

**Neighborhood Planning
for Community
Revitalization**

**Northside Cultural Arts
Feasibility Study**

A CONSORTIUM PROJECT OF: Augsburg College; College of St. Catherine; Hamline University; Higher Education Consortium for Urban Affairs; Macalester College; Metropolitan State University; Minneapolis Community College; Minneapolis Neighborhood Revitalization Program; University of Minnesota (Center for Urban and Regional Affairs; Children, Youth and Family Consortium; Minnesota Extension Service); University of St. Thomas; and Minneapolis community and neighborhood representatives.

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September 1998

Neighborhood Planning for Community Revitalization

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NPCR

330 Hubert H. Humphrey Center
301 - 19th Avenue South
Minneapolis, MN 55455

phone: 612/625-1020

e-mail: npcr@freenet.msp.mn.us

website: <http://freenet.msp.mn.us/org/npcr>

EXECUTIVE SUMMARY

A cultural arts festival could benefit the northside both as a celebration of the rich and diverse cultures within the community and an effort to improve outside opinion of the area. In order for such a celebration to take place, however, a core of dedicated and hard-working volunteers must be willing to lead organization from start to finish. According to Randy Dewitze, of Fanfare Attractions, average costs of a community festival run between \$5000-\$6000. This estimate includes the costs of permits, insurance, publicity, security, portable restroom facilities, and booths. Typically, a festival will not make money or break even until having established itself after 3-4 years. Funds and resources to support a cultural arts festival can be gained through grants as well as donations by local businesses and institutions. Several permits are required in order to hold a large public event legally. Theodore Wirth Park, a number of local schools, and the local YMCA are among promising locations for a festival in the northside. Although a large variety of other festivals already exist in the Twin Cities, few touch upon cultural variety in the arts and none that the author is aware of actually celebrate the rich diversity of cultural arts available in the Twin Cities.

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INTRODUCTION

The Near North/ Willard-Hay neighborhoods of northern Minneapolis contain talent and rich ethnic diversity. Unfortunately, the area suffers from a poor image in the Twin Cities due its perceived low economic status and high population of non-Caucasians. As a response to these issues, the NRP Marketing Committee has expressed interest in creating a cultural arts festival to:

- celebrate the ethnic and cultural diversities of residents,
- build unity among neighborhoods,
- improve outside opinion of the area, and
- provide a forum for local artists to display their work.

The following is a vision statement as prepared by local resident artist and project steering committee member, Kate Van Cleve:

“The Northside International Arts Festival should celebrate the diversity of urban living, specifically the northside. It should pay homage to the rich heritage of its members through the visual and performing arts. The festival would create a window of opportunity for audience and monetary compensation for the artists otherwise (possibly) overlooked by the mainstream art scene.

I believe our targeted group would be city dwellers, although suburbanites are always welcome. By including north Minneapolis businesses, we would provide an opportunity to begin to re-define the Cities’ interpretation of north Minneapolis.

Essentially, the festival has a two-fold responsibility - to serve the creative community living in north Minneapolis by providing opportunity and to serve the entire city and surrounding communities by demonstrating the vitality and talent thriving in north Minneapolis. In addition to these responsibilities, it should ultimately function as a celebration.

The festival would be a blend of performance, visual arts, food and interactive activities for families (i.e. workshops, art-making projects, etc.). It should have an eclectic feel that is more diversified and colorful than other festivals...

...I believe that by accessing local radio, newspapers, businesses and residents, we can solidify a group of people behind this festival. It would be a festival created by the northside community, serving and celebrating the northside.”

In the following study, I hope to present:

- the basic building blocks necessary for a festival,
- practical follow-through advice,
- information on the legal steps necessary in order to produce a special event,
- general budgeting expectations and possible sources of funding,
- possible participants and sponsors of a northside cultural arts festival,
- critiques of other Twin Cities festivals,
- and other tips and advice.

IN THE BEGINNING...

In order for any large organized event to work, there must be at least one or two core individuals dedicated to seeing it through to completion, as well as several interested people willing to participate on an organizing committee. In the case of a festival, the core individuals must keep track of the separate activities and displays that are being arranged for the event. These hard-working and steadfast leaders in the project are crucial to its success. One might consider them a prerequisite for a Near North/ Willard-Hay cultural arts festival.

Once having achieved both committed organizers and other interested volunteers, the organizing committee must agree on three important issues: purpose, activities, and budget. Both Randy Dewitz (Fanfare Attractions) and Robert Easley (chair of Juneteenth) stressed the importance of unity behind the festival. Especially when working with strong-minded community leaders or other organizers with vested interests in the festival (for instance, business associations or artists), it is necessary to draft a mission statement for the festival with which all participants feel comfortable. Remember that most of the volunteers will be coming from different backgrounds and with different visions and expectations. The mission statement should serve to codify the purpose and goals of the festival. In the long run, this helps to dissolve disagreements and disputes down the line. If an individual feels uncomfortable with any planned aspect of the festival, they can refer back to the mission statement to see whether or not that issue adheres to the agreed purpose of the festival. As festival organizing involves the hard work of each participant and can easily require months of effort, emotions can and do run high. A mission statement created at the onset of creating the festival can prove invaluable. (Note: The mission statement should ideally reflect the needs and desires of all volunteers while still providing sufficient direction so as to avoid disorganization. This should help to command their respect and commitment throughout the festival)

Upon having created and ratified a mission statement for the event, the committee must then brainstorm ideas for the festival. They must agree upon which events would be excessive – for instance setting up a covered stage for dance performances might be out of realistic bounds for the first year of a festival. They must also pick the events and/or displays that they would most like to see at the festival and decide which ones are most important to the success of the event. The selection process for festival attractions must, of course, go hand in hand with budgeting. (General cost expectations will be discussed later in BUDGETING.) Budget

according to priorities. Make sure to account first for the most desired attractions; whether they are painting, workshops, dancing, or puppetry, make sure to have the funds for the activities closest to the organizers' hearts. Once the committee has defined the event and drafted a budget to enable the activities planned for the festival, the fun begins!

It is crucial that the committee get to work as soon as possible. Planning early and preparing for all possible opportunities and outcomes can make or break a festival. Typically, artists should be notified approximately 6 months in advance of an event in order to allow for art submissions and subsequent jurying. By this standard, festival organization should begin about 8 months before the scheduled event. Antar Saleem, of Juneteeth, strongly suggests putting on an event as soon as possible, to start the tradition symbolically, if nothing else. Such an event could be as small as an open party in a basement – which is how Juneteenth began. This would work best if organizers or potential organizers of an actual festival begin work during a summer in which they know they will not be able to actually produce their ideal festival. In this situation, organizing a much smaller event, like a party, can serve as a symbolic celebration of the community at large and begin the tradition of festivities such as festivals.

SUMMARY

In order to begin planning for a festival, it is necessary to have:

- One dedicated individual who is willing to take on the majority of organization and responsibility. (More individuals are necessary as the festival grows.)
- Interested volunteers to perform specific tasks and work as a committee.

The organizers must first:

- Agree on goals for the festival/create a mission statement
- Brainstorm and decide which activities they want at the festival
- Create a flexible, yet dependable budget

BUDGETTING AND FINANCIAL CONCERNS

According to Randy Dewitz of Fanfare Attractions, the average cost of putting on a neighborhood or community festival is approximately \$5000-\$6000 to cover insurance, permits, booths, and other standard festival aspects. He also warned that festival organizers shouldn't expect to make any form of profit in the first 3-4 years. In fact, you will most likely be quite solidly in the hole. As Barbara Ducharme, of the Highland Business Association and Highland Fest, put it in her interview, "If you're in it for the money, have a raffle." After about 3-4 years, the event should have built somewhat of a reputation for itself and be attracting a couple thousand visitors. Also, consumer trends show that spending increases over time – that is, visitors are likely to spend more each subsequent year of a festival.

Randy estimates that the normal level of attendance for the first year of a neighborhood festival ranges from 1000-3000 people. Since the Near North/Willard-Hay populations include a large variety of multi-ethnic, low income families, the spending habits will very likely take even longer to develop and support a festival. Nonetheless, the festival can serve as a wonderful integrator for collaboration of northside neighborhoods, which could financially benefit the area in the future.

The cost of permits alone usually adds up to approximately \$1600. This covers permits regarding block parties (shutting down a street), food vending, special events, propane gas, noise variance, and the use of large covered tents. In addition to permits, however, organizers must arrange for an insurance policy in order to cover themselves and visitors in case of injury incurred during the festival. Usually, insurance policies for festivals cost about \$500-\$1000 for a \$1,000,000 standard policy.

Other expenditures that must be factored into preliminary budgeting are:

- portable toilets (probably 2 regular and 1 handicapped)
- security
- publicity
- decorations
- communication (with sponsors, residents and artists)
- an NRP booth, and

- equipment for artists/vendors (i.e. booths, tables, benches, a stage, etc.) **Note: Booths generally cost between \$30-\$60 each. Festival organizers can opt to charge vendors for booths or allow them the option of setting up their own booths*

RESOURCES AND POSSIBLE FINANCIAL SUPPORTERS

Several businesses and institutions in the Near North/ Willard-Hay area may be willing to donate money, services, or resources to a cultural arts festival, especially since the event might bring them more publicity and shoppers. Those that do not wish to volunteer might be persuaded by the free advertising opportunities that a festival can present. The following is a list of possible resources to contact for assistance in executing a festival:

- Hospitals

Hospitals often have printing facilities within them and might be willing to donate printing services, either for free or in exchange for some free advertising.

- Banks

Banks are required by law to donate a percentage of their profits to the community. Contact the public relations personnel at local area banks to inquire about financial donations.

- Schools

Besides the potentially useful grounds and facilities, schools also hold an abundance of student/teacher-power and undiscovered talent. Inviting students or classes to participate in the festival and/or organization of the festival will serve to immediately involve a portion of the community while also garnering a lot of youthful energy. It would probably be easiest and most efficient to work with high school students.

- Churches

Churches are another great source of volunteers. Churchgoers typically care about their communities and would most likely be willing to support and/or volunteer with a festival. Asking a pastor, priest, rabbi, or other religious leader to announce a desire for festival support may prove helpful.

- Local businesses

There are undeniably some local businesses that would be willing to donate funds or services to the event. Sending businesses a form letter explaining the proposed event and requesting any possible contributions could be fruitful.

- The mayor

According to Randy Dewitz, the current mayor has a fondness for the Northside. Whether or not this is the case, the possibility still remains that she may be willing to

"donate" police services. That is, the city may be willing to pay for off-duty police officers to provide security during the festival. Contact the mayor's office for more information.

- President of the City Council

According to Angie Nelson, of the Near North/Willard-Hay NRP, the President of the City Council might also serve as a good resource for police officer aid.

POSSIBLE GRANTS SOURCES

The following foundations have issued guidelines indicating that they bestow grants to projects or programs related to some or all of the following: community development, minorities, education, immigrants, neighborhood development, African Americans, Native Americans, or arts. They all focus upon the Minnesota area.

Otto Bremer Foundation

John Kostishack, Exec. Dir.

