



Public Arts Commission Meeting

November 06, 2024

6:00 PM

Fridley Civic Campus, 7071 University Ave N.E.

Agenda

Call to Order

Roll Call

Approval of Meeting Minutes

- [1.](#) Minutes for the October 2, 2024, Meeting

New Business

- [2.](#) What is Public Art? What Are The Public Art Commission's Definitions They Wish to Include
- [3.](#) Goals Setting For the Public Art Commission's Plan to Present to Council

Old Business

Other Items

Adjournment

Accessibility Notice:

- If you need free interpretation or translation assistance, please contact City staff.
- Si necesita ayuda de interpretación o traducción gratis, comuníquese con el personal de la ciudad.
- Yog tias koj xav tau kev pab txhais lus los sis txhais ntaub ntawv dawb, ces thov tiv tauj rau Lub Nroog cov neeg ua hauj lwm.
- Haddii aad u baahan tahay tarjumaad bilaash ah ama kaalmo tarjumaad, fadlan la xiriir shaqaalaha Magaalada.

Upon request, accommodation will be provided to allow individuals with disabilities to participate in any City of Fridley services, programs or activities. Hearing impaired persons who need an interpreter or other persons who require auxiliary aids should contact CityClerk@FridleyMN.gov or (763) 572-3450.



AGENDA REPORT

Meeting Date: November 6, 2024

Meeting Type: Public Arts Commission

Submitted By: Scott Hickok, Community Development Director

Title

Minutes for the October 2, 2024, Meeting

Background

Attached please find the minutes that were prepared relative to the October 2, 2024, Public Arts Commission.

Financial Impact

Absorbed

Recommendation

Staff recommends that the Commission approve the October 2, 2024, meeting minutes.

Attachments and Other Resources

- Minutes

Vision Statement

We believe Fridley will be a safe, vibrant, friendly and stable home for families and businesses.



Public Arts Commission

October 2, 2024

6:00 PM

Fridley Civic Campus, 7071 University Ave N.E.

Minutes

Call to Order

6:00 PM

Present

Council Liaison: Ann Bolkcom
 Joshua Collins, Chair
 Ryan Fugleberg, Vice Chair
 Mayor, Scott Lund
 Gary Osterbauer
 Kara Ruwart
 Frank Sedzielarz
 Maija Sedzielarz
 Gary Swanson

Staff Liaison: Scott Hickok

Absent

Also, Present

Syed Hilal
 Safwaan
 Antione Jenkins

Approve of Meeting Minutes

No corrections or comments were received regarding the September 4, 2024, Minutes.

New Business

1. Guest Syed Halil and his colleagues Safwaan, and Antione Jenkins introduced themselves and discussed the concept of providing a memorial for friend Nathan Shefraw in common's Park potentially on or near the basketball court that currently exists (and will exist in the new site plan for the park. Mr. Halil explained Shefraw was tragically killed in a car accident in California earlier this year. As a tribute to their friend, the group of colleagues expressed an interest in potentially providing a tribute to be painted on the surface of the court.

Antione Jenkins shared three examples of sketches that he had done to express what could be done on the court. In his presentation Jenkins explained that the Shifty's Premium Cuts Logo

was simply used as an example of where the art could go and how the Court might be laid out. Shifty' s was the name of the business that was started by Shefraw, a business in Mounds View that grew into a barber school and was an example of growing up in the area and giving back. Shefraw grew up in the Fridley school system and did much in the way of volunteering and inspiring others with his entrepreneurial spirit.

Chair Collins indicated that one of the principles of Public Art is that it does not serve as advertisement, no advertisement should be present on any public art placement.

Mr. Jenkins reiterated that it was not his intention to have the final piece include reference to the business, he only was demonstrating layout ideas, and the center circle could be faces of individuals instead, maybe an inclusive illustration of a Muslim woman in traditional dress and others, with Nathan's face in that mix of individuals.

Mayor Lund indicated That something that we have not done but is common is naming rights.

Councilmember Bolkcom suggested that memorial benches are a common way to remember loved ones and friends in parks and public places.

Chair Collins suggested we present a proposal first to Council about how we do decision making, and how we make our recommendations, which will require much discussion at the Commission level before we would decide discussion. Collins continued; we should have Parks involved in some of those discussions.

Chair Collins stated that the Moore Lake Art installation was a good thing but not typical for how we will likely make our future recommendations. The art and placement should be driven by our recommendations and fit with an overall plan that we lay out and recommend to Council. This is different than a piece being driven by an artist or in another way.

Mayor Lund asked if the Commission is suggesting that there be a memorial policy.

Chair Collins indicated that that needs to be discussed and there should be a prohibition on Logos.

Mayor Lund Mentioned that we have had a successful paver project at Springbrook, and this allows folks to remember or honor individuals.

Mayor Lund stated it is much easier when you have something specific you are raising funds for.

Gary Osterbauer stated the Dunes would be a great place for an art installation.

Chair Collins indicated we want the Commission to engage with the artist after a selection process.

Council Member Bolkcom asked, what are our policies, and do we need to state them?

A general policy discussion ensued. The Commission thanked their guests and told them that before a decision of their question could be given, policy discussion needs to occur.

After the guests departed, the Commission continued its discussion on policy direction and determined that a sub working committee would be helpful to meet and to discuss next steps and set the agenda for the next meetings. Ryan Fugleberg, Maija Sedzielarz, and Joshua Collins agreed to meet for that discussion with a date and time to be determined.

Mayor Lund provided a brief update of the status of his Fridley Creative Arts Foundation and then left for that meeting, which was occurring in the Fireside room.

Old Business

2. Teams Introduction and Tutorial. The City Clerk and City Manager advised that a TEAMs group with a Commission such as the Public Arts Commission, or any Commission for that matter a Team's group for communication would be looked upon as an inappropriate meeting of the Commission as it is a quorum and communication needs to be public, easy for the public to get to, and the meeting needs to be open.

Other Items

3. None.

Adjournment

7:28 PM

Respectfully submitted,

Scott Hickok
Recording Secretary



AGENDA REPORT

Meeting Date: November 6, 2024

Meeting Type: Public Arts Commission

Submitted By: Scott Hickok, Community Development Director

Title

What is Public Art? What Are The Public Art Commission's Definitions They Wish to Include

Background

A subcommittee of the Public Arts Task Force met to discuss and prepare the agenda items to be covered at the November 6, 2024, meeting of the Commission. One important element of any plan is the definitions the group wants to use to define art in their Plan and recommendations to the City Council.

Financial Impact

Absorbed

Recommendation

Staff recommends that the Commission consider the materials as presented and evaluate what to keep and what to modify for definitions in their final report.

Attachments and Other Resources

- Public Engagement Final Report

Vision Statement

We believe Fridley will be a safe, vibrant, friendly and stable home for families and businesses.



FRIDLEY PUBLIC ART PLAN

Summary Report and Final Recommendations

Submitted by Gretchen Nicholls, Local Initiatives Support Corporation (LISC) Twin Cities

November 2023

Hosted by: City of Fridley



Convened by LISC Twin Cities/Corridor Development Initiative (CDI)





OVERVIEW

To guide the Fridley Public Art Plan, the City of Fridley enlisted LISC Twin Cities' Corridor Development Initiative (CDI) to facilitate a series of community workshops from September to October 2023 to gather community input. The Corridor Development Initiative offers a way for the community to inform and guide policy initiatives in a proactive way.

Over forty (40) participants attended the three community workshops, and an on-line Public Art Ideas map provided an alternative way for community members to identify potential locations for public art, and suggestions for what type of public art could be a good fit for those locations.

These recommendations serve as a summary of the input and reflections shared by community members through a three-part workshop series convened by LISC Twin Cities to inform future investment in public art in Fridley. The findings were submitted to the Fridley City Council in November 2023 for their consideration.

INTRODUCTION

What makes a city memorable? The presence of public art offers unique gestures of beauty, cultural expressions, or elements of fun. Public art can be many things. An iconic and memorable sculpture, an engaging and interactive installation, a colorful and whimsical mural – the possibilities are endless. Public art can tell a story that connects you to the community through a variety of artist involved formats:

Types:	Examples:
• Interactive • Functional • Living • Two dimensional or three dimensional • Experiential • Others!	• Signage • Maze or labyrinth • Stationary or mobile • Lighting • Others!

