

Riots to Renaissance

*Rehabilitating Over-the-Rhine
& Saving Music Hall*



**Riots to Renaissance:
Rehabilitating Over-the-Rhine & Saving Music Hall**
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Sarah Ditlinger
Arts Management, Senior

Frank Lewis
Lecturer
Department of Arts Administration
Faculty Mentor



**SCHOOL OF PUBLIC AND
ENVIRONMENTAL AFFAIRS**

INDIANA UNIVERSITY

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EXECUTIVE SUMMARY

Looking at a number of indicators, both qualitative and quantitative, this report assesses the impact that Cincinnati's Music Hall has had on Over-the-Rhine's community, cultural, and economic development since the 2001 riots. This report outlines the history of Over-the-Rhine and the goals of the district's key stakeholders since 2001 to establish a baseline for research. For evaluation, the U.S. Census Bureau's American Community Survey, 990 tax forms, and "In-Depth Interviews" have been collected and analyzed on community, cultural, and economic levels. Specifically this report will focus on the following: changes in demographics, changes in pride and engagement, changes in employment in the arts, changes in rehabilitation and preservation of spaces, changes in arts organizations' total revenues and attendance revenues. These indicators provide insight into the progress or regression of the area and how the data can be interpreted. The results from these indicators and corresponding data sets are compiled to draw up some final conclusions for the local government, private investors, Music Hall stakeholders, and citizens to contemplate in terms of the sustainability and infrastructure of Music Hall and therefore the success of Over-the-Rhine as an arts and entertainment hub.

INTRODUCTION

HISTORY OF OVER-THE- RHINE

Over-the-Rhine (OTR) is Cincinnati's oldest and most historic neighborhood, home to the country's largest collection of 19th century Italianate architecture (Cincinnati Center City Development Corporation). OTR served as the port-of-entry for German immigrants throughout the 19th century, whom made up 27% of Cincinnati's residents. These German immigrants built Cincinnati Music Hall, Washington Park, and Findlay Market, which remain today and serve as important cultural landmarks (Cincinnati Center City Development Corporation). However this German development saw backlash during World War II and an attempt at "Americanization" took place (Cincinnati Center City Development Corporation). By the 20th century social issues began to arise with the influx of those looking for low-cost housing and cheap labor opportunities. As a result, the district became one of the most economically distressed areas in Cincinnati with high poverty rates, high unemployment, a median household income less than \$10,000, and high crime rates (Cincinnati Center City Development Corporation). By the 1960's, these tensions worsened as federal housing policies made it possible for landlords to reap generous tax credits by renting units to low-income tenants, locking people into their "mess" (Swope 2007). By the 1980's, a "growth industry" of social services had developed (Swope 2007). During this same time frame, artists began moving into the area and developers soon followed (Wilson 2009). The 1990's brought in younger demographics and new businesses, which began populating the area with "art, coffee, and alcohol" (Wilson 2009). However, this created a schism and widened socio-economic tensions. As well, OTR's population was dropping off rapidly alongside increasing numbers of vacant buildings and a significant decrease in job availability (Staley 2001). The peak of divergence was a controversial shooting which took place at the hands of a Cincinnati police officer (Swope 2007). "Smoldering fires in the streets, angry men hurling bricks through storefront windows and shop owners holding vigils over their property with shotguns" became the norm after the shooting. The shooting incited a week of riots (pictured in *Figure A*) in which there were over 600 hundred arrests for disorderly conduct, vandalism, and assault (Staley 2001). Now almost 15 years later, OTR is still known for having some of the highest crime and poverty rates but as well, it is experiencing a revival thanks to its cultural roots.



FIGURE A

Source: Dan Horn, *The Enquirer*

HISTORY OF CINCINNATI MUSIC HALL

Cincinnati Music Hall (*Figure B*) was built in 1878 and designed to be three separate buildings under one roof so that it could have “unique and dual” purposes; it housed musical activities in its center area and industrial exhibitions in the side wings. Since it was built, it has been the home for symphony concerts, theatrical performances, the Democratic National Convention in 1880, expositions, home and garden shows, automobile shows, basketball games, tennis matches, and wrestling matches (An Overview of the History of Music Hall 2014). In 1975 Music Hall was designated a National Historic Landmark by the U.S. Department of the Interior (Music Hall 2014).

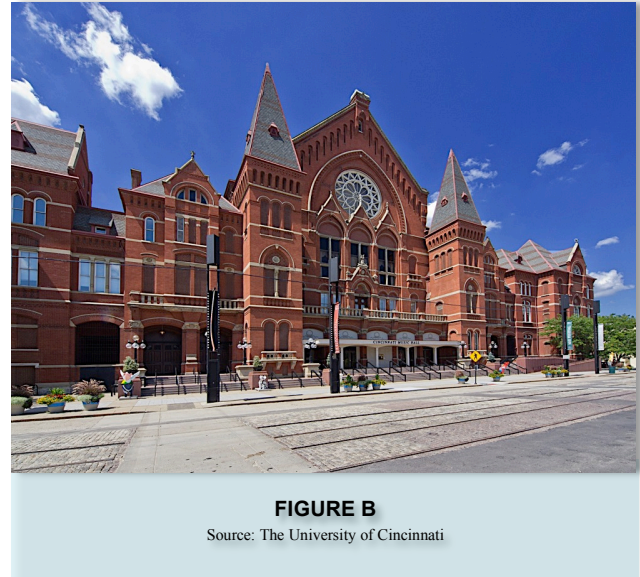


FIGURE B

Source: The University of Cincinnati

Present day, Music Hall is home to the Cincinnati Symphony Orchestra (the fifth oldest symphony orchestra in the country), Cincinnati Pops Orchestra (one of the finest Pops orchestras in the country), the Cincinnati Opera (the nation’s second-oldest opera company), the Cincinnati Ballet (celebrating their 50th Anniversary during the 2013-14 Season), and the May Festival (the longest-running choral festival in the Western hemisphere) (Music Hall 2014). Music Hall has endured wear and tear over the years as a loved icon of OTR. The National Trust for Historic Preservation’s added this landmark to its list of “America’s 11 Most Endangered Historic Places” in 2006 because it needs extensive repairs due to severe water damage and deterioration (About America's 11 Most Endangered Historic Places). In 2013, under the leadership of the Music Hall Revitalization Company’s Board President, Otto M. Budig Jr., a 75-year lease with the City of Cincinnati formed a public-private partnership to facilitate the long-term preservation and maintenance of Music Hall; soon after, the Cincinnati Center City Development Corporation joined as the project manager to spearhead renovations and repairs (Music Hall Revitalization Company 2014). However, where renovation funding comes from is still uncertain.

STAKEHOLDERS’ GOALS FOLLOWING THE 2001 RIOTS

Following the 2001 riots, which was a low point for OTR and for the City of Cincinnati, stakeholders in the area came together in attempts to change the trajectory of the district. Two years later the Cincinnati Center City Development Corporation (3CDC) was established in partnership with the City of Cincinnati (spearheaded by then Mayor Charlie Luken) and the corporate community. 3CDC is a “non-profit, real estate development and finance organization focused on redeveloping the downtown urban core” (Center City Development Corporation 2014). As of 2003 the challenges facing the district were cited as disinvestment, loss of population and economic activity, concentrations of poverty, crime, poor safety, an unhealthy environment, and poor cohesion in the socio-economically diverse neighborhood (Over-the-Rhine Comprehensive Plan 2002). To combat these problems, 3CDC’s goals were aimed to

create better civic spaces and mixed-used development, preserve historic structures, improve streetscapes, and generate diversity in the neighborhood (Cincinnati Center City Development Corporation 2014). Strategic efforts included making Music Hall an anchor in OTR alongside other development in the area. In 3CDC's 2002 *Over-the-Rhine Comprehensive Plan*, revitalization efforts included using the "significant assets" of the community such as residents and stakeholders, arts and culture, historic architecture, and Music Hall; Music Hall was specifically targeted as a way to improve the quality of life (Over-the-Rhine Comprehensive Plan 2002).

PRESENT DAY

In 2012, neighboring Washington Park (pre-renovations: *Figure C*) was doubled in size (after renovations: *Figure D*), increasing it to 8 acres and it was the first major proposal put forth by 3CDC. Former Mayor Luken stated that this decision was "crucial to spur development in the poor neighborhood" (Osborne 2004); this has been echoed by others who affirm the importance of Music Hall to the area (May 2004). As of 2014, 3CDC has or is in the process of restoring 103 historic buildings, invested \$315 million in redevelopment projects, and as previously mentioned renovated Washington Park at a price tag of \$48 million (Cincinnati Center City Development Corporation 2014). However, Music Hall still needs restorations costing up to \$123 million. Included in this estimate is updating of basic mechanical, plumbing, and electrical systems, foundation up-shoring (*Figure E*), updated performance and prep spaces, more restrooms for the public, and handicap accessibility (*Figure F*) (Horn, Coolidge, and Gelfand 2014). Despite the stated goals by the City of Cincinnati to use Music Hall as a way to improve the quality of life in OTR, local government has not acted accordingly. In response, the Cultural Facilities Task Force was created in December 2013 to develop a fundraising plan (Issue 8) to renovate both the Cincinnati Museum Center and Music Hall (Cincinnati Museum Center Board 2014). However, when



FIGURE D

Source: Cincinnati City Development Corporation



FIGURE C

Source: Cincinnati City Development Corporation

this plan was presented to Cincinnati's Hamilton County commissioners in June 2014, Hamilton County Commissioner, Chris Monzel, stated that he would like to put off making any decisions (Horn, Coolidge, & Gelfand 2014). By August 2014, things had not improved, at least for Music Hall. The Hamilton County Board of Commissioners approved a resolution by a vote of 2-to-1 to place a five-year, quarter percent sales tax increase for the purpose of rehabilitating only the Cincinnati Museum Center; this would go on the ballot for voters' consideration in the November election (Cincinnati Museum Center Board 2014). Republicans, Commissioner Chris Monzel and Commissioner Greg Hartmann, both voted to rehabilitate the Cincinnati Museum Center. However, Democrat Todd Portune voted no to the proposal. Monzel stated that he would not fund both buildings because he believed there were more pressing issues that took precedence within the city and Hartmann echoed this sentiment stating that repairs for both buildings "is a bridge too far for me." Portune had wanted both buildings on the proposal, and therefore would not vote for the single-building option (Horn 2014). The ballot did pass to fund renovations and repairs for the Cincinnati Museum Center, however Music Hall's renovations were left unfunded by the local government. It may not be surprising that this was the outcome considering that Cincinnati's current mayor, John Cranly, openly stated that the city already does plenty for both buildings contributing \$400,000 each year towards maintenance (Horn 2014).