445 Minnesota St., Suite 2000

St. Paul, MN 55101-2107

(651) 227-8036

Relevant interests: *African Americans, immigrants, minorities, race/intergroup relations, community development, economically disadvantaged, education, Latinos, Native Americans, and citizen participation*

Purpose and Activities: *"Emphasis on rural poverty and combating racism. Support also for post-secondary education, human services, health, religion, and community affairs."*

Application information: *Application form not required.*

Initial approach: *letter or telephone*

Copies of proposal: *1*

Board meeting date(s): *Monthly*

Deadline(s): *Submit proposal at least 3 months before funding decision is desired*

The Deikel Family Foundation

5354 Parkdale Dr., Suite 310

Minneapolis, MN 55416

(612) 545-3000

Contact: *Beverly Deikel, V.P. and Secy*

Relevant Interests: *Community development, neighborhood development*

Application Information: *The Foundation requests that applicants limit their paper use and number of contacts. Application form not required.*

Initial Approach: *Letter*

Copies of Proposal: *1*

Board meeting date(s): *As needed*

Deadline(s): *None*

Final Notification: *Varies*

The Fingerhut Foundation

C/o Family Partners, Ltd.

5354 Parkdale Dr., Suite 310

Minneapolis, MN 55416

(612) 545-3000

Contact: *Beverly Deikel, V.P. and Secy*

Relevant Interests: *Community development, neighborhood development, education*

Application Information: *Application form not required.*

Initial Approach: *Letter and brief proposal*

Copies of proposal: *1*

Board meeting date(s): *As necessary*

Deadline(s): *None*

Final Notification: *Varies*

Horncrest Foundation, Inc.

6 Sleator Dr.

Ossining, NY 10562

Attn: Lawrence Blau, Pres.

(914) 941-5533

Relevant Interests: *African Americans, arts, economic development, economically disadvantaged, minorities*

Purpose and Activities: *"Scholarship programs primarily for minorities; support also for programs for the disadvantaged, cultural programs, medical research and education, and organizations that focus on social change issues, especially poverty, housing, and civil rights."*

Application Information: *Application form not required.*

Initial Approach: *Letter requesting guidelines*

Copies of Proposal: *1*

Deadline(s): *June 1 and December 1*

Manitou Fund

M.W. McDonald, Tr.

2501 Cleveland Ave. N.

St. Paul, MN 55113-2717

(651) 604-4200

Relevant Interests: *Community development, neighborhood development, education*

Initial Approach: *Letter*

Deadline(s): *None*

The Minneapolis Foundation

Emmett D. Carson, Pres.

A200 Foshay Tower

821 Marquette Ave. S.

Minneapolis, MN 55402

(612) 339-7343

Relevant Interests: *African Americans, immigrants, community development, education, Native Americans, minorities*

Purpose and Activities: *"The foundation believes that the well-being of each citizen is connected to that of every other and that the vitality of any community is determined by the quality of those relationships. With this principle in mind, the foundation's purpose is to join with others to strengthen the community, in measurable and sustainable ways, for the benefit of all citizens, especially those who are disadvantaged. The foundation is committed to be an effective resource developer and a responsible steward of those resources, and active grantmaker and convener addressing crucial community needs, and a constructive catalyst changing systems to serve people better."*

Application Information: *Application form required.*

Initial Approach: *Applicant should request guidelines for the appropriate fund or attend information meeting.*

Copies of proposal: *3*

Board Meeting date(s): *Quarterly; distribution committee meets 4 times a year*

Deadline(s): *March 15 and September 15*

Final Notification: *Approximately 4 months after deadlines*

Ritz Foundation

Gordon Ritz, Pres.

404 WCCO Radio Bldg.

625 2nd Ave. S., Suite 404

Minneapolis, MN 55402

(612) 332-9026

Relevant Interests: *Arts, community development, neighborhood development, education*

Application Information: *Application form not required*

Initial Approach: *Letter*

Board Meeting date(s): *Quarterly*

Deadline(s): *None*

PERMITS AND INSURANCE

Several permits are required to legally carry out a festival in Minneapolis. They vary depending upon factors such as location (residential or business district), whether or not food is served, noise level, and whether or not streets will need to be closed. A fee accompanies every permit. According to Randy Dewitz of Fanfare Attractions, one should plan on spending approximately \$1600 on permits and insurance for a festival.

All checks should be made out to the Minneapolis Finance Department and, unless otherwise specified, mailed to:

Minneapolis Finance Department
Office of City Clerk
ATTN: Gloria
304 City Hall
350 South 5th Street
Minneapolis, MN 55415-1382

Questions and inquiries can be e-mailed to cityclerk@ci.minneapolis.mn.us

Special Permits

Any special event requires at least one **special permit**, which currently costs \$25. Applicable considerations for one special permit include the amounts of noise and traffic expected during the event. Another special permit will need to be filed if tents or covered booths will be used. This is due to Fire Dept. regulations. Both of these can be filed through the City Clerk's Office.

Block Party Permits

In order to close off a street or portion thereof, one must apply for a **block party permit**. These differ depending upon whether the chosen area is in a residential or business district. If filed 45 or more days in advance, a business district permit costs \$100. If filed 30 to 44 days in advance, the permit costs \$150. It must be filed 30 or more days in advance. Residential permits cost \$15 if filed 35 or more days in advance, \$25 if filed 22 to 34 days in advance, and \$30 if filed only 14 to 21 days in advance. This permit must be filed at least 14 days in advance.

Noise Permits

A **noise permit** is required if any amplification devices will be used outside during the event. If there will be amplified outdoor music or performers, one of these \$35 permits is necessary. For information contact Ann Stahn, of the Clerk's Office, at (612) 673-5817.

Food Permits

The sponsor of an event must acquire a \$65 **Umbrella Food Permit** in order to have food vended at their festival. This permit must be filed more than 10 days in advance or an additional late fee of \$29.50 will be charged.

In addition, the sponsor must collect **Short Term Food Permits** from all participating food vendors. Each of these permits costs \$65 and also carries the additional late fee of \$29.50 if filed in less than 10 days before the event. After collecting all the permits and checks, the sponsor must report in person to the Department of Environmental Health (250 South Fourth Street, Room 401/ (612) 673-2170).

Strict guidelines for short-term food permits exist to protect both the vendors and customers.

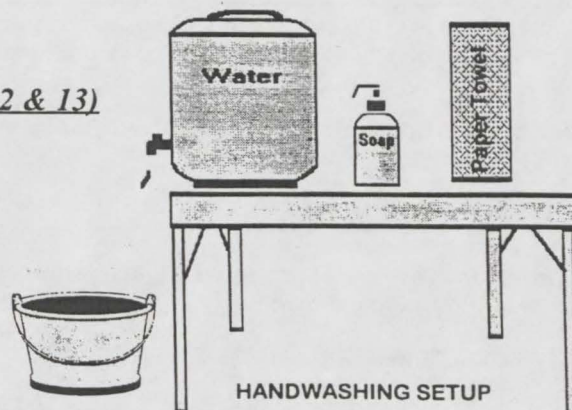
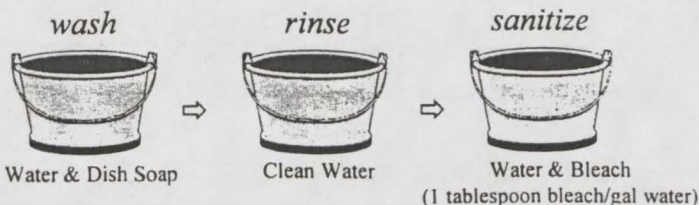
GUIDELINES FOR DISPENSING FOODS UNDER A SHORT-TERM/SEASONAL FOOD PERMIT

(Read All These Directions Before The Event)

1. Provide electricity needs for cooking and lighting. NOTE: LP bottled gas (propane) requires a permit from the Minneapolis Fire Department (673-3288). Gas hose must be constructed of rigid copper, black iron or galvanized pipe. Provide a fire extinguisher.
2. Provide a tent or canopy to protect food service operation.
3. Store all foods, beverages, ice, utensils and paper products at least six inches above the ground or floor. Store soap, sanitizer, insect sprays and chemicals away from foods and food containers. Label chemicals.
4. Prepare all foods in a licensed commercial kitchen or on site. (No home-prepared foods.)
5. Transport all prepared foods in insulated, covered chests (picnic) in clean vehicles.
6. Use mechanical refrigeration, or ice pack, for keeping foods cold. "Blue Ice" is permissible.
7. Reheat foods quickly to 165°F, and hold at 150°F or hotter. Outdoor use of "Sterno" and chafing dishes prohibited.
8. Keep potentially hazardous foods, such as meats, fish, poultry, cooked rice, vegetables and salads at **40°F or colder or 150°F or hotter**. Provide a metal-stem food thermometer.
9. Prepare and serve all foods out of reach of the customers. Self-serve prohibited unless proper utensils are provided (e.g., dips must be served in individual soufflé cups; provide toothpicks for individual food samples; provide tongs for serving chips or bread samples on paper plates; etc.).
10. Drain ice-melt water from coolers to prevent cans or bottles from being submerged.
11. Wear clean clothing, and hair protection (cap, hairnet). Practice good personal hygiene—use sanitary food handling techniques. Smoking is prohibited when handling foods.
12. **Handwashing:** Provide soap, running water and paper towels. *Wash hands frequently.* (See illustration.)
 - a. Wash with running water and soap.
 - b. Dry with paper towels.
13. **Utensil Washing:** Provide three labeled buckets big enough to accommodate the largest utensil. (See illustration.)
 - a. Wash bucket: dish soap and water
 - b. Rinse bucket: clean water
 - c. Sanitizer bucket: bleach and water (1 tablespoon bleach for each gallon of water)
14. Failure to comply with the above guidelines can result in a (1) citation, (2) closure of food booth, or (3) denial of future permits.

MUST BE SET UP PRIOR TO HANDLING FOOD (12 & 13)

UTENSIL WASHING SETUP





DIVISION OF ENVIRONMENTAL HEALTH
 PUBLIC SERVICE CENTER
 250 SOUTH FOURTH STREET, ROOM 401
 MINNEAPOLIS, MN 55415-1372
 PHONE: (612) 673-2170

FOR OFFICE USE ONLY	
CHECK NUMBER:	
DATE:	
PERMIT NUMBER:	

UMBRELLA FOOD PERMIT

A permit must be secured for short-term events that involve dispensing food to the public. Permit will be issued only after final approval by the Division of Environmental Health. Application must be made **AT LEAST TEN BUSINESS DAYS** prior to the event, or a late fee of \$29.50 will be assessed. **Please note: sponsor must submit a separate short-term food permit application if operating a concession stand.**

NAME OF EVENT:		LOCATION OF EVENT:		
DATE(S) OF EVENT:		EVENT START TIME:		EVENT END TIME:
SPONSORING ORGANIZATION:	ADDRESS OF SPONSORING ORG:	CITY:	STATE:	ZIP:
CONTACT PERSON FROM SPONSORING ORG:	ADDRESS:	PHONE NUMBER:		

SPONSORING ORGANIZATION MUST SUBMIT A LIST OF ALL PARTICIPATING FOOD VENDORS, INCLUDING NAMES, ADDRESSES & PHONE NUMBERS.

NO.	NAME	PERMIT NO.*	ADDRESS	PHONE NUMBER
1				
2				
3				
4				
5				
6				
7				
8				
9				
10				

*Seasonal permit holders must provide permit numbers (upper right-hand corner of application) to event sponsor.

LIST ADDITIONAL VENDORS ON SEPARATE SHEET

Sponsor must collect all short-term food permit applications, and checks or money orders, from each vendor participating in the event. Then sponsor must report in person (by appointment only) to Environmental Health, at above address, in order for the applications to be processed.

As sponsor of event and umbrella permit holder, you must share in the responsibility of assuring compliance with all short-term food permit requirements.

