions of where they come from and who they are, and the artist-guided process of designing and building the park generated intent among residents to have future development in the village undertake similarly high levels of engagement.

Other Innovators in the Arts and Arts Management sector that Have Focused on Social Cohesion

- **Design Studio for Social Intervention** (https://www.ds4si.org/) is an artistic research and development organization in Massachusetts committed to changing how social justice is imagined, developed, and deployed in the United States. They explore beliefs, imaginations, tacit and explicit agreements that shape institutions, laws, and cultural norms. They partner "with artists whose work expands our imaginations, with cultural workers whose understandings have kept communities alive in the most dangerous games, and with systems gurus of all stripes, including writers, tricksters, clowns, and trouble makers who trouble the rules at play." Their most impactful work involves supporting place-based investments of entities like the Boston Transportation Department and the Fairmount Cultural Corridor.

- **Letcher County Culture Hub** (https://www.letcherculture.org/) is a network of community-led organizations in Letcher County, Kentucky, who work together to build a culture and economy grounded in community and resident ownership over the inputs, outputs, and benefits of the economy: "Initiated by community organizers at Appalshop, Culture Hub partners have worked together to start businesses, revive cultural events, influence public policy and bring more and more citizens of Letcher County into the process of imagining and building our future together." As proof of their potent mix of arts and organization, they have utilized cultural strategy to build coalitions among artists and former coal miners to successfully advocate for statewide policies to promote solar energy.

- **Forklift Danceworks** (https://www.forkliftdanceworks.org/) is a civic practice dance company based in Austin, Texas. Forklift collaborates with people and organizations that have no dance background through a process that is rigorous and based on shared learning and listening "in which trusting relationships are built and our collaborators have agency to tell their stories in ways that are authentic to them." Their average project takes three years of production, a long-term commitment for a dance company, that "amplifies the voices of community collaborators."[12] Their "My Park, My Pool, My City" trilogy in collaboration with Austin Parks and Recreation's Aquatics Division, brought enough attention to the inequitable distribution of crumbling swimming pools particularly in East Austin to change the City Council's investment decisions.

- **LA Commons** (https://www.lacommons.org/) engages communities in the creation of art for public spaces that tells their unique stories, serving as a vehicle for dialogue, interaction, and better mutual understanding among Los Angeles communities. LA Commons strengthens community by enhancing everyone's sense of belonging and builds stronger bonds between the many different people and places of Los Angeles. Featuring "Innovative Grassroots Cultural Discovery" such as the use of story circles, they design processes for artists and communities to work together to create and advocate for a vision of Los Angeles where everyone thrives: "Art is a critical tool to bring underground community stories to light and shift to a societal narrative that values everyone, not only the wealthy and powerful."

- **New England Foundation for the Arts' Public Art Grants** (https://www.nefa.org/grants/grant-programs/public-art) invests in artists and a community of practice to evolve the field of public art and inspire "more vibrant public spaces and public life throughout the region." This area of investment is grounded in their belief that "public art can help us all see, feel, experience and

imagine decolonized and/or indigenized places. These tangible experiences are essential on the journey towards realizing more just futures for our public spaces and public culture." They are explicit in naming that "diverse cultural and artistic expressions of Black, Indigenous, People of Color are essential to more equitable and vibrant public spaces" and that "addressing the intersectionality of spatial justice and racial justice is critical to cultivating a more vibrant public art ecosystem." And perhaps most radically for a long-established, arts funder, they publicly state that "public art practices that reduce people, places and stories to tools for artmaking are harmful" and that "the arts sector has a legacy of benefiting from and perpetuating white privilege, and therefore we are committed to working towards racial justice."

Community Development

Perhaps no field has embraced arts and culture strategies as widely as community development, with hundreds of local projects, extensive training curricula, and other capacity building from the national intermediaries, including LISC, Enterprise Community Partners, and NeighborWorks America, widespread support from philanthropy and banking, and a body of research and documentation that grows more expansive each year.[13]

Profile: The Kounkuey Design Initiative

Jerome Chou is the planning director of Kounkuey Design Initiative (KDI). KDI (https://www.kounkuey.org/) was founded in Nairobi, Kenya in 2006, and now has offices in Los Angeles and the Coachella Valley of California. The organization works closely with residents in underdeveloped communities to create resources that address physical, social, and economic priorities through design. Meaningful participation is at the heart of the work with community organizers to cultivate leaders and make planning and design accessible. The organization works toward the creation of permanent spaces and toward policy change to create more of these spaces: "We have some close partnerships (like the DOT in LA). In other places where communities are not recognized or are neglected, we drag the city along and try to change how they work."[14]

Chou shared the work that KDI has done in Kibera, a low-income neighborhood of Nairobi with frequent flooding. They recruited unofficial celebrities from the neighborhood and made billboards with their pictures and warnings about potential flooding and how to prevent it. After seeing how effective KDI has been using design for community development, government agencies became very interested in replicating this model.

In Los Angeles, KDI adapts this placemaking approach to the United States context. When the local government was not interested in building the parks that the community wanted, KDI invented a "wobble" (a durable plastic play object that can be assembled to create the world's largest rocking chair) that they deployed along with other objects to create pop-up "play streets." They are in the process of working with the Department of Transportation to expand this work. "Play streets" improve the quality of community, feelings of safety, activity, and reduce stress.

KDI's work in the low-income, unincorporated settlements of the Coachella Valley also employed participatory community design for processes and outcomes that were as much in the social environment as the physical. As their website puts it, "the result is a growing network of community parks and programs that are improving economic opportunity, social cohesion and environmental resilience in the disadvantaged communities of the Eastern Coachella Valley."[15]

Other Innovators in the Community Development Sector that Have Utilized Arts and Cultural Strategies to Build Social Cohesion

- **National Alliance of Community Economic Development Associations (NACEDA)** (https://www.naceda.org/) serves as a national convener of the community development sector. Since 2015, NACEDA has worked to make creative placemaking a frontline strategy for community developers. They support their members to use arts and cultural strategies to improve the physical and social character of places: "Artists have engaged neighborhoods in development plans. CDCs became arts advocates. Banks became arts investors. NACEDA networks throughout the country began thinking how artists and cultural strategies could enhance the impact of traditional community development."[16]

- **Asian Pacific American Network of Oregon (APANO)** (https://www.apano.org/) is a community organization advocating for and with Asians and Pacific Islanders in Oregon. They utlize storytelling and imagining and shifting narratives to highlight their members' lived experiences and connect them to issues: "APANO aims to advance a long-term cultural strategy to impact beliefs, actions and policies through centering the voices of those most impacted and silenced, resisting and shifting harmful narratives and ideas, and moving beyond defensive strategies to envisioning alternatives."[17]Their place-based work includes providing a neighborhood space where artists and communities are shifting perceptions and re-envisioning an equitable community in the Jade and Midway Districts and greater East Portland.

- **Cook Inlet Housing Authority** (Anchorage) (https://www.cookinlethousing.org/) is a tribal housing agency serving urban and rural areas. Through adopting an approach grounded in cultural strategies the agency discovered how Alaska Native village values of communal support and solidarity could refocus and guide its work, and how a wide range of arts activities could bring diverse residents together and revitalize the homes and commercial district of the Spenard neighborhood of Anchorage.

An Overarching Fourth Sector: Power-building and/or Civic Engagement Organizations

While we will not delve into it with comparable detail, it is important to acknowledge that organizing for political change and civil and human rights, and for the empowerment of workers and the constituents of low-income communities, is critical as a force for generating social cohesion. Indeed, we see organizing groups referenced explicitly in the other sectors, as with BE-Imaginative having been seeded by PICO/Faith in Action. The strategies about building and sharing power, operating inclusively, and tying actions to larger community goals, identified in *WE-Making* and quoted in the opening section of this memorandum, are like the guiding principles of many community organizing and movement building groups. Three diverse examples illustrate those strategies.

- **Coalition of Immokalee Workers**[18] [19]

  The Coalition of Immokalee Workers (CIW) has achieved groundbreaking political solidarity derived, in part, from a culture of playfulness in their strategies, often featuring Son Jarocho folk music, popular education theater, and protest art making. Sociologist Melissa Gouge's research on CIW advances our understanding of how emotions and culture interact to generate democratic political solidarity.

- **Detroit Action** [20]

  Detroit Action grounds their work in what they call Cultural and Relational Organizing that asserts that "elections, politics and organizing don't have to be boring. By definition, community organizing exist in order to build relational power with community. We can set the terms of our discussion with elected officials and our community by engaging them with our culture. Through both technological innovations, cultural and traditional organizing, our organization aims to build community and engage members on issues by meeting them where they are."

- Arts and culture are central to the work of building the **Poor People's Campaign: A National Call for Moral Revival**. This national anti-poverty campaign, considers arts and culture as essential for building up the power of people and state-based movements to serve as a vehicle for a powerful moral movement in the country and to transform the political, economic, and moral structures of our society.[21] The legacy of the Campaign is even grounded in a prescient act of radical placemaking when, in 1968, thousands converged on the National Mall in Washington, DC to erect "Resurrection City," in response to Dr. Martin Luther King Jr.'s call to demand federal funding for full employment, a guaranteed annual income, anti-poverty programs, and housing for the poor. The temporary city of 3,000 wooden tents lasted for 42 days from May to June of that year and stands as a moral precedent for the way creative placemaking can advance racial and economic equity.

Supporting practices for social cohesion: Implications and strategies for funders and policymakers

Implications

In the context of the equity movement, social cohesion practices offer important opportunities to build coalition movements across different sectors, communities, geographies, and generations. Faced with a chaotic political context usually focused on short-term issues and crises, the equity movement needs to move advocacy efforts "upstream" to take on, as effectively, the democratic system and political economy of the nation. It is at that level, where policies affect social, civic, and political systems, that justice can be wrought.

Opportunities for funders and policymakers are rapidly emerging, further sparked by the arrival of the COVID-19 pandemic, in which the fundamental reset of the mores of society are possible. The central challenge for funders and policymakers will be to recognize when proposed efforts are recreating or only modestly improving the dominant systems and structures, rather than transforming them. As well, the challenge will be to understand the potential, and have the patience for identifying and encouraging local, grassroots efforts in support of these transformative changes. Social cohesion practices can be essential bridging practices that bring efforts to scale, stretching local and regional activities to reach statewide or even national scope. The essential need for getting to that kind of scale is for communities to recognize their sameness while also embracing their differences.

For policymakers, it will be important to grasp the fundamental need that people feel to be grounded in a place and community of their own while simultaneously feeling connected to other places and communities not of their own. This should inform policymaking. At PolicyLink, we had useful experiences with this concept when we made recommendations for applied research into the benefits of an innovative relocation assistance in public housing for national housing policy. The case, in Seattle, was the first of its kind to build social cohesion through cultural strategies with the once and future residents. But while the arts were specific to the largely Asian American community and the environment of the Yesler Terrace development, the concepts and principles may prove to be widely applicable around the country.[22] In another of these "research agendas," PolicyLink pointed out the practical application of broadening the measures of progress in healthy food retailing to encompass how immigrant ethnic food systems serve as a bridge from local efforts to national practice.[23]

Strategies

A key lesson for social cohesion practices reinforced by our examples from each of the three fields is that place-based arts and culture strategies take time, that trust cannot be rushed, and authenticity will not result from a simple transaction. If these qualities are valued, both for more effective and democratic processes and for better outcomes in the community, then the assumption that faster is better must be disrupted. More community involvement and funding are necessary to advance the work. The need to hire community organizers whose practices are grounded fundamentally in social cohesion practices will be key to advancing social cohesion approaches in these three sectors. New relationships with entities outside of their sector, bridging to other areas of work, would also help accelerate the practice.

- Funders should invest in community organizing efforts in arts, health, and community development, and these should support strategies that ground communities in safe and healthy places while also advancing cross-sector, trans-geographic, and intercultural approaches. One example is the recently reorganized California Wellness Foundation, which has a new Leadership for Wellness and Change program area.

- Policymakers should utilize a culture-in-all-policies approach that equips every policy with the perspective that one size cannot fit all and that policies that take an intentional approach to supporting social cohesion can be a bridge between specific and general approaches.

- Funders and policymakers need to consider insights from international examples of truth and reconciliation commissions that directly confront the need for justice. The

failure to support truth and reconciliation will create an insurmountable obstacle to the social cohesion necessary for a transformation into an equitable and just society.

The proliferation of creative experiments and innovations has led to a powerful body of evidence about how the process of building social cohesion to advance equity and well-being can work. The theory of change explicated by Metris in *We-Making* provides the language by which to describe and analyze those efforts. If we want to support groups in a range of fields to adopt arts and culture strategies to advance social cohesion, then we need to generate more community-driven innovations along with the systematic thinking and research by which to understand how social cohesion works and communicate what it means.

Notes

[1] Metris Arts Consulting, *WE-Making: How Arts & Culture Unite People to Work Toward Community Well-Being: Theory of Change and Case Studies,* page 6. Accessible at https://communitydevelopment.art/issues/social-cohesion

[2] Metris Arts Consulting, *WE-Making: How Arts & Culture Unite People to Work Toward Community Well-Being, Theory of Change and Case Studies,* page 29.

[3] See page 11 of *WE-Making: How Arts & Culture Unite People to Work Toward Community Well-Being: Theory of Change and Case Studies* for the overall diagram of the processes by which place-based arts and culture strategies can amplify the drivers of social cohesion to nurture coordinated community organizing and activity and thereby lead to increased equitable community well-being.