In 2023 a generous donation was provided to the City of Fridley for public art which sparked a conversation about how to establish a long-term public art plan.

To explore the possibilities and help guide a public art plan in Fridley, community members were invited to participate in a three-part series of workshops to guide a Public Art Plan for the city. The conversation is timely considering the opportunities unfolding through the Park System Improvement Plan. What role could public art play in creating unique destinations or points of interest? What can be achieved through public art? And where would public art have an impact in Fridley?

CREATING A FRAMEWORK FOR A FRIDLEY PUBLIC ART PLAN:

Mission statement: Empowering our vibrant community through the transformative power of public art, our mission is to cultivate a cityscape that celebrates diversity, creativity, and shared experiences. We are dedicated to fostering a sense of belonging, sparking dialogue and inspiring innovation through the strategic integration of art into our urban fabric, enhancing the quality of life for all residents and visitors.

1. Define Public Art: *A possible definition could be:*

Public Art

Publicly accessible original art that enriches the city as it evokes meaning in the public realm. It can be a variety of art forms and takes into consideration the site, its location and context, and the audience. Public art may possess functional as well as aesthetic qualities; it may be integrated or discreet. Artists may work in partnership with other design professionals or members of the community; however, the artist is directly involved in the concept, design, or creation. Performances, installations, events, and other temporary expressions are included in the definition.

2. Funding

All program planning, activities, administration, maintenance and outreach require identifying and securing ongoing funding.

3. Planning

Establishing and communicating goals and priorities for public art during city-wide planning processes guarantees that public art and design become integrated into the fabric of community life.

4. Inter-Agency Cooperation

All city departments will establish mechanisms for planning and implementing public art programs and actively engage with other governmental jurisdictions to partner and support these programs.

5. Leadership and Community Involvement

Authentic community involvement and strong public and political stewardship are critical for success.

6. Management and Governance

A priority will be placed on securing capable administrative expertise.

7. Valuing Public Art and Design

What makes public art important to a community varies from place to place and project to project. Five key characteristics address how public art is vital to civic life:

Public art defines and solidifies a sense of identity.

Public art can commemorate important events and memorialize people. It offers unique opportunities to illustrate and respond to changing conditions, ethnic diversity, and city identity.

Public art enhances the quality of life.

Public art that is successfully integrated into the fabric of the community creates settings for public meaning and cause for public pride. Successful projects can influence the quality of design elsewhere in the community, raising the level of creativity, innovation, attention to detail, visual impact, or user friendliness.

Public art fosters community involvement.

Strategically planned permanent and temporary projects can stimulate economic growth, generating positive publicity, and improving the appearance of surroundings.

Public art is good for business.

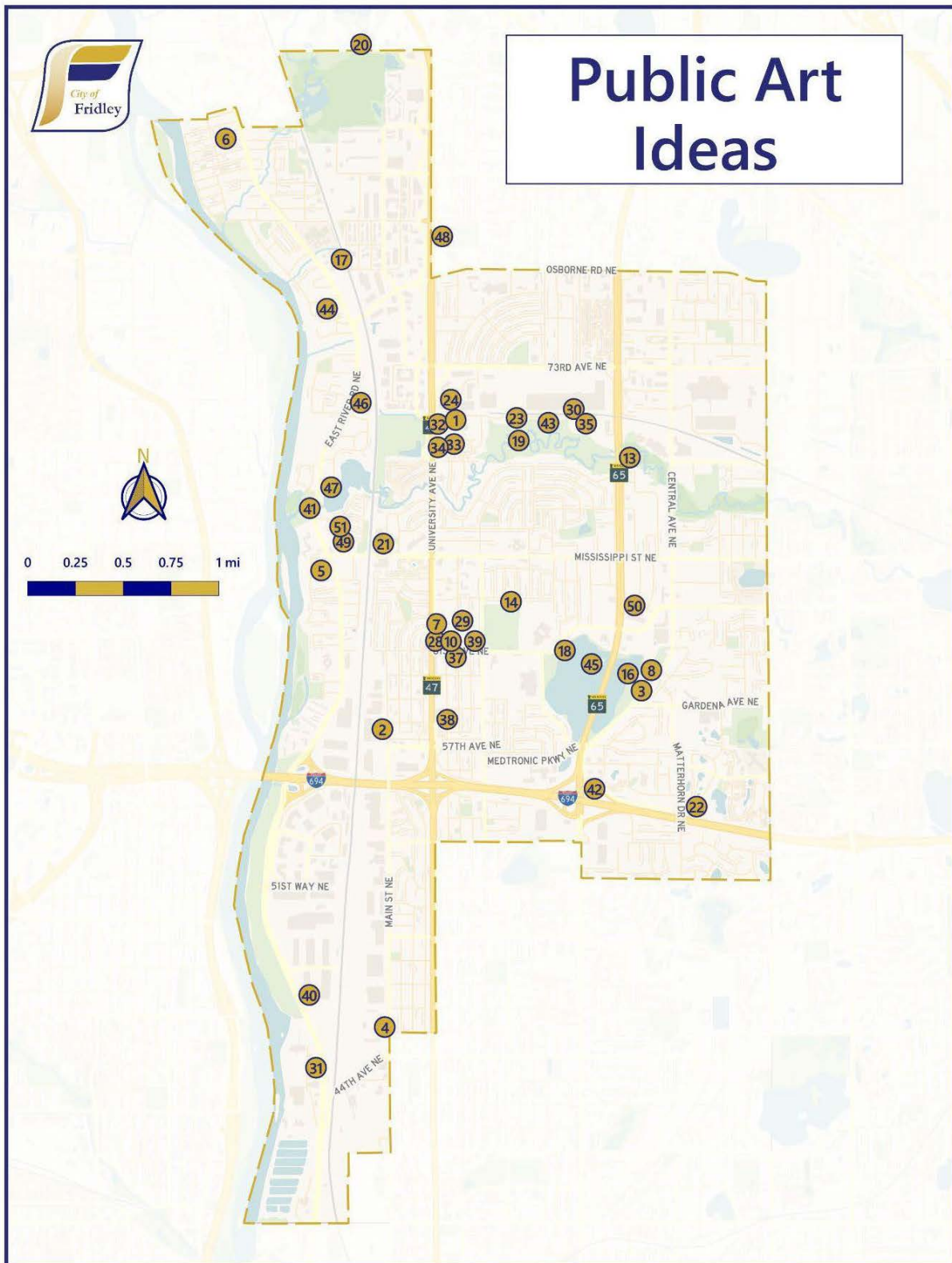
Strategically planned permanent and temporary projects can stimulate economic growth, generating positive publicity, and improving the appearance of surroundings.

Public art activates public spaces.

Aesthetically enhanced and artistically designed public spaces add value to capital investments, benefiting citizens and businesses.

IDEAS FOR WHERE PUBLIC ART COULD BE LOCATED IN FRIDLEY

A mapping survey hosted on the City of Fridley website offered a way to gather suggestions from the community on where public art could go. Here are the ideas that were shared (respondents also suggested public art ideas for the various locations, which are provided in the chart following the recommendations):



Create a task force:

- A. To implement a public art initiative, and
- B. Advise on a permanent structure.

Start small.

- A. Identify one or two small demonstration projects to begin (projects often take 2 – 3 years or longer from concept to completion and will involve a learning process).
- B. Consider art that makes an impact to test out options.
- C. For competitive proposals, resist being too prescriptive which could close off amazing, creative, and unexpected ideas. Make space for the artist's vision to drive the details.
- D. Explore ways to celebrate Fridley through public art.