MAKE CHECK (~~\$50.00~~ ^{15.00}) OR MONEY ORDER (NO CASH) PAYABLE TO: MINNEAPOLIS FINANCE DEPARTMENT

I have received and read the Minneapolis Guidelines for Dispensing Foods Under a Short-Term/Seasonal Permit. I hereby certify that I will comply with the guidelines. _____ (initials)

SIGNATURE OF APPLICANT: (applicant agrees to comply with the Mpls Food Code)	DATE:	ENVIRONMENTAL HEALTH SIGNATURE:	DATE:
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DIVISION OF ENVIRONMENTAL HEALTH
 PUBLIC SERVICE CENTER
 250 SOUTH FOURTH STREET, ROOM 401
 MINNEAPOLIS, MN 55415-1372
 PHONE: (612) 673-2170

FOR OFFICE USE ONLY
CHECK NUMBER:
DATE:
PERMIT NUMBER:

SHORT-TERM FOOD PERMIT

A permit must be secured for short-term events that involve dispensing food to the public. Permit will be issued only after final approval by the Division of Environmental Health. Application must be made **AT LEAST TEN BUSINESS DAYS** prior to the event, or a late fee of \$29.50 will be assessed. **Please note: a maximum of two concession stands per permit.**

VENDOR NAME - LAST NAME, FIRST NAME (PLEASE PRINT):		TRADE NAME:		PHONE NUMBER:	
STREET ADDRESS OF VENDOR:			CITY:	STATE:	ZIP:
NAME OF EVENT:			LOCATION OF EVENT:		
DATE OF EVENT:			EVENT START TIME:	EVENT END TIME:	
EVENT SPONSOR:		EVENT CONTACT PERSON:		PHONE NUMBER:	

1 NAME OF PERSON RESPONSIBLE FOR FOOD PREPARATION:

2 WHERE WILL FOOD BE PREPARED (COMMERICAL KITCHEN/ON-SITE) - NO HOME-PREPARED FOODS:

3 LIST FOOD SUPPLIERS (NAME OF GROCERY, ETC):

4 LIST ALL FOOD AND BEVERAGES THAT WILL BE SOLD OR GIVEN AWAY:

5A LIST EQUIPMENT THAT WILL BE USED TO KEEP POTENTIALLY HAZARDOUS FOODS COLDER THAN 40°F.

LIST EQUIPMENT THAT WILL BE USED TO COOK FOODS:

5C LIST EQUIPMENT THAT WILL BE USED TO REHEAT PRE-COOKED FOODS HOTTER THAN 165°F.

5D LIST EQUIPMENT THAT WILL BE USED TO MAINTAIN COOKED POTENTIALLY HAZARDOUS FOODS HOTTER THAN 150°F.

LIST GAS-COOKING EQUIPMENT AND SIZE OF GAS CYLINDER:

Forward application, and check or money order, to event sponsor (if applicable) who will then submit to Environmental Health for processing.

MAKE CHECK \$29.50 OR MONEY ORDER (NO CASH) PAYABLE TO: MINNEAPOLIS FINANCE DEPARTMENT

I have received and read the Minneapolis Guidelines for Dispensing Foods Under a Short-Term/Seasonal Permit. I hereby certify that I will comply with the guidelines. _____ (initials)

SIGNATURE OF APPLICANT: (applicant agrees to comply with the Mpls Food Code)	DATE	ENVIRONMENTAL HEALTH SIGNATURE:	DATE:
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INSTRUCTIONS FOR COMPLETING THE BLOCK EVENT APPLICATION

1. **File your application no later than 30 days prior to your event. Permits postmarked less than 30 days prior to the event will be denied.**
2. **Fees:** If application is filed 45 or more days prior to the event, the fee is \$100; if filed 30 to 44 days prior to the event, \$150. Make check payable to the Minneapolis Finance Department - DO NOT MAIL CASH.
3. **Event Hours:** Weekdays - 6:00 p.m. to 10:30 p.m. Weekends and holidays - 10:00 a.m. to 10:30 p.m. To pursue activities which are protected by the First Amendment of the United States Constitution, one hour, on weekdays, between 10:00 a.m. to 3:00 p.m. These times include set-up time.
4. **Bonds:** A permit may be granted only after the applicant has filed with the City Clerk, a cash bond in the sum of \$500, or a certified check in a like amount.

If the applicant fails to clean up area within three-hour period following the event, the bond shall be forfeited to the city.

If the applicant complies with the above conditions to the satisfaction of the director of public works, the bond shall be returned or balance refunded.
5. **Insurance:** The applicant must file with the City Clerk, a liability insurance policy, or evidence thereof, to provide coverage in the amount of one hundred thousand dollars (\$100,000) for one claimant and three hundred thousand dollars (\$300,000) for any number of claimants, and shall specifically provide for the payment by the insurance company, on behalf of the insured, of all sums which the insured shall become obligated to pay by reason of liability imposed upon them by law, for injuries or damages to persons or property arising out of the activities and operations of the insured pursuant to the provisions of Chapter 455 of the Minneapolis Code of Ordinances. The applicant and the City shall be named as joint insureds on the liability policy.
6. **Races and Parades:** Additional permits are necessary. Call the Mayor's office at 673-2114.
7. **Approval:** Permit is valid only for the day specified. In case of bad weather, the permit may be extended to the following day only if so requested on the application.
8. **Denial:** Permit may be denied for a variety of reasons including construction, proximity to a hospital or fire station, conflict with previously scheduled event within four blocks. A permit cannot be issued for a major thoroughfare (Generally, this would include snow emergency routes; arterial streets; federal, state and county highways; bus routes and streets controlled by semaphores) unless traffic flow can be reasonably accommodated on adjacent streets.
9. **Appeals:** If permit is not approved by one or more of the designated City officials, a written objection, along with the permit application, shall upon request by applicant be referred to the appropriate city council committee, which will make a recommendation to the City Council.
10. **Revocation:** A permit may be revoked for any violation of the block event provisions or in the event of an emergency constituting an imminent threat to life or property. Whenever any block event is of a nature, or conducted in a manner substantially different from that indicated in the application, the block event shall be deemed to be automatically revoked.
11. **Barricades, Signs and Delineation Equipment:** The applicant shall thru a bonafide contractor provide, install and remove all the equipment as directed by the Director of Public Works (see Bonds).
12. **Traffic Control Measures:** Applicant is required to pay all costs for traffic control measures and traffic control personnel.
13. **Alcohol:** To serve/sell alcohol you must contact the Department of License and Consumer Services at 673-2080.
14. **Conditions:** Apply to all applicants:
 - a. Applicant will obey the law in conducting the block event.
 - b. Event cannot be a commercial promotion or activity.
 - c. Applicant agrees not to permit the sale or consumption of intoxicating liquors, without first obtaining the appropriate liquor license.
 - d. Applicant agrees to defend and hold the City harmless from claims, demands, actions or causes of actions, of any nature or character, arising out of, or by reason of conduct of the block event authorized by such permit, including attorney fees and all expenses.
 - e. Applicant will indemnify the City for all damages that may result to City property, including any portion of such street, as a result of the block event.
 - f. Applicant will maintain adult supervision of the block event at all times.
 - g. Applicant will, at no cost to the City, immediately clean up, remove and dispose of all litter or material of any kind, which is placed or left on the street because of the block event. If the applicant neglects or fails to proceed with the clean up within the three hour period immediately following the end of the block event, or if the clean up is done in an inadequate manner, the City Engineer is authorized to clean up and charge the applicant for said cost.
 - h. Applicant shall be responsible for the placement, maintenance and removal of barricades. The applicant must provide the foregoing at their own expense.

THIS PAGE IS AN INSTRUCTION PAGE ONLY - DO NOT INCLUDE/RETURN THIS PAGE WITH YOUR APPLICATION

**CENTRAL/NEIGHBORHOOD BUSINESS DISTRICT
BLOCK EVENT APPLICATION TO CLOSE A STREET**

minneapolis
city of lakes

APPLICANT INFORMATION

NAME: _____

ORGANIZATION: _____

ADDRESS: _____ ZIP CODE: _____

HOME TELEPHONE NUMBER: _____ WORK TELEPHONE NUMBER: _____ WHICH DO YOU PREFER TO BE CONTACTED AT:
 HOME WORK

Applicant agrees to abide by Block Event Rules as contained in the application instructions, and City Ordinance Chapter 455.

APPLICANT SIGNATURE: _____ DATE: _____

EVENT INFORMATION

DATE OF EVENT: _____ TIME OF EVENT (WEEKDAYS - NO EARLIER THAN 6 PM OR LATER THAN 10:30 PM) (WEEKENDS - 10 AM TO 10:30 PM): _____ RAIN DATE REQUESTED (NEXT DAY FOLLOWING EVENT DATE): NO YES

FROM: _____ TO: _____

LOCATION: _____

STREET BLOCKED OFF (FOLLOW EXAMPLE BELOW): _____

FROM: _____ TO: _____

DESCRIPTION OF ACTIVITIES PLANNED FOR EVENT: _____

EXAMPLE FOR COMPLETING LOCATION SECTION

STREET BLOCKED OFF: 3rd Avenue

FROM: 4th Street South TO: 5th Street South

FOR OFFICE USE ONLY

SIGNATURES	DATE	APPROVED	NOT APPROVED
PUBLIC WORKS:		<input type="checkbox"/>	<input type="checkbox"/>
RAIN DATE APPROVED:		<input type="checkbox"/>	<input type="checkbox"/>
POLICE DEPARTMENT:		<input type="checkbox"/>	<input type="checkbox"/>
COUNCIL MEMBER:	WARD:	<input type="checkbox"/>	<input type="checkbox"/>
CONDITIONS (IF ANY): _____			
FEE PAID: \$ _____		TIME STAMP (DATE RECEIVED IN OFFICE): _____	
INSURANCE CERTIFICATE RECEIVED: <input type="checkbox"/> YES <input type="checkbox"/> NO			
BOND RECEIVED: <input type="checkbox"/> YES <input type="checkbox"/> NO			
BLOCK EVENT NUMBER: _____			