[4] *WE-Making: How Arts & Culture Unite People to Work Toward Community Well-Being, Theory of Change and Case Studies,* page 29.

[5] Frameworks Institute. www.frameworksinstitute.org

[6] https://be-imaginative.org/

[7] https://www.imancentral.org/arts-culture/

[8] Center for Performance and Civic Practice, https://www.thecpcp.org/

[9] Comments of Meghan Tompkins of CRYP at University of Florida, Center for Arts in Medicine convening in Lexington, Kentucky, September 9, 2019. For an account of the three cases profiled here, including CRYP, see the Working Group Proceedings at https://arts.ufl.edu/sites/creating-healthy-communities/collaboration/lexington-ky/

[10] Meghan Tompkins, quoted in the Lexington Working Group Proceedings at https://arts.ufl.edu/sites/creating-healthy-communities/collaboration/lexington-ky/, page 24.

[11] See https://www.communitydevelopment.art/communities/zuni as well as articles in *Health Affairs and Forecast Public Art* which can be accessed at https://www.communitydevelopment.art/About_CDI/press_and_media

[12] https://medium.com/dance-usa-fellowships-to-artists/all-of-us-are-dancers-a-trio-of-dance-artists-creates-work-with-non-traditional-populations-4e8ffe6d33bf

[13] For the perspectives of a cross-section of these local practitioners and national organizations, see Federal Reserve Bank of San Francisco. 2019. "Transforming Community Development through Arts and Culture," *Federal Reserve Bank of San Francisco Community Development Innovation Review* 2019-2.

[14] Comments of Jerome Chou quoted in the Lexington Working Group Proceedings at https://arts.ufl.edu/sites/creating-healthy-communities/collaboration/lexington-ky/, page 26.

[15] https://www.kounkuey.org/projects/eastern_coachella_valley_pps_network

[16] https://naceda.memberclicks.net/index.php?option=com_dailyplanetblog&category=creative-places

[17] https://www.apano.org/programs/community-organizing/

18 https://digitalcommons.chapman.edu/cgi/viewcontent.cgi?article=1317&context=cusrd_abstracts

19 https://www.isa-sociology.org/en/junior-sociologists/dissertation-abstracts/list-of-abstracts/1116

20 https://detroitaction.org/programs/

21 https://www.poorpeoplescampaign.org/arts-culture/

22 https://communitydevelopment.art/applied-research-relocation-assistance

23 https://communitydevelopment.art/applied-research-immigrant-food-systems

CREATING HEALTHY COMMUNITIES THROUGH CROSS-SECTOR COLLABORATION

PUBLIC HEALTH

ARTS & CULTURE

COMMUNITY DEVELOPMENT

This paper presents a case for how collaboration among the public health, arts and culture, and community development sectors is critical to addressing the issues and conditions that limit health in America.

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PLEASE CITE AS

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FOREWORD

ArtPlace America is a ten-year collaboration of foundations, federal agencies, and financial institutions working to position arts and culture as a core sector of community planning and development in order to achieve equitable, healthy, and sustainable communities in which all residents have a voice and agency.

ArtPlace focuses its work on "creative placemaking," which describes projects in which art plays an intentional and integrated role in place-based community planning and development. The "creative" simply invites artists and arts organizations to join their neighbors as collaborators in the suite of placemaking strategies pioneered by Jane Jacobs and her colleagues, who believed that community development must be locally informed, human-centered, and holistic.

In looking systemically at who does community planning and development work in the U.S., we have found that our colleagues may generally be organized into ten sectors: Agriculture & Food, Economic Development, Education & Youth, Environment & Energy, Health, Housing, Immigration, Public Safety, Transportation, and Workforce Development. As a core part of ArtPlace's research agenda, we are exploring how arts and cultural practitioners have long been and may increasingly be partners in helping to achieve each of these sectors' goals.

The document that follows is one of ten research reports that we have commissioned as a part of this work.

> **This white paper illuminates key community development priorities within the public health sector, and provides a framework for understanding the ways that arts and culture contributes to local, place-based public health outcomes.**

It is important to note that this document is not an end unto itself, but one component of the much broader *Creating Healthy Communities: Arts + Public Health in America* initiative that ArtPlace developed with the University of Florida Center for Arts in Medicine beginning in 2017. Each of the sectors that comprise community development has its own language, priorities, and disciplinary cultures to navigate, but catalyzing change within the public health sector presents a unique challenge: any effort must be grounded in rigorous research and evidence-based practice, while simultaneously anticipating the increasingly expansive and evolving factors that shape community health and well-being.

Through the development of a national network and a series of working group convenings, *Creating Healthy Communities* has been connecting the people and programs already tackling this transdisciplinary work—many in silos—to build a stronger, more cohesive network across the arts and culture, community development, and public health fields. As a capstone to this field-building effort, this white paper is intended to cement a shared language and set of mutual goals that have emerged throughout the process, with the ultimate goal of guiding future partnerships among public health practitioners and policymakers interested in how place-based arts and culture strategies might further their work.

However, given how foundational health and well-being are to all sectors of community development practice, the authors of this paper set the bar even higher by outlining a framework for collaboration — lifting up collective trauma, racism, social exclusion and isolation, mental health, and chronic disease as all-hands-on-deck priorities. This framework transcends disciplinary boundaries and offers a path forward for truly comprehensive, human-centered work.

JAMIE HAND,
Director of Research Strategies,
ArtPlace America

EXECUTIVE SUMMARY

The Current Context

The United States is experiencing heightened dialogue and debate on issues at the core of our collective health and wellbeing, such as trauma, racism, and mental health. Many of these issues tie directly to social and structural determinants of health, indicating that collective action is required to address them. In response, this paper draws on the views and consensus of more than 250 thought leaders from the public health, arts and culture, and community development sectors to present a case for why collaboration is critically needed to address the complex issues that limit health. In particular, it calls for the public health sector to embrace arts and culture as a readily available resource and partner in advancing health, well-being, and equity in America.

In recent decades, public health and allied fields have increasingly focused on the social determinants of health and the upstream causes of health disparities. This has led to increasing considerations of the inequitable structures, systems, and policies that cause and contribute to these disparities. It has become clear that the individual-level interventions and outcomes to which public health is accustomed cannot in themselves alter structures, systems, and policies, and the need for effective upstream interventions is urgent. Generating them will require innovative, collaborative efforts that are responsive to culture, lived experience, shared beliefs, and practices of shared meaning-making (Golden, 2019).

With the public health sector as a primary intended audience, this paper frames the value of the arts and culture for advancing health and well-being in communities. It offers examples and recommendations for expanding cross-sector collaboration and innovation, with the following goals:

Advance collaboration among those working at the intersections of art and culture, public health, and community development

Stimulate upstream interventions—aimed at systems, cultures, and policies—that reduce barriers to health and well-being

Assert the value of arts and culture for increasing health, wellbeing, and equity in communities

Foster transformative social change that advances health and wellbeing

This paper is also intended to offer value and guidance to community development, arts and culture, and other allied health sectors by providing models and trajectories for collaboration.

What Arts and Culture Can Do for Public Health

Arts and culture, as a sector, offers rich ground for precisely this kind of collaboration and innovation. It figures as a fundamental component in the "fifth wave" of public health (Hanlon, et al., 2011)—a new health paradigm emphasizing the need for cultural change. Proponents of the fifth wave acknowledge that there is no single action mechanism for advancing health. Instead, health must be woven throughout the fabric of social life, including policy, education, and sociocultural norms. Arts and culture are critical to this integrating process. They are critical because they have the power to connect people, expose root issues, center underrepresented voices and concerns, and shift sociocultural norms and collective behaviors.

While not yet standard practice, cross-sector collaboration with arts and culture is not new. In addition to burgeoning efforts in public health, fields such as community development and urban planning have developed practices, research methods, and interventions that engage arts and culture to build stronger and more equitable communities. These fields provide models that inform this paper and its call to action. **Examples provided in this paper illustrate what arts and culture can do for health and well-being initiatives, including:**

* **Make ordinary moments extraordinary, notable, memorable.** Aesthetic experiences are fundamental to human meaning-making and identity formation. They can shift perspectives and generate shared meanings that motivate and transform individual and collective behaviors.

* **Provide direct health benefits.** Many arts- and culture-based strategies offer direct and immediate health benefits, such as increased physical activity, stress-reduction, and connection.

* **Improve health communication and education efforts.** Arts-based modes of communication make information clearer and more accessible, memorable, and shareable.

* **Increase participation.** Arts and culture generate widespread interest, and they can be fun. Thus, they can optimize health program reach and participation.

* **Facilitate dialogue.** The safety and sense of connection created in arts and culture activities and spaces facilitates dialogue, even about difficult issues and across difference. This dialogue can reduce stigma and isolation, and increase access to care.

* **Connect services.** When health and social services are physically integrated with arts and culture spaces, access to services can be increased.

* **Advance community-led, -generated, and -sustained health practices.** Because every community possesses arts and cultural assets, integration of arts and culture into health promotion can translate to sustainable community-led efforts and new social norms.

* **Organize and mobilize.** As arts and culture blends into new media, and as technology increases the reach and diversity of ideas, arts and culture help people connect, mobilize, and organize for change in new ways and at unprecedented speeds.

How It Can Be Done

This paper offers examples of impactful cross-sector collaborations that engage arts and culture to address five critical public health issues: collective trauma, racism, social isolation and exclusion, mental health, and chronic disease. These concrete examples inform the paper's call to action, which asserts the value of the arts and culture for community health transformation, and for advancing the culture of health being envisioned today.

The paper offers recommendations to the public health sector that are designed to drive cross-sector collaboration from the local to the national level.

These recommendations include:

* Co-locate health and social services with arts and cultural activity.
* Partner with arts organizations and artists on design and implementation of interventions.
* Hire local artists to work on research teams, from design to dissemination.
* Look to existing local art and cultural artifacts for answers to research questions.
* Co-develop priority and core outcomes for cross-sector work.
* Coordinate joint convenings at the local, state, and national levels.
* Advocate for inclusion of arts and culture in Healthy People 2040.

Throughout human history, the arts have been used to accomplish the very things public health is currently challenged to do: support well-being, create social connection, spark and sustain movements, communicate across difference, and transform systems and cultures. Both the arts and culture and public health sectors work to create stronger, healthier, more equitable communities. However, **we are missing the power of their combined strengths.** This paper calls for cross-sector collaboration that draws on the histories, strengths, and knowledges of both public health and arts and culture—as well as on the communities these sectors are designed to serve. Through this collaboration, opportunities will be expanded for the creation of healthy and equitable communities.

Research conducted by the *Creating Healthy Communities: Arts + Public Health in America* initiative identified five urgent public health issues as priorities for cross-sector work:

COLLECTIVE TRAUMA

RACISM

MENTAL HEALTH

SOCIAL EXCLUSION & ISOLATION

CHRONIC DISEASE
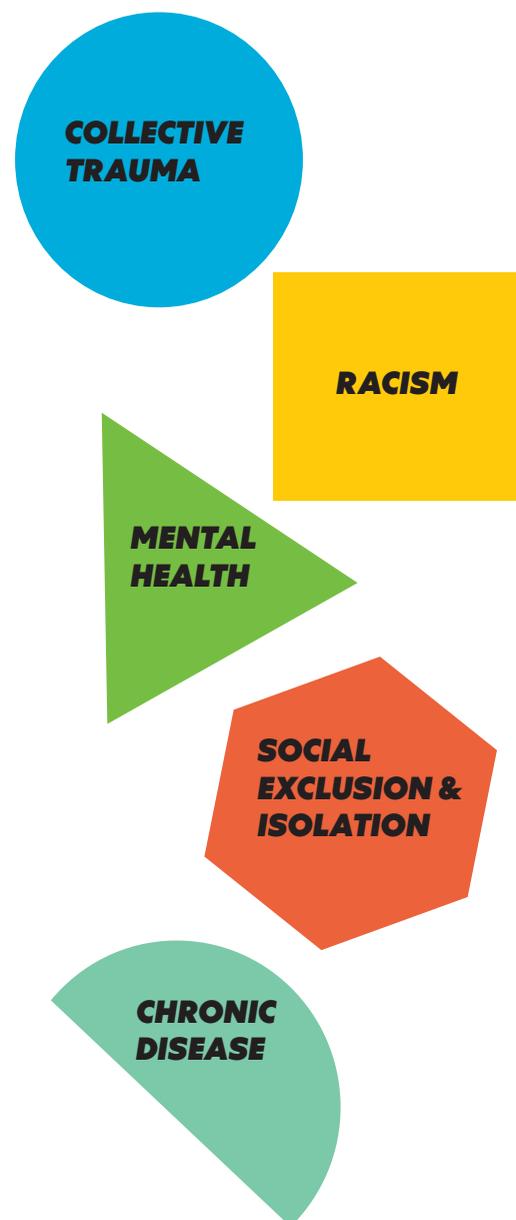
INTRODUCTION

Why Collaboration Matters: The Current Context

As a nation, we are not as healthy as we can and need to be. The health of all people and communities is essential for creating a thriving, equitable society. Yet ongoing health disparities in the U.S. reveal structural and systemic barriers to health and well-being. For example, differences in rates of substance misuse, depression, gun violence, and chronic disease occur across lines of race and economic status. These differences are correlated with avoidable inequalities in employment, access to healthcare and other resources, and sociopolitical power, among other determinants. These correlations indicate that what the field of public health has traditionally referred to as health disparities may be better understood as health _inequities_.