FIGURE E

Source: Glenn Hartong, *The Enquirer*



FIGURE F

Source: Glenn Hartong, *The Enquirer*

DESCRIPTION OF METRICS

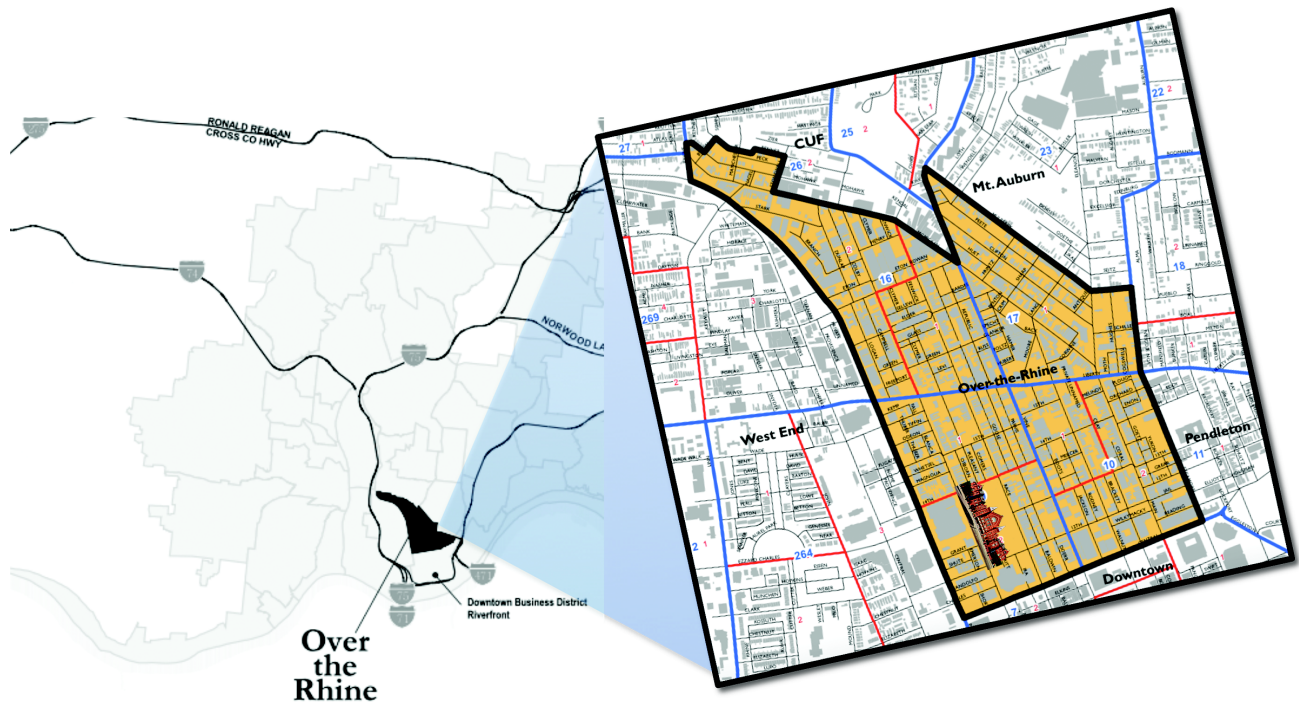


FIGURE 1

Source: Department of Planning and Buildings, City of Cincinnati

COMMUNITY

Changes in Demographics

To measure community development in OTR, changes in demographics from 2010 to 2013 were analyzed for census tracts 9, 10, 16, and 17 (see *Figure 1* above). This data are pulled from the U.S. Census Bureau's American Community Surveys from 2010 to 2013. Particular changes in demographics (population, income, and race) can typically be an indication of growth and innovation. New blood within the area brings in fresh ideas and new practices alongside the established ways. However the data set limits what can be measured; at this point, the American Community Survey only has data values from 2010 to 2013.

Changes in Pride and Engagement

To assess community development within OTR, changes in pride and engagement was measured since the 2001 riots. This was done qualitatively through "In-Depth Interviews" with eight stakeholders, which are or have been invested in OTR's redevelopment (see full interviews in *Appendix B, ii-xx*). The perceived value that individuals from within and around the district believe they have received as a result of redevelopment can be gauged, to some extent. This qualitative information is also able to provide individual perspectives on the impact of the district on residents' daily lives, which includes not only their willingness but also their eagerness to be

part of this community and the impact of Music Hall's presence. Lastly, the benefits of this indicator can be used to analyze and categorize the responses of residents to get a better understanding of the general feelings associated with the redevelopment. However, succinct conclusions on these responses can be difficult to track utilizing qualitative information.

CULTURAL

Changes in Employment in the Arts

To assess cultural development within OTR, growth in creative industries and changes in arts organizations' revenues within census tracts 9, 10, 16, and 17 (see *Figure 1*) were analyzed. To interpret the district's development, this indicator can segment the "arts, entertainment, recreation, accommodation, and food services" industry allowing one to see a growth or decline in the number of jobs from 2010 to 2013. An increase in this indicator would suggest an increase in cultural development. However, this data are limiting because the "arts" and "entertainment" cannot be separated from "recreation, accommodation, and food services," which are all included as part of the same industry by the U.S. Census Bureau's American Community Survey. This indicator is also unable to measure the number of individual artists that have moved to or from the district, just the number of those working in creative industries. Thirdly, this indicator is limiting because it does not focus on occupation but rather it focuses on industry and therefore it does not include other careers related to arts and culture (ex. arts educator). Lastly, since there are only data sets that go back until 2010, the growth or decline in this industry can only be measured by recent records.

Changes in Rehabilitation and Preservation of Spaces

The next community development assessment was to measure the changes in rehabilitation and preservation of spaces since 2001. Due to the fact that many redevelopment projects are still underway or have not yet begun, a mix of qualitative and quantitative information was gathered to gain a sense of the changes that have taken place since the riots. This was done through "In-Depth Interviews" with eight stakeholders within OTR (*Appendix B, ii-xx*). The qualitative information provided by individuals is able to offer individual perceptions of change as a result of the local government, 3CDC, and other entities. Through the use of outside research sources, some rudimentary quantitative information can be gathered to get a better understanding of just how much redevelopment and revitalization has taken place in dollar amounts and in the number of structures affected. However, with both of these methods it is difficult to have a consistent tracking approach because depending on the reporting individual or organization, different results may be yielded.

ECONOMIC

Changes in Arts Organization Revenues

Changes in the economic atmosphere of OTR are gauged by art organization revenues that utilize Music Hall as a performing venue as well as the specific change in attendance revenues garnered by these arts organizations. To begin, the change in arts organizations' revenues were collected by utilizing respective 990 tax return forms for the Cincinnati Arts Association, the Cincinnati Opera, the Cincinnati Symphony and Pops Orchestra, May Festival, and the Cincinnati Ballet.

By analyzing the changes in revenues from 2007 to 2012, determinations can be made, to some extent, if revitalization in the area as well as efforts on Music Hall itself has aided in bringing in more revenue for the resident artist companies. An increase in revenues would also indicate increased expenditures on the arts by local citizens and likely an increased willingness to support the arts monetarily, especially within the borders of OTR. However, a limitation to this measurement is that many of these arts organizations earn their revenue through other sources in the Cincinnati area. Therefore it cannot be deduced precisely how much of their income comes from Music Hall-specific events and programming.

Changes in Arts Organization Attendance Revenues

Secondly, changes in economic activity in OTR and for Music Hall are measured through changes in arts organizations' attendance revenues from 2007 to 2013 using their respective 990 tax returns. Again, this data were collected for the Cincinnati Arts Association, the Cincinnati Opera, the Cincinnati Symphony and Pops Orchestra, May Festival, and the Cincinnati Ballet. The same opportunities for measurement and limitations apply that were present for measuring changes in revenues as previously discussed.

DATA

COMMUNITY

Changes in Demographics

By collecting and analyzing data from the U.S. Census Bureau's American Community Surveys from the years 2006-2010, 2007-2011, 2008-2012, and 2009-2013 for census tracts 9, 10, 16, and 17, some basic determinations can be made on the shifts in the area's demographics. To begin, there has been a significant increase in population in OTR from 2010 to 2013 in all four census tracts, as shown in *Figure 2*. Increases in population tend to yield lower vacancy rates and increased innovation and creativity from the new inhabitants (Ashley 2010, Markusen & Gadwa 2010).