RETURN TO: CITY CLERK, ROOM 304, CITY HALL, 350 5TH STREET SOUTH, MINNEAPOLIS, MN 55415-1382

INSTRUCTIONS FOR COMPLETING THE BLOCK EVENT APPLICATION

1. **File your application no later than 14 days prior to your event. Permits postmarked less than 14 days prior to the event will be denied.**
2. **Fees:** If application is filed 35 days or more prior to the event, the fee is \$15.00; 22 to 34 days prior to the event, \$25.00; 14 to 21 days prior to the event, \$30.00. Make check payable to the Minneapolis Finance Department - DO NOT MAIL CASH.
3. **Event Hours:** Event can be held only between the hours of 10:00 a.m. and 10:00 p.m.; this includes set-up time.
4. **Signatures:** Signature area is provided on the back of the application. If more space is needed attach an additional sheet. **NOTE:** 75% of the households on the block(s) must sign the petition, the signatures must be originals (no copies).
5. **Approval:** Permit is valid only for the date specified. In case of bad weather, the permit may be extended to the following day only if requested on the application.
6. **Denial:** Permit may be denied for a variety of reasons including construction, proximity to a hospital or fire station, conflict with a previously scheduled event within four blocks. A permit cannot be issued for a major thoroughfare (Generally, this would include snow emergency routes; arterial streets; federal, state and county highways; bus routes and streets controlled by semaphores) unless traffic flow can be reasonably accommodated on adjacent streets. If traffic flow cannot be accommodated on adjacent streets, the applicant may be required to pay for traffic control measures and traffic control personnel.
7. **Appeals:** If permit is not approved by one or more of the designated City officials, a written objection, along with the permit application, shall upon request by applicant be referred to the appropriate City Council committee, which will make a recommendation to the City Council.
8. **Revocation:** A permit may be revoked for any violation of the block event provisions or in the event of an emergency constituting an imminent threat to life or property. Whenever any block event is of a nature, or conducted in a manner substantially different from that indicated in the application, the block event shall be deemed to be automatically revoked.
9. **Races and Parades:** Additional permits are necessary. Call the Mayor's office at 673-2114.
10. **Barricades:** Are free of charge, and dropped off in pairs at the end of the block(s). Applicant is responsible for placing them up at the start of the event and returning them to the drop location after the event is finished.
11. **Alcohol:** Serving alcohol to others is not recommended due to liability issues for the provider.
12. **Conditions:** Apply to all applicants:
 - a. Applicant will obey the law in conducting the block event.
 - b. Event cannot be a commercial promotion or activity.
 - c. Applicant agrees to defend and hold the City harmless from claims, demands, actions or causes of actions, of any nature of character, arising out of, or by reason of conduct of the block event authorized by such permit, including attorney fees and all expenses.
 - d. Applicant will indemnify the City for all damages that may result to City property, including any portion of such street, as a result of the block event.
 - e. Applicant will maintain adult supervision of the block event at all times.
 - f. Applicant will, at no cost to the City, immediately clean up, remove and dispose of all litter or material of any kind, which is placed or left on the street or sidewalk within any of the blocks immediately surrounding the block in which the event is to be held. If the applicant neglects or fails to clean up within the three-hour period immediately following the end of the block event or if the cleanup is done in an inadequate manner, the City Engineer is authorized to cleanup and charge the applicant for the cost.
 - g. Applicant shall be responsible for the placement, maintenance and removal of barricades provided by the city.
 - h. Applicant is a resident of the area designated and is authorized to apply for this permit.
 - i. Applicant agrees not to play or allow to be played any music or other sound produced by amplifying equipment for more than a total of three (3) hours. A permit may be granted for additional hours.
13. **Firetruck:** Call the Fire Department at 673-2890. The Fire Department receives a copy of all permits.



MINNEAPOLIS RESIDENTIAL BLOCK EVENT APPLICATION TO CLOSE A STREET

APPLICANT INFORMATION

NAME: _____

ADDRESS: _____ ZIP CODE: _____

HOME TELEPHONE NUMBER: _____ WORK TELEPHONE NUMBER: _____ WHICH DO YOU PREFER TO BE CONTACTED AT?:
 HOME WORK

Applicant agrees to abide by Block Event Rules as contained in the application instructions, and City Ordinance Chapter 455.

APPLICANT SIGNATURE: _____ DATE: _____

EVENT INFORMATION

DATE OF EVENT: _____ TIME OF EVENT (NO EARLIER THAN 10 AM OR LATER THAN 10 PM):
 FROM: _____ TO: _____ RAIN DATE REQUESTED (NEXT DAY FOLLOWING EVENT DATE):
 NO YES

LOCATION

STREET BLOCKED OFF (FOLLOW EXAMPLE BELOW): _____

FROM: _____ TO _____

DESCRIPTION OF ACTIVITIES PLANNED FOR EVENT:

EXAMPLE FOR COMPLETING LOCATION SECTION

STREET BLOCKED OFF: 3RD AVENUE SOUTH

FROM: 4TH STREET EAST TO 5TH STREET EAST

FOR OFFICE USE ONLY

SIGNATURES		DATE	APPROVED	NOT APPROVED
PUBLIC WORKS:			<input type="checkbox"/>	<input type="checkbox"/>
RAIN DATE APPROVED:			<input type="checkbox"/>	<input type="checkbox"/>
POLICE DEPARTMENT:	PRECINCT:		<input type="checkbox"/>	<input type="checkbox"/>
COUNCIL MEMBER:	WARD:		<input type="checkbox"/>	<input type="checkbox"/>
CONDITIONS (IF ANY): _____		TIME STAMP (DATE RECEIVED IN OFFICE) _____		
FEE PAID: \$ _____				
BLOCK EVENT NUMBER: _____				

RETURN TO: CITY CLERK, ROOM 304, CITY HALL, 350 SOUTH 5TH STREET, MINNEAPOLIS, MN 55415-1382

ACKNOWLEDGMENT OF PROPOSED BLOCK EVENT

I (we) the undersigned, hereby certify that I am a present property owner, or a resident, of property abutting the street on which the proposed block event is to be held. By signing this agreement, I am acknowledging that I have been informed of the intention to hold such an event and that I have no objection thereto.

Total number of residences: _____ (each apartment counts as a residence)

SIGNATURE	ADDRESS (WITH APARTMENT NUMBER)
1.	
2.	
3.	
4.	
5.	
6.	
7.	
8.	
9.	
10.	
11.	
12.	
13.	
14.	
15.	
16.	
17.	
18.	
19.	
20.	
21.	
22.	
23.	
24.	
25.	
26.	
27.	

IF ADDITIONAL SPACE IS NEEDED, PLEASE ATTACH ADDITIONAL 8 1/2 x 11 SHEETS

TENTS OR OTHER TEMPORARY BUILDINGS

The City of Minneapolis Fire Department requires the permitting for tents, canopies and temporary structures having an area in excess of 200 square feet and canopies in excess of 400 square feet.

A special council permit must be applied for with a fee of \$25.00 to be paid to the City Clerk's office in City Hall.

Along with application, plans shall be submitted to be reviewed by the Bureau of Fire Prevention for approval prior to erecting any such tent, canopy or temporary structure.

All plans shall be in accordance with Article 32 of the Uniform Fire Code (UFC) 1991 Edition.

For further information you may contact the Bureau of Fire Prevention at 673-3270 or 673-3290.

Application for Special Permit

Sound/Noise

1. Will this event change the sound/noise level at the location?
 yes no
2. If yes, what type of noise do you anticipate?
 live music
 recorded music
 amplified speeches
 fireworks (requires Council approval)
3. During what times will the noise occur?
from _____ to _____

Traffic

1. Will this event increase traffic in the neighborhood?
 yes no
2. If yes, how many people do you expect to attract?
 50 - 100
 101 - 200
 201 - 300
 301 - 500
 500 - 1,000
 more than 1,000

Other Circumstances

Describe any other circumstances which could impact neighbors:

Notification to adjoining wards: CC Council Member _____

APPLICATION FOR SPECIAL PERMIT

Please Print

ea Print

DATE OF APPLICATION: _____ APPLICATION/PERMIT NUMBER: _____

APPLICANT PERMIT INFORMATION

Permission is requested to: _____

Request is for: Temporary usage (from _____ to _____) Permanent, starting: _____

Location (address): _____

Fee Paid: \$ 25.00 Applicant Phone Number: _____

Applicant Address (Street, City & Zip): _____

APPLICANT NAME (PRINT): _____ APPLICANT SIGNATURE: _____ DATE SIGNED: _____

TYPE OF PERMIT ADMINISTRATIVE PERMIT COUNCIL PERMIT

DEPARTMENT RECOMMENDATION

Name of Department: _____ Phone Number: _____

Department Staff Recommendation: Recommend Approval Recommend Denial No Recommendation

Comments: _____

Signature: _____ Date Signed: _____

COUNCIL MEMBER RECOMMENDATION

Council Member Recommendation: Recommend Approval Recommend Denial No Recommendation

Comments _____

Signature: _____ Ward: _____ Date Signed: _____

FINAL ACTION

Referred to _____ Committee.

Committee Action: _____ Date: _____

Council Action: _____ Date: _____

City Clerk: _____ Effective Date: _____

ROUTING INSTRUCTIONS

ADMINISTRATIVE PERMIT

COUNCIL PERMIT

1. Applicant fills out application.
2. City Clerk logs application and forwards to department.
3. Department approves or denies application and notifies Council Member.
4. Application returned to City Clerk for final disposition and applicant notification.

1. Applicant fills out application.
2. City Clerk logs application and forwards to department.
3. Department staff forwards recommendation to Council Member.
4. Council Member returns recommendation to staff before Committee Meeting.
5. Committee and Council approve or deny application.
6. City Clerk notifies applicant of final action.

When approved, the Pink Copy of this form will become the "Special Permit".

OTHER TWIN CITIES FESTIVALS

Despite the popularity of many long-standing festivals in the Twin Cities, they also have their faults. I noticed pros and cons at each festival that I attended this summer.

JUNETEENTH

Location: Theodore Wirth Park, Minneapolis

Pros: This festival catered to a specific and definite need in the Twin Cities – a celebration of African-American culture. Hence, it served as a large party for a community that rarely sees much unity. The variety of foods and activities provided something for everyone. Locating the event in a large park provided space, seclusion from distraction, and an eye-pleasing green environment. Also, the layout (along a road) provided structure. It was free!

Cons: The festival organizers hope to make the event multi-cultural, yet seem to attract mainly blacks. This is a hurdle the must work with. The road, though providing structure, also became very crowded. The park is not centralized or easy to get to by public transportation.

STONE ARCH FESTIVAL OF THE ARTS

Location: Riverside near the U. of M., Minneapolis

Pros: This festival offered a variety of arts, including music, theater, painting, and crafts. The riverside location, besides being beautiful, also offers many restaurants. Free.

Cons: I don't know that I've ever seen a more dull or depressing set of vendors. The feel of the festival was very stagnant. Artists seemed only interested in selling art, not interacting or promoting an engaging atmosphere. Performance events were difficult to find (poor layout). Food offerings were carnival-like and everything was expensive.

MN CRAFTS FESTIVAL

Location: College of St. Catherine's west lawn, St. Paul

Pros: High quality artists presented their works at this festival and there didn't seem to be an over-abundance of any one medium. Located on the grounds of St. Catherine's College, the festival was surrounded by greenery. The creative layout of several islands of artists allowed for many people in a limited amount of space and broke any monotony that a straight roadway might present.

Cons: Unfortunately, it had rained the day before the festival, and some areas of the lawn resembled a marsh. The admissions fee of \$4 may have deterred some. This was definitely an upper-brow event.

UPTOWN ARTS FESTIVAL

Location: Uptown, Minneapolis

Pros: The amount of variety at this festival can't be beat. It's massive. The streets provide some organization and structure to the throngs of people that attend. Uptown also has a neat and artsy feel to it that becomes an arts festival. Free.

Cons: Due to the popularity of this event, it is always horrendously crowded. The streets, though providing organization, also cause a bottleneck affect in some areas. It resembled a museum in the extreme amount of arts to be taken in. Fairly overwhelming.

LYN-LAKE FESTIVAL

Location: Lyndale, north of Lyndale/Lake intersection, Minneapolis

Pros: The variety of vendors, displays, performers, foods, and activities made this a truly enjoyable festival. Three different stages offered a multitude of diverse musicians while another tent held dance performances. Artists and galleries presented their works up and down the street, interspersed with food, jewelry, and other miscellaneous vendors. A small carnival attracted and entertained children. There were activities for all. The streets created a sense of organization and contained the crowds nicely. Although beer was served, I observed no problems during the day, nor when I returned at night. The area contains many interesting stores and attractive store fronts and the festival seemed to promote the local businesses while simultaneously providing festivities for all. Free.

Cons: Parking became difficult due to the number of people attending the festival. Also, crowds occasionally congested the sidewalks, rendering them impassible at moments. Little shelter existed, but it was luckily a beautiful day.