Guidelines or considerations:

I. Build a platform for public art to be included as a function of the city.

- A. Establish a body to create a public art initiative that will guide the development of a permanent public art platform.
- B. Consider the creation of an Arts Commission (or Committee) composed of people that understand art. Commissioners could include artists/creatives, business owners, community organizations, and others.
- C. Delay creating public art policies or ordinances until there is clarity from experience, and how to best guide or administer public art initiatives (e.g., how to accept donations or gifts, how to sunset art, etc.).
- D. Consider ways to integrate public art into capital projects where the city is already building infrastructure.
- E. Coordinate efforts with the Park System Improvement Plan to explore opportunities to incorporate public art in parks.
- F. Other cities like Hopkins, Bloomington, Mankato, Minneapolis, and Saint Paul have models of governance bodies that oversee public art activities and offer important insights.

II. Plan for long-term maintenance of public art as needed.

- A. Consider hiring an Art Conservator to assess what will be needed to maintain the works of art over time (e.g., impacts of snow removal, refurbishing, etc.).
- B. Anticipate and budget for long-term expenses for upkeep and maintenance of the art.
- C. Be mindful of where public art is located. Places that are prone to disrepair or vandalism may not be appropriate. Find places that are treated with respect.

III. Encourage partnerships to expand what's possible.

- A. Public art partnerships could be established with:
 - Businesses,
 - Arts organizations (e.g., North Suburban Center for the Arts),
 - Worship, civic, ethnic/cultural, and community-based organizations,
 - Schools and youth groups,
 - Environmental organizations,
 - Other governmental agencies (e.g., County, MN DOT, Parks, etc.),
 - Foundations and donors.
- B. Seek additional public or private resources through sponsorships, grants, sales tax, and/or requiring a percent for art in infrastructure improvements or capital budgets for development projects.
- C. Work with Metro Transit to consider ways to integrate public art into proposed bus stops.
- D. To engage businesses, consider creating a Façade Improvement program to encourage exterior improvements, landscaping, ornamental gates, murals, etc. Businesses provide a match to leverage city funds and can collaborate with artists to create and implement the design.
- E. Tours and events that incorporate public art could offer ways to celebrate Fridley and build community pride. Interactive maps can help to let people know what's there.
- F. Develop recommendations to advise the city for a permanent arts platform which may include duties such as:
 - Planning and engagement,
 - oversight of selection processes,
 - Administration of the program,
 - Determine the project budget and sources of funding,
 - Oversight of project implementation and maintenance of art,
 - Long-term management of the art.



CORRIDOR DEVELOPMENT INITIATIVE (CDI) TECHNICAL TEAM

The LISC CDI technical team included:

- **Barbara Raye**, Center for Policy Planning and Performance (Facilitator and evaluator).
- **Katie Thering**, photographer and layout designer for the promotional materials and final reports.
- **Gretchen Nicholls**, LISC Twin Cities (project coordinator).

COMMUNITY WORKSHOP SERIES

The series of three community workshops were held during September – October 2023. They included:

Workshop I: Gathering Ideas for a Fridley Public Art Plan

Thursday, September 7, 2023 | 6:00 – 8:00pm

Fridley City Hall, 7071 University Ave NE, Fridley

Presentations were provided by (see addendums B and C):

- **Scott Hickok**, Community Development Director, City of Fridley – an overview of the goals and objectives for creating a Fridley public art plan.
- **Jamie Schumacher**, LISC Twin Cities – an overview on the how, what, why and where of public art.

Participants were asked to respond to four questions:

1. What types of public art would enhance the community?
2. What would be problematic or concerning?
3. Who could the city partner with on public art initiatives or projects?
4. Are there any examples of public art that Fridley should consider?
5. Other feedback?

Workshop II: Panel Discussion

Thursday, September 21, 2023 | 6:00 – 8:00pm

Fridley City Hall, 7071 University Ave NE, Fridley

A panel of cities that have initiated their own public art plans were on hand to share their process, results, and lessons learned. What does it take to advance a public art plan that the community supports?

Panelists included (For discussion notes and bios see addendum E):

- **Mary Altman**, Public Arts Administrator, City of Minneapolis
- **Jim Clark**, Visual Arts Manager, Hopkins Center for the Arts
- **Jen Krava**, Director of Programming, Forecast Public Art

Workshop III: Framing the Recommendations

Thursday, October 5, 2023 | 6:00 – 8:00pm

Fridley City Hall, 7071 University Ave NE, Fridley

Participants contributed to the creation of the County Road E Corridor action plan recommendations, which were submitted to the Project Team of local government and private partners for consideration.

EVALUATION SUMMARY OF THE CDI PROCESS

After each of the three sessions participants were asked to provide their opinions about the session including if it had met its goals, the value of presenters, their overall satisfaction with the session, what additional information they would like to have at the next session. Not everyone returned the evaluation sheet and not everyone answered all questions. This summary reflects the data we received. A total of 32 responses were received reflecting a range of time people had lived/worked in Fridley.

Overall, participants who provided feedback ranked the content of each session as good to excellent and their satisfaction as predominately “very satisfied”. The first (overview and values) and second (panel presentation) sessions were rated very highly by several participants. Only seven people submitted feedback sheets to the final session, but those participants indicated support for the recommendations and that they had gained insight, perspectives, and relationships because of the project. Some expressed high satisfaction with the facilitation of the final group process. During the group review of the recommendations (third session) one small group reported they were having fun – which they had not expected.

Comments throughout the process included support for the project as something that was needed in the city. They also indicated that the project had been a good start, but more needed to be done. Several people signed up to be on the interim task force to get the project started.

CONCLUSION

The Corridor Development Initiative submits the attached Fridley Public Art Plan recommendations to the Fridley City Council for their consideration.

ATTACHMENTS:

- A. Imagining Public Art in Fridley: Community Recommendations (October 2023)
- B. Workshop I presentations
- C. Workshop I Summary and Themes
- D. Workshop II Panel Discussion Notes and Bios
- E. Attendance list for the Fridley Public Art Plan CDI workshops
- F. Additional Public Art Resources
- G. Announcement/publicity flyer for the Fridley Public Art Plan CDI workshops



IMAGINING PUBLIC ART IN FRIDLEY

Community Recommendations

October 2023

These recommendations serve as a summary of the input and reflections shared by community members through a three-part workshop series convened by LISC Twin Cities to inform future investment in public art in Fridley.

Hosted by the City of Fridley



Convened by LISC Twin Cities/
Corridor Development Initiative (CDI)



INTRODUCTION

What makes a city memorable? The presence of public art offers unique gestures of beauty, cultural expressions, or elements of fun. Public art can be many things. An iconic and memorable sculpture, an engaging and interactive installation, a colorful and whimsical mural – the possibilities are endless. Public art can tell a story that connects you to the community through a variety of artist involved formats:

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Public art builds strong communities.

The process of initiating an art project brings together individuals from diverse sectors of society. Public artists stimulate and facilitate cooperative efforts, collaborations, and multi-disciplinary initiatives, engaging individuals who often don't have the opportunity to work cooperatively, provoking discussion about myriad issues affecting quality of life. When citizens from diverse backgrounds communicate, strong communities evolve.