Over time, this shift in understanding has led to an increased public health focus on the concepts of health equity, upstream (or root) causes, and the social determinants of health. These concepts affirm that "health" is more than the absence of disease; it requires the _presence_ of such factors as opportunity, access, agency, and narrative control. Frameworks such as the Robert Wood Johnson Foundation's _Culture of Health_, the Centers for Disease Control's _Healthy People 2030_, the California Endowment's _Building Healthy Communities_, and other social ecological approaches highlight the broad scope and context of health. These frameworks have helped articulate the impacts of place, policy, systems, and culture on health outcomes and well-being.

THE SIGNIFICANCE OF PLACE

Place matters. Differences in life expectancy and incidence of many chronic conditions are highly correlated with where people live (Artiga & Hinton, 2018; Schroeder, 2007; NRC, 2010). Poverty and socio-economic attainment are also highly correlated with place, as are large and persistent inequities in economic mobility and life expectancy (Chetty et al., 2016). For example, impacts of place on health have been observed in studies of immigrants' changing health in response to their adopted communities (Akbulut-Yuksel & Kugler, 2016; Balcazar, Grineski, & Collins, 2015). These public health findings reinforce what sociologists, geographers, demographers, and community development practitioners have identified for many decades: that spatial patterns of economic stratification and racial segregation are highly correlated with health disparities (see the CDC's Online Public Health Maps). Public health strategies, if they are to be effective, must address the complex environments of the populations they serve.

Place and environment have long been prominent in arts and cultural production. Neighborhoods, cities, small towns, villages, and ancestral homelands are consistent subjects of (or inspirations for) creative expression. The works of artists, designers, and tradition-bearers have for centuries been brought to bear to shape and reshape localities, settings, gathering places, and whole communities—thereby influencing population health. As a result, the arts and culture sector offers critical insights, community-engagement opportunities, and communications models for advancing the fifth wave of public health in the context of place.

However, despite increasing recognition of the inequitable policies, structures, and systems that result in health disparities, public health and allied fields have been slow to adopt interventions and practices that address health at the level of policies, structures, and systems. In other words, while public health theories and frameworks have moved toward "upstream" causes, many interventions remain downstream. Unfortunately, individual-level approaches and outcomes cannot in themselves alter the underlying structures that continue to produce poor health.

The field of public health therefore faces a critical opportunity for innovation. If health and health equity are to be advanced, public health must embrace and invest in the kind of generative cross-sector innovation that will move social ecological theory into practice. This will require complex, collaborative, systems-level approaches that consider culture, lived experience, shared beliefs, and practices of shared meaning-making (Golden, 2019).

Arts and culture offer rich ground for precisely this kind of collaboration and innovation. More than a one-time infusion into a public health intervention, they are most effective when incorporated as foundational components of a new health framework.

> **Arts and culture can expose root issues, incorporate and amplify the voices and concerns of those who have been underrepresented, and change our very interpretation and configuration of a given health reality—bringing new and necessary dimensions into focus.**

In addition, arts and culture can provide the context for ensuring that intervention designs (whether programmatic, policy-based, or infrastructural) suit their target populations both culturally and aesthetically.

Fortunately, those who would explore the role of arts and culture in advancing public health practice are not alone, and not without precedent. In addition to emergent efforts in public health, fields such as community development, education, urban planning, arts in health, anthropology, psychology, and social work have developed research practices and interventions that use arts and culture to elevate and alter structural and societal realities to advance well-being. These fields provide models, partnership opportunities, and pathways forward in what many are calling the "fifth wave of public health" (Hanlon, et al., 2011).

The fifth wave of public health entails a *cultural* change (Davies et al., 2014; Plough, 2015). Stepping beyond the "social determinants of health," it embraces an even more fully integrated way of talking about health and communicating its value and priority. In the fifth wave (in a "culture of health"), the entire socioecological environment generates health through a holistic and collaborative frame (Davies et al., 2014). The fifth wave view recognizes that there is no single action mechanism for changing health, and that the current focus on social determinants is not producing changes quickly enough. **A focus on** *culture*—specifically, a focus on developing a cross-cutting, health-promoting culture—will increase the pace at which critical population health issues are being addressed.

Who this Paper is Intended to Inform and Influence

This paper presents the views and consensus of more than 250 thought leaders from the public health, arts and culture, and community development sectors who were convened in working groups in 2018 and 2019. Their voices are joined by over 500 participants in a national field survey and focus groups, and are supported by findings of a scoping review of arts + public health literature. It is a product of the _Creating Healthy Communities: Arts + Public Health in America_ initiative, a partnership between the University of Florida Center for Arts in Medicine and ArtPlace America.

The primary intended audience for this paper is the public health sector. However, this paper is also designed to generate value for community development, arts and culture, and other allied fields of practice by initiating a shared, cross-sector understanding of the value that arts and culture bring to community-based health promotion. Its emphasis on equity and the social determinants of health reflects current public health priorities. In addition, by highlighting upstream or root causes of poor health outcomes, this paper affirms the collaborative effort necessary to achieve population-level health improvement.

A CRITICAL RESOURCE DESIGNED FOR:

- ▶ **practitioners**
- ▶ **administrators**
- ▶ **educators**
- ▶ **researchers**
- ▶ **funders**
- ▶ **artists**
- ▶ **policy-makers**
- ▶ **activists**
- ▶ **other stakeholders working toward community and population health**

The Values Guiding this Paper

Contributing to this fifth-wave cultural shift, this paper is grounded in the recognition that the inequitable systems and structures that lead to poor health result, in part, from racist and classist beliefs. The sociocultural norms and narratives that have perpetuated, validated, and accommodated those beliefs help reproduce economic inequality and perpetuate societal divisiveness. Health inequities do not indicate deficits among those who have historically been oppressed and under-resourced. Instead, they indicate opportunities for change within the cultures, systems, policies, and practices that drive and influence those inequities.

> **This paper therefore calls out histories of racism, economic injustices, and structural barriers that have influenced and shaped health disparities. It calls for increased recognition of community assets such as knowledge, resilience, power, art, culture, and lived experience. In fact, it asserts that community knowledge and community assets must be placed at the center of advancing health and health equity.**

To that end, this paper draws upon and seeks to elevate the myriad ways in which peoples throughout history and across the globe have connected with one another, narrativized their experiences, asserted power and identity, and cultivated identities and well-being. **Those practices are rooted in arts and culture.**

As expressions of individual, community, and sociocultural experience, arts and culture represent fundamental practices of knowledge-generation, experience, and connection; they therefore have merit as data, and warrant ongoing exploration in fields such as public health that value, collect, and utilize evidence (Golden, 2019). Rigorous research design is critical when approaching unanswered questions in public health, as are commitments to inclusivity and to valuing diverse ways of knowing. Cultural traditions, artistic inquiry, community narratives, and valued community spaces offer significant assets to public health research.

The value of arts and culture to public health has long been recognized outside the sciences. For centuries, people and communities have lived in, with, and through arts and culture as an aspect of well-being and thriving, and as a means of speaking truth to power (Muirhead & de Leeuw, 2012). Thus, in bringing attention to the deep connections among the arts, culture, community, and health, and to trajectories for continued innovation, this paper seeks not to create or validate these connections, but to *translate* and *elevate* them for further exploration. This work is intended to guide the public health and arts and culture fields toward collaborative innovation by rendering the presence and work of arts and culture more explicit.

COLLABORATION AT THE INTERSECTIONS OF ARTS & CULTURE, PUBLIC HEALTH AND COMMUNITY DEVELOPMENT

Recognizing that readers may be more familiar with some sectors than others, brief introductions are provided.

PUBLIC HEALTH

ARTS & CULTURE

COMMUNITY DEVELOPMENT
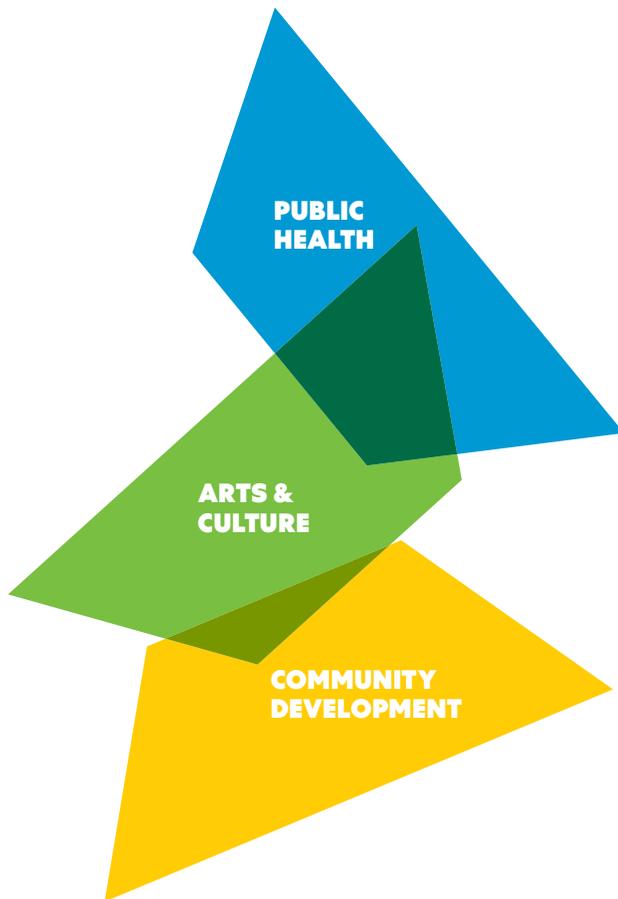
PUBLIC HEALTH

The field of public health "promotes and protects the health of people and the communities where they live, learn, work and play" (APHA, 2019). It encompasses "the practice of preventing disease and promoting good health within groups of people, from small communities to entire countries" (CAPHN, 2018). This work is supported by government agencies, public and private funders, universities, collective action in communities, and more, often in combination. Public health is distinguished from clinical or medical practice in that, rather than "treat[ing] diseases and injuries one patient at a time," public health practitioners "work with communities and populations" to "identify the *causes* of disease and disability" and "implement largescale solutions" (JHSPH, 2019, emphasis added).

> *To achieve the health and well-being of all people, it is essential to involve, as active partners, diverse stakeholders from across the public, private, and nonprofit sectors.*
>
> **—Healthy People 2030**

The field's scope includes emergency preparedness; climate change research and response; infectious disease outbreaks; immunizations; workplace, housing, and vehicle safety; maternal and child health; prescription drug regulation; and more. It is also tasked with removing barriers to health, and with increasing populations' ability to thrive by building community capacity, reforming education and justice systems, protecting human and civil rights, and addressing systemic and sociocultural factors that determine individuals' health trajectories. The sheer breadth and scope of its work can create significant challenges for public health. However, the field's inherently interdisciplinary nature generates unique and valuable insights regarding cross-sector work, and offers support for expanded collaboration.
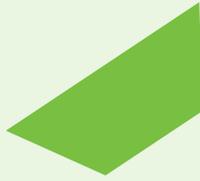
ARTS AND CULTURE

The term "arts and culture" involves a range of creative aesthetic expressions and identities, including those that may not always fit within dominant interpretations of "art" (i.e., situated within museums, theaters, concert halls). Meaningful artistic and cultural activity can occur in community centers, places of worship, parks, public streets, and other spaces. Arts and culture extend beyond attendance or consumption of arts performances, exhibits or classes. They include making, learning, playing, and engaging in various creative, aesthetic, or cultural activities. These activities may center around formal and informal art forms (i.e. the visual, narrative and performing arts), culinary and spiritual practices, various forms of craftsmanship, and celebrations of local places, histories and holidays (Jackson & Herranz, 2002). Arts and cultural traditions and practices provide critical opportunities for meaning-making, emotional connection, and expressions of creativity and imagination.

Arts and cultural expressions and practices are a vehicle through which individuals and communities form culture in the anthropological sense—beliefs, identities, worldviews, and values. It is through culture that we interpret and make meaning from our experiences, including traumatic ones. It is often through culture that we most profoundly and empathetically connect with other people, both those like us and those who are unfamiliar. Cultural practices help build the social connections that make communities vibrant and resilient, and can help with catharsis and healing. Arts and culture reflect and reinforce social norms, but they can also shine a light on problems and unsettle the status quo, providing new ways of seeing or being in the world and stimulating or sustaining the process of change. [Helicon, 2018]

COMMUNITY DEVELOPMENT

The central mission of the community development sector is to make places more livable, healthy, supportive, and equitable. The sector works to strengthen communities and contribute to health equity through investments, planning and development activities, and programs that enhance the built environment and infrastructure (both urban and rural). It regularly focuses on low-income and marginalized communities, supporting them in mobilizing their own assets to address socioeconomic challenges, enable local leaders, and build social capital. The sector has worked to cultivate democratic, participatory processes and practices that center community members' voices. These practices provide excellent models for working *with* and *for* residents to advance collective well-being.

Community development's focus on place, well-being, and equity has generated a growing number of partnerships with public health, evidenced by recent efforts such as the _Build Healthy Places Network_. Given that its work involves helping communities preserve and build upon their cultural traditions, it has also long partnered with the arts and culture sector. This sector's history provides significant, timely examples of successful multisector collaboration—including the use and integration of arts and culture to advance equity and population health.

WHAT THIS PAPER BUILDS UPON

Creative Placemaking

The term "creative placemaking" provides a link between arts and culture and the urban planning concept of "placemaking." This concept, which centers on the formation and impacts of place, has long been used to discourage large-scale, top-down planning. It instead urges the design and promotion of locally informed, human-centric approaches. A 2010 white paper formalized *creative* placemaking as a practice. This formalization strategically connected the arts sector to place-based federal programs and policies, as well as to growing research about factors that attach people to the places in which they live (Markusen & Gadwa, 2010; Schupbach & Ball, 2016; Gallup International, 2016). The variety and impacts of the hundreds of local engagements undertaken in creative placemaking since 2010 cannot be overstated. The field's growing interest in elevating equity and well-being supports expanded collaboration between arts and culture and public health.