BLOOMINGTON-LAKE FESTIVAL

Location: Lake Street, east of Lake/Bloomington intersection, Minneapolis

Pros: The festival invited a lot of community service oriented groups to table during the event. Also, businesses along the festival strip participated with booths or tables. A theater at one end of the festival offered a variety of unique performances, like the In the Heart of the Beast puppets. Free.

Cons: Due to its east/west layout, Lake Street gets a lot of sunlight. On this day, the sun beat down mercilessly and there was no shelter other than the food tent. The vendors provided very

little unique or interesting items for sale. Except for the stage, I found very little entertainment at the festival. It lacked originality and life.

HIGHLAND FEST

Location: Highland Pkwy, St. Paul

Pros: Over the years, Highland Fest has grown into a wonderful combination of family/community events and arts. A large number of artists lined the street for this festival. Meanwhile, games and sports for kids of all ages kept more athletically inclined folks busy. At night, the atmosphere became more mature as contemporary local bands provided music to dance to and enjoy. Beer was served, but didn't ever seem to get out of hand. Their goal is to serve and celebrate their community, which they accomplish. Free.

Cons: I would have appreciated a greater variety in the art provided. Most of it seemed to fit a American standard and lacked cultural variety.

FROGTOWN FESTIVAL

Location: West Minnehaha Recreation Center, St. Paul

Pros: This festival served the children of the area splendidly. Beginning with a decorated bike parade, the event then broke down into a variety of child-oriented activities. Three or four local community based groups had information tables for parents. A large tree shaded the playground. Also, free food was offered. Free.

Cons: If you were older than 12 and not a parent, this festival probably wouldn't interest you. There were virtually no activities to interest adults. It seemed to serve a very select portion of the community. From the planning meeting that I attended, I got the feeling that the festival was not intended to be a children's festival. I think it turned out that way because children's activities were easiest to organize.

CEDARFEST

Location: Cedar Ave., including Cedar/Riverside intersection, Minneapolis

Pros: Cedarfest has an incredible amount of energy. When I was there, the streets were crowded with people enjoying the music, foods, and vendors. Though not an art festival, many of the vended goods were unique and often artistic in quality. Food booths were interspersed with other vended goods as opposed to being located in a separate area. This allowed for a rich aroma wherever you walked. Several stages offered a wide variety of music, as well, which kept the festive atmosphere in full effect.

Cons: There was no shelter in case of rain, and the sky was overcast for much of the afternoon and evening. I found it difficult to find certain booths and could have used a map due to the crowds and immense size of the event.

Summary

What makes a festival good? Well, the key to the success of most festivals seems to be that they have something unique about them. Usually, this is derived from the often prosperous or unique areas in which they are located. For instance, the Lyn-Lake festival and Cedarfest had very similar attractions, but totally different atmospheres due to their location, layout, and the feel of their neighborhoods. The northside undeniably has a unique sense to it. Try to use this to your advantage. Part of what made the other festivals fun was that residents seemed to be proud of their neighborhood and appeared to truly be celebrating and having fun. Appeal to your main audience - your neighbors. The fact that the proposed festival focuses on cultural arts, thus utilizing the cultural variety within the northside, also provides a unique spin to your event. Personally, I think it might also be a good idea to advertise the event as a experience for children and adults to learn more about other cultures through art. If residents of foreign heritage were encouraged to wear ethnic dress, the festival would be more colorful and interesting than usual, too. Aspects like these might appeal to outsiders as extraordinary considering that most other events lack much educational possibility.

Music and performances liven up most events since they are relatively interactive arts. Music can often set a mood and keep people active and happy. Also, it can serve as advertising for people nearby that didn't know that the festival was going on.

A variety of events for all ages, music, and good food generally complete any party. Remember that, in the end, people really just want to enjoy themselves at festivals. Events like the Stone Arch festival were dull because vendors seemed uninterested in each other, yet desperate for sales. The atmosphere was very dry and commercial. Strive for a fun, stress-free environment in which attendees can enjoy themselves.

POTENTIAL NORTHSIDE SITES FOR A FESTIVAL

The Northside Neighborhood is defined by these borders:

- Plymouth Avenue to the south (This border runs southwesterly towards Theodore Wirth Park, not straight along Plymouth)
- Theodore Wirth Park Blvd to the west,
- W. Broadway Avenue to the north,
- And the Mississippi River to the east.

Within and including these boundaries, there are several areas that could easily lend themselves to hosting a cultural arts festival. Ideally, the location of the festival should be a central point of the Near North and Willard-Hay neighborhoods. It should have ample parking space either at or nearby the exact location of the event. Visibility from a major street would also increase attendance and accessibility of any event. Other considerations for a festival are:

- Availability of shade and/or shelter
- Areas for children to play and possibly be contained/supervised
- Convenience and Accessibility
- Attractiveness/ Esthetics

Having toured and considered the area confined by the boundaries above, I have compiled a list of potential sites for a cultural arts festival to take place in the Near North/Willard-Hay areas. Each is listed with its pros and cons, in the order of most to least preferable.

North Commons Park

Location: between 16th Ave., Morgan Ave., James Ave., and Golden Valley Rd

Advantages: The park is adjacent to a YMCA, which has playgrounds and pools with lots of popular waterslides. It already serves as a fun spot for children. The YMCA probably serves as a common area for many families and is in a central location of the Near North/Willard Hay areas. Also, if the YMCA is willing to work with festival organizers, it is possible that their facilities - restrooms and parking lot, especially - might be a resource for the event. According to Angi Nelson of the northside, the YMCA even has a park building with some such amenities for the purpose of festivals. The park itself offers much beautiful greenery and enough space to

accommodate a variety of activities and displays. The abundance of trees provides a good deal of shade.

Disadvantages: Rain, fog, or any other forms of moisture can cause park grounds to become soggy and/or marsh-like. Also, the park grounds did not appear to be very level upon a cursory observation, this may cause difficulty for setting up booths, stages, or other necessary festival items. If the YMCA does not want to participate in or sponsor the event, there may be tension between the event and the YMCA. Also, if the event is in the fall, the water park will be closed and thus of no appeal to possible visitors.

Theodore Wirth Park

Location: the western border, along Theodore Wirth Parkway

Advantages: The park is quite large and offers more space and options within its space than any other option. Being a separate and easily located section of the park, the Northeast section of Theodore Wirth (near 26th Ave. and Theodore Wirth Pwy) probably offers the most ideal location within the park. Since it is a park, trees and lush grass provide a relaxing, welcoming atmosphere. There is a good variety of shade and sun as well as several shelters. Several playgrounds can be found throughout the park. Also, parking seems to be in abundance in the area and visibility from major roads (Theodore Wirth Pkwy/Broadway) could serve as last-minute advertising. Finally, the park board may be willing to lend resources.

Disadvantages: As with any park environment, rain can turn the area into a marsh. The park lacks the YMCA's advantage of centralization. Also, residential areas that border the park may be disturbed by the unusual increase in traffic. This may cause tension between residents and the festival.

Shut down a Street (Block Party)

Location: Any block would work for this, although it will be much more difficult to shut down a major road (i.e. Broadway or Plymouth). Streets near parks would be ideal for this option.

Advantages: Having reserved and blocked off a road provides a firm concrete surface for booths and displays. A street implies intrinsic organization since the opportunity for chaotic sprawl (of

displays or visitors) does not exist. Also, a street will not get soggy in rain, making poor weather not as much of a threat as it could be to a grassy terrain.

Disadvantages: Streets are not as attractive as parks and lack shelters. There are few, if any, attractive streets to block off in the Near North/Willard-Hay communities. During my survey of the business districts of the nearside, I saw no areas that lent themselves, esthetically or otherwise, to a street festival. Locating a festival on the street limits the festival in terms of space and layout. Also, there is additional cost and permits involved in closing down a street. Shutting down either a commercial street or a residential one may upset residents. The benefits seem minimal in comparison to the cost.

School Grounds

Location: There are several schools in the Near North/Willard-Hay communities with school grounds that might facilitate a festival. They are:

- North Community Senior High,
- Hall Elementary School,
- And Franklin Middle School.
- (for others call Minneapolis School District

Advantages: Schools often have black tops that, like streets, provide a great base for booths, displays and performances. They also offer enough space to allow leeway for layout choices. Also, some schools have playgrounds and ready-made children's entertainment. They are usual well-known locations to families and generally easy to find. Often, they are fenced in, which could serve to contain the festival and provide a place to hang banners and art. Nearby residents may be accustomed to school commotion and thus receptive to a festival's commotion.

Disadvantages: Most schools will probably refuse the opportunity to be liable for as many people as a festival would attract. School grounds often lack many trees or sources of shade. They are not very attractive. Again, surrounding residents may not approve. The location could dissuade adults, who might assume that the festival is oriented solely towards children. Residents may disapprove.

*Note: Rain will negatively affect any outdoor event. The differences between grass and concrete terrain may be negligible. Shelter is probably the most important investment if rain is a concern, although poor weather will decrease attendance regardless.

PUBLICITY

Despite the many media sources available today, word of mouth is still the most effective way of publicizing a community festival. Of course, other forms of publicity must be used as well, in order to stimulate these one-to-one conversations. Popular forms of publicity for festivals include flyers, canvassing, local papers, and community radio stations. Sometimes, Twin Cities newspapers will announce festivals for free in their entertainment sections, but that probably won't be an option until after the festival has established itself over a couple of years. The following is a list of each form of publicity with its advantages and disadvantages.

FLYERS

Flyers are probably the best form of publicity since they can easily be posted all over the Northside – in businesses, bus stops, and recreation centers, as well as on sign posts. People will see them in passing regularly and thus be more likely to retain the information on the flyer. This form of publicity is both cheap and effective. It can be limiting, however, depending upon how widely you are able and/or willing to distribute the flyers.

CANVASSING

Canvassing involves delivering flyers from door to door. It is exhausting, but reaches a large number of residents. This technique might also be useful in alerting residents that a festival will be taking place near them. Especially if you expect any performances at the festival to be noisy, you should notify neighbors in the area to warn them how long the sound level might be raised. This may dissipate any tension that might be caused by neighbors sensitive to noise.

NEWSPAPERS

Definitely contact any community publications about the date and scheduled events for the festival. These publications reach a large number of residents that are interested in their neighborhood. The readers will be likely to investigate community goings-on. Often, this form of publicity can be free, too, if you convince the paper that the festival will serve the good of the community.

PRESS RELEASE and RADIO

In order to reach larger media sources (i.e. radio stations and papers like Star Tribune), festival organizers may consider sending out a press release. This should concisely summarize

the highlights of the festival, as well as its location and date. Press releases are best faxed to the recipients a couple days in advance of the event.

POPULARITY BY ASSOCIATION

Another way in which to get the word out about the festival is to work with a larger organized event and be publicized in affiliation with that one. For instance, the Bloomington/Lake festival is associated with the Aquatennial and therefore gets press through Aquatennial announcements. Juneteenth has already expressed an interest in developing quarterly festivals and might be interested in helping with or sponsoring a northside event. Although affiliation with other events may wind up restricting some events at a northside festival (the parent event would no doubt want a say in the festival), chances are better that it would lead to greater resources and publicity, as well as experienced volunteers.

ARTISTS AND POTENTIAL FESTIVAL PARTICIPANTS

Artists and arts providers abound throughout the Northside. In order to solicit the participation of as many artists as possible for the festival, you must make contact as soon as possible. Sending out announcements and requests for art submissions to artists at least six months in advance will allow for time to jury art and select vendors for the event. Again, the earlier artists are contacted, the better prepared both organizers and artists can be to participate in the festival. The following is a list of artist or art providers that have expressed some level of interest in a Northside cultural arts festival. Those that mentioned interest in organizing the festival have been appropriately indicated.