However, there is some concern that gentrification could be taking place. Although the purpose of this research is not to analyze the government's or 3CDC's efforts within this realm, it is important to note that in order to validate Music Hall's importance to the community one must also be able to prove that the institution is part of that community. Given the data collected, OTR has undoubtedly begun to shift socio-economically since the 2001 riots; one must not also forget that socio-economic tensions are what ignited those riots. First looking at changes in income levels, one can see that there have been shifts in all four tracts between 2010 and 2013 as shown in *Figure 3*. Tracts 10, 16, and 17 have had varying levels of annual median household incomes

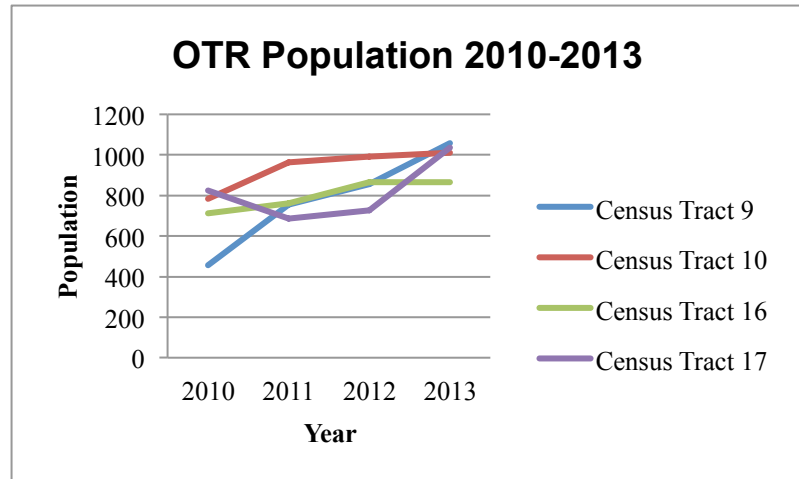


FIGURE 2

Source: U.S. Census Bureau, 2006-2010 5-Year American Community Survey; U.S. Census Bureau, 2007-2011 5-Year American Community Survey; U.S. Census Bureau, 2007-2011 5-Year American Community Survey; U.S. Census Bureau, 2008-2012 5-Year American Community Survey; U.S. Census Bureau, 2009-2012 5-Year American Community Survey

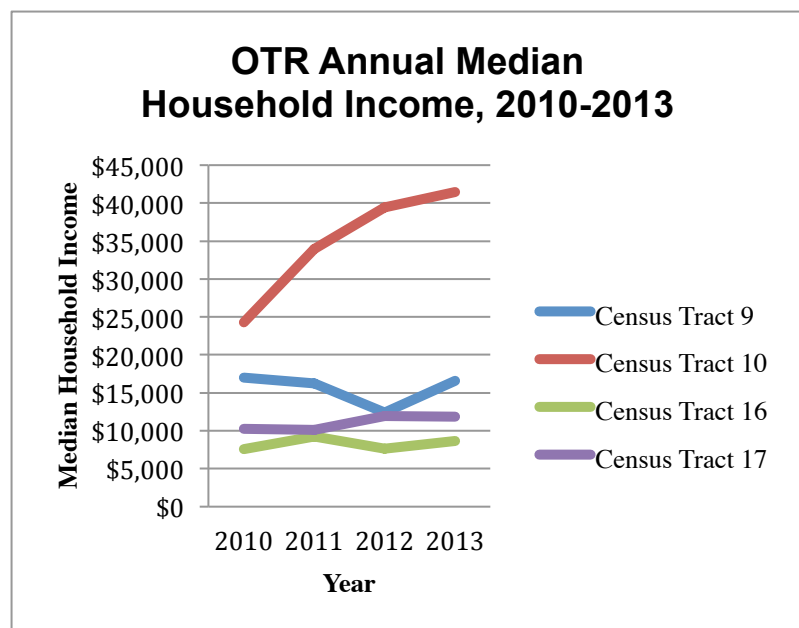


FIGURE 3

Source: U.S. Census Bureau, 2006-2010 5-Year American Community Survey; U.S. Census Bureau, 2007-2011 5-Year American Community Survey; U.S. Census Bureau, 2007-2011 5-Year American Community Survey; U.S. Census Bureau, 2008-2012 5-Year American Community Survey; U.S. Census Bureau, 2009-2012 5-Year American Community Survey

from 2010 to 2013, but tend to stay between \$10,000 to \$15,000.

However, a major shift has been seen in Tract 9, where Music Hall is located. In Tract 10, annual median household income rose from around \$25,000 in 2010 to over \$40,000 by 2013. It is not surprising that the majority of income is being generated in this tract because most of the development has occurred here. However, the rest of OTR is still currently living below the poverty level (\$23,550 for a family of four) (Gongloff 2014). The goals expressed by the area's stakeholders were to foster a mixed socio-economic community, but in respect to income, this has only been achieved in Tract 10. It is also important to look at another major factor that contributed to the riots,

racial tensions within OTR. This will be discussed in regards to pride and engagement in more detail later on, but looking at Census information, demographics have also changed in other aspects. In 2001 Cincinnati was 43% "Black or African American" and 81% "Black or African American" within OTR (Yates & Brandon 2001). With Census data only available from 2010 to 2013, one is only able to evaluate shifts in recent years. The percentage of "Black or African American" citizens has dropped between 2010 to 2013 from around 68% to 55% out of the total population and the percentage of "White" individuals has gone from 20% to 30-40% during that same time, as illustrated in *Figure 4*. There have also been slight increases in other racial backgrounds. Those leaving could be choosing to do so because they feel they are no longer a part of the community, the cost of living has increased, or for a number of other factors. Those choosing to move into the region or staying may have increased feelings of pride and engagement, increased safety, increased accessibility to amenities, and etcetera. It is difficult to entirely discern or conclude from this data.

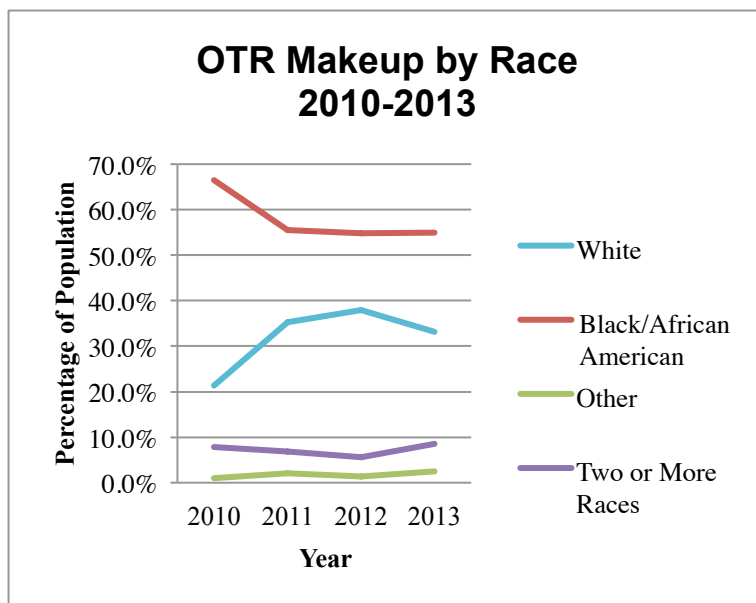


FIGURE 4

Source: U.S. Census Bureau, 2006-2010 5-Year American Community Survey; U.S. Census Bureau, 2007-2011 5-Year American Community Survey; U.S. Census Bureau, 2007-2011 5-Year American Community Survey; U.S. Census Bureau, 2008-2012 5-Year American Community Survey; U.S. Census Bureau, 2009-2012 5-Year American Community Survey

Pride and Engagement

Data were collected and analyzed from "In-Depth Interviews. The full list of those interviewed with their responses can be found in *Appendix B (ii -xx)*. From these interviews, a summary of qualitative information can be garnered. Eight individuals were interviewed whom represent different government institutions, private stakeholders, and local arts organizations in the area to measure change in pride and engagement in OTR since the 2001 riots, and specifically the impact of Music Hall: Cincinnati Center City Development Corporation (3CDC), Cincinnati Opera, Cincinnati Memorial Hall, Cincinnati Parks, Cincinnati Preservation Collective, Keep Cincinnati Beautiful, Music Hall Renovation Company, Original Thought Required, Over-the-

Rhine Chamber of Commerce, and the Over-the-Rhine Community Council. When asked about the region's pride and engagement levels as a whole since 2001, the consensus was that the riots were a low point and a wake-up call for the community. As a result, the stakeholders began identifying the district's assets. Claire Bryson, the Arts Program Manager for Keep Cincinnati Beautiful, explains how OTR's strongest assets were its "pride, history, commercial districts, public spaces, and educational facilities" and OTR used these "positive community symbols" to make changes (*Appendix B, v*). The identification of these assets seems to have been effective and at this current stage in the process of redevelopment, many have expressed satisfaction with the progress of OTR's pride and engagement levels. Steve Schuckman, Superintendent (Planning, Design, & Facilities) for Cincinnati Parks, affirmed that the neighborhood had achieved a "new level" of pride and engagement (*Appendix B, xviii*). Local business owner of Original Thought Required, James Marable, as well echoed that people are now coming from all over the region and the effects have spread beyond Elm Street, home to Music Hall and Washington Park (*Appendix B, xi*). But what impact did Music Hall specifically have on the increases in pride and engagement in OTR, if any? Teresa Summe-Haas, the Executive Director for the Cincinnati Memorial Hall (a neighboring arts institution), argues that the arts have created an arts district and as a result, more people are choosing to come to the area and be a part of the community (*Appendix B, xix*). The largest private investor, 3CDC has also stated the importance of the arts to the area's pride and engagement levels. VP of Communications, Anastasia Mileham says that Music Hall is an important cultural structure in the heart of the community whose function in the community is more than purely aesthetic; Mileham, explains that Music Hall's resident companies directly interact with its community through performances out on the Washington Park lawn (*Figure G*) and is continually working to drive access to programming for diverse socio-economic backgrounds (*Appendix B, xiv-xv*). Admittedly, there is still work to be done but progress has been made and is continuing. Bryson expands on this point as well; Music Hall, like most institutions of "high-art" have a closed-door feel, however trends are moving towards "inclusion, activations, community involvement" and such actions have begun to break down barriers and strengthen the neighborhood (*Appendix B, vi*).