Arts in Health

Although art and health have been deeply connected throughout human history, the *discipline* of "Arts in Health" began emerging in relation to biomedicine in the U.S. in the 1980s. The field integrates professional artists into healthcare settings to provide performances; creative engagement opportunities for patients, family members, and caregivers; and aesthetic enhancements to the environment of care. Over the past forty years, Arts in Health has become more highly visible—recognized as both a professional field and an academic discipline. It has established arts programs at approximately half of all accredited healthcare institutions and also brings health-promoting arts programming into communities (State of the Field Committee, 2009; NOAH, 2017).

A Culture of Health

In the U.S., the Robert Wood Johnson Foundation (RWJF) has led a pioneering effort to advance a Culture of Health that "enables all in our diverse society to lead healthier lives, now and for generations to come" (Plough, 2015a). This vision is paired with RWJF's _Action Framework_, which comprises four action areas across which investment and activity are needed: making health a shared value, fostering cross-sector collaboration, creating healthier and more equitable communities, and strengthening integration of health services and systems. Because cultural norms are most effectively shifted via cultural practices, the Culture of Health movement suggests the urgent nature of integrating arts and culture into public health.

The _Creating Healthy Communities: Arts + Placemaking in America_ Initiative

This national initiative has emerged from ArtPlace America's long-term investment in the place-based intersections of arts and culture and community development. In alignment with national public health goals, _Creating Healthy Communities_ (CHC) is designed support the building of healthy communities through robust, transdisciplinary research and resources. It drives cross-sector collaboration among practitioners, researchers, funders, educators, and policy makers. Launched in 2017, the initiative has built a comprehensive agenda to translate knowledge and evidence into practice and policy. Its activities have included national convenings, evidence synthesis and new research, development of a national network, and publication of new resources—all detailed in Appendix 1. The themes and data generated by the initiative have informed this paper.

WHAT ARTS AND CULTURE CAN DO IN PUBLIC HEALTH

Like exercise and good nutrition, being creative is simply good for us.

Epidemiological studies demonstrate that engagement in arts and cultural activities enhances immune response, longevity, and well-being, among other outcomes (Bygren, Konlaan & Johanssen, 1996; Konlaan, Bygren & Johanssen 2000; Johanssen, Konlaan & Bygren, 2001; Fancourt & Steptoe, 2018; Rogers & Fancourt, 2019). Arts and cultural activities can also improve community capacity and social cohesion, and they often influence areas of policy and practice such as health, community development, economic development, and education (Muirhead & De Leeuw, 2012; Shank & Schirch, 2008). Arts and culture have also been demonstrated to be highly effective for communicating within and across groups (Jackson, 2011; Jackson, 2018), and for mobilizing social change (Reed, 2005).

To draw out the contributions of arts and culture to public health, this section begins with a brief overview of *aesthetic experience* and *narrative expression*. These foundational components of arts and cultural engagement provide a conceptual basis for collaboration between the public health and arts and culture sectors.

These are followed by descriptions of this initiative's five priority public health issues—collective trauma, racism, social exclusion, mental health, and chronic disease—and examples of collaborations designed to address them.

Finally, moving beyond the priority issues, this section closes with a description of what arts and culture can do for *well-being* and *health communication* more generally. Here, broad application underlines the value to public health of collaborating with arts and culture.

Aesthetic Experience

The concept of aesthetic experience helps frame *what it is* about the arts that is both fundamental and instrumental to well-being and health communication. German philosopher Alexander Baumgarten coined the term "aesthetics," emphasizing the experience of art as a form of knowing and a means of conveying truth (Baumgarten, 1750). This idea reflects the long-apparent human behavior of using artistic and aesthetic mechanisms (formalization, repetition, exaggeration, elaboration, *etc.*) to make ordinary moments notable and extraordinary.

Aesthetic experiences thus feel distinctly different from mundane experiences. They often involve highly focused awareness on the present moment; a sense of beauty, awe, strong emotion, or identification; and opportunities to see oneself or the world differently in meaningful and lasting ways (Nanay, 2018). These experiences shape development, including one's identity and responses to the world. In addition, the neuropathways created through aesthetic conditioning can have significant implications—predicting behavior, health, and well-being across the lifespan and subsequent generations (Belfi, et al., 2019). Finally, aesthetic experiences—including those rooted in the arts—have the ability to shift perspectives and to generate shared symbolic systems that motivate and transform individual and collective behaviors (Alcorta & Sosis, 2005). Today, the emerging field of neuroaesthetics explores the impact of the arts and aesthetic experience on both the human brain and behavior (Chatterjee & Vartanian, 2014; Adajian, 2015).

Narrative Expression

The elicitation of emotion, empathy, and understanding through narrative is a key element in the expression of culture and health (Goodson & Gill, 2014; Ramírez-Esparza & Pennebaker, 2006). Stories illuminate individual and community experiences and values in a holistic manner, making complex realities more understandable. In addition, the sharing of narrative provides both entre and a high level of insight into varied realities, and into the experiences of those living within them (Hinyard & Kreuter, 2007).

Historically, many narratives of communities and individuals served by public health have been excluded, suppressed, and ignored (Spivak, 1988; Wang & Burris, 1997; Freire, 2005; Napier et al., 2014). The result is poor health outcomes that disproportionately affect low-income people, people of color, and people with disabilities. Exacerbating this issue, many interventions and policies designed to serve these populations have been poorly attuned to—or disrespectful of—their culture and lived experience (Fleckman et al., 2015). Efforts to advance health and health equity must therefore be attentive to narrative.

The arts provide forms and frames through which narrative is shared, including poetry, storytelling, music, theater, drawing, or dance. The sharing of narrative in turn generates increased community capacity for healing, resilience, and social cohesion. In addition, since they create access to narratives, the arts contribute to more equitable research and evaluation methodologies. By integrating arts- and culture-based practices into research, public health professionals can better identify, develop, and sustain solutions that are relevant and effective for the populations they serve.

Addressing Key Health Issues across Sectors

The prioritization of any given public health issue by policy makers or funders generally relies on researchers' ability to quantify the frequency and urgency of a problem, and to identify data sources and evidence-based programs that address it (Baker, Conrad, Béchamp & Barry, 2002). Unfortunately, many of the most pressing and intractable issues in public health have not yet been prioritized because they are not easily quantified, measured, or addressed.

This initiative takes these challenges as its starting point. Through its research and convenings, the *Creating Healthy Communities* initiative identified five urgent public health issues that must be prioritized in order to create healthy communities where all people can thrive—especially those who have been historically marginalized. These include **collective trauma, racism, social exclusion and isolation, mental health, and chronic disease.** Because they are critically relevant across all sectors, these issues suggest urgent opportunities for bold, collaborative effort. Each issue is described below, followed by examples of cross-sector interventions designed to address it. Given that the priority issues are often linked, many of their example interventions have relevance across all five.

In keeping with this initiative's emphasis on place, the examples reflect place-based collaborations.

COLLECTIVE TRAUMA

Trauma is associated with adverse mental, behavioral, and physical health outcomes across the lifespan. Defined as a psychological, emotional, or physiological response to an extreme negative event, trauma can be both immediate and long-term.

The concepts of *intergenerational* and *collective* trauma refer to traumatic experiences that permeate communities that share history, identity, or a sense of place (Yehuda & Lehrner, 2018). For example, the cumulative emotional wounds resulting from experiences of genocide, slavery, and forced relocation can be carried across generations (Daniel, 2018). Collective trauma can result from community development issues such as poverty, homelessness, disinvestment and abandonment. It can also result from environmental disasters, as evidenced by survivors of Hurricanes Katrina, Sandy, and Maria, and the 2018 wildfires in California. A 2015 study from Kaiser Permanente and the Prevention Institute identified three symptoms of collective trauma tied to place: 1) erosion of social networks, trust, and the ability to take action for change; 2) destruction, dilapidation, and disinvestment in the built environment, as well as displacement due to forced relocation and gentrification; and 3) inadequate or unequal access to economic and educational opportunities (Pinderhughes, Davis, & Williams, 2015).

Despite the clearly systemic, community-level nature of these trauma symptoms, many health interventions to address community trauma focus on individual level treatments, such as providing access to individual mental health services. While these are important, cross-sector collaborations can enhance these efforts with collective, place-based offerings that target upstream causes. Artistic and cultural expressions—from performances or exhibits to murals in public spaces—can reflect, magnify, clarify, or reimagine a community's history and collective experience, including the traumas that have led to systemic inequities and health disparities. Similarly, community-engaged design projects used in community development, such as changes to landscapes, parks, streetscapes, or buildings, can promote community wellness in response to collective trauma. In addition, community-based strategies like trauma-informed community building, story circles, or arts-based organizing (as seen in *One Poem at a Time*, below) can rebuild networks and change the narrative about a community (Pinderhughes, Davis, and Williams, 2015).

THE YOUTH SOLUTIONS (Y=S)
COMMUNITY DEVELOPMENT PROGRAM

NEW ORLEANS, LOUISIANA | 2014-2017 This program used a creative placemaking framework to address the collective trauma experienced by youth in New Orleans as a result of poverty, violence, and neighborhood disinvestment. Recognizing youths' creativity and desire to improve their communities, Y=S began its Creative Intelligence Academy (CIA) in 2014. The CIA provided youth with technical skills in art and design, as well as skills for gaining employment and contributing to their communities. This assets-based approach supported youth in establishing their own vision for community development in New Orleans.

The CIA was designed and implemented as a cross-sector partnership between Arts Council New Orleans and the Louisiana Public Health Institute. This project exemplifies the value of art and design to community health, youth development, and economic opportunity. It also demonstrates the interest and sustained participation that can be generated by arts-based approaches and cross-sector partnerships.

IMPACT: In addition to developing impactful cross-sector partnerships and cultivating the next wave of New Orleans' creative workforce, the initiative developed an activities toolkit that integrates art (Arts Council New Orleans, 2019).

BREATHING LIGHTS

TROY, ALBANY & SCHENECTADY, NEW YORK | 2016-2017 This 8-month project used art installations to bring attention to communities suffering decades of disinvestment. Artists Adam Frelin and Barbara Nelson installed gently pulsing lights in abandoned and vacant homes, designed to bring a sense of warmth and possibility both to the structures and their surrounding neighborhoods. The initiative's purpose was both to create beauty and to stimulate long-term action and transformation. The installations significantly raised awareness of and participation in local "Building Reclamation Clinics" that teach residents how to acquire vacant homes; it also generated policy roundtables about urban blight. After two years, 18 per cent of the installation homes had been sold, and local land banks reported increased interest in buying or renovating buildings. The project demonstrated the role of art in stimulating imagination and hope, and in driving the media attention necessary to render a public health and community development effort successful.
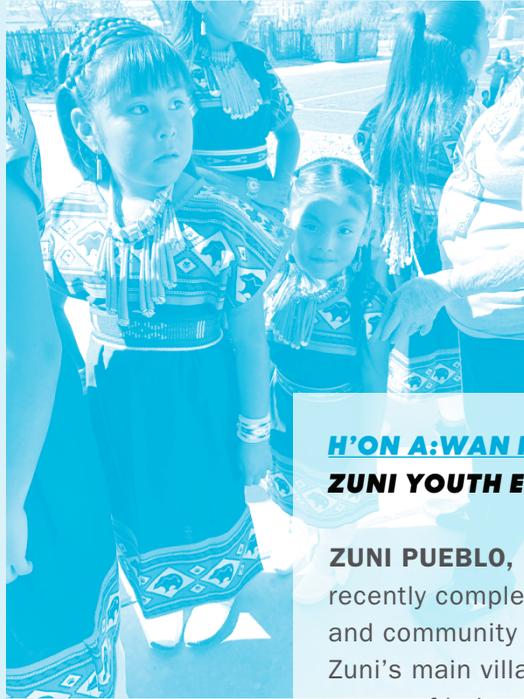
H'ON A:WAN PARK, ZUNI YOUTH ENRICHMENT PROJECT (ZYEP)

ZUNI PUEBLO, NEW MEXICO | 2015-2018 The recently completed three-acre Ho'n A:wan Park and community center is located in the heart of Zuni's main village. It was designed to cultivate a sense of belonging among youth that is rooted in awareness of and pride in Zuni traditional culture. The resulting positive youth development in turn counters the effects of intergenerational trauma, including poverty, obesity, diabetes, substance abuse and youth suicide. Created through a partnership between the ZYEP, local artists, and community members, this culture-based community development initiative receives sponsorship from the New Mexico Department of Health and The American Academy of Pediatrics, among other funders. It models the value of addressing trauma through and with community-centered arts and culture (Olson, 2019).

THE SUGAR HILL CHILDREN'S MUSEUM OF ART & STORYTELLING

HARLEM, NEW YORK | 2015-PRESENT This program integrated permanent affordable housing with early education and arts access—building the Children's Museum of Art & Storytelling as the first and lower floor of the supportive housing project. By doing so, this initiative has stimulated cultural exchange among residents and visitors. It also de-stigmatizes low-income housing by co-locating it with a public venue for arts and education. In addition, the museum's programming addresses health and economic concerns related to adverse childhood experiences, as well as the collective trauma experienced by formerly homeless families who now reside in the building. The Sugar Hill Project, of which the museum is a part, offers a model for innovative and strategic health equity work that functions at multiple levels of the social ecological model (individual health, interpersonal/community, institutions/policy), and benefits from collaboration among multiple sectors and systems.