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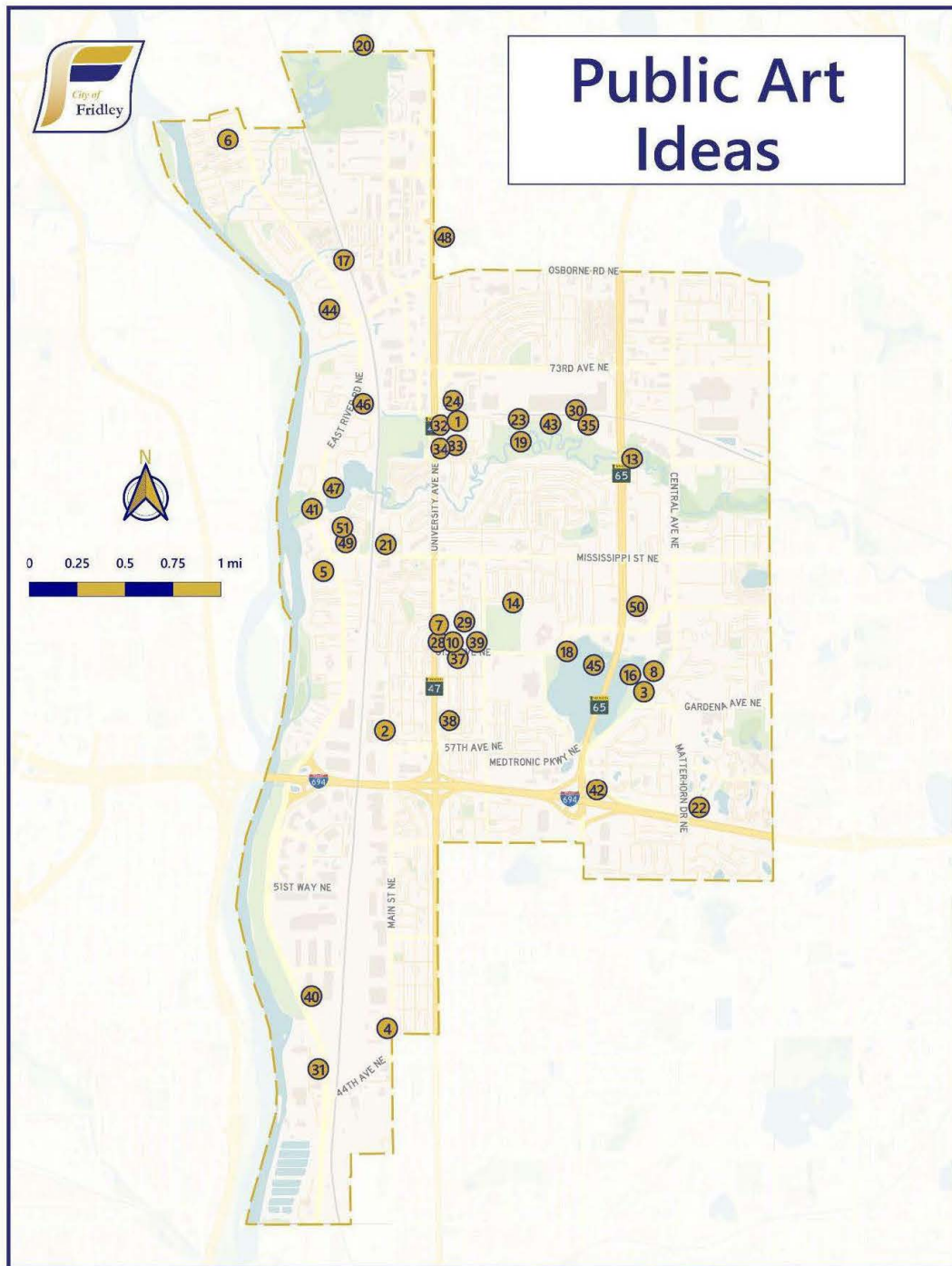
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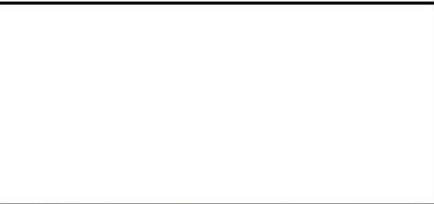
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 - Long-term management of the art.

Fridley Public Art Ideas (submitted as of 10.3.2023)

Map #: 1 Submitted By: Submitted Time: August 24, 2023 8:22 AM What is your idea for public art in Fridley? Decorative pavement - poetry or patterns in the sidewalk https://www.stpaul.gov/departments/public-works/sidewalks/sidewalk-poetry	
Map #: 2 Submitted By: August Planning Commission Discussion Submitted Time: August 24, 2023 8:24 AM What is your idea for public art in Fridley? Decorative/illuminated component of potential 57th Ave Bridge/Northtown Rail Yard Overpass	
Map #: 3 Submitted By: Submitted Time: August 24, 2023 12:24 PM What is your idea for public art in Fridley? A sculpture in the roundabout	
Map #: 4 Submitted By: Submitted Time: August 24, 2023 2:02 PM What is your idea for public art in Fridley? Painting a mural on General Mills grain towers - similar to Mankato Silo Art (Scott's idea)	
Map #: 5 Submitted By: Patrick M. Submitted Time: August 24, 2023 3:22 PM What is your idea for public art in Fridley? I would like to see a water fountain large enough for folks to sit on the edge and dangle thier feet in the water. The water faountains at the Rose Garden near Lake Harriet in Minneapolis was a great spot for folks to cool off on a hot summer daY.	
Map #: 6 Submitted By:	

Fridley Public Art Ideas (submitted as of 10.3.2023)

Submitted Time: August 29, 2023 10:52 AM What is your idea for public art in Fridley? Public art tells the story of Fridley. It should represent the people and events that make up the last. It can be a reaction to national or international events. It can be aspirational looking into the future.	
Map #: 7 Submitted By: Submitted Time: August 31, 2023 8:06 AM What is your idea for public art in Fridley? 6101 University Ave NEMaghrak Park	
Map #: 8 Submitted By: Mike Maher Submitted Time: August 31, 2023 3:12 PM What is your idea for public art in Fridley? Letter art sculpture - FRIENDLY - cast concrete letters could be used as photo opportunity or play. Point of civic pride and point of interest.	
Map #: 9 Submitted By: Submitted Time: August 31, 2023 3:43 PM What is your idea for public art in Fridley? The cities along the St. Croix used public art funds to paint the utility boxes along the river. That could be fun! Here is a link: https://stcroixutilitybox.weebly.com/	
Map #: 10 Submitted By: Tito Perfecto Submitted Time: August 31, 2023 3:55 PM What is your idea for public art in Fridley? A fountain large enough to cool your feet on a hot summer day.	
Map #: 11 Submitted By: Submitted Time: September 5, 2023 1:16 PM	

Fridley Public Art Ideas (submitted as of 10.3.2023)

What is your idea for public art in Fridley? I would like to see a piece of art that looks like something, not just a blob to someone who is not an artist. A person, a thing, etc.	
Map #: 12 Submitted By: Submitted Time: September 8, 2023 10:49 AM What is your idea for public art in Fridley? For East river road apartment management to stop bickering about every little thing about the apartment and people in the unit he's making the tents really uncomfortable.	
Map #: 13 Submitted By: Ryan F Submitted Time: September 8, 2023 11:12 AM What is your idea for public art in Fridley? A series of unique sculpture markers or gateways that could be added to all the entry points along the Rice Creek West Regional Trail over time. These could be fun destinations to visit along the trail and make anyone passing by in a car more aware of the existence of the trail.	
Map #: 14 Submitted By: Mary Huss Submitted Time: September 8, 2023 8:06 PM What is your idea for public art in Fridley? A splash pad in a Fridley theme for the kids in Commons Park	

Fridley Public Art Ideas (submitted as of 10.3.2023)

Map #: 15 Submitted By: Submitted Time: September 9, 2023 11:43 AM What is your idea for public art in Fridley? Each location should have a sculpture/art depicting MN symbols (Paint, glass, metal, clay, bronze, wood..)	<table border="1"> <thead> <tr> <th colspan="2">List of state symbols</th> </tr> </thead> <tbody> <tr> <td colspan="2">Living insignia</td> </tr> <tr> <td>Bird</td><td>Common loon</td> </tr> <tr> <td>Butterfly</td><td>Monarch</td> </tr> <tr> <td>Fish</td><td>Walleye</td> </tr> <tr> <td>Flower</td><td>Pink-and-white lady's slipper</td> </tr> <tr> <td>Mushroom</td><td>Common morel (Morchella esculenta)</td> </tr> <tr> <td>Tree</td><td>Norway pine^[6]</td> </tr> <tr> <td colspan="2">Inanimate insignia</td> </tr> <tr> <td>Beverage</td><td>Milk</td> </tr> <tr> <td>Food</td><td>Fruit: Honeycrisp apple Muffin: Blueberry Mushroom: Morel</td> </tr> <tr> <td>Gemstone</td><td>Lake Superior agate</td> </tr> <tr> <td>Other</td><td>Photograph: Grace</td> </tr> </tbody> </table>	List of state symbols		Living insignia		Bird	Common loon	Butterfly	Monarch	Fish	Walleye	Flower	Pink-and-white lady's slipper	Mushroom	Common morel (Morchella esculenta)	Tree	Norway pine ^[6]	Inanimate insignia		Beverage	Milk	Food	Fruit: Honeycrisp apple Muffin: Blueberry Mushroom: Morel	Gemstone	Lake Superior agate	Other	Photograph: Grace
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Gemstone	Lake Superior agate																										
Other	Photograph: Grace																										
Map #: 16 Submitted By: Submitted Time: September 9, 2023 7:49 PM What is your idea for public art in Fridley? It would be fun to see temporary floating installations in Moore Lake																											
Map #: 17 Submitted By: Submitted Time: September 11, 2023 11:56 AM What is your idea for public art in Fridley? Sculptures or murals at the North Suburban Center of the Arts to draw attention to an art resource in the community.																											
Map #: 18 Submitted By: Submitted Time: September 11, 2023 1:00 PM What is your idea for public art in Fridley? Water quality/aquatic life type sculpture or mural to educate the public about the health of the lake and the ecosystem.																											