Hawthorn Area Community Council

2944 Emerson Ave. N.

Minneapolis, MN 55411

Contact: John Ruffin

(612) 529-6033

* Interested in organization & support

Upper Midwest American Indian Center

1113 West Broadway

Minneapolis, MN 55411

Contact: Ron Buckanaga

(612) 522-4436

* Instructs students on film projects
might be interested if contacted later

Northside Resident Redevelopment Council

1014 Plymouth Ave. N.

Minneapolis, MN 55411

Contact: Mark Ramadan

(612) 335-5924

* Would like more information

Victory Neighborhood Association

4318 Xerxes Ave. N.

Minneapolis, MN 55412

Contact: Julie Gordon

(612) 588-3323

* Interested in organizing and
fundraising

North Community High School

1500 James Ave. N.

Minneapolis, MN 55411

Contact: George Roberts

*Teaches writing, makes paper and books

Black Storytellers Alliance

1112 Newton Ave. N.

Minneapolis, MN 55411

Contact: Nothando Zulu

(612) 529-5864

* Charge \$75-250 per engagement
tell mostly African and African-American
legends

When contacting artists, I encountered two difficulties. First of all, most artists work are busy with jobs besides art and thus can be difficult to reach. The ones that I did manage to get through to were often too busy to bother discussing what they would desire from an arts festival. Even the artists that did seem interested in the concept couldn't come up with any constructive ideas on the spot and seemed rather confused at the request. I believe that requesting artists' input about a festival cannot be done over the phone, but should be addressed through written communication so that they have time to formulate a response. With that in mind, I refrained from pursuing a number of artists and arts providers that either did not respond to my messages or whom I had not yet attempted to contact. Their contact information, compliments of the Minneapolis Arts Commission follows:

Rock the Cradle
201 37th Avenue North
Minneapolis, MN 55412
Contact: Jodi Vannett
612-529-9231

Juxtaposition Arts, Inc.
280 2nd Avenue North #201
Minneapolis, MN 55401
Contact: Roger Cummings
612-359-0719

Twin City All Star Drill Team and
Youth Development Group
3014 Newton Ave. N.
Minneapolis, MN 55411
Contact: Winnie Scott
612-879-5294

West Broadway Business Assoc.
1011 West Broadway
Minneapolis, MN 55411
Contact: Toi Miller-Holmes
612-521-0716

Margolis Brown Company
115 Washington Ave. N.
Minneapolis, MN 55401
Contact: Lesley Moore
612-339-4709

Hall Community School
1601 Aldrich Avenue N.
Minneapolis, MN 55411
Contact: Ida-Lorraine Wilderson
612-627-2339

Vox Medusa Dance Company
2900 Newton Ave. N.
Minneapolis, MN 55411
Contact: Kristin Freya
612-521-3573

Visitation Monastery of
Minneapolis
1527 Fremont Ave. N.
Minneapolis, MN 55412
Contact: Sister Mary Francis Reis
612-521-6113

Jahn Arts International
210 North 2nd Ave.
Minneapolis, MN 55401
Contact: Sue Jahn
612-332-0676

Phyllis Wheatley Community
Center
919 Fremont Ave. N.
Minneapolis, MN 55411
Contact: Mary Willabaker
612-374-4342

Ruth Hawkins Program Center -
YMCA
1801 James Ave. N.
Minneapolis, MN 55411
Contact: Jeweleen Jackson
612-588-3723

Northside Residence
Redevelopment Council
1014 Plymouth Ave. N.
Minneapolis, MN 55411
Contact: Mark Ramadan
612-335-5924

George and Bev. Roberts
1022 Sheridan Ave. N.
Minneapolis, MN 55411
612-588-3723
Brett McNeal
350 South 5th St. Rm 307
Minneapolis, MN 55415
612-673-3317

Howard Root
Minneapolis F.A.C.E.S.
2131 12th Ave. N.
Minneapolis, MN 55411
612-627-2943

Marie Graham
TST Travel Connection
1914 Oliver Ave. N.
Minneapolis, MN 55411
612-529-5438

Rob Missai
North Commons Park
180 James Ave. N.
Minneapolis, MN 55411
612-370-4921

Ramaa Hudnell
3419 Lyndale Ave. N.
Minneapolis, MN 55411
612-529-4897

WRAPPING IT UP

Some important things to remember at the finish of a large event are that:

- somebody needs to clean up,
- participants want to be acknowledged, and
- potential volunteers and participants are everywhere!

In order to spare organizers the agony of last-minute clean-up duty after a long day at the festival, make sure to have a clean-up crew prepared to pick up garbage, take down and store booths and tables, and take care of other miscellaneous cleaning duties.

To ensure the future of any festival, organizers must make sure to keep in touch with artists, vendors, volunteers, sponsors, and all other participants of a festival. This includes sending out thank-you notes to all that contributed to the success of the event. A form letter will suffice, although personal cards or notes are best for making participants feel appreciated. Make sure not to lose track of contact information for any participants so that you can contact them in the future and bring them back year after year to make each northside festival better than the last. Experienced volunteers are invaluable.

Potential future participants abound throughout any crowd of festival attendees. Make sure to keep a list for people to sign up on if they are interested in participating in some aspect of the festival next year. This can simply be placed at a community table during the festival for passers-by to sign. Also, you might consider having a suggestion box for residents' opinions and evaluations of the event in order to improve it accordingly next year.

AUTHOR'S AFTERWORD

As I expected, the researching arts festivals and meeting with their organizers proved very rewarding. I appreciated the opportunity to learn more about the intense work and dedication crucial to the success of these events. Given the rich ethnic and cultural diversity in the northside, I believe it could easily host a thriving cultural arts festival. I do believe, however, that the key to a festival's success is to start small. Although I realize that the NRP's goals aim mostly to improve outside opinion of the area, I do not believe that this can be accomplished without first striving to strengthen the community from within. The impression that I received was that the Near North/Willard-Hay neighborhoods lack a sense of community, which I think must be addressed prior to outside opinion. Part of the mission statement indicates a desire to celebrate the northside. If the event begins as a celebration of the neighborhoods and thus increases pride among residents, I think that that could work towards raising outside opinion on its own. By serving and focusing on the community at hand, I believe you can and will impress the Cities at large.

One fairly large problem that I see standing in the way of this event, however, is the lack of parties interested in organizing it. To actually execute a successful festival takes must planning and hard-work. It also requires a magnitude of time that many do not have. It appears as though no NRP members are willing or able to work on the festival themselves. Since it was their idea in the first place, though, I do not know that they will be able to find a volunteer to take it on.

When a volunteer steps forward, however, they may want further training and assistance. Several resources exist to help with festival organization. At least until the end of this year, the city will pay for about 12 hours of work by Fanfare Attractions for neighborhood festival planning. Fanfare can provide excellent help with permits, insurance, booth, and all other festival necessities. Even if the event has yet to be scheduled, consultation by Randy Dewitz could be very helpful. He can be contacted at Fanfare Attractions for more information about this option (870-1332). Also, a couple of festival management classes are offered throughout the year. In April of 1999, there will be a two-day course on festivals and events. This class is held annually and switches location each year. In 1999, the course will be in Alexandria, MN. It will cost \$65-\$100. Randy has more information about this class. Another festival management certification course is held annually by Leo Berg of MN Festival and Events Management. Certification costs \$475. For more information call (507) 354-8850.

As I progressed through my research, I presented reports on both festivals that I attended and interviews I conducted to the NRP marketing committee. Unfortunately, many of these were lost when one of my computer drives crashed last week. Hence, the appendixes of this report are incomplete. Nonetheless, all pertinent information from the festivals and interviews is included in this report.

I feel very strongly that the northside has a lot to offer and would love to witness the birth of a cultural arts festival in the area. I wish all the best of luck in pursuing this goal with the confidence that they will succeed.

Methodology

The progress of this report began with me tracking down list of local festivals through newspapers and word of mouth. From then on, I contacted as many that caught my eye to see whether or not the organizers might have time to share some of their experiences. I found that most individuals involved in festivals were more than happy to meet with me and help however they could - assuming their schedules permitted. The Minneapolis library provides an excellent program on grants research that greatly aided my search for possible grant sources for a festival.

The majority of this paper is drawn from a combination of my interactions with festival organizers and my observations of festivals. Although I would have liked to have communicated with more artists and businesses about their potential interests in a cultural arts festival, I realized that such communication is best done in written form. Time did not permit for this option when I realized the need. I would suggest writing to artists and possible business sponsors to inquire as to what their desires and expectations would be of a festival. The written communication will give them time to thoughtfully form an answer, rather than be forced to formulate something on the spur of the moment for a phone call. I found, also, that artists wanted more information than I could provide about the potential northside festival. For instance, they wanted to know possible dates of the event, location, what would be expected of them, as well as what audience they might have for their art. Again, these are issues best addressed by organizers of the event.

Very few written resources exist on the subject of festivals and the ones that do are expensive. Most of the organizers that I spoke with, though, had had no previous training when they began the festivals they manage today - each of which is quite successful. The most useful information I came by was from their expertise.

APPENDIX 1: FESTIVAL REVIEWS

Stone Arch Festival June 20, 1998 ART FESTIVAL

Contributors:

- Many artists, variety
- Expensive (most items seemed to be upwards of \$100)
- Mainly white – little ethnic or cultural diversity
- Had children's chalk area
- Circus, poetry readings, music, dance, acting
- Go cart race on Sunday
- Ceramics, jewelry, paintings, photography, sketches, puppets, vases/glassware, wood carvings, clothing, paper, etc

Location:

- Near many restaurants, didn't need food vendors
- Popular area to begin with – Riverfront
- Vendors on cobble street's sidewalk (awkward on restaurant side (which way to face booth?))
- Readings outside under a bridge – near food vendors
- Performances indoors – didn't know where they were, was poorly indicated
- Near downtown Minneapolis and the U. of M.

Publicity:

- Layout in City Pages
- Radio announcements

Visitors:

- Seemed to be mostly upper & middle class white folks

Lay-out:

- Children-oriented booths close to food (circus, puppets, chalk)
- Types of arts interspersed with others – i.e. no two ceramic displays together
- Organizers/info booth in center near food
- A couple of food vendors in center
- No obvious bathrooms – supposed to use local businesses?

Environment:

- Relaxed, but "don't touch" due to many prices
- Expensive feel to it
- Beautiful trees and cobblestone

Experiential:

- Go-cart race, maybe.
- Little in the art display areas
- Theater, dance, music, readings

Juneteenth Festival June 20, 1998

CULTURAL FESTIVAL – celebration of African American Cultural

Theme of the year – celebration of family

Location:

Wirth Park – one side of a lake
Northern Minneapolis
Near a residential area, but fairly removed from much
Shuttles to parking, otherwise street entrances were pedestrian only
Difficult to find close parking – 10 min. walk

Lay-out:

Food in one clustered court area separate from other vendors
Vendors on both sides of road through a section of the park
Music performances on stage facing hill (to sit on) away from vendors
Businesses and non-profits at end of vending row, food at other end

Environment:

Very crowded
Many families and groups of friends
Much laughter – happy, party-like feel

Contributors:

Music performers, dance group, free rap session, kereoke
“designer clothes” vendors
Necklace/accessory vendors
Books
T-shirts
African Crafts
Non-profit groups – free Mumia, Million Man/Woman groups, Mixed Blood Theater, Stairstep
Foundation
Candy vendors
No specifically children-oriented activities – they were part of the whole atmosphere

Food Vendors:

Many BBQ restaurants
Mostly bbq, hot dogs, burgers, watermelon, soda pop
Very crowded and hot, bustling area

Visitors:

Predominantly black
Many groups of friends
Many couples with young children
Age range from teen to early mid-fifties

**Lyn-Lake Festival
July 18, 1998**

Location: The Lyn-Lake festival occupied 2-3 blocks north of the intersection of Lyndale and Lake Streets.
Portable toilets could be found primarily at the northern end of the festival.