RACISM

Intergenerational and collective trauma, described above, can also be linked to experiences of racism—which has fueled prejudices and discrimination against populations of color in America for centuries.

Structural, systemic, cultural, and interpersonal forms of racism continue to permeate American society, from subversive sentiments expressed through racial microaggressions to institutional policies and laws that inequitably allocate resources and opportunities along racial lines. Racism, in all of its forms, whether through prejudiced behaviors and actions or discriminatory laws, has been identified as a root cause of many health disparities (Ford & Airhihenbuwa, 2010; Jones, 2000). Systemic and structural forms of racism contribute to poor quality schools, lack of employment opportunities, lack of access to healthy foods, dilapidated built environments, and high crime neighborhoods where people and communities of color live, work, learn, play, and worship.

Racism has also been implicated as a cause of persistent poor health outcomes in populations of color. For example, African American, Latinx, and Native American men and women are more likely to suffer from chronic physical health conditions like hypertension, diabetes, and obesity (Bentley-Lewis et al., 2014; Link & McKinlay, 2009). African American women, regardless of socioeconomic status, are more likely than White women to experience negative birth outcomes including infant mortality, premature birth, and low birthweight (Francois, 2018). Homicide is the fifth leading cause of death for African American males, the only subpopulation for whom this is the case (CDC, Leading Causes of Death in Males and Females, 2015). Racism and racist experiences take a toll on physical, cognitive, and emotional development, and have been linked to mental and physical health disparities that persist in populations of color in America (Ford & Airhihenbuwa, 2010; McLaughlin et al., 2010; Jones, 2000).

The significant health costs of racism present critical opportunities for place-based arts and culture initiatives. The arts can not only reveal, illustrate, and name racism; they can also be a tactic for building and organizing social change movements aimed at achieving health equity. Artistic activism and arts-based organizing efforts can engage communities of color and allies in observing, analyzing, and responding creatively to racism (The Center for Artistic Activism; Duncombe et al., 2017).

"ONE POEM AT A TIME"

Upon her first visit to Senegal, poet and community organizer Hannah Drake immediately noticed that, "everywhere I looked, on billboards and on art, I saw myself. There was never a question of whether I [as a Black woman] exist in this space." When she returned home to the Smoketown neighborhood in Louisville Kentucky—the oldest African American neighborhood in the city—she was struck by the stark absence of representation and the prevalence of predatory advertising. When Drake mentioned this at community meetings, she found profound agreement among residents, who "were tired of people trying to sell death in our community."

In response, Drake and her colleagues from IDEAS xLab, along with the Smoketown Neighborhood Association and the Louisville Metro Department of Public Health and Wellness, collaborated to create the _One Poem at a Time_ initiative in 2017. This initiative replaced dozens of predatory billboard advertisements in Smoketown with beautiful photographs of its residents, and each featured a different powerful six-word poem written by community members.

IMPACT: _One Poem at a Time_ brought Smoketown residents together for ongoing collective action against racist practices. Soon after the initiative launched, the community not only prevented the opening of a new liquor store, but also changed _city-wide_ policies regarding how residents are notified about new store openings. "When I think of racism and redlining, and how Black communities are treated," Drake states, "_that's_ what they put in our communities. Liquor stores. We don't need more liquor stores." In addition to eliminating predatory billboards, one of the region's largest advertising companies agreed to feature art on its Smoketown billboards whenever they were not being leased. Additionally, one particular _One Poem at a Time_ billboard—which said, "You are worthy. Worthy of everything"—led residents to request a "Smoketown is Worthy of Everything" mural, which went up in 2018. _One Poem at a Time_ exemplifies the ability of community-led, arts-based initiatives to generate changes that produce health both now and in the future.
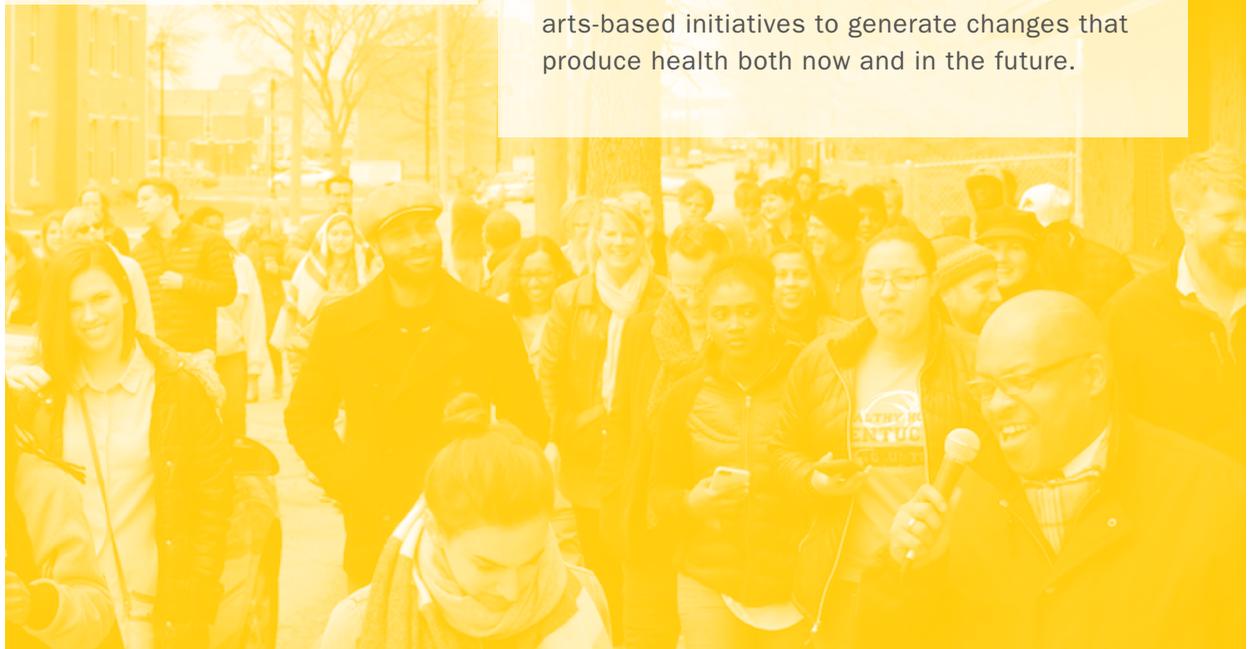
A SENSE OF PLACE,
CLEMMONS FAMILY FARM

CHARLOTTE, VERMONT | 2017-PRESENT Tied with Maine as the whitest state in the nation, 94.5% of Vermont's population is White and just 1.2% is Black. In Vermont, community members of African descent experience social isolation, while the progressive liberal majority experiences "white fragility" as they confront the realities of institutional racism, white privilege, and a dramatic rise in race-based hate crimes throughout the state. In response, the Clemmons Family Farm's *A Sense of Place* project offers visual and performing arts classes, cooking lessons, exhibits, tours, and educational talks that are focused on the arts and culture of people of African descent, hosting them at one of the rare African-American owned farms in the nation. The program models the power of place and the value of arts in reducing social isolation, fostering social cohesion, nurturing safe and courageous dialogue, and enhancing community well-being—all while building equity.

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WHAT CREATES HEALTH: RACE, PLACE, AND PUBLIC SPACE, CENTER FOR HEALTH EQUITY, NEW YORK DEPARTMENT OF HEALTH AND MENTAL HYGIENE

BRONX, NEW YORK | 2018-PRESENT *What Creates Health…* is a "Dungeons and Dragons-style" adventure game about structural racism. It was designed to make the complex research about health impacts of structural racism accessible to everyone. Created by the Center for Health Equity (New York City Department of Health and Mental Hygiene), the game can be played within organizations and institutions to help transform systems of oppression within the work environment. This project models collaboration among an artist (creator Elizabeth Hamby), epidemiologists, and multiple city agencies. It also models the value of arts- and culture-based approaches to teaching, discussing, and addressing racism and racial equity.

FROM COLORED TO BLACK, UNIVERSITY OF FLORIDA CENTER FOR ARTS IN MEDICINE

GAINESVILLE, FLORIDA | 2018-19 This multi-modal theater production draws upon eighty years of archived Black oral history from North Central Florida. By juxtaposing dramatized vignettes with current events and issues impacting the Black community, the play exposes the origins, mechanisms, and health impacts of systemic racism on Black communities in America. The play, created by Brittney Caldwell and Jeffrey Pufahl, is presented through public and school-based performances and online video segments. It is designed to increase critical consciousness and foster dialogue regarding the impacts of racism on health. By doing so, it models the ability of the arts to convey complex concepts that otherwise remain too difficult to discuss. The play was produced as a partnership between the University of Florida (UF) Samuel Proctor Oral History Program, UF Center for Arts in Medicine, the Duval County Health Department, UF Performing Arts, North Central Florida community members and stakeholders, and University of Florida Performing Arts. As such, *From Colored to Black* models significant cross-disciplinary, cross-sector collaboration.

SOCIAL EXCLUSION AND ISOLATION

Social exclusion and social isolation refer to a lack of access to opportunities, connections, and resources available to the majority (No Isolation, 2017).

Regardless of its cause—geographical location, ability, marginalized identity, illness, stigma, or other factors—social isolation has far-reaching health impacts. In a meta-analysis of data from four overlapping populations in high-income countries who experience considerable social exclusion (homeless populations, individuals with substance use disorders, sex workers, and incarcerated individuals), the mortality rate for excluded men was shown to be nearly eight times higher than average. For excluded women, the rate was nearly 12 times higher than average (Aldridge et al., 2018). Studies have also shown that, during disasters, isolated individuals are the most vulnerable to harm and the most likely to die (Klinenberg, 2015). At the community level, social isolation can inhibit community building, lessen the viability of neighborhoods, preclude collective action for positive change, and cause a multitude of negative effects on health (Alspach, 2013).

In response to these serious impacts, public health has developed a range of health interventions and coalitions designed to address upstream causes of social exclusion (Aldridge et al., 2018). In these efforts, place-based arts and cultural strategies can play crucial roles by supporting the "drivers" of social cohesion—the ways in which people become closer to one another, more connected to the place in which they live, more likely to engage in civic life, and more likely to hold aspirations for improving the common good. Whether in busy urban settings or in quiet rural areas, through large-scale or grassroots initiatives, arts and culture interventions have been mitigating social exclusion and elevating the lived experiences of those who have previously failed to be heard, seen, or understood by neighbors or by society in general. Many of these interventions are being implemented by architects, designers, planners, artists, nonprofit housing developers, and community organizers in the community development sector.

ISLANDS OF MILWAUKEE ▬▬▬▬▬▬ ▶

MILWAUKEE, WISCONSIN | 2012-2014 Designed to address social isolation among older adults, *Islands of Milwaukee* embedded artists within existing community systems such as meal delivery programs. The goal was to cultivate new connections with aging residents while also researching their needs and initiating responsive action. Each week, artists included cards with deliveries that asked residents such questions as, "If you could go anywhere in Milwaukee right now, where would you go?," "What gift would you give the next generation?," and "What is your safe harbor?" The answers that came in from isolated residents via voicemails and written responses provided rich data, such as the fact that dangerous intersections created "islands" for residents—preventing their access to the rest of the community. *Islands of Milwaukee* was a collaboration between artist Anne Basting, Sojourn Theatre, the Milwaukee County Department on Aging, Interfaith Older Adult Programs, Goodwill Industries of Southeastern Wisconsin, and Stowell Associates.

On the image, repeated question cards read:

IS THERE AN INTERSECTION YOU WISH YOU COULD CROSS ON FOOT, BUT FEEL IT IS TOO DANGEROUS?

WHAT IS A WORN PATH FOR YOU YOUR HOME?

ISLANDS OF MILWAUKEE
QUESTION OF THE DAY

ISLANDS OF MILWAUKEE IMPACT: The data collected through the project provided a basis for policy and infrastructure changes. For example, when findings were shared through public performances, the timing of some of the traffic stops in Milwaukee was changed "within a matter of days" (Schumacher, 2014). Other performances of findings elevated the voices of under-served residents in spaces such as City Hall. In addition to shifting public engagement and structures, *Islands of Milwaukee* also generated new community-driven programs for increasing relationships. It inspired ongoing "in-home visits from artists," dances and painting sessions, and "phone conversations that continued for months" (Schumacher, 2014). *Islands of Milwaukee* models the value of creative research methods (such as the question cards), the impact of arts-based dissemination (street performances of the project's findings were more immediate and effective than conventional presentations), and the ability for arts-based approaches to stimulate interest, participation, and long-term engagement.

MIXED BLOOD THEATRE

MINNEAPOLIS, MINNESOTA | 1976-PRESENT
Mixed Blood Theatre promotes the health of residents in the Cedar River neighborhood—focusing specifically on its disability, Latinx, and transgender communities. Its plays and performances explicitly depict and address the injustices these communities experience, while increasing local dialogue and action to eliminate existing barriers to social participation. Mixed Blood models the use of arts and culture to elevate under-heard narratives, increase social connection, and promote health and civic engagement. Its cross-sector collaborators include partners in the health, education, safety, transportation, and legal sectors, among others.