Fridley Public Art Ideas (submitted as of 10.3.2023)

	
Map #: 19 Submitted By: Submitted Time: September 11, 2023 3:10 PM What is your idea for public art in Fridley? Some sort of creek ecosystem/life sculpture installation celebrating the creek. Conservation or water-related along the trail. Maybe more interpretive signage that has a design/artistic aspect. Or a wooden carved/bench-type art project that's usable along the trail.	
Map #: 20 Submitted By: Corey H. Submitted Time: September 12, 2023 8:01 AM What is your idea for public art in Fridley? Artful Solar Charging Stations	
Map #: 21 Submitted By: EQEC Submitted Time: September 12, 2023 7:30 PM What is your idea for public art in Fridley? Mural emphasizing Fridley's connection to the Mississippi River including clean water (most of the metro's drinking water comes through Fridley)	
Map #: 22 Submitted By: EQEC Submitted Time: September 12, 2023 7:32 PM What is your idea for public art in Fridley? This bridge could be a good location for sculptural art as this is a gateway into the city and a high point	

Fridley Public Art Ideas (submitted as of 10.3.2023)

Map #: 23 Submitted By: EQEC Submitted Time: September 12, 2023 7:35 PM What is your idea for public art in Fridley? Interactive, nature-themed art	
Map #: 24 Submitted By: Pam Reynolds Submitted Time: September 13, 2023 2:47 PM What is your idea for public art in Fridley? A giant toilet sculpture, with \$\$ appearing to be sucked into it, located at the Civic Campus, to represent the tax dollars being wasted on initiatives that should be left to the private sector. Maybe the city could look to NSCA(North Suburban Center for the Arts) to provide public art in exchange for the rent free use of a publically owned building.	
Map #: 25 Submitted By: Pam Reynolds Submitted Time: September 14, 2023 10:21 AM What is your idea for public art in Fridley? A bronze sculpture of Al Kordiak, sitting on one of the benches in the space at 61st and University, looking toward the massive Cielo complex. This sculpture would represent the destruction of the small town feel of Fridley after Mr. Kordiak demanded the creation of an HRA, following two failed attempts to get it past voters. The original purpose was to fulfill Mr. Kordiak's promise, to his campaign supporters, for an ice arena. In recent years, the creation of an HRA, has led to massive apartment complexes encroaching on middle class, single family neighborhoods.	

Fridley Public Art Ideas (submitted as of 10.3.2023)

Map #: 26

Submitted By: Pam Reynolds

Submitted Time: September 14, 2023 2:32 PM

What is your idea for public art in Fridley?

Rather than add 3 additional posts for the remaining 3 benches, located at 61st and University, that surely no one sits on to watch traffic whiz by on University, I will list them together. Each bench will have a statute of a person responsible for changing the "character" of Fridley. One would have the likeness of Jim Kordiak for carrying on his father's tradition of responding to campaign contributors. The second remaining bench would have a likeness of previous Councilmember Billings who worked tirelessly to give us the boondoggle that is the Northstar train and the availability for yet another mass apartment complex pushed into being by the HRA. Lauded as a use for unused parking lots, rest assured it was part of the plan. The last bench would have a likeness of previous city manager Bill Burns who gave us the concept of deferred maintenance on city buildings and parks. His frugal management style is responsible for \$80 million in taxpayer debt and the quasi country club Springbrook.



Map #: 27

Submitted By: Pam Reynolds

Submitted Time: September 15, 2023 8:38 AM

What is your idea for public art in Fridley?

A bronze statute of previous County Commissioner, Al Kordiak, seated on one of the 4 benches, looking toward Cielo apartment complex. Mr. Kordiak forever changed the "character" of small town Fridley when he forced the formation of an HRA, after voters said no, twice. He needed the HRA created so the city could eminent domain the property where he promised campaign supporters a hockey arena. The HRA is responsible for the creation of the massive apartment complexes that have encroached into single family neighborhoods.



Fridley Public Art Ideas (submitted as of 10.3.2023)

Map #: 28

Submitted By: Pam Reynolds

Submitted Time: September 15, 2023 9:09 AM

What is your idea for public art in Fridley?

Place statues on the remaining 3 benches depicting others who have altered the "character" of Fridley. Previous councilmember, Steve Billings, for the boondoggle that is the Northstar that allowed the HRA to use the excess parking lot to create another mass complex. Previous county commissioner, Jim Kordiak, for following in his father's footsteps by supporting the desires of his campaign supporters and for giving us his #4 pick to take his place. The final bench would be for a statue of previous city manager, Bill Burns, who gave us the concept of deferred maintenance resulting in \$80M in taxpayer debt. He is also responsible for creating a crisis, and then getting voters to approve a permanent tax levy for Springbrook on behalf of the Springbrook Foundation. The Springbrook Foundation is a group, made up by a majority of non residents of Fridley, who call the shots for our tax supported park, North Park. Statues would sit where no one else does.



Map #: 29

Submitted By: Pam Reynolds

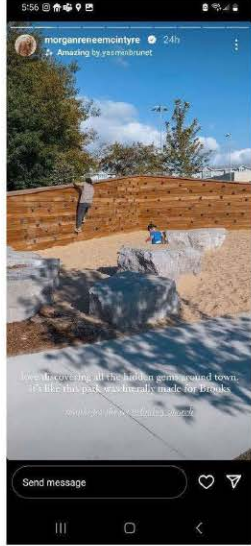
Submitted Time: September 15, 2023 9:19 AM

What is your idea for public art in Fridley?

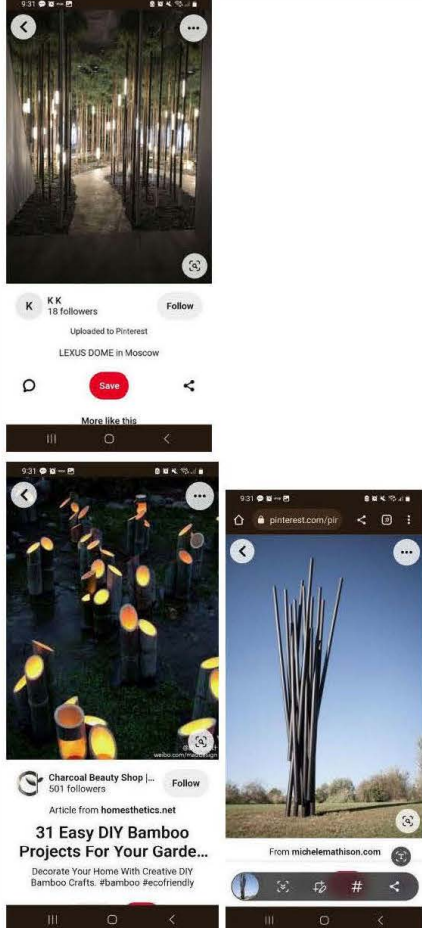
A statue of previous county commissioner, Al Kordiak, for demanding the city create an HRA so the land he needed for an ice arena, could be taken through eminent domain to fulfill his promise to his campaign supporters. The creation of the HRA came after voters had said NO to funding an HRA, twice. The statue should be placed so he is facing the Cielo apartment complex, one of many mass complexes that now encroach into single family neighborhoods thanks to the HRA.