FIGURE G

Source: Michael Keams
(Cincinnati Symphony Orchestra and Cincinnati Opera)

CULTURAL

Changes in Employment in the Arts

The major arts institutions in OTR includes Music Hall and its resident companies but also encompasses the Ensemble Theatre, Know Theatre, Cincinnati Art Academy, and the public, K-12 School for Creative & Performing Arts (Cincinnati Center City Development Corporation 2014). However, the scope is much larger when looking at the number of independent galleries and businesses within the district. To get a sense of the growth of this sector since the 2001 riots, the changes in arts employment was evaluated within the census tracts 9, 10, 16, and 17 between the years 2010 and 2013 (illustrated in *Figure 5*). “Arts, entertainment, recreation, accommodation and food services” see an increase in job availability within these tracts except from 2011 to 2012 where the number decreases from around 12% to 11% of all total jobs in the district. However, this is a small change in percentage to the industry as a whole, especially considering that the percent employed in this field grows much larger by the following year (to almost 13.5%), even more than was seen in 2011. Unfortunately this data is unable to segment specifically the arts and entertainment portion and it does not include other creative professionals. Further research will need to be done in order to see if this type of growth will continue as the district continues to flourish culturally.

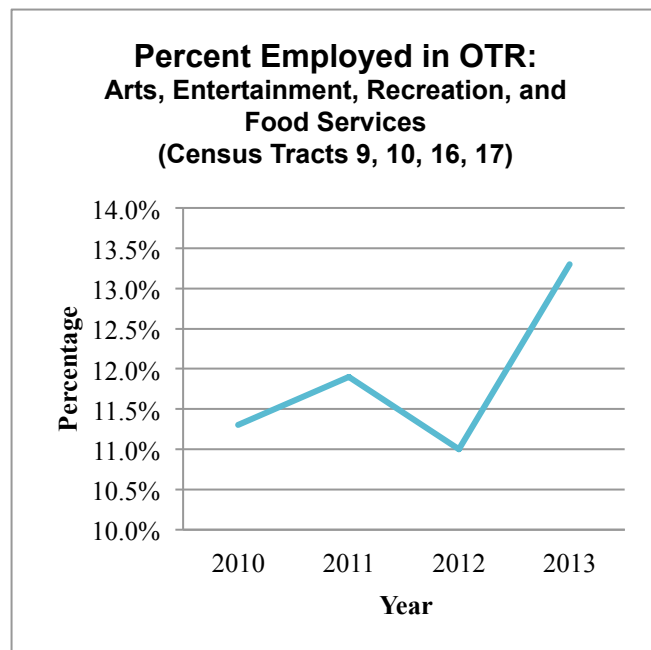


FIGURE 5

Source: U.S. Census Bureau, 2006-2010 5-Year American Community Survey; U.S. Census Bureau, 2007-2011 5-Year American Community Survey; U.S. Census Bureau, 2007-2011 5-Year American Community Survey; U.S. Census Bureau, 2008-2012 5-Year American Community Survey; U.S. Census Bureau, 2009-2012 5-Year American Community Survey

Changes in Rehabilitation and Preservation of Spaces

Data were collected and analyzed from a total of eight “In-Depth Interviews” (*Appendix B ii -xx*) representing individuals from the following government institutions, private stakeholders, and local arts organizations in OTR: Cincinnati Center City Development Corporation (3CDC), Cincinnati Opera, Cincinnati Memorial Hall, Cincinnati Parks, Cincinnati Preservation Collective, Keep Cincinnati Beautiful, Music Hall Renovation Company, Original Thought Required, Over-the-Rhine Chamber of Commerce, and the Over-the-Rhine Community Council. From these interviews, a summary of qualitative information regarding the changes seen in the rehabilitation and preservation of spaces can be analyzed since the 2001 riots, and specifically Music Hall’s impact on the district. 3CDC reports that over \$335 million has been invested in OTR since 2004 with 112 buildings, 176 apartments, 333 condominiums, 364,000 square feet of commercial space restored and the expansion of Washington Park to 8 acres (*Appendix B, xiv*). However, that currently does not include renovations to Music Hall (across from Washington Park and many of the other redevelopment projects by 3CDC). James Marable, Owner of

Original Thought Required, explains that the last resort is to tear something down when it comes to renovations and repairs in OTR because the community sees these buildings as giving the area its character (*Appendix B, x*). Marable specifically sees Music Hall as the beacon and anchor that turned around the blight in the neighborhood, which is now a place for festivals, gatherings, and enjoyment: “If Music Hall was not there, Washington Park might not have been restored” (*Appendix B, xi*). Ryan Messer, Board Member for both the Cincinnati Opera and the Music Hall Renovation Company as well as the President for the Over-the-Rhine Community Council brings up the challenges that have gone into preserving this cultural anchor that has contributed to other redevelopment in OTR. Messer mentions that Issue 8 did not pass in November, which was a roadblock in the preservation efforts of the building. However, the State of Ohio awarded Music Hall a historic tax credit because of the impacts the institution has had on the surrounding neighborhood (*Appendix B, xii-xiii*). Claire Bryson, Arts Program Manager for Keep Cincinnati Beautiful, elaborates further stating that in order to keep these developments going and to keep Music Hall up and running, there needs to be repairs and renovations, “this is part of the cost of using these places” (*Appendix B, vi*).

ECONOMIC

Change in Arts

Organization Revenues

Looking at the arts organizations that utilize Music Hall as a performing venue, the individual annual revenues were gathered and analyzed to see if any changes had been seen in recent years. The arts organizations measured saw increases in their total revenues less expenses, on average, when looking at their 990 tax return forms from 2010 to 2013.

(illustrated in *Figure 6*). As with any nonprofit, there were some that generated less than previous years, however none that strayed far from their 2010 starting point; as of 2013, all arts organizations measured have exceeded their 2010

revenues less expenses. The measured arts organizations saw increases in revenues less expenses from 2010 to 2013 as follows: Cincinnati Arts Association (\$1,070,207), Cincinnati Ballet (\$1,923,762), Cincinnati Opera (\$4,252,070), Cincinnati Symphony/Pops! (\$17,742,799),

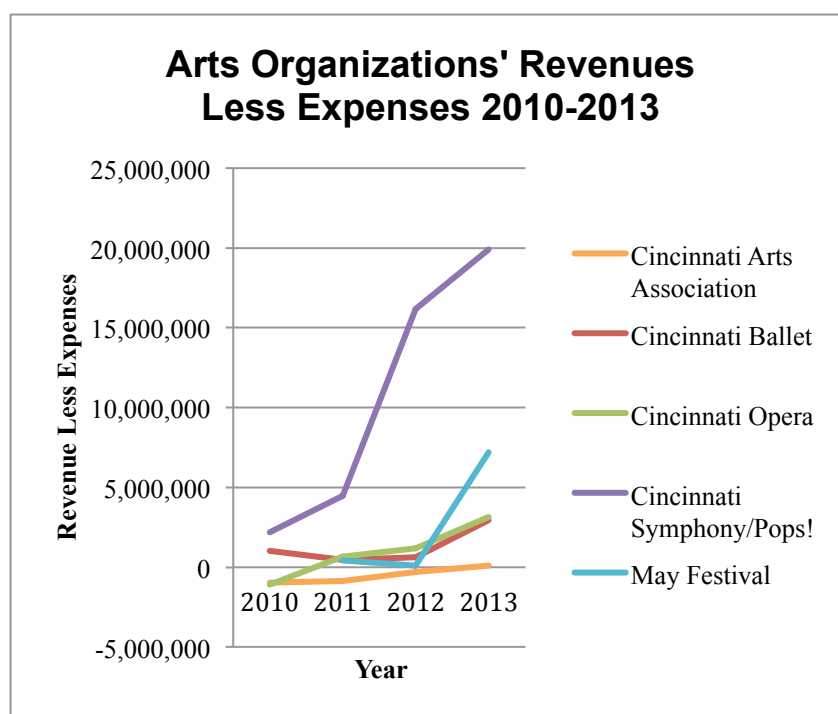


FIGURE 6

Source: Cincinnati Arts Association 990 (2011); Cincinnati Arts Association 990 (2012); Cincinnati Arts Association 990 (2013); Cincinnati Ballet Company Inc. 990. (2011); Cincinnati Ballet Company Inc. 990. (2012); Cincinnati Ballet Company Inc. 990. (2013); Cincinnati Musical Festival Association 990 (2012); Cincinnati Musical Festival Association 990 (2013); Cincinnati Opera Association Inc. 990. (2011); Cincinnati Opera Association Inc. 990. (2012); Cincinnati Opera Association Inc. 990. (2013); Cincinnati Symphony Orchestra 990. (2011); Cincinnati Symphony Orchestra 990. (2012); Cincinnati Symphony Orchestra 990. (2013)

and the May Festival (\$6,597,902). Unfortunately this data is unable to see the growth since the 2001 riots, however, it does show a general upward trend for all arts organizations measured since 2010.

Change in Arts Organization Attendance Revenues

The arts organizations that utilize Music Hall as a performing venue were also measured in terms of attendance revenues from 2007 to 2012, arguably even more important in order to determine the amount of local engagement as opposed to outside sources providing funding. Changes were collected and analyzed using 990 tax return forms. By looking at *Figure 7*, it is clear that the arts organizations measured have not seen significant decreases in their attendance revenues, using 2007 numbers as a baseline.

The Cincinnati Opera (averaging \$548,710 per year) and the May Festival (averaging \$429,356 per year) have been consistent in their attendance revenues, although their means of operation are quite different; they have been successful in retaining a steady cash flow. The Cincinnati Ballet has seen an incline from 2007 to 2013 in its attendance revenues, nearly doubling its revenue in that time period (starting at \$2,628,382 in 2007 and reaching \$4,115,849 by 2012). The most obvious sign of growth can be seen by the Cincinnati Arts Association, which saw attendance revenue jump by the hundreds of thousands in dollars (growth was \$8,927,190 from 2007 to 2013).

It is important to consider, however, that the total attendance rate cannot solely be generated on income spent at performances within Music Hall. This may seem strange to consider, but Music Hall has helped generate a support for its resident companies. This has been done through the utilization of Washington Park, in collaboration with 3CDC, using Music Hall as an anchor and a backdrop where many free and ticketed performances and concerts take place as previously discussed (*Figure H and Figure I*). The numbers of people that attend the free events are not accessible at this time and therefore the attendance numbers of in-house performances cannot capture the full impact that Music Hall's presence has had on the OTR

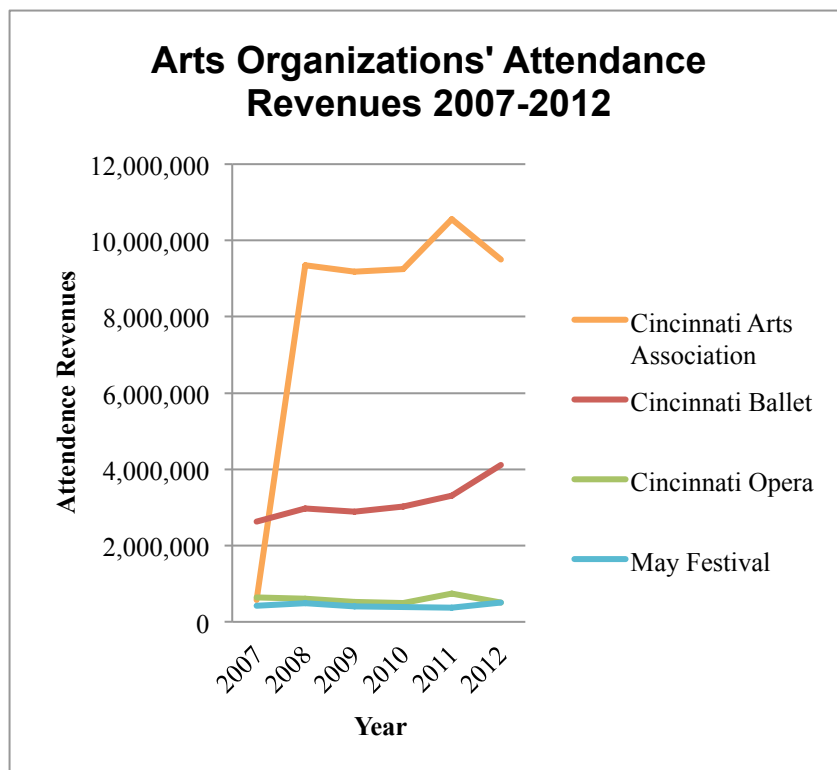


FIGURE 7

Source: Cincinnati Arts Association 990 (2011); Cincinnati Arts Association 990 (2012); Cincinnati Arts Association 990 (2013); Cincinnati Ballet Company Inc. 990. (2011); Cincinnati Ballet Company Inc. 990. (2012); Cincinnati Ballet Company Inc. 990. (2013); Cincinnati Musical Festival Association 990 (2012); Cincinnati Musical Festival Association 990 (2013); Cincinnati Opera Association Inc. 990. (2011); Cincinnati Opera Association Inc. 990. (2012); Cincinnati Opera Association Inc. 990. (2013); Cincinnati Symphony Orchestra 990. (2011); Cincinnati Symphony Orchestra 990. (2012); Cincinnati Symphony Orchestra 990. (2013)

community. For events that do charge an attendance fee, this metric does not analyze changes in ticket prices, which can also alter the results.



FIGURE H
Source: Tana, Weingartner, *WVXU*
(Cincinnati Ballet)



FIGURE I
Source: Kareem Elgazzar, *WCPO Cincinnati*
(Lumenocity)

CONCLUSION

Through qualitative and quantitative research of Over-the-Rhine, attempts to measure the impact of the Cincinnati Music Hall since the 2001 riots has been based on three areas of development: community, cultural, and economic. Community development was measured through changes in demographics and changes in pride and engagement. Cultural development was measured through changes in employment in the arts and changes in the rehabilitation and preservation of spaces. Economic growth was measured through changes in arts organization revenues and arts organization attendance revenues. Overall, there have been significant positive changes in Over-the-Rhine's Census tracts 9, 10, 16, and 17, especially centered around Tract 9, which is the location of Music Hall and Washington Park. This upward trend is remarkable, however, the future of the area will be unsustainable if the infrastructure is not also maintained. Although this seems to be clear, the tougher question to answer is determining whom this responsibility ultimately falls on. Should it be the City of Cincinnati, the State of Ohio, the Cincinnati Center City Development Corporation, public or private stakeholders, or citizens? The answer varies depending on whom you ask. However, the facts are as follows. Music Hall is now 136 years old and has not undergone any major renovations in more than 40 years (Horn, Coolidge, & Gelfand 2014). Currently Music Hall receives \$400,000 in annual funding from the City of Cincinnati towards maintenance (Horn 2014), which cannot be allocated towards the estimated \$123 million in renovations needed (Horn, Coolidge, & Gelfand 2014). In December 2014, a small notch was taken out of this renovation estimate when the State of Ohio granted Music Hall a \$25 million historic tax credit; this is still far from the amount of renovations and funds needed. Lastly, positive community, cultural, and economic trends have been seen within OTR, specifically surrounding the iconic Music Hall as outlined by this research.

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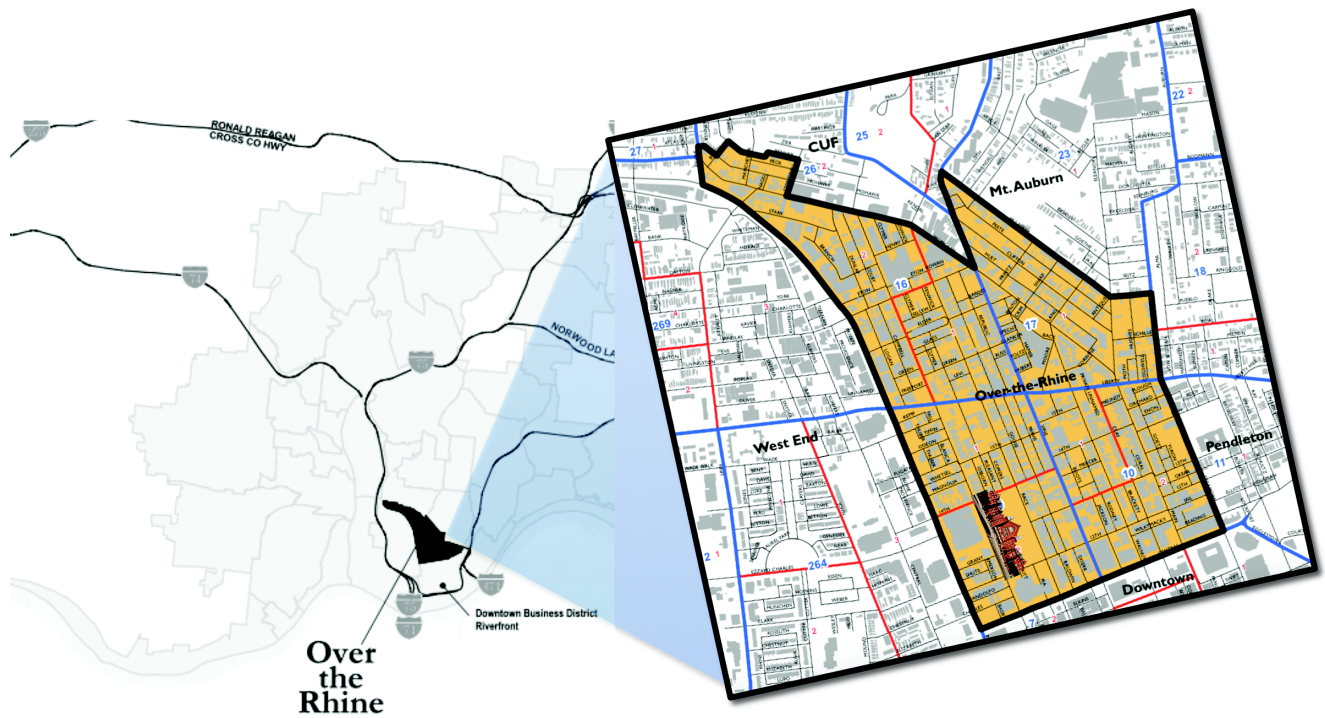
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APPENDIX A – MAP OF OVER-THE-RHINE CENSUS TRACTS (CINCINNATI, OHIO)



Source: Department of Planning and Buildings, City of Cincinnati

APPENDIX B – IN-DEPTH INTERVIEWS

In-depth interviews were conducted with local artists organizations, private stakeholders, and local government officials to understand the individual, community, and economic impacts of the Cincinnati Music Hall to the overall redevelopment of the area as well as to gain their perspective on the need and responsibility associated with repairing the historic building.

John Blatchford

Co-Leader, Founder
Cincinnati Preservation Collective

31 January 2015

1. When was the Cincinnati Preservation Collective established/why?

November 2013; Founded by 2 leaders, John and Diana Tissue
The Cincinnati Preservation Collective is a young preservationist group; stays active in the community; meets monthly; involved on social media through email communication.

2. How long have you been working this organization and/or in OTR?

Lived in OTR for 2.5-3 years and has lived in Cincy since 2010.
Went to the University of Cincinnati and graduated in 2012.

3. What role does this organization play in the following areas: economics, culture, and community?

Community driven: get together and talk about what buildings are in danger of demolition and what key renovations are important.
Supportive, not antagonistic

4. What changes have you seen in OTR since the 2001 riots (economics, culture, community)? What are OTR's flaws and what are its strengths in these areas?

3CDC took root right about that time and so did the big development changes.
The riots were a wakeup call for people; a low point and an inspiration for change.

Strengths:

- Historic districts; unique to have so many historic buildings
- Opera, orchestra, and ballet; most cities in the US don't have these things at all and so dense and compacted together (Cincy is lucky)

Weaknesses:

- We'll get there
- Lack appreciation for the history

- Demolishing buildings instead of keeping what we have

5. Has the local government, 3CDC, or this organization impacted any of the following in OTR since 2001?

- Rehabilitation and/or preservation of spaces:** Getting people in vacant buildings really helps because when businesses come in, population goes up.
- Pride and engagement:** Yes absolutely it has increased. OTR was a dangerous place and people did not want to be there.
- Diversity in people, incomes, and/or education levels:** See other responses
- Safety and/or reduction in crime rates:** See other responses
- Revenues and/or attendance rates to arts venues:** There is some bad that comes with redevelopment (such as construction, traffic, etc....), but the changes that have been seen have overall been good for the district.

6. Has the local economy, culture, or community benefited from the presence of Music Hall? Please explain:

Music Hall is the anchor of the area and key to OTR. It would be a really different area without it. Washington Park is centered on it.

7. Do you think Music Hall is important to the revitalization of OTR? Please explain:
See other responses

8. Has Music Hall served as a catalyst in any way for past revitalization projects in OTR since 2001? Please explain:
See other responses

9. Do you think Music Hall renovations and repairs should be the responsibility of the local government, 3CDC, this organization, another entity, or none of the above? Please explain:

It should be a combination of public and private investment in revitalization, redevelopment, and renovations. It should be a city and neighborhood effort.

Currently Music Hall is given \$100,000 a year by the local government.

Music Hall was given millions of dollars in historic tax credits by the state government within the past month, but did not get put on the tax levy by local government alongside the Cincinnati Museum Center in November. This may have slowed them down, however they will figure out a financial package to make the renovations needed.

Claire Bryson
Arts Program Manager
Keep Cincinnati Beautiful

23 January 2015

1. How long has your organization been working in OTR?

Keep Cincinnati Beautiful's Arts Program, formerly Future Blooms, has been actively restoring a sense of identity to the boarded buildings of OTR for just over five years. Keep Cincinnati Beautiful as a nonprofit (501-C3) has been around for 37 years and was somewhat present in OTR before the Arts Program started intensive work in the neighborhood. About a year and a half ago the program began to focus less on OTR, because of the revitalization efforts of local developers, and began focusing on other Cincinnati neighborhoods.

2. How long have you been working for this organization or in OTR?

Both of us started working for Keep Cincinnati Beautiful about four years ago, after graduating from the University of Cincinnati's School of Architecture and Interior Design in 2010. We began working as contract employees, secured full time employment shortly after, and then began co-managing the program in 2012.

3. What role does your organization play in the following areas: economics, culture, and community.

- a. Economics: The end goal of the Arts Program is to encourage economic development in Cincinnati's underserved communities. In OTR 21% of the buildings we painted are undergoing some form of revitalization. We use art as a tool for intervening in the fabric of the everyday urban landscape. By painting a representation of what the building once was and what it could be we are encouraging individuals and developers to look beyond the boards to realize the building's potential.
- b. Culture: The vacancy issue in OTR was an unfortunate part of its history, when almost half of the buildings were abandoned. This issue is not unique to Cincinnati, but a systemic problem in many Midwestern cities as a result of suburbanization and the development of the highways. OTR is unique in that it was preserved because of its historic designation, rather than destroyed. Our program identified this problem and saw it as a place for art intervention. Thus as the neighborhood has evolved and changed we have been there painting the boarded facades. We have been part of the developing culture bringing together new and old, refining the identity physically as well as encouraging discussion and social engagement.
- c. Community: The program is based on the Broken Windows Theory which says that a broken window (litter, graffiti, etc.) encourages more broken windows, leading to criminal behavior, so by fixing the broken windows you can reduce blight and therefore crime. In OTR there has been a decrease in crime (15%), blight (32%), and litter (27%) since we began working in the neighborhood. By altering the everyday image of a building we are able to encourage positive behavior and restore a sense of identity to the community. Additionally social engagement is a critical component to any art intervention that exists in a public space. By using the community members as

volunteers and discussing the work with passersby the work is embraced by the neighborhood.

4. What changes have been seen in OTR since the 2001 riots? What are OTR's flaws and what are its strengths?

- a. Post-riots: After the 2001 riots, when large numbers of people were fleeing the neighborhood the largest property owner, a slumlord, went bankrupt (and I believe went to jail) and his property was purchased by the local CDC (now 3CDC). Once they developed a plan and determined a course of action they were then able to make large scale changes. Because of the amount of property they owned, their ability to use historic tax credits, the number of vacant, boarded buildings, and the comprehensive system that included public, commercial, and residential space, a holistic vision of the neighborhood started redeveloping. Along with this new burst in revitalization, there were the long term residents who began rebuilding in and along these focus areas, and a new group of individuals, the young and educated, who wanted to live in the urban core, who embrace diversity, and who looked to make OTR home. Throughout OTR's history there have been ongoing discussions about gentrification and this debate has not disappeared, but is front of mind. How this issue is approached and balanced is just now playing itself out and will define the future of the neighborhood.
- b. Flaws: Its tumultuous history makes it always feel a bit on the edge of collapse. There have been numerous attempts to develop the neighborhood all which have failed for various reasons, namely racial disparities. These are part of the on-going debate and sort of a scar of the neighborhood.
- c. Strengths: The urban density and historic character of the buildings make it feel like a European neighborhood. The idea that one can walk everywhere makes it truly feel like a community. OTR is an extremely diverse community in terms of socio-economics, race, age, gender, sexuality, etc. As a whole it welcomes these differences and as such embraces a creative class of people who are eager to collaborate, share ideas, and start something new. This is redefining not only the neighborhood, but is changing the perception of Cincinnati as a whole.

5. Do you think current redevelopment plans for OTR are sustainable long-term? Why or why not:

I think that OTR is at a bit of a fork in the road right now and the way it decides to go will decide the long-term viability of the neighborhood. The work of 3CDC in and along the Gateway Quarter has been wonderful for bringing people back to the neighborhood and encouraging economic development, but it is not why people choose to stay and live there. People like the walkability, the diversity, the creative atmosphere, and the neighborhood feel. If development continues to focus only on the temporary experience (i.e. dinner, drinks, small shops, etc.) and not the permanent (library, grocer, drycleaner, etc.) the area will lose the appeal of being the new hip place and also fail to be a cohesive neighborhood.

6. Has the local government or 3CDC impacted any of the following?

- a. **Rehabilitation and preservation of spaces:** YES 3CDC & the city
- b. **Pride and engagement of OTR:** YES 3CDC

- c. **Diversity in people, incomes, or education levels:**
- d. **Safety:** YES 3CDC & city
- e. **Revenues or attendance rates:** YES 3CDC

7. Has your organization benefited from the existence of Music Hall? Explain:

YES

When we begin working in a neighborhood, we start by identifying its assets. These are places of pride, history, commercial districts, public spaces, educational facilities, etc. By focusing work around these positive community symbols there is a cohesive idea that these are places where people care, so I need to care too. From there work can expand until it reaches the scale of a neighborhood. Music Hall is one of the largest assets not only to OTR, but to the city of Cincinnati as a whole, and was part of the initial focus area when we began work. Also by placing the work around assets like Music Hall our work becomes more visible and identifiable that change is coming.

8. Has the local culture, economy, or community benefited from the presence of Music Hall? Explain:

YES

While Music Hall has most certainly had a positive impact on OTR as a cultural destination that brings people to the neighborhood and thus positively impacts the community, it needs to do a better job of reaching out into the community to bring its programming to the public. Many times these institutions of “high-art” have a sort of closed-door feel, that only wealthy, highly educated individuals are welcome and this is becoming less viable as model for an art institution. Trends are moving more towards inclusion, activations, community involvement, and these acts of reaching out into the community break down barriers and strengthen a neighborhood.

9. Do you think Music Hall is important to the revitalization of OTR? Has it served as a catalyst in any way for past revitalization projects in OTR? Why or why not:

OTR is the largest intact historic district in the United States and Music Hall it’s the largest defining asset. The reason the neighborhood has been boarded instead of knocked down through vacant times is because of the unique beauty and historic character of its buildings. Music Hall has stood through all of these times as one of these buildings, but also a defining cultural destination and undoubtedly has given the area worth, thus serving as a catalyst for revitalization. One of the reasons 3CDC renovated Washington Park so early on was to give Music Hall a public platform to engage upon.

10. Do you think renovations and repairs to Music Hall are necessary?

YES. Throughout its existence it has undergone numerous renovations, some good some not so great. In order to keep such wonderful, historic places relevant there needs to be regular repairs and renovations and this is part of the cost of using these places. Music Hall is not on this list of most endangered buildings for no reason; it needs a major renovation to keep it from destruction or irreparable damage.

11. Do you think Music Hall renovations and repairs should be the responsibility of the local government, 3CDC, or neither?

ALL. I think that the monumental costs to stabilize the building are too large for one organization to take on. There needs to be a large scale cohesive effort that garners support from: the city, 3CDC, all local developers, other forms of historic public funding, residents, music hall itself (capital campaign), contributors to the arts, etc. To think that any one group or person is responsible for the upkeep of a public icon of a city is unrealistic, we all need to be part of a multi-faceted solution, but it is Music Hall that needs to make this felt and get people on board.

** Keep Cincinnati Beautiful's Arts Program, formerly Future Blooms*

*** Many of these questions are subjective and therefore are our personal opinions, not the opinions of Keep Cincinnati Beautiful*

Emilie Johnson
President
Over-the-Rhine Chamber of Commerce

22 January 2015

1. When was the Over-the-Rhine Chamber of Commerce established?

1985

2. How long have you been working for the Chamber of Commerce and/or in OTR?

2.5 years

**3. What role does the Chamber of Commerce play in the following areas:
economics, culture, and community?**

The Over-the-Rhine Chamber of Commerce represents its members by promoting economic vitality and fostering a socially and culturally diverse Over-the-Rhine community. We accomplish this mission through initiatives around marketing, communications and signature events, business attraction and retention efforts, and safety initiatives. The organization works to bring resources, events, commerce and awareness to the 360-acre neighborhood.

4. What changes have you seen in OTR since the 2001 riots (economics, culture, community)? What are OTR's flaws and what are its strengths in these areas?

5. Has the local government, 3CDC, or the Chamber of Commerce impacted any of the following in OTR since 2001?

- a. Rehabilitation and/or preservation of spaces
- b. Pride and engagement
- c. Diversity in people, incomes, and/or education levels
- d. Safety and/or reduction in crime rates
- e. Revenues and/or attendance rates to arts venues

6. Has the local economy, culture, or community benefited from the presence of Music Hall? Please explain:

Music Hall is one of the primary landmark destinations in the urban core and brings _____ people (fill in # from Music Hall, or DCI State of Downtown Report) each year for performances and events.

7. Do you think Music Hall is important to the revitalization of OTR? Please explain:
Absolutely

8. Has Music Hall served as a catalyst in any way for past revitalization projects in OTR since 2001? Please explain:

- 9. Do you think Music Hall renovations and repairs should be the responsibility of the local government, 3CDC, the Chamber of Commerce, another entity, or none of the above? Please explain:**

James Marable

Owner

Original Thought Required

Board Member

OTR Chamber of Commerce

8 February 2015

1. When was this organization established?

Original Thought Required is a T-shirt shop located on Main Street; just celebrated that it has been open 5 years (opened 2010)

2. How long have you been working this organization and/or in OTR?

See response to question 1; also is a social media strategist for Macy's downtown

3. What role does this organization play in the following areas: economics, culture, and community?

See other responses.

4. What changes have you seen in OTR since the 2001 riots (economics, culture, community)? What are OTR's flaws and what are its strengths in these areas?

Marable moved to Cincinnati just after the riots, in September 2001, to start college at the University of Cincinnati. Therefore he was able to see the immediate aftermath and the change in climate within the Cincinnati area over the years.

Over-the-Rhine was a place on the fringes; there has been a lot of change from a development standpoint.

5. Has the local government, 3CDC, or this organization impacted any of the following in OTR since 2001?

It has been a mix of the local government, 3CDC, and others. People now want to expand and learn about different people and different cultures, whereas in the past this was not as much the case. The riots created a perfect storm and opened up opportunities for people to take charge.

a. Rehabilitation and/or preservation of spaces: In most cases they are renovations of existing spaces and the last resort to tear something down. These historic buildings give the neighborhood its character.

b. Pride and engagement: There has always been a high level of pride for the people who had lived there, now there is just a greater number of people who experience that pride. OTR has a bigger platform and there are more champions for the district throughout the city for it to succeed.

c. Diversity in people, incomes, and/or education levels: Demographics have shifted. In some ways this is bad because previous residents cannot afford to stay in the area. However, I see it doing more good than harm.

There are now more things to do and more opportunities. 3CDC and the OTR Chamber (Marable became a board member in late 2014) have tried to maintain balance in the area.

- d. **Safety and/or reduction in crime rates:** Yes
- e. **Revenues and/or attendance rates to arts venues-** Revenues definitely, each year gets a little bit better. The development definitely helps, but also the artistic venues have given people a reason to come; cultural events in the area matter.

Music Hall has also gotten better at serving its community through programming and accessibility while the neighborhood has been developing.

6. Has the local economy, culture, or community benefited from the presence of Music Hall? Please explain:

Yes, most definitely, throughout the years. There was a time when Washington Park was blight in the neighborhood. There was a lot of homelessness and drinking in daylight. But Music Hall was that beacon that was still bringing people in to OTR and people from different parts of town; Music Hall was/is the anchor.

7. Do you think Music Hall is important to the revitalization of OTR? Please explain:

It is very important from both a historical and event standpoint because it brings people from all over the region to the area and exposes people who may never come to OTR. Especially 5-6 years ago, it was crucial to changing OTR. Now there are also other things that bring people now to the area: Washington Park, growth of Vine and Main Street.

8. Has Music Hall served as a catalyst in any way for past revitalization projects in OTR since 2001? Please explain:

Especially with Washington Park. It needed to be nice for more festivals, gatherings, and just to enjoy the day. If Music Hall was not there, Washington Park might not have been restored.

9. Do you think Music Hall renovations and repairs should be the responsibility of the local government, 3CDC, or another entity? Please explain:

Music Hall needs to be maintained, the city and residents should continue to support it. Music Hall should fall to the city, it is owned by the city; that investment should come from our city government.

Ryan Messer
President
Over-the-Rhine Community Council

Board Member
Music Hall Renovation Company

Board Member
Cincinnati Opera

30 January 2015

1. How long have you been working with these organizations and/or in OTR?

7 Years total

2. What role does these organization play in the following areas: economics, culture, and community?

See other responses.

3. What changes have you seen in OTR since the 2001 riots (economics, culture, community)? What are OTR's flaws and what are its strengths in these areas?

People were already coming to OTR before the neighborhood got renovated; it has world-class arts. But instead people would get out of there [OTR] as fast as possible, now it is more walkable, has more restaurants, and parks

4. Has the local government, 3CDC, or this organization impacted any of the following in OTR since 2001?

No question about it. Created an infrastructure with restaurants and etcetera that gave a reason for people to come visit and live.

a. Rehabilitation and/or preservation of spaces: Work has been done to save Music Hall but the tax levy didn't go through in November. However the state did award a historic tax credit because of the impact Music Hall has had on the neighborhood.

b. Pride and engagement: Absolutely. No one would go to OTR, period. Now it's the hottest place and people can't stop talking about it.

c. Diversity in people, incomes, and/or education levels

d. Safety and/or reduction in crime rates

e. Revenues and/or attendance rates to arts venues: Before it was all poor African Americans. No diversity, off center-balance. Now it has a more diverse socio-economic balance.

5. Has the local economy, culture, or community benefited from the presence of Music Hall? Please explain:

See other responses.

6. **Do you think Music Hall is important to the revitalization of OTR? Please explain:**
See other responses.

7. **Has Music Hall served as a catalyst in any way for past revitalization projects in OTR since 2001? Please explain:**

Not necessarily a catalyst, but definitely part of the fabric of OTR. It helped create the story.... and the park was a mess.

Catalyst: the riots in 2001. Such a horrible event for the city that people knew something had to be done. This is a part of the city with amazing historic buildings containing the largest historic infrastructure in the nation; OTR was on the National Historic Registrar but nothing was being done to save it. It finally got people to think how to solve this problem.

8. **Do you think Music Hall renovations and repairs should be the responsibility of the local government, 3CDC, this organization, another entity, or none of the above? Please explain:**

All of us, a united approach
Taxpayers, government, 3CDC

9. **How would the renovations and repairs affect the Cincinnati Opera or other resident companies? Please explain:**

Enhances the environment, experience to enjoy the arts
They come now because it's safer, a lot safer.

OTHER NOTES:

- Redevelopment happens through putting the pieces back together and bringing the neighborhood back to life
- Music Hall is a landmark and a critical component of that redevelopment.

Anastasia Mileham
VP of Communications
Cincinnati Center City Development Corporation

12 January 2015

1. When was 3CDC established and why?

<http://www.3cdc.org/who-we-are/>

[July 2003: “recommended by a City of Cincinnati Economic Development Task Force as part of an overall system to increase the effectiveness and efficiency of development activities in the City of Cincinnati. Then Mayor Charlie Luken and members of the Cincinnati corporate community joined together to create 3CDC, agreeing that the economic future of Cincinnati depended first and foremost on a strong and vibrant business and entertainment district.”]

2. How long have you been working for 3CDC and/or in OTR?

<http://www.3cdc.org/who-we-are/3cdc-staff/>

As you can see from my bio, I worked for Downtown Cincinnati Inc. prior to joining the 3CDC staff. In my role at DCI, I also did work in OTR with the OTR Chamber, the OTR Community Council, developers and small business owners in the area.

3. What role does 3CDC play in the following areas: economics, culture, and community?

<http://www.3cdc.org/what-we-do/>

[1. Developer: “manages a redevelopment or new construction project”

2. Master Developer: “plans through how individual projects will successfully come together to create a cohesive redevelopment, adopting a holistic approach that leads to a proper mix of commercial, residential, and public spaces working together to create a vibrant neighborhood.”

3. Asset Manager: “ensure that the goals of the projects are fulfilled and outcomes achieved.”

4. Lender/Fund Manager: “does not loan funds to projects outside of its own. The funds are drawn from two private equity funds that specifically target 3CDC’s redevelopment work in downtown and Over-the-Rhine.”]

4. What changes have you seen in OTR since the 2001 riots (economics, culture, community)? What are OTR’s flaws and what are its strengths?

Over \$335 million has been invested in OTR since 2004, yielding 112 buildings restored, 176 apartments, 333 condominiums, 364,000 SF of commercial space, and 1,163 new parking spaces. Additionally, a 6-acre urban park in the center was renovated and expanded into an 8-acre urban oasis where children can now play safely and area residents and visitors can enjoy year-round free programming <http://www.3cdc.org/our-projects/completed-projects/washington-park/>.

Here is a great description of OTR <http://www.3cdc.org/where-we-work/over-the-rhine/>. Its strengths are the historic fabric and continuity, the scale of its buildings, the walkability of its streets, the fact that a streetcar will run through it, connecting it to the market and downtown. Its weaknesses are the high rate of poverty, joblessness, criminal activity, and economic disparity.

5. Do you think current redevelopment plans for OTR are sustainable long-term?

Why or why not:

Yes – with the commitment of the Cincinnati Corporate Community and the City of Cincinnati, and the amount of dollars already invested, no one wants to walk away from the investments. 3CDC will continue to manage the assets we’ve created by staying heavily involved in programming, enhanced clean and safe activities, etc. We sell the condos, but we retain ownership of the commercial spaces. We work closely with other development entities in the neighborhood to ensure the community continues to thrive.

1. Has the local government or 3CDC impacted any of the following?

- a. Rehabilitation and preservation of spaces** – yes, see above
- b. Pride and engagement of OTR** – yes, there is inherent pride in this neighborhood that dates back to the 1800s, and there are countless community engagement meetings to discuss everything that happens in this neighborhood.
- c. Diversity in people, incomes, or education levels** – yes, see above and read this: http://www.plancincinnati.org/sites/default/files/Comm_Plans/2002_otr_comprehensive_plan.pdf
- d. Safety and reduction in crime rates** – yes, crime has dropped by 50% since 2004. Here is a recent article: <http://www.wcpo.com/news/crime/serious-crime-down-in-over-the-rhine-since-2004-due-to-development-and-evolving-policing-tactics>
- e. Revenues or attendance rates to arts venues** – I don’t know the answer to this

6. Has the local culture, economy, or community benefited from the presence of Music Hall? Explain:

Yes, Music Hall was built in 1878 and is considered one of the best and most beautiful concert theaters in the world. It was designated a National Historic Landmark in 1975. Home to the Cincinnati Symphony Orchestra (the fifth oldest symphony orchestra in the country), Cincinnati Pops Orchestra (one of the finest Pops orchestras in the country), the Cincinnati Opera (the nation’s second-oldest opera company), the Cincinnati Ballet (celebrated their 50th Anniversary last season), and the May Festival (the longest-running choral festival in the Western hemisphere), Music Hall originally served the City as its first convention center. Beyond the fine arts, the theater has hosted such entertainers as Frank Sinatra, Miles Davis, Bruce Springsteen, Prince, Elton John, Janis Joplin, BB King, Duran Duran, and Eric Clapton.

7. Do you think Music Hall is important to the revitalization of OTR? Has it served as a catalyst in any way for past revitalization projects in OTR? Why or why not:

It is an important historic cultural structure in the heart of the community. Not only does its beauty grace the neighborhood, but its resident companies bring their performances

outside to Washington Park to play for the low-income residents who may never have set foot inside its grand entrance. Music Hall draws visitors from far and near who also patronize the park and surrounding restaurants, and park in the new Washington Park Garage driving revenue toward the debt that was created to renovate the park. It absolutely has played a major role in the revitalization occurring around it.

8. Do you think Music Hall renovations and repairs should be the responsibility of the local government, 3CDC, or neither? Explain:

It should be a combination of all. Music Hall is the historic, iconic home to Cincinnati's renowned performing arts organizations, yet is surrounded by blight and is itself in need of significant functional upgrades. 3CDC, the City, the building's tenants and patrons, and the residents of the surrounding low-income neighborhood have long-recognized its ability to create jobs and provide cultural enrichment to the community. 3CDC will partner with the City and the building's management organization, the Cincinnati Arts Association, to complete necessary renovations and upgrades that will expand Music Hall's programming capacity and its ability to engage with the surrounding community and schools. Total redevelopment costs for the 225,000 SF facility are estimated at \$127.5MM.

Steve Schuckman
Superintendent, Planning, Design & Facilities
Cincinnati Parks

14 January 2015

1. How long have you been working for Cincinnati Parks and/or in OTR?

I have worked for the Park Board for almost 25 years and been involved at times with OTR during all that time, as well as 10 years prior to this when I worked for the Cincinnati City Planning Department and did work in OTR as part of the Historic Conservation Office.

2. What role does Cincinnati Parks play in the following areas: economics, culture, and community within OTR?

Parks touches on all the areas in OTR as well as throughout the city. Since the renovation, expansion and reopening of Washington Park (July, 2012) in particular, the park and its many programs have been a huge attraction for the city bringing thousands to its events and facilities, and this has also had an enormous economic impact on the businesses in OTR and has also spurred new housing in the neighborhood. The events and programs including environmental programs the Parks offers in the park contribute to the cultural life of the community. And perhaps most of all, the park brings together a great diversity of people to express a sense of community in their use of the park.

3. What changes have you seen in OTR since the 2001 riots (economics, culture, community)? What are OTR's flaws and what are its strengths in these areas?

The changes are quite noticeable and remarkable. There are many new residents, many new businesses, and many new visitors enjoying the new restaurants and bars in the neighborhood, and using and enjoying the park and concerts at Music Hall. Hundreds of historic buildings have been renovated, a new K-12 performing arts school has been built across the street from the park, and the underground garage beneath a park of Washington Park serves all. The diverse community and its historic architecture, its strong cultural and social institutions and its proximity to downtown are strengths. Beyond the area immediately around Washington Park, OTR's weaknesses remain much the same as in the past – poverty, old and deteriorating buildings, disinvestment, drugs, homelessness – but I see this slowly turning around.

4. Has the local government, 3CDC, or Cincinnati Parks impacted any of the following in OTR since 2001?

- a. **Rehabilitation and/or preservation of spaces**
- b. **Pride and engagement**
- c. **Diversity in people, incomes, and/or education levels**
- d. **Safety and/or reduction in crime rates**
- e. **Revenues and/or attendance rates to arts venues**

As alluded to above, all these areas have been greatly impacted for the better. Hundreds of historic buildings have been renovated for apartments and condos with new retail on the first floors. New infill buildings have been built and occupied. The neighborhood and in fact the whole city and the region, in my view, have been engaged in the park and the neighborhood and have achieved a new level of pride. The diversity of people (race, age, income level, backgrounds) engaged in Washington Park, Findlay Market and OTR is tremendous and more than it has ever been. Crime has dropped significantly and revenue and attendance has increased.

5. Has the local economy, culture, or community benefited from the presence of Music Hall? Please explain:

Yes. Others are more qualified to speak on this but the building and the orchestra are icons for the community as well as a source of revenue and culture and an attraction for the region – even giving the City a national cultural presence.

6. Do you think Music Hall is important to the revitalization of OTR? Please explain:

Yes. See above.

7. Has Music Hall served as a catalyst in any way for past revitalization projects in OTR since 2001? Please explain:

Its presence in the neighborhood led to the successful effort to build a K-12 performing arts school two blocks away. The School for the Performing Arts (SCPA) is a nationally respected school.

8. Do you think Music Hall renovations and repairs should be the responsibility of the local government, 3CDC, Cincinnati Parks, another entity, or none of the above? Please explain:

As a regional cultural attraction and as a building owned by the City of Cincinnati I think that local government and the greater community have a responsibility for its care and enhancement.

Teresa Summe-Haas
Executive Director
Cincinnati Memorial Hall

27 January 2015

1. How long has Memorial Hall been a part of OTR?

2. How long have you been working for Memorial Hall and/or in OTR?

Started working for Memorial Hall 2 years ago.

3. What role does Memorial Hall play in the following areas: economics, culture, and community?

Memorial generally had 30 events per year before revitalization and now has over 100 each year. As well, the operating budget went from \$62,000 to \$436,000 per year. Part of this was due to revitalization of Memorial Hall and marketing and branding but also because of the new Washington Park, new restaurants, and the increase the traffic and economic status.

All of the artsy things in OTR around have created an arts district, and more people are choosing to come here, specifically suburbanites.

4. What changes have you seen in OTR since the 2001 riots (economics, culture, community)? What are OTR's flaws and what are its strengths in these areas?

Huge change/strengths:

- Safer- fear
- Comfortable
- Walkability
- Enjoying the area, arts

Weaknesses: still potential growth, still developing

5. Has the local government, 3CDC, or this organization impacted any of the following in OTR since 2001?

- a. **Rehabilitation and/or preservation of spaces:** local government contributed highly to ability to be revitalized and helped obtain tax credits for Memorial Hall to be renovated (\$8 million); County commissioners and 3CDC were instrumental in helping to develop Washington Park and therefore increasing the comfort level in the area.
- b. **Pride and engagement:** yes
- c. **Diversity in people, incomes, and/or education levels:** More people coming in; Within OTR: still a great diversification
- d. **Safety and/or reduction in crime rates:** yes
- e. **Revenues and/or attendance rates to arts venues:** see previous responses

- 6. Has the local economy, culture, or community benefited from the presence of Music Hall? Please explain:**

See #8

- 7. Do you think Music Hall is important to the revitalization of OTR? Please explain:**

See #8

- 8. Has Music Hall served as a catalyst in any way for past revitalization projects in OTR since 2001? Please explain:**

Yes

- Memorial Hall
- Washington Park
- School for Performing Arts

- 9. Do you think Music Hall renovations and repairs should be the responsibility of the local government, 3CDC, another entity, or none of the above? Please explain:**

Entire community – government, 3CDC, Music Hall, citizens