REHABILITATION THROUGH THE ARTS (RTA)

PURCHASE, NEW YORK   In partnership with the New York State Department of Corrections & Community Supervision, RTA uses the arts to "develop social and cognitive skills that prisoners need for successful integration into the community." RTA recognizes that the isolation of incarceration can generate and exacerbate health concerns, and that recidivism decreases with community connection. Through theater, dance, singing, writing, and the visual arts, RTA creates opportunities for mentorship, skill development, and connection with other prisoners, family, and community members. Beyond its facility-based programs, the art generated by RTA—including a PBS documentary film—is used to raise public awareness of the humanity of incarcerated individuals, and of the prison environment itself as a living community. In this way, the cross-sector program intervenes at multiple levels of health and well-being. Hundreds of its participants have successfully re-integrated into the community. Many have gone on to help address local issues such as gang violence and substance misuse, or to help formerly incarcerated individuals find employment and community.

HEAL NATCHEZ, IDEAS XLAB

NATCHEZ, MISSISSIPPI | 2016-PRESENT   HEAL Natchez was developed to address health and economic disparities in this predominantly Black community by building social cohesion across race. The project created a series of performances, visual and sculptural art pieces, and food tasting events to elevate the African American narrative of Natchez. It also initiated a series of inclusive policy and development discussions regarding the community's heritage. These generated new efforts to equitably expand the economic potential of Natchez's tourism industry. A process evaluation by the University of Louisville School of Public Health & Information Sciences found that HEAL Natchez generated new relationships and partnerships that contribute to the economic potential of the city's tourism industry. The project was undertaken through broad collaboration between IDEAS xLab, the City of Natchez, community artists, Community Health & Prevention Program, Southwest MS, Mississippi State Department of Health, National Coalition of 100 Black Women, Miss Lou Heritage Group & Tours, Natchez Heritage Cooking School, Historic Natchez Foundation, and Visit Natchez.

MENTAL HEALTH

The general concept of *improved* mental health has emerged across fields and sectors as a community and population-level goal—regularly encompassing such issues as stigma, mental illness diagnoses, stress (including community and chronic stress), and substance abuse.

Mental health is associated with *place* via an increasing recognition of protective factors such as social capital, social support, collective efficacy, and social networks—all of which are linked to lower levels of depression and anxiety in adolescents and adults (Curtis et al., 2010; Donnelly et al., 2016; McKenzie, Whitley, & Weich, 2002). In addition, physical and built environment risk factors such as poor-quality housing, blight, low levels of green space, high density residences, and high frequency of alcohol and tobacco retail have been associated with psychological distress, depression, and other poor mental health outcomes (Galea et al., 2005; Moore et al., 2018). In rural areas and small towns, social isolation and stigma, combined with perceived lack of privacy and lack of access to mental health care, also present place-based barriers to mental health (RHI Hub, 2018).

Mental illness and general barriers to mental health are often caused or determined by structures, policies, environments, and other contexts that function beyond the influence of individuals or their physicians. Thus, while individual therapies and behavior change are important tools for improving health, too narrow a focus on individual mental health can overlook the results of structural inequities. In contrast, in keeping with the social ecological approach, cross-sector partnerships can illuminate root causes and generate structural changes that address the upstream causes of poor mental health.

While there are no quick or simple solutions for eliminating mental illnesses such as depression or substance abuse, those working at the intersections of community, arts and culture, health, and social change offer models of innovative work. Their efforts provide a trajectory for further investment and development by the field of public health.

RURAL FARMING COMMUNITIES IN TENNESSEE, VIRGINIA, AND KENTUCKY | 2015-PRESENT Recognizing that the health of U.S. farmers is in crisis due to high rates of suicide and fatal and non-fatal injury, Farm Dinner Theater provides a safe environment in which, over a meal and honest, humorous theater performances, local farm communities converse about sensitive topics. The award-winning program has increased farmers' capacity to discuss stress, depression and suicide, and has improved their access to local health care systems. Farm Dinner Theater recognizes the necessity of arts and culture spaces and experiences for generating open dialogue; it also models innovative collaboration across disciplines and sectors. A study of the program that compared theater to standard education materials at 17 sites found significantly higher levels of health behavior change among the theater participants over time. It also found 38% of theater participants shared their new knowledge with others. This program is a partnership between the University of Kentucky's College of Nursing, the University of Alabama Institute for Social Science, Cooperative Extension programs in Kentucky, Tennessee, and Virginia, and local agricultural communities.

100 STONE PROJECT

ANCHORAGE, ALASKA | 2014-15 This statewide initiative was designed to raise awareness regarding growing rates of suicide. Residents across the state were invited to depict their experience of trauma, grief, or illness in physical form; for example, kneeling, or reaching out their arms. Artist Sarah Davies then cast them in plaster, generating visible representations of mental and emotional pain—which is often invisible and unspoken. "After masks and burlap 'clothing' were added, the figural sculptures were installed on the beach of Point Woronzof in Anchorage, AK—many seeming to walk or disappear into the icy waters" (Hand & Golden, 2018). The result is haunting and memorable—declaring the need for mental health awareness and action. Its production brought 30 Alaskan communities together, reducing the shame and isolation commonly associated with acute mental health needs. *100 Stone* exemplifies how arts-based projects can stimulate engagement, even about difficult issues; it additionally affirms the importance in mental health care of offering multiple means of communicating experience (Golden, 2019).

CULTURE OF RECOVERY

APPALACHIAN ARTISAN CENTER (AAC) HINDMAN, KENTUCKY | 2017-PRESENT This Center's primary mission is to "develop the economy of eastern Kentucky through our arts, culture, and heritage." Culture of Recovery contributes to this mission by addressing high rates of addiction and substance abuse in the area—which correlate with regional employment challenges. By partnering with substance abuse and health care programs, the program offers recovering individuals additional options for supporting and sustaining their health. Tapping into the unique music and craftsmanship heritage of Appalachia, these options include long-term apprenticeships in a tradecraft; one-day "art slams" to learn about a local art form; and workshops focused on blacksmithing, luthiery, and ceramics. Culture of Recovery models the links between place and health, the importance of connecting recovery with place and culture, and the value of partnerships among cultural organizations, health care, and community development.

PORCH LIGHT INITIATIVE

PHILADELPHIA, PA The Porch Light Initiative is a collaboration between the City of Philadelphia's Department of Behavioral Health and Intellectual disAbility Services, Philadelphia's Mural Arts program, local artists, service recipients, community members and other city stakeholders. Centering community members as partners, the initiative creates large-scale murals in distressed neighborhoods to address stigmatized issues, including mental health, substance use, homelessness, and trauma. Within the program, local artists work with community members to create murals that depict local experiences and concerns. The program is designed to increase inclusion and connectedness, build understanding of behavioral health conditions, reduce stigma, and encourage empathy and resilience.

IMPACT: Using a community-based participatory research approach, a 2015 Yale University study found over two years a sustained increase in social cohesion and trust, reduced mental health stigma among residents, and a decrease in the rate at which participants used secrecy to avoid stigmatization (Tebes, et al., 2015). The Porch Light Initiative indicates that arts-based projects generate sustained community participation, offer an engaging way to "teach" about mental and behavioral health, and contribute to protective factors such as social support, empathy, and resilience.

CHRONIC DISEASE

While the past decade has seen transformative advancements in health, there remain many persistent, intractable health issues.

For example, approximately 60,000 Americans are diagnosed with Parkinson's disease each year, nearly one in 10 individuals in the U.S. is living with diabetes (CDC, 2014), and the Alzheimer's Association (AA) estimates that 5.5 million people in the U.S. have Alzheimer's disease. This number is predicted to grow sharply as the baby boomer generation advances in age. In general, as individuals live longer and early diagnoses improve outcomes, so grow the ranks of people in need of new forms of care, prevention, intervention, and support.

It is clear that advances in research, clinical practice, and pharmaceuticals have played a critical role in improving the diagnosis, mitigation, treatment, cure, and prevention of disease. However, given environmental impacts, prohibitive costs, inequitable access to care, and the adverse side effects of pharmaceuticals, it is also clear that biomedical approaches alone will not address the epidemic of chronic diseases. In addition, they cannot provide the "complete physical, mental and social well-being" described by the World Health Organization (WHO) in its definition of health (1946), nor do they consistently offer strategies for prevention.

Thus, in addition to epidemiology, surveillance, and health care system interventions, the CDC calls for *environmental* approaches, including linking community programs to clinical services for preventing or reducing chronic disease. In fact, the National Conference of State Legislators (n.d.) recommends "promoting health and wellness programs in schools, worksites, and communities, enabling healthy choices and environments, ensuring access to a full range of quality health services for people with chronic conditions, eliminating racial, ethnic, and socioeconomic health disparities, and efforts to educate the public about their health and how to prevent chronic disease." These recommendations indicate that offering arts and cultural activities at (and as part of) community health clinics and other anchor institutions could help advance holistic, environmental approaches to chronic disease. More generally, arts and culture can facilitate connection, empathy, and social cohesion—mitigating the isolating and stigmatizing effects of chronic disease, while increasing access to care.

JACKSON MEDICAL MALL

JACKSON, MISSISSIPPI | 2015-PRESENT With a mission to eliminate health disparities "through the promotion of creativity and innovation," the Jackson Medical Mall Foundation transformed an abandoned shopping mall into a medical, wellness, arts and retail center that holistically promotes health, economic and community development, resiliency, health equity, and youth opportunities. Many of the 5,000 people who visit the Mall each day suffer from or are at high risk for diabetes, cardiovascular disease, or other chronic conditions. The Mall chose to place arts and culture strategies at the core of its mission and activities, recognizing that arts and culture reflect a community's character, deepen social connections, and increase the stability of vulnerable neighborhoods. The Mall features an array of arts and cultural programs that engage community members, celebrate local cultures and traditions, and promote healthy and engaged lifestyles. These are offered alongside traditional health service providers.

IMPACT: The Jackson Medical Mall has created a groundbreaking model for anchoring a community by linking artistic production, economic development, and the delivery of health services. Their roster of artists from various backgrounds and disciplines—all of whom have a vested interest in the Mall and its community—develop varied programming that brings community members to the Mall while increasing artists' and entrepreneurs' platforms for participating in the local economy. The Mall provides local makers and vendors with a safe environment and thousands of potential clients and customers. Festivals, after-school programs, performance groups, and a multigenerational approach to arts and culture in the Mall itself are now being complemented by positive economic development in the surrounding neighborhood; there, community gardens are being created and abandoned properties purchased and rehabilitated. The Jackson Medical Mall is a significant model of community development, public health, and arts and culture collaboration— exemplifying the benefits of innovative, whole-person approaches to health and well-being.
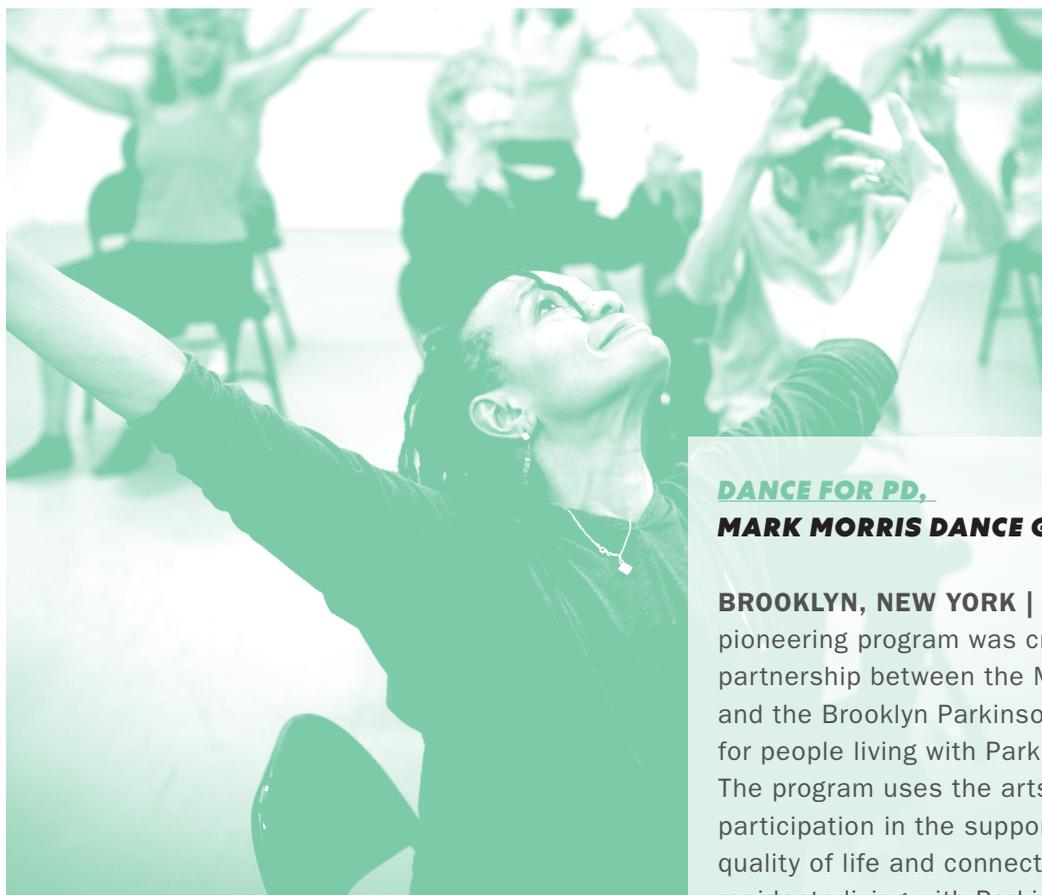
DANCE FOR PD,
MARK MORRIS DANCE GROUP

BROOKLYN, NEW YORK | 2001–PRESENT This pioneering program was created through a partnership between the Mark Morris Dance Group and the Brooklyn Parkinson Group, a support group for people living with Parkinson's disease (PD). The program uses the arts to improve interest and participation in the support group, and to improve quality of life and connectedness among Brooklyn residents living with Parkinson's disease. The classes employ various styles of dance to address concerns such as balance, cognition, depression, and physical confidence. While maintaining its local focus, the program has expanded to include training programs that have led to implementation of the Dance for PD model in more than 300 communities worldwide. It has also led to a robust body of research documenting significant outcomes. The program exemplifies the ability of the arts to affect chronic disease symptoms, outcomes, and quality of life, and demonstrates that these outcomes can be measured through rigorous scientific research.