Attractions: Children (and consequently their parents) seemed to be having a blast at the mini-carnival within the festival. Three carnival rides geared towards pre-schoolers occupied a parking lot in the middle of the festival. A ticket booth stood at the entrance to the lot, where parents could buy tickets for the rides. Next to the booth was also a massive slide that children and adults alike could pay to climb and descend.

Other activities designed purely for fun profit were opportunities to have your picture taken in a huge chair or and standard a couple standard amusement park games.

Performance Art could be found at any of three stages or in a tent dedicated to dance performances. Most of the bands were local rock and "alternative" musicians. I did overhear one African drum ensemble, however, in the dance tent. A mime performed in the street, and I think I saw a clown in the distance once. Each performance that took place in the two hours that I toured the event attracted a small crowd.

pArts , a local photography gallery, exhibited the entries and prize-winners of a photography contest that they had held. This attracted many browsers and potential buyers (many of the prints were for sale). Also, the group had a "people's choice" contest in progress, in which passer-by's could cast votes for their favorite photographs. Otherwise, a couple booths displayed paintings and/or prints, but there was not a lot of visual art present.

One event that was popular with the crowds was the Art Car Parade. Participants had either elaborately decorated their cars or manipulated them to resemble large fish, a horse, or a creature vaguely reminiscent of a dinosaur. Crowds gathered on either side of the street for this event. However, this did cause an uncomfortable amount of crowding on the nearby sidewalks.

Vendors sold T-shirts, political books and stickers, jewelry, sunglasses, and food. These were interspersed with booths such as the chiropractic tent, community tent, and a used book sale. Food options mostly consisted of a Cajun BBQ spot, another meat fry joint, a falafel tent, and some beer tents. The absence of stereotypical carnival junk food was a refreshing touch.

Atmosphere: The feeling that I got from the festival was that people were there to have a good time. Everyone seemed to be in a good mood, even when it rained. There were activities and/or booths to satisfy the interests of pretty much everyone. Children's activities abound, art-minded and "cultural" folk had a good share of quality dance, music, and art displays, and others could choose between a variety of contemporary music performances and trendy vendors.

Overall, the event seemed very well organized and provided a lot of aural and visual stimulation. It would be hard to get bored there, especially if you enjoy live music – a performance was in action every minute!

At night, the mood shifted from family to young adult as kids went home and the more popular bands took to the stages. Beer was more evident, though never seemed to be a problem. Lyn-Lake felt like a successful party throughout the day and night.

APPENDIX 2: INTERVIEWS WITH ORGANIZERS

Cari Obst Interview (6/12/98)

Author of How to Produce an Arts & Crafts Festival. We met at Caribou Coffee in Uptown at 2:30 on Friday. To contact Cari about her book, you can call her at (612) 922-8584.

MUST ESTABLISH A FIRM and SPECIFIC GOAL FOR SUCCESSFUL FESTIVAL.

1. Identify who you are (i.e. not Linden Hills):
 - neighborhood strengths
 - neighborhood weaknesses
2. Identify who the festival is for:
 - Who do we want here?
 - Are we aiming for art buyers with much \$\$?
 - Do we want to focus on community residents?
3. Identify aspects of other festivals:
 - three most successful elements
 - best groups to hire for help
 - how they attracted people
 - how they selected their activities
 - Initial funding, etc.
4. Could we team up with another event?
 - Auquatenial?

Must be very concise and specific at first and keep limited resources in mind. There is little reason for anyone from out of the cities to be interested in a festival in Northern Minneapolis, is there? What draw can you include for them? What is going to be unique about this festival?

Stress benefits of your festival to community, businesses, and visitors

Recommends:

MN Monthly has MN festivals & Events Directory

LYN-LAKE

Call Star Trib. About their list of fairs

Phone Interview with Marianne Schoenberger (East Harriet Art Fair) 6/10/1998 11:30 am

IN THE BEGINNING

In fact, it was proposed and carried out by a Bob Grassle [821-1072 (w), 823-4224 (h)], a neighborhood resident, who offered to organize it in exchange for a percentage of the fees charged for artists to rent a table/booth. He carried out all the work.

ORIGINAL GOAL:

To bring in people from out of the cities

FINANCES:

Most funding came from fees for artists' booths.

Held Fair at a park – no rental fee.

NRP had funding for neighborhood booth, balloons, kiddie arts

DRAW:

Artists came from throughout the Twin Cities, Minnesota, and even Wisconsin!

About 2000 people came to the Fair over its two days

PERMITS:

Mostly need to worry about food permits

Call MN PUBLIC HEALTH DEPT.

Food must be pre-packaged, vendors must be licensed to sell food

ADDITIONAL COMMENTS/SUGGESTIONS:

- "Quality of artists decreased with time... because we couldn't turn out enough people"
Keep the Festival on scale with resources!
- Don't have it the same weekend as Uptown and Powderhorn!
- Most popular at the Fair was the kiddie booth and family-fun (esp. button machine, art projects for kids)
- Arts Festivals are proliferating, you'll need a catch, something special
- If contacting outside participants for Fair, contact within 5-6 mos. Prior to planned Fair
- Trick of large art festivals – you need a list of contacts of artists

CURRENT GOAL:

Neighborhood fair oriented towards residents and families. Fun, not profit.

REASON FOR CHANGE IN GOALS:

"We did a re-assessment last year" and realized that they weren't drawing in enough people to make the festival successful for the artists and that the booths that attracted the most people were family-oriented. They decided to make it a more neighborhood and family-oriented affair.

Interview with Randy Dewitz

7/3/98

Randy owns **Fanfare Attractions**, a festival/events management Company.

What is Fanfare?

Fanfare organizes and coordinates events/festivals of all sizes and intents. It can handle permits, offers discounted insurance, booths, connections with vendors, consulting, and experience. Their fee is \$75/hr., however NRP will cover 12-14 hrs of consulting/work until December 31, 1998.

About (New) Neighborhood festivals:

- Expect 1000-3000 people
- Plan on spending \$5000-\$6000

In the Beginning...

First of all, there must be a committee dedicated to making this event work. It is crucial that the same people remain committed to making the festival work. Communication is also key. Randy suggested that committee members fill out a questionnaire about their strengths and weaknesses in order to help match people with tasks best suited to them.

For the first year of festival organizing, we should expect no more than 2-3 people. Folks are generally reluctant to commit themselves to a project with no history behind it.

According to Randy (and Cari Obst), the most important first step in planning for a festival is writing a clear and concise mission statement. Randy suggests that the committee meet for a brainstorming session of all the possible ideas for the festival, then meeting to narrow it down to what the festival will be and to write a mission statement. Next, they must work out a budget for the proposed event. The mission statement can be referred back to at the beginning of each following meeting and used to resolve controversies later on.

Randy advises reviewing the mission statement and budget at every meeting to try to keep plans realistic.

Financial Business

Randy estimates that we should count on spending \$5000-\$6000 on the festival to cover: booths, permits, extra security, publicity, and other expenses. It will probably take 3-4 years before we make any profit, especially considering the economy of the neighborhood and focus of the festival (on community/neighborhood). Typically, low to lower-middle income populations spend on junk food and candy more than pricey objects. However, the spending behavior of consumers at festivals increases with time as the festival becomes better established and attracts more people who can look forward to it and save money for the occasion.

According to Randy, booths cost between \$30-\$50. This fee could either be covered by vendors or the organizing committee. Mostly likely, a bit of both will be the case, as some local artists are in a low income economic bracket.

Permits

A neighborhood festival event usually spends approximately \$1600 on permits. The major ones include:

- noise variance permit (dept. of environment)
- food permits (dept of health)
- block party permit (in order to close street) \$500 dpst and \$100-150 misc.
- special events permit \$25
- propane gas permit \$75/vendor
- ST19 form must be filled out by each vendor (Dept of Reserve?)
- Must inform police of special event
- INSURANCE POLICY – standard for festivals is \$100,000,000 policy
Fanfare can get discounted rate for insurance \$300-\$1000 for the neighborhood

What makes a memorable/impressive festival?

Every festival must have its own signature. The carnival has become Lyn-Lake's signature, for instance. Bloomington, on the other hand has tied its festival in with the Aquetennial.

What are some of the biggest mistakes you've seen involving festivals?

The three most common and biggest problems of local festivals are:

- Managing the budget – *it is easy to lose track of available funds and wind up irreparably in the red*
- Following Required Permitting – *festival organizers must be aware of and acquire the necessary permits in order for a festival to occur*
- Safety- *you must hire extra security personnel to ensure the safety of festival attendees. Fights, especially, can easily occur and get out of hand.*

Sustainability

How do you get a festival to work next year and the year after that? **START SMALL.** Don't try for something that you lack the experience or resources to pull off. Start first with a street, then a block, and keep expanding with time. Don't expect to create a Lyn-Lake festival over night. If your mission statement is a good one and your goal true, then take it slow and let it develop.

Location

Although streets are nicely organized and provide even and stable walking ground, they also cost more money. Teaming up with the Parks and Recreation Board and paying their small fee reduces the need for a block party permit. Parks have space and often the facilities for children's sports and games, which would help make this a family event. Finding a covered surface, is useful, however. Also, you very well may need sources of power for performances or food. Keep this in mind.

If you do organize a festival along a street, make sure to pick a location in which people feel safe and have interesting surroundings.

Another option is to use a school's property. They often have fields that would work well, especially for a small festival. In this case, however, you must consider that liability concerns go up since schools DO NOT want to be associated with any accidents or injuries.

Publicity

The best form of publicity for a community festival is word of mouth. Otherwise, canvassing neighborhoods 2 weeks before the event also works well. Put flyers up everywhere. Advertise in local/community papers. (It is very difficult to get mentioned in publications, like the City Pages until you

are well established. Since I will be interviewing Denise of KFII, it may be possible to get mentioned on the air. – Allison)

People to Potentially Involve

- Local Schools – they can easily work on a large project/display that can be unveiled at the festival and exhibited somewhere for the rest of the year. It's a way to instantly involve community, families, and youth.
- Local Hospitals – They often want to build a tie to the neighborhood. Also, they usually have print shops inside them that would be of great use for publicity. Ask if they can donate printing services.
- Local Banks – They must (by law) spend 2% of their profits towards the good of the community. Hit them up for sponsorship.
- Local Businesses – Try to involve members in the planning and long-range organization of the event, but do not allow business concerns to overcome the goals of the mission statement.

Misc. Considerations

- Plan on hiring extra security (off-duty cops)
(Mayor may donate these services if asked)
- Will need 2-3 portable toilets. 2 regular, 1 handicapped
- Availability of first aid
- This should be an alcohol-free event

Classes/Resources to Consider

- A 2-day festival/events management course is offered every April. Next year, it will be in Alexandria, MN. (Approx. 2 ½ hrs. from Minneapolis) The cost is from \$65-\$100.