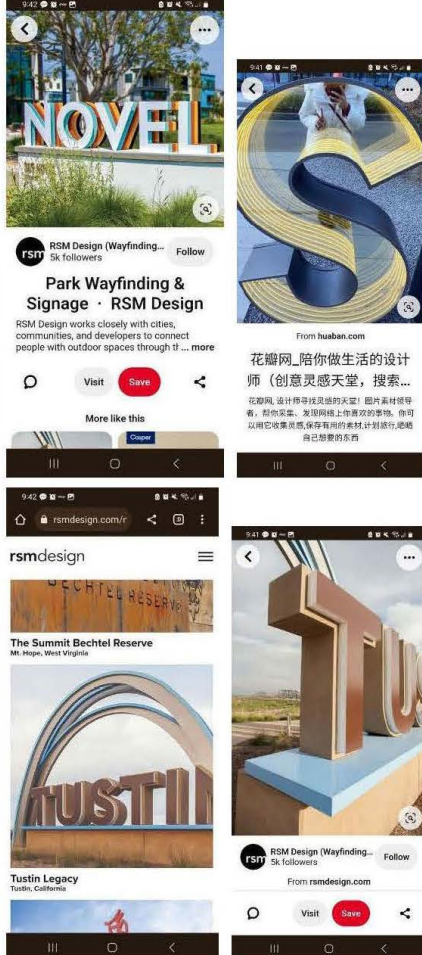
Fridley Public Art Ideas (submitted as of 10.3.2023)

Map #: 30 Submitted By: Submitted Time: September 16, 2023 9:18 PM What is your idea for public art in Fridley? Sculptural and organic inspired play elements.	
Map #: 31 Submitted By: Submitted Time: September 16, 2023 9:25 PM What is your idea for public art in Fridley? Interactive art that supports disc golf zone.	

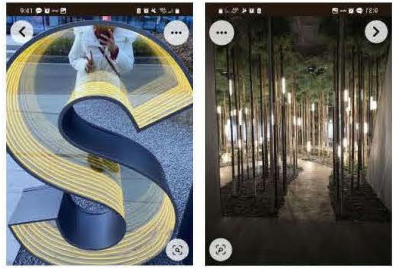
Fridley Public Art Ideas (submitted as of 10.3.2023)

Map #: 32 Submitted By: Submitted Time: September 16, 2023 9:34 PM What is your idea for public art in Fridley? Illuminated cattail inspired forms.	 The Pinterest board for Map #32 features three pins. The top pin shows a tall, thin, illuminated structure with a 'Follow' button and '18 followers'. The middle pin shows a cluster of illuminated, rounded forms with a 'Follow' button and '501 followers'. The bottom pin shows a tall, thin, illuminated structure with a 'Follow' button and 'From michelemathison.com'.
Map #: 33 Submitted By: Submitted Time: September 16, 2023 9:36 PM What is your idea for public art in Fridley? Updated welcome sign and playful sculpture at entrance to city hall, visible from university.	 The Pinterest board for Map #33 features one pin showing a large, stylized, golden sculpture of a flower or sunburst. The pin has a 'Follow' button and '256 followers'.

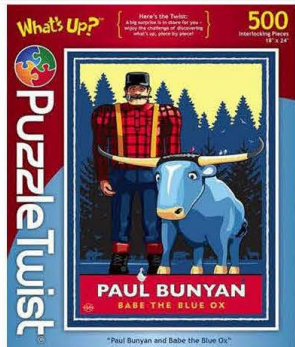
Fridley Public Art Ideas (submitted as of 10.3.2023)

Map #: 34 Submitted By: Submitted Time: September 16, 2023 9:47 PM What is your idea for public art in Fridley? Graphic, updated modern city entry point signage - illuminated at night. Celebrate "friendly" fridley nickname.	
Map #: 35 Submitted By: Submitted Time: September 16, 2023 9:50 PM What is your idea for public art in Fridley? Informative nature inspired art sculptures along rice creek regional trail.	

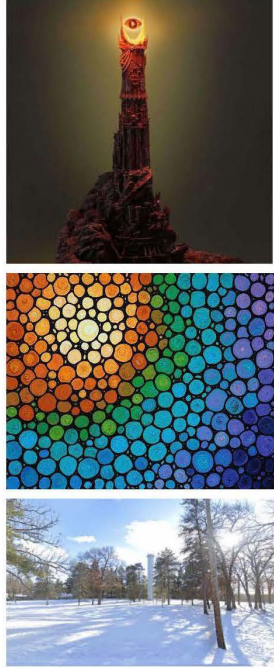
Fridley Public Art Ideas (submitted as of 10.3.2023)

Map #: 36 Submitted By: Submitted Time: September 16, 2023 9:52 PM What is your idea for public art in Fridley? Lit sculpture celebrating diverse cultures and languages - "all is welcome vibe" "friendly fridley"	 From henrikkam.com ART SPACE – Henrik KAM photography Photography of art installations and gallery exhibits
Map #: 37 Submitted By: Submitted Time: September 16, 2023 9:55 PM What is your idea for public art in Fridley? Activate medians along university with lit sculptures to create central corridor.	 From husban.com 花瓣网_陪你做生活的设计师 (创意灵感天堂, 搜索... 花瓣网_设计灵感灵感天堂! 图片素材和灵感。帮你灵感。发现网络上你喜欢的事物。你可以用它收集灵感,保存有用的素材,计划旅行,感谢自己想要的东西
Map #: 38 Submitted By: Submitted Time: September 16, 2023 9:58 PM What is your idea for public art in Fridley? Median welcome sculpture. A squirrel offering an acorn symbolizing friendly fridley.	 AIR, SEA AND LAND BY OKUDA SAN MIGUEL AT... Images may be subject to copyright. Learn More

Fridley Public Art Ideas (submitted as of 10.3.2023)

Map #: 39 Submitted By: Nick (EQEC) Submitted Time: September 18, 2023 9:47 PM What is your idea for public art in Fridley? An illuminated hanging sculpture like this in memory of the Moon Plaza.	
Map #: 40 Submitted By: Nick (EQEC) Submitted Time: September 18, 2023 10:34 PM What is your idea for public art in Fridley? Babe the Blue Ox pulling an ox cart, with or without Paul Bunyan (based on the pictured style by local artist https://www.markhermanstudio.com/). If not this spot, somewhere along East River Road (previously known as the Red River Ox Cart Trail).	
Map #: 41 Submitted By: Nick (EQEC) Submitted Time: September 21, 2023 12:06 PM What is your idea for public art in Fridley? Not specifically the pictured style lighting, but can we illuminate trails and sidewalks with solar powered warm LED lighting? It could make the area feel more magical...	
Map #: 42 Submitted By: Nick (EQEC) Submitted Time: September 21, 2023 12:09 PM What is your idea for public art in Fridley? It would be nice to do this to a bridge that has more pedestrian friendly access beneath it, but everybody loves LEGOs (except when you step on them).	

Fridley Public Art Ideas (submitted as of 10.3.2023)

Map #: 43 Submitted By: Nick (EQEC) Submitted Time: September 21, 2023 12:10 PM What is your idea for public art in Fridley? Glowing trails through the forest?	
Map #: 44 Submitted By: Nick (EQEC) Submitted Time: September 21, 2023 12:28 PM What is your idea for public art in Fridley? It would be cool if the ugly sky blue tower at the Minneapolis Waterworks intake facility could be artistically painted. Dress it up to look like the "Eye of Sauron", or a colorful mosaic, or at the very least faux brick. The winter picture is the tower as-is, and it can be seen from East River Road.	
Map #: 45 Submitted By: Nick (EQEC) Submitted Time: September 21, 2023 12:32 PM What is your idea for public art in Fridley? A floating community solar garden could look neat (especially if they slightly illuminated at night), and provide added electricity and resiliency to our less-than-dependable grid...	

Fridley Public Art Ideas (submitted as of 10.3.2023)

Map #: 46 Submitted By: Nick (EQEC) Submitted Time: September 21, 2023 12:43 PM What is your idea for public art in Fridley? We could expand Minneapolis' project of painting traffic control boxes (and other electrical boxes) with murals by local artists.	
Map #: 47 Submitted By: Nick (EQEC) Submitted Time: September 21, 2023 1:33 PM What is your idea for public art in Fridley? Tree trenches aren't exactly artwork, but it would help to enhance Fridley's canvas too. There are sections of medians along East River Road that are easily 10-20 feet wide, and vegetation (instead of concrete) could enhance the beauty of this historic road by a lot. Also a notable mention...consolidate some of the road signs, there must be hundreds along the Fridley stretch of E.R.R.	
Map #: 48 Submitted By: Nick (EQEC) Submitted Time: September 21, 2023 1:42 PM What is your idea for public art in Fridley? More colorful native plantings and trees along the median and shoulder embankments of University Ave. With how wide this road/right-of-way is it just feels so barren and void of life...walking along the sidewalks/trails on a hot sunny day just looks miserable.	
Map #: 49 Submitted By: Submitted Time: September 22, 2023 1:10 PM	

Fridley Public Art Ideas (submitted as of 10.3.2023)

What is your idea for public art in Fridley? Im all for public art, but I would also like to see what we already have taken care of. It's probably not considered Fridley property, county?, but the underpass on Mississippi is usually lined with weeds and dirty sidewalks. Also the bike trail near the underpass needs to be painted. The chain link fences are damaged all along the train area for people to sneak through. Plenty of litter. The land next to the train area , by the station, is used as a dump. Take care of all that first before adding art to areas.	
Map #: 50 Submitted By: Jeanne Gallaher Submitted Time: September 22, 2023 4:37 PM What is your idea for public art in Fridley? I suggest a monolithic sculpture because a piece of locally (e.g., from Minnesota) quarried stone is awe-inspiring, natural, enduring, and beautiful.	
Map #: 51 Submitted By: Submitted Time: September 26, 2023 1:52 PM What is your idea for public art in Fridley? Recognize the Michael Servetus Unitarian Church cemetery. (Scott's idea)	

Imagine Public Art in Fridley

Community Session 1: Gathering Ideas for a Fridley Public Art Plan

Thursday, September 7, 2023



AGENDA

- I. Welcome**
 - Fridley Mayor Scott Lund
- II. Project Background**
 - Jesse Anderson, City of Brooklyn Center
- III. Overview of three-part community workshop process**
 - Barbara Raye - facilitator (Center for Policy Planning and Performance)
- IV. Creating a Fridley Public Art Plan**
 - Scott Hickok, Community Development Director, City of Fridley
- V. Imagining Public Art**
 - Jamie Schumacher, Local Initiatives Support Corporation (LISC) Twin Cities

Small Group discussion questions:

1. What types of public art would enhance the community?
2. What would be problematic or concerning?
3. Who could the city partner with on public art initiatives or projects?
4. Are there any examples of public art that Fridley should consider?
5. Other feedback?

- VI. Small group report out / Next Steps / Evaluation**

Upcoming Workshops

6 - 8pm @ Fridley City Hall

Thursday, September 21, 2023

- ▶ **Learning from other city public art initiatives**
- ▶ A panel of cities that have initiated their own public art plans will be on hand to share their process, results, and lessons learned. What will it take to advance a public art plan that the community supports?

Thursday, October 5, 2023

- ▶ **Create Final Recommendations**
- ▶ Help define the recommendations for Fridley's public art plan, which will be submitted to the Fridley City Council and Planning Commission.



Public Art in Fridley

An invitation for you to tell the City the what, where, and when that exists in your imagination for the City



Public Art In Fridley

Welcome and thank you for answering our invitation to be involved in this process

What is Public Art?



2

Merriam Webster Defines Public Art

Public art is **art created for general public consumption**¹²³. It is often commissioned by public institutions for a specific site¹. Public art must always be, by definition, visually and physically accessible to the general population¹. Therefore, it is usually installed or staged in easily accessible public spaces¹. Public art can take a wide range of forms, sizes, and scales, and can be temporary or permanent³.



3

Public Art In Fridley

Fridley Entry Monument Signs



Eisenhower Memorial Square



4

Public Art In Fridley

Columbia Arena Urban Art



Lighted Bridge on Fridley Civic Campus



5

Public Art In Fridley

Pierce Memorial/Thanks Public Safety



Local Artist Fireside Room City Hall



6



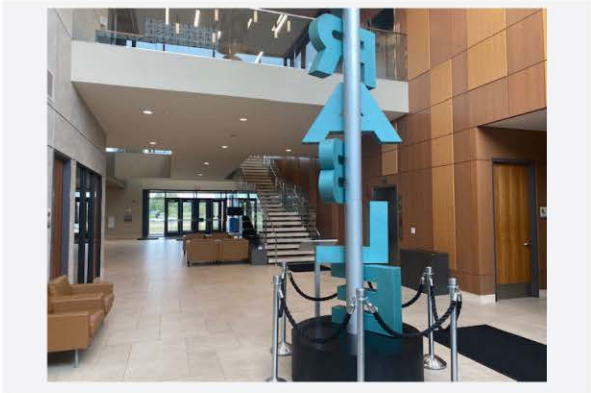
7

Public Art In Fridley

Former Columbia Arena Sign Letters



Re-Invented



8

Public Art In Fridley

Architects Model Campus as Art



Development Before/After Art



9

Public Art In Fridley

City Hall Public Art



Inspiring....

- We've now seen and enjoyed the examples of public funded public placed are around us in this Civic Campus facility and other places Fridley. A love of art has a way of inspiring private placement and investment as well as public.
- Here are some examples....



10

Public Art In Fridley

Forgotten Star Brewery – Bottle Caps



Mercy Hospital – Unity Campus



11

Public Art In Fridley



12

Public Art In Fridley

Medtronic – Mechanical Screening with Air Vents as Art



Medtronic Operations Headquarters Art



13

Public Art In Fridley

35W Bridge Section After Collapse – Minneapolis Emergency Operations Ctr. Fridley



American Legion Thank You Troops/Eagle Scout Art



14

Public Art In Fridley



Mankato's Public Art Program is well developed and well respected. Here is an example of what has been inspired there...

With a little public art inspiration, imagine the great things that could happen in Fridley's most unexpected places....



15

Thank you!

We are happy you are part of our artistic journey!



16

ENGAGING COMMUNITY, PUBLIC ART, AND CREATIVE PLACEMAKING



LISC Twin Cities

TODAY...

- Sharing some examples of public art...
- A little bit about creative placemaking...
- Planting some seeds of creativity!





WHAT COMES TO MIND WHEN YOU THINK ABOUT THE CITY OF FRIDLEY?



ACTIVATION vs CREATIVE PLACEMAKING

ON AUDIENCE:

- activation: programming for a place regardless of audience
- Creative placemaking: direct input and impact of audience is considered



ACTIVATION vs CREATIVE PLACEMAKING



Pop-up Night Market at Northern Spark



Ifrah Mansour - My Aqal

MINNEAPOLIS, MN



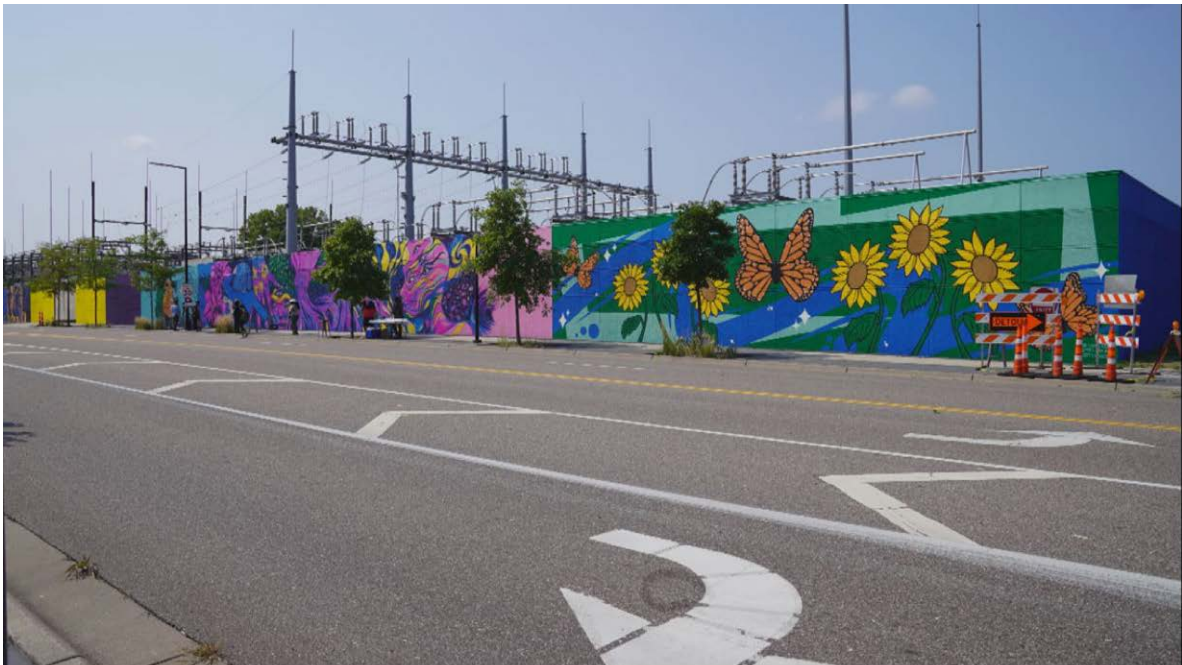
FIRST NATIONS UNIVERSITY, CANADA





BLOOMINGTON, MN

■ Kao Lee Thao



BLOOMINGTON, MN

■ Ua Si “WE” mural





MINNEAPOLIS, MN

▪ Eduardo Kobra



WHAT SCENES COME TO MIND WHEN YOU THINK OF THE

FRIDLEY

COMMUNITY?

ACTIVATION, CREATIVE PLACEMAKING, EVENTS

West Bank Music Festival



Ifrah Mansour - Working with Elders



It's possible to test locations using pop-up projects...



You can use public art projects
to address known issues...
creatively!



WHAT SPACES COME TO MIND WHEN YOU THINK ABOUT
WHERE ART CAN GO IN
FRIDLEY?



You can work with artists and community members to craft ideas for permanent fixtures.



- Creative placemaking: also uses community-relevant arts and culture.



MINNEAPOLIS, MN



PASADENA, CA



- Can be creative and for fun, too!

BLOOMINGTON MN

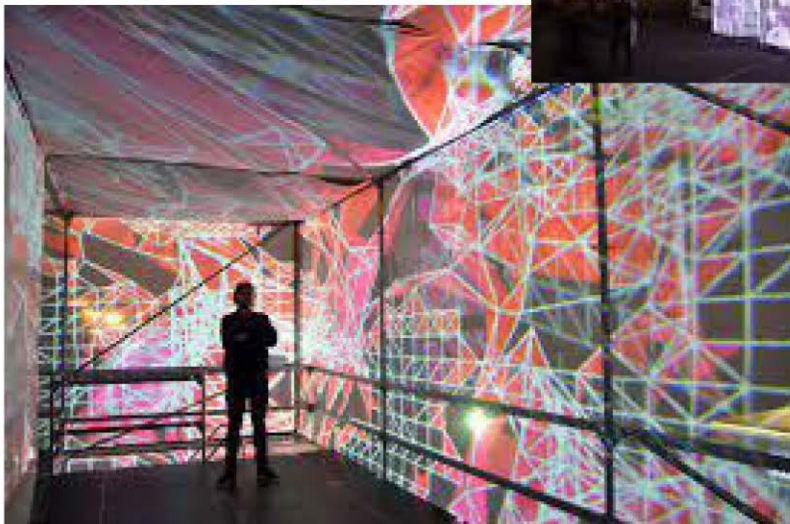


- Think about where art will go, and how space is utilized.



MOSCOW

- Marcus Zotes



Public art can be more effective and impactful with the values and principles of creative placemaking in mind...



REMINDERS AND TIPS!



REMINDERS AND TIPS!

Create opportunities for engagement at every level possible



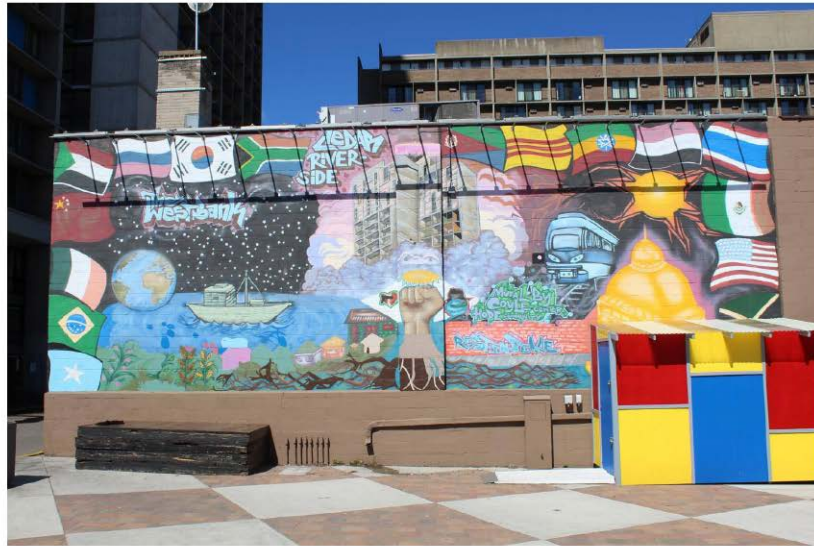
REMINDERS AND TIPS!

Collaborate and forge partnerships.



REMINDERS AND TIPS!

Use creative placemaking as you tackle other issues.



REMINDERS AND TIPS!

Watch for barriers to participation



REMINDERS AND TIPS!

Pause to see who is not at the table that should be.



THANK YOU!

jschumacher@lisc.org



Imagine Public Art in Fridley - Small Group Discussion Notes

9.7.23

1. What types of public art would enhance the community?

<u>Locations:</u> - Mississippi underpass - Future Railroad overpass at 57th – Home Depot (e.g., light shows, music shows, community theater) - River – Lakes - Good placement/location - Neglected spaces - Activate main entrance points (e.g., University and Central) – welcome new residents - Bandshell – plaza <u>Themes or considerations:</u> - High visibility to traffic thru Fridley “Transportation” theme - Manufacturing collage - Art tours - Size/proportion within space - History – river – tornado - Reference to major events (i.e. tornado) - More bold ideas - Showcase diversity – age, background, faith, ability, etc.)	<u>Types of art:</u> - Small business art/signage (example: Bizal) - Interactive (2) - Intergenerational - Photo op/Pop-up 3D and 2D - Recycle? - Live (garden) - Experience – storytelling? - Something iconic - Lighting - Ethnic, cultural - Photography - Functional - Wall murals - Interactive sculptures - Installations that encourage play - Functional – edible garden (useable) - Interactive -poetry, selfie spots, little libraries (food) - Rain garden
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2. What could be problematic or concerning?

<u>Upkeep:</u> - Vandalism (3) - Maintenance - Liability - Better with age (changes with age) - Maintain public art – needs to be taken care of - Longevity - Safety – dumping <u>Process:</u> - Getting started with impact - Getting critical involvement to make it happen - Not having a larger plan - Representation	<u>Resources:</u> - Funds always help - Wasting the funds (should be inclusive art) - Funding \$ - The need for ongoing funds and maintenance <u>Considerations for where and what:</u> - County or City property? - Private property? - Quality of art - Controversial - Movable vs. Static - Seasonal?
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Imagine Public Art in Fridley - Small Group Discussion Notes

9.7.23

3. Who could the city partner with on public art initiatives or projects?

<u>Community organizations and groups:</u> • Forecast Public Art • With art organization sponsor themed art works with prizes • Worship community • Ethnic community organizations • Cultural organizations • North Suburban Center for the Arts (2) • Environmental/BIPOC justice groups • Lions/Rotary • Faith groups <u>Government:</u> • Fridley Schools (3) • Sales tax