AMIYA'S MOBILE DANCE ACADEMY

DETROIT, MICHIGAN | 2008-PRESENT With a mobile school-bus-turned-dance-studio, this program makes dance accessible to underserved communities and families in Detroit to help prevent obesity and the chronic diseases that result from it. The program was created by a 10-year-old artist Amiya Alexander (now 20), who recognized a lack of equity in access to dance classes in her community, along with the prevalence and dangers of obesity among youth. The program aims to unite people of different backgrounds through Black heritage and dance, and to decrease the incidence of obesity in Detroit. Amiya's Mobile Dance Academy exemplifies community-member-driven innovation to increase equity and access and to directly impact the incidence of chronic disease.

(UN)CONDITIONAL, PROFILE THEATRE

PORTLAND, OREGON | 2019 The production of (Un) Conditional is part of the Profile Theatre's ongoing community engagement and health series. In it, six Portland residents who live with a chronic illness share how they have "navigated [their] illness or injury and the maze of healthcare." Unlike Dance for PD and Amiya's Mobile Dance Academy, *(Un)Conditional* does not seek to directly affect the chronic diseases it discusses; rather, it facilitates connection and understanding among audiences, while decreasing social isolation among the storytellers themselves. By doing so, it supports protective and sustaining factors, while raising awareness of the lived experience of chronic disease—ideally leading to improved investments and public responses.

Well-Being and Health Communication

The *Creating Healthy Communities* initiative identified the five health issues addressed above as priorities in advancing community health and health equity. Moving beyond these specific issues, this section discusses the value of the arts and culture sector in advancing *well-being* and *health communication* more generally. By further elucidating "What Arts and Culture Can Do," the following examples offer additional avenues for cross-sector collaboration for health and health equity.

WELL-BEING

Well-being is a complex and subjective construct, often framed in relation to satisfaction with life, sense of purpose and fulfilment, control, competence, mastery and autonomy, self-realization, connectedness, and affect (Maccagnan, Wren-Lewis, Brown & Taylor, 2019; Stone & Mackie, 2013; Rathi & Rastogi, 2007; Gillett-Swan & Sargeant, 2015). Arts and cultural activities offer many of the ingredients of well-being, as they provide opportunities for social engagement and connection, enjoyment, learning, mastery, meaning-making, and self-actualization. Similarly, social cohesion, agency, stewardship, and change in narrative—all supported by arts and culture—are recognized as important qualities of community as well as pre-conditions for community development and longer-term change (Jackson, 2018).

More specifically, participation in arts and cultural activities is increasingly being associated with improved health and well-being, healthier aging, and the strengthening of communities. Evidence gathered through large-scale cohort studies in the United Kingdom suggests that arts and cultural participation can mitigate the incidence of depression and chronic pain among older adults, as well as maladjustment among children, and that adults who frequently engage in the arts have lower rates of morbidity and mortality (Fancourt & Tymoszuk, 2018; Fancourt & Steptoe, 2018a; Fancourt & Steptoe, 2018b; Fancourt & Steptoe, 2019; *Fancourt & Steptoe, under review*). These findings have led to significant health and policy outcomes in the UK, including governmental investment in *social prescribing*.

The findings are also consistent with those of longitudinal Scandinavian studies undertaken in the 1990s and 2000s that associate arts and cultural participation with increased well-being and longevity (Bygren et al., 1996; Konlaan, Bygren & Johansson, 2000; Bygren et al., 2009; Johansson, Konlaan & Bygren, 2001).

These outcomes result from many types of arts and cultural media and engagement. For example, in narrative-based programs, participants can identify and engage emotionally with characters and storylines, and in doing so, may reflect on their own lives, opportunities and choices (Sonke, et al., 2017). Visual arts programs, including community-engaged public murals, convey health issues and concepts in ways that raise awareness and reduce stigma (Tebes et al., 2015; Gronholm et al., 2017; Gaebel et al., 2008). Participatory dance programs like Dance for PD offer participants connections that reduce isolation and loneliness, while also providing direct and measurable physical and mental health benefits (Sandel et al., 2005; Scally, 2011). Such programs also promote health behavior change; they build awareness, confidence, and self-efficacy by engaging people in active dialogue, skill-building, and personally and culturally relevant narratives. Given this growing evidence, it is clear that significant opportunities exist for scaling and reformulating the benefits of arts and culture for community and population change.

Example: _The Village of Arts and Humanities_ in North Central Philadelphia was founded in 1969, when Arthur Hall built the Black Humanitarian Center to create a space for residents to gather, read, dance, sing, learn, and celebrate the community's culture and heritage. Twenty years later, artist Lily Yeh helped the community "create beauty from its brokenness." Using social art practice both of these artists supported community members in building a more beautiful and just future for themselves and their families. Over the ensuing years, other artists, builders, educators and a growing number of community residents have joined in the vision, cultivating a community rooted in cooperative interaction, creativity, and land transformation.

Impact: Today, the Village is a thriving community built around a nonprofit organization that provides opportunities for artistic expression, space revitalization, and preservation of black heritage. The organization provides jobs, runs arts education programs, and offers arts-integrated social services. These include a paper-making co-op for people re-entering the community after justice-system involvement; an environmental education, urban farming, and youth leadership program; a public art and parks program; an artists in residence program with a rapid prototyping lab and live-work space for artists; and a Community Economic Development program. The latter promotes equity by supporting local businesses, entrepreneurs, and community members through art-led and community-focused economic development. The Village represents powerful cross-sector work that utilizes multiple opportunities posed by arts and culture (many of them demonstrated in the examples above), while also optimizing the strengths of the public health and community development sectors to holistically enhance community well-being.

HEALTH COMMUNICATION

The arts have long been used as a means to communicate with the public, to influence behaviors, and to fuel social movements. Today in the U.S., they are being integrated more widely into health communication programs—a use long familiar to other nations. This increased usage coincides with recent changes in the practice of health communications. Responding to the shift toward social determinants, the field has evolved from notions of *health messaging* or *health communication*—which are largely individual-focused—to *social* and *behavior change communication*. This shift acknowledges the combined value of community mobilization, advocacy, policy, and action for advancing health behavior change. It additionally acknowledges the need for effective communication at all levels of the social ecological model. Recognizing health's social- and place-based context, health communication is also increasingly embracing cross-sector communication efforts. Given the increasing accessibility of technology and media, these newer initiatives include work with arts and entertainment as platforms from which to share narratives and information, represent behaviors and behavior changes, and leverage advocacy opportunities.

Example: WISE Entertainment's popular Hulu drama series, <u>East Los High</u>, utilized a multi-modal engagement platform to improve health. At the center of this platform was a highly aestheticized drama set in East LA and featuring an all-Latino cast. The drama was designed to engage Latino youth in health communication related to sexual and reproductive health and social issues such as immigration, voting, dating violence and mental health. Developed by Wise Entertainment in collaboration with artists, producers, and public health professionals, the program actively engaged millions of young people in and beyond East LA across five seasons. Those viewers interacted with social media, resources, and discussion platforms in addition to watching the drama. *East Los High* exemplifies effective place-based social and behavior change communication through its use of a multi-model platform and its focus on root causes of disease and unwellness, including social and racial injustices, systematic inequities, and imbalance of power.

Impact: A mixed-methods study of the show's impacts found extremely high levels of interest and engagement among viewers. In addition to the millions who watched the show, hundreds of thousands of viewers also visited its Web site to access transmedia extensions and health and social services resources. Over half returned for multiple visits. During season one and the six weeks following, Planned Parenthood reported 30,868 visits accessed through the East Los High website, with 52% of those being first-time visits. A survey of viewers found strong identification with characters and increases in both knowledge and intent for behavior change. For example, 98% of respondents reported that they were likely to use condoms correctly from then on, and 91% asserted that they would use condoms during sex every time. An experimental arm of the study tested knowledge about correct condom use over time across five storytelling formats (plain text, non-dramatized narratives, dramatized narratives, the show, and the show with transmedia extensions), finding an upward trend across the conditions and the highest level of knowledge in the transmedia group (Wang and Singhal, 2016). *East Los High* exemplifies the unique, emphatic ability of arts and culture—and their accompanying platforms—to disseminate information, influence health behaviors, encourage civic engagement and civic imagination, shift cultural narratives, and sustain interest and engagement.

CALL TO ACTION & RECOMMENDATIONS

Having recognized the value of arts and culture for advancing public health and health equity, the recommendations in this section provide immediate pathways for enabling cross-sector collaboration. They are built on four guiding assumptions that build a call to action:

* **Every community has arts and cultural assets that contribute to their health and well-being.**

* **The populations that are the intended beneficiaries of research and programming must be active agents in their design and implementation.**

* **Research and interventions are most reliable and effective when grounded in analyses of the root causes of poor health and health disparities, including multiple historical inequities.**

* **Some of the best work in community health transformation takes place at a very localized level.** It is informed by the history and specificity of each place, and draws on local assets—of which arts and culture are significant parts.

> **CALL TO ACTION >** *Recognize* **arts and culture as a valuable and available resource, and** *engage* **the sector as a critical partner in advancing health in the U.S.**

This call recognizes that arts and culture—as a sector and as a set of existing practices and structures—is a prevalent resource in the U.S. that has not been fully accessed, utilized, and valued by public health. As noted above, American communities are rich with arts and cultural assets that contribute to health and well-being. When public health overlooks these assets, it misses vast opportunities to support health, well-being, and other changes it seeks.

This call recognizes that while the public health sector values partnership, the arts and culture sector has not been formally identified as a target partner. As a result, its assets have not been fully utilized in public health practice. This call also recognizes that the public health, community development, and arts and culture sectors innately work to improve the human condition. This core shared mission, along with the unique expertise of each sector, stands ready to unite the sectors in strengthening and advancing their work.

While this call to action is aimed primarily toward the public health sector, it also beckons arts and culture, community development, and other allied sectors to take action. The recommendations offered below are designed to enable immediate action toward new partnerships and impactful cross-sector collaboration.

RECOMMENDATIONS FOR
THE PUBLIC HEALTH SECTOR

▶ **Get to know local arts and cultural assets.** Initiate discovery meetings with local or regional arts councils, local arts organizations, artists, and community culture bearers. Plan to listen and learn, and discuss shared issues and goals.

▶ **Co-locate health and social services with arts and cultural activity.** As seen in the Village of Arts and Humanities in Philadelphia, PA, and the Jackson Medical Mall in Jackson, Mississippi, integrating arts programming into existing community centers or health clinics can increase access and engagement, and create immediate improvements in health outcomes.

▶ **Partner with local artists and arts organizations on the design and implementation of interventions.** Community-based arts organizations and artists can drive program innovation, access, and participation. They can also help you build community relationships and communicate in personally and culturally relevant ways in your programs. Artists and arts practices can also increase the inclusivity and cultural responsiveness of conventional approaches to health interventions and research.

▶ **Employ local artists on research teams, from design to dissemination.** Many artists have cultivated practices of deep and methodical inquiry. They are highly adept at managing complexity and ambiguity and can be helpful in formulating research questions. In keeping with equity advancement, be sure to acknowledge and compensate their expertise.

▶ **Look to local arts and cultural artifacts for answers.** New research initiatives often fail to recognize that communities have already answered their questions through other means— such as through arts and cultural expression (Golden, 2019). This oversight results in distrust among residents, and perpetuates inequitable valuations of knowledge. Learn to identify and interpret existing art and cultural artifacts as sources of information for needs assessments and program planning, and partner with local artists for training in this approach.

▶ **Support local grassroots efforts.** Identify and elevate the work being undertaken by local artists and culture bearers. Establish equitable and reciprocal relationships, and consider how sponsorship, partnership, or other public health resources could support existing community-led initiatives and lead to deeper collaboration.

▶ **Advocate for inclusion of arts and culture in Healthy People 2040.** The Healthy People 2030 framework makes no mention of arts and culture. A formal working group and substantial advocacy can drive inclusion of arts and culture in the 2040 framework, and specifically leading up to the public comment period in 2027. Community members, public health professionals, and artists can all participate in this advocacy.

RECOMMENDATIONS FOR ALL ALLIED SECTORS

▶ **Invite people from other sectors to your upcoming events or strategy sessions.** Such participation can drive sharing of issues, assets, programs, theoretical frames, and discipline-specific skills.

▶ **Host an upcoming meeting or event in a space outside of your sector.** For example, hosting a public health event in an arts space, or vice versa, can provide opportunities for sharing and relationship-building.

▶ **Coordinate joint convenings**. Utilize the reach and influence of local, state and national public health associations to coordinate collaborative convenings. Public Health departments, networks, and associations can reach out to arts organizations/institutions at local, state, or national levels to drive formal, institutional partnerships and co-investments. Conversely, this collaboration can be initiated by arts organizations as well.

▶ **Co-develop core outcomes.** Creating a shared set of core (or standardized) outcomes for arts-based public health interventions will improve research strategies, reporting, evidence synthesis, and future collaboration.

WHAT WILL SUCCESS LOOK LIKE?

Commonplace integration of arts and culture into public health interventions, research, events, programs, and spaces

Commonplace integration of health resources and practices into arts and culture events, spaces, and gatherings

Cross-sector collaborations between funders or funding agencies that create dedicated opportunities for cross-sector research, programs, and interventions ("braided" funding opportunities)

New core competencies in both public health and arts and culture, that ensure their training prepares new professionals for collaborative work

Institutional policies and incentives that set cross-sector work as the standard

Established core outcomes and reporting guidelines for generating evidence regarding cross-sector efforts

Policies, structures, systems, and institutions marked by equity, inclusion, and access (the establishment of a "culture of health")

Stronger, healthier, and more equitable communities across the U.S.

CONCLUSION

Both the public health and arts and culture sectors have always worked to improve the human condition—to create stronger, healthier communities. However, we are missing the power of their *combined* strengths.

> **Throughout human history, the arts have been used to accomplish the very things public health is currently challenged to do: support well-being, transform systems and cultures, spark and sustain movements, communicate across difference, and create social connection. They are therefore vital collaborators in advancing population health.**

By investing in collaboration that draws on the strengths and knowledges of both public health and arts and culture—as well as on the communities that these and allied sectors are designed to serve—opportunities will be expanded for the creation of healthy and equitable communities.

FIND MORE RESOURCES

Visit the _Creating Healthy Communities: Arts + Public Health in America_ Resource Repository to find reports and media as well as people, projects and organizations working at the intersections of arts and culture, public health and community development in America.

Creativity had long been a loner, but not by choice. Whenever it would go from space to space, people would accuse it of being selfish saying, "Oh you are just trying to glorify yourself!" or "You only care about making yourself look good!" Creativity was even kicked out of its own village because everyone there was jealous of its expression...it was that much more beautiful than anyone else's, they could not stand it. What they did not know was that all Creativity wanted to do was to live a place where it could be itself, and at this point it was convinced that such a place did not exist. Until one day, as it was wandering aimlessly in the forest, Creativity came across a wise old man who said "I would be honored if you visited my village. I have a feeling you have something that we are missing." So, Creativity followed the wise old man back to his village, and upon entering its eyes widened and its heart opened. It was unlike anything it had ever seen before! There was Honor, Dedication, Openness, Modesty and Trustworthiness, among many others! And they all welcomed Creativity with open arms. It was not long until Creativity became a part of their community, as if it was always meant to be there... because it was. No matter what activity was done in the village, you could feel Creativity's presence. The wise old man was right: Creativity was what the village needed. And you know what happened when Creativity found a space that accepted all that it was? That village created Justice. And Justice assured that every village near and far, even Creativity's original home, was one that encouraged and allowed for Truth, Love and the Unapologetic Self.

—Dr. David Fakunle is an artist and public health professional who uses storytelling in every aspect of his work, including community empowerment, asset and resource assessment, mental and emotional health programming, research, and the communication of findings.

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CREATING HEALTHY COMMUNITIES
THROUGH CROSS-SECTOR COLLABORATION
This paper presents a case for how
collaboration among the public health, arts and
culture, and community development sectors
is critical to addressing the issues and conditions
that limit health in America.

New Brighton Business Outreach Newsletter

September 2021, Newsletter Issue: 1

Business Spotlight: Wilson Wolf

(2100 Old Hwy 8 NW, New Brighton)

Every quarter the city would like to highlight a different business in our community. If you're interested in highlighting your business in our newsletter please contact Jill Cady with a picture and short blurb about your company. This quarter we're spotlighting Wilson Wolf a medical device manufacturer located off Old HWY 8.

Wilson Wolf creates hope for cancer patients, one device at a time. They accomplish this by way of simplifying T-cell therapy through our G-Rex platform. Current Focus: One: To provide the field of immunotherapy with the best technology for cell production. Their G-Rex® product line is quickly being adopted by the field as the gold standard. Two: To provide those performing routine cell culture with a far superior alternative to traditional culture ware such as plates, flasks, and bags.

What's New in New Brighton?

Reimagining Silver Lake Road

The Silver Lake Road Mixed Use Planning Project is looking at the future of three key areas along the roadway in New Brighton.

The purpose of this project is to have the community provide guidance for the future zoning standards for the mixed use areas along Silver Lake Road. Visit the project website to register for email updates, participate in surveys and leave your comments on the interactive map!

Click Here to take a survey on how you want these neighborhoods to look like in the future and give us your feedback

Upcoming Meetings

September 14th, 2021
City Council Meeting
6:30 PM (in-person)

September 21st, 2021
Planning Commission Meeting
6:30 PM (in-person)

October 6th, 2021
Economic Development
Committee Meeting 7:00 AM
(In-person)

Old Highway 8 Reconstruction Update

Construction of Old Highway 8 is well underway. Phase one of the project, 7th to 10th street, was completed this August and phase two is well underway. Construction is expected to be finished by early October.

New Housing Development

North Shore Development Partners LLC and Kaas Wilson Architects are excited to present New Brighton with its first, Class A, market rate apartment building at 2299 Palmer Drive. The proposal on the former, now vacant, U.S. Bank site located in the northeast quadrant of the I-694 & Silver Lake Blvd adds a first-class multifamily rental building comprising of 132 units, enclosed parking, and offers several highly desirable amenities for residents.

The subject site sits on Palmer Drive and Silver Lake Road within the Mixed-Use Regional Node and adjacent to Crossroads of New Brighton. The site was originally developed in 1974 and is currently home to a 69-stall surface parking lot and a functionally obsolete, vacant U.S. Bank building. Thoughtfully designed to revitalize and diversify New Brighton's housing stock, this proposed development not only meets, but progresses the housing goals of New Brighton by removing a vacant building and adding an attractive new building that will bring approximately 200 renters to the community. To further contribute to the City's goals, 14 units in the building will be offered to residents with 60% of the area median income.

Funding Opportunities

- [MN Small Business Relief Grants](#)
-

Economic Development Committee

[Paul Zisla](#)

[Bob Benke](#)

[Clint Kulpers](#)

[Harry Carter](#)

[Max Nundahl](#)

[Anthony Pledger](#)

[Bret Fynewever](#)

[Jacqui Sauter](#)

Are you thinking about expanding? Moving? Hiring? The City is in contact with people every day who are looking to sell property, rent space, or relocate their family to the City, and we may be in a position to help you make a connection that could otherwise be missed. We'd love to have the opportunity to participate in your success, and will happily forward prospects your way – just let us know your needs so we can work on your behalf.

If your business is interested in being partnered with one of the following commissioners to help your business reach its goals please [click here](#) sign up for our new business liaison program

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REQUEST FOR COMMISISON CONSIDERATION

ITEM DESCRIPTION: Business Outreach Program Updates
DEPARTMENT HEAD'S APPROVAL:
CITY MANAGER'S APPROVAL:
No comments to supplement this report ___   **Comments attached** ___

Recommendations:
- **Listen to Commission and staff updates regarding the Business Outreach Program, ask questions, and provide feedback/direction on next steps.**

History:
- The EDC has previously provided direction on outreach techniques and suggested creation of a quarterly newsletter.

Financial Impact:
- None

Summary:
- Staff would like to take an opportunity on September 1st to update the commission on our initial outreach efforts, feedback received to date, and share a first draft/template of the quarterly newsletter we intend to publish as part of this program.

Attachments: A)   *Draft Newsletter Template*

Ben Gozola, AICP,
Assistant Director of Community Assets and Development

REQUEST FOR COMMISISON CONSIDERATION

ITEM DESCRIPTION: Current Project Updates
DEPARTMENT HEAD'S APPROVAL:
CITY MANAGER'S APPROVAL:
No comments to supplement this report ___   **Comments attached** ___

Recommendations: ▪ **Listen to Staff updates on projects related to EDC work**

History: ▪ n/a.

Financial Impact: ▪ None

Summary: ▪ Staff would like to take an opportunity on September 1st to update the commission on the status of the US Bank redevelopment project that the EDC recommended for TIF support at the August 4th meeting, and provide an update on the recently launched Silver Lake Road planning project.

Attachments: A) *Silver Lake Road Planning Project Handout*

B) *Printable Survey*

Ben Gozola, AICP,
Assistant Director of Community Assets and Development
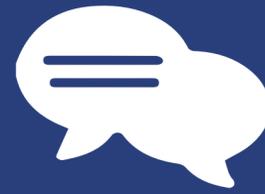
Silver Lake Road
Mixed Use Project

Visit the Project Website to Learn More!

**https://hkgi.mysocialpinpoint.com/silver-lake-rd-plan**

We Want to Hear From You!

The Silver Lake Road Mixed Use Planning Project is looking at the future of three key areas along the roadway in New Brighton.

1 Rice Creek & Mississippi: The area along Silver Lake Road between Mississippi Street and Rice Creek Road

2 Interstate: The intersection of Silver Lake Road and I-694

3 St. Anthony: The intersection of Silver Lake Road and County Road E

The purpose of this project is to have the community provide guidance for the future zoning standards for the mixed use areas along Silver Lake Road. Visit the project website to register for email updates, participate in surveys, and leave your comments on the interactive maps.

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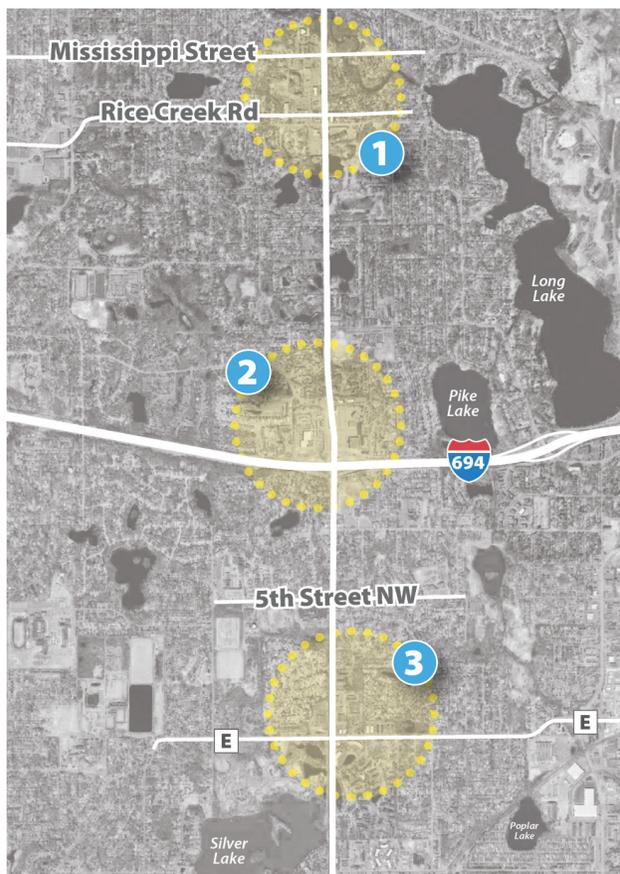
VISION SURVEY

VISION FOR SILVER LAKE ROAD FOCUS AREAS

In addition to comments on the map, please give your input on the following zoning-related topics for the Silver Lake Road focus areas.

How often do you visit one or more of the Silver Lake Road focus areas?

- ○ Daily
- ○ Weekly
- ○ Monthly
- ○ Once or Twice a Year
- ○ Never

How do you travel to the Silver Lake Road focus areas?
(Select all that apply)

- ○ Vehicle
- ○ Bus/Transit
- ○ Walk
- ○ Bicycle
- ○ Other (Describe) _____
  _____
  _____

What do you do in the Silver Lake Road focus areas?
(Select all that apply)

- ○ Shopping / Retail Services
- ○ Dining
- ○ Employment
- ○ Recreation
- ○ Travel Through / Commute
- ○ I Live There

The following are a number of zoning-level elements that could be an outcome of this project. Please rank these topics based on how important they are to you when you think about the Silver Lake Road focus areas and whether or not you'd like to shop, work, live, or relax there.
(Number the level of imporatnce for each ranging from 1 (most important) to 10 (least important)

- _____ More Trees and Landscaping
- _____ More Spaces for Outdoor Dining / Seating
- _____ Wider Variety of Shops, Restaurants, and Services
- _____ Wider Variety of Employment Opportunities
- _____ Wider Variety of Housing Options
- _____ More Places for Parking Vehicles
- _____ More Places for Parking Bicycles
- _____ More Activities for the Public (Food Trucks, Concerts, etc)
- _____ Updates to Building Facades to Look "Newer"
- _____ Buildings Allowed to Have Multiple Stories

Please give a brief description of why your top elements are they important to you and how you feel about the Silver Lake Road focus areas?

_____
_____
_____
_____
_____

Are there any other elements that are important to you that we should know?

_____
_____
_____
_____

ABOUT ME

Please fill in the following information. This information is gathered for engagement purposes only.

Select All That Apply
- ○ I live in New Brighton
- ○ I work in New Brighton
- ○ I go to school in New Brighton

How do you Identify?
- ○ Hispanic
- ○ Non-Hispanic
- ○ Prefer Not to Say

What is Your Age?
- ○ 18 or Younger
- ○ 18 - 25 Years
- ○ 26 - 35 Years
- ○ 36 - 50 Years
- ○ 51 - 65 Years
- ○ 65 or Older

What is your Race?
- ○ White
- ○ Black or African Amercian
- ○ American Indian or Alaska Native
- ○ Asian
- ○ Native Hawaiian or Other Pacific Islander
- ○ More than One Race
- ○ Prefer Not to Say
- ○ Other

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