Summary

The first step in organizing a festival is to create a committee devoted solely to that purpose. Ideally, this group would include business representatives and residents in order to improve both businesses/income of the neighborhood and strengthen the area's sense of community. Typically, committee sizes do not exceed more than 3-4 people for the first year of an event. Upon forming, the committee must draft a mission statement, brainstorm all possible ideas regarding the festival and narrow these down to a feasible number. Finally, before taking another step, the group must outline a budget. Both the mission statement and budget should be referred to at each meeting in order to keep committee members on track and to avoid disputes once festival organization is underway. (Also, it would be useful if committee members kept written records of their contacts in case they decide not to participate next year and must turn over their work to someone else.)

The main keys in making a successful festival are a) creating our own unique signature and b) communication. An example of a staple is the common association of the Lyn-Lake celebration with its carnival. If we hope to create a long-lasting cultural arts festival, we must stress the unique and positive aspects thereof. Clear and consistent communication between committee members, both with each other and the community as a whole (publicity through word of mouth, publications, flyers, and possibly radio) are an integral part of the smooth execution of a community event. According to Randy Dewitz, the secret of sustainability is starting small and working within your limitations. If you blow your budget royally the first year, chances are good that the committee will have neither the resources nor the energy to do it again next year. Also, spending behaviors increase with time, so people will be willing to spend more on and at the festival in subsequent years. The festival should grow with its audience, not try to make them grow to it.

Obviously, the financial demands of a festival must be addressed and taken seriously. Randy averaged that we should expect to spend between \$5000-\$6000. Most festivals, he said, do not make money until the 3rd or 4th year of the event. A large portion of these fees (approx. \$1600) must go to buying the necessary permits for a festival. Certain vendors permits – like a propane gas permit, we may be expected to cover. We must decide how we want to charge vendors and whether or not we want to make certain exceptions. Although grants will probably be our best form of sponsorship, local businesses (banks in particular) may be willing to donate money or services.

Location and finances are both linked to one another by the fact that closing streets is more expensive than reserving park space. Working with the local park system may be to our advantage also do to the fact that they already facilitate community interaction and have sports and recreation spaces already constructed. Teaming up with a local school and possibly using their school grounds is also worth consideration since that space would probably be free and a perfect size for a small festival. Better

crowded than empty. Of course, a school might be more concerned with certain liability issues than a park would be.

Some possible resources for organizing an event include local schools, businesses, banks, hospitals, and art centers. Finding business community members that would like to serve on the organizing committee would be particularly handy in tying the business and residential communities together over this event. When involving businesses and requesting their support, consider what non-monetary resources they possess (like printing facilities).

Most festivals are the result of a small, dedicated group of volunteers. Without a committee of dedicated workers, it will hard to establish a smoothly operated and organized event. This can be a very fun and rewarding experience, but requires a lot of hard work and determination for success and sustainability.

Interview with Barbara Ducharme
(Exec. Director, Highland Business Association)
7/13/1998

Highland Fest:

Highland Fest has existed, in one form or another, for about 30 years. Fifteen years ago, when attendance to what was then purely an art show/market waned, the Highland Business Association decided to expand the event into a festival celebration for the neighborhood residents. Since then, in addition to providing show space for about 120 artists a year, Highland Fest has also provided children's games, sport events, food, drinks, music and other forms of family entertainment. The year has sustained local popularity and support.

Goal:

Since actually becoming Highland Fest 15 years ago, the event's goal has been mostly to promote Highland (through serving the neighborhood as a festival and fun event).

How did the Highland Business Assoc. get involved?

Essentially, the HBA has always been involved. They organized and ran the original arts fair and were the ones who decided to expand into a neighborhood festival. A steady group of about 10 volunteers does the organizing work for Highland Fest every year. They are all members of are businesses and thus a part of the Highland Business Association. No community members are on the planning committee, although some work as volunteers during Highland Fest itself.

Has the festival changed much over time?

The basic format of the festival has remained the same over the past 15 years. With time, they have increased security (hired off duty police). This year, the HBA will also experiment by actually closing down about 1 1/2 blocks of Ford Parkway and shortening the festival to only 2 days instead of 3. The crowds have grown to a number that closing the street is really necessary to avoid accidents. As for the shortening of the festival, some artists complained that they had regular jobs to work on Fridays and usually didn't make as much money selling art then as they did on the weekends.

Location:

Highland Fest has always been along Ford Parkway, which is the hub of Highland business. They never considered another location since the festival is currently in the heart of Highland, thus promoting the area and businesses.

Financial Goings On:

Highland Business Association charges \$100 per artist's booth plus a \$25 jury fee (jury for selecting artists). They do not seek grants for sponsorship. Coke and/or Pepsi used to help fund the event, but since have moved on to larger productions, instead. Now, most funding comes from businesses and the Association, but is generally covered by the festival. Schools usually fund and organize most of the kiddie activities.

Any profits from the festival go towards the upkeep of the area - streetlights, landscaping, etc. Four schools hold fundraisers at Highland Fest and make some money that way.

"If you want to make money, have a raffle [not a festival]"

How has Highland Fest Maintained its popularity?

Highland Fest draws most of its attendance from the surrounding 10-15 miles. They don't try to attract people from outside the area and are committed to catering to the interests of local businesses and residents. The community has become used to the festival and look forward to it. They are loyal to a festival that has repeatedly met the interests of families and the community.

The only factor that Barb mentioned to deter attendance is the weather.

What forms of publicity do you use? Which ones would you recommend?

Highland Fest is publicized mostly through print media and a couple of radio ads. Luckily, because they are so well established, the event is now listed in papers such as the City Pages and SkyWay News. Also, they get some free exposure from local news stations. The most effective publicity for Highland Fest, however, seems to be the community news paper, which has a circulation of about 35,000 from the immediate area.

Have you encountered any problems in the 7 years that you've worked with Highland Fest?

Barb says that she is unaware of any large problems in the history of Highland Fest.. This year, the closing of one section of Ford Pkwy was somewhat troublesome as one business resisted the idea, but otherwise the festival has run smoothly each year.

What suggestions do you have for anyone starting an art festival?

Starting and maintaining a festival requires a lot of dedication and hard work. A group of committed volunteers is crucial.

Starting early is important in order to select appropriate artists and arrange booths, food, permits, and so on. Also important is knowing exactly what you want. Highland Fest seeks to attract Highland and serve the interests of local residents. They are not trying to attract all of the Twin Cities and be something like Uptown Arts Festival or the State Fair.

Summary:

Highland Fest has such a strong and reliable history to fall back upon that it seems almost to run itself every year. We are obviously going to face obstacles that no longer affect Highland Fest. Still, some aspects of their festival could prove useful. For instance, the focus on family activities may work well in strengthening the community of Near North/ Willard-Hay. One event that seems like an idea worth consideration is a parade for children (of children) in the morning. They seem to effectively combine vending arts with community spirit.

I will have more to say after attending Highland Fest in August.

Interview with Antar Saleem

July 9, 1998

Juneteenth

Juneteenth originally began with the desire to celebrate the African American community in the Twin Cities. As such a concept cannot be delegated to one neighborhood or area of the Cities, the location of Juneteenth has not been delegated to the same site every year. In fact, the first Juneteenth was really just a party in somebody's basement 13 years ago. From then on, it grew a little bit larger each year – a barbeque in the park, performances added, vendors became interested, etc. This year, Juneteenth attracted several hundred thousand people, mostly African-American. Now, the event is centered around a theme. This year's was entitled "Family Reunion: A Celebration of Liberation" and focused on emphasizing the importance of respect and caring within relationships. The festival itself was complimented by a symposium and film festival of related topics, too.

Have goals for Juneteenth shifted at all over the past 13 years?

Juneteenth has been growing and building from year to year. Right now, Antar wants to ensure that the organizers (and, hopefully, attendees) are on the same page. He put a great emphasis on philosophies. He wants people to understand the importance of strengthening the bonds of the black community as well as working cross-culturally to build a better community/city/state/world overall. He doesn't want anyone to feel like this is a black thing, or a money-making bonanza.

They hope to expand Juneteenth to include three other festivals throughout the year so that there are four in total. That way, the community doesn't see these values as solely related to one day in the summer, but as maintaining year-long importance.

****He suggested that we may wish to include the Near North/Willard-Hay festival as part of the Juneteenth expansion.****

Next year, due to the convenience of the dates, the Juneteenth celebration will last for two days instead of one. The intent is to have gospel singing and a wide variety of religious exposure on the Sunday of the event. Antar expressed a desire to see as many religions as possible represented.

What keeps people – especially so many people – coming back to Juneteenth?

A key to success is originality. There was a need for a celebration of black culture and history and nobody else was doing it – that's the original incentive. Later, however, Juneteenth became known as FUN. It's a party where everyone is welcome to be themselves and have a good time. No pressure, just fun.

There are a lot of people involved in Juneteenth. Are any of them paid? What is their motivation?

All the manpower behind Juneteenth is unpaid. People volunteer their time in order to help build community and to be a part of something fun. It's very rewarding and fun to work on something like this. It takes a lot of dedication and hard work, though.

There is no real head of Juneteenth. They reach decisions by consensus as often as humanely possible and try to maintain a very communal approach to organizing the event. Everybody's voice is heard and respected. However, the idea behind Juneteenth is to strengthen relationships and community, so actions of the committee must work towards that goal. "The organization of the committee should reflect the ideals of the festival."

How did you get financial support?

Grants.

Juneteenth will also have to start charging more for vendors' booths because its success has inspired the Parks and Recreation Board (?) to ask for 10% of the profits.

What types of publicity do/did you rely upon?

Mostly word of mouth. Flyering near the date of the event is also a good idea.

Do you have any tips for us?

"Begin with the micro." Even if it means having a party in a basement, have a symbolic event as soon as possible and start the tradition of this celebration! "Come together now, even if it's just symbolic."

Bring up the philosophy and motivation of the festival in the beginning and make sure everyone is on the same page. Find out what the community wants. Cater to that. Make this event something that truly serves the community if you wish to bring people together.

Get people outside. The spirituality and power of nature increase the joy of the event a thousand-fold.

People will be feeling more alive and festive if out in the trees, wind, and grass.

To kick it off with a bang, (apparently if you want to avoid the "start with the micro" idea) manage to book a popular band/performance.

Robert Easley

Emerging Artists/Juneteenth

July 18, 1998

My notes from the interview with Robert have been lost from my computer.

Robert organized an event at Juneteenth called "Emerging Artists". It served as a forum for non-professional artists to present their work. Artists were solicited to submit their work to the Emerging Artists Competition. In addition to being displayed at Juneteenth, a prize was offered for winning entries. The prize consisted of cultural luxuries – like tickets to the symphony and gift certificates to book stores and museum gift shops. Although this year, Robert strived to get a large variety of submissions from as far away as possible, he said that he regretted focusing on quantity more than quality and would proceed differently in the future. He stressed the difficulty in working with as many people as are involved in a festival the size of Juneteenth. He also stressed the enormous amount of dedication and work required of festival organizers.

Frogtown Festival Planning Committee
July 16, 1998

The Frogtown festival this year was thrown together rather haphazardly. The original organizers have moved onto other pursuits, so the current organizers have to feel their way through the planning process. Consequently, the organization of the festival is fairly chaotic. The motto seems to be, "if you want it, then you've got to make it happen." The Frogtown meeting that I attended consisted of various community members reporting on the progress of the events that they had volunteered to organize for the festival. Although the meeting was less than two weeks away from the date of the festival, organizers still did not have many of their activities finalized. It seemed very unstable and I would not recommend this strategy to others. As far as I understood, the festival organizers simply wanted to make sure that the event took place this year so that residents would know that the Frogtown festival still existed. I believe they hope to be more organized next year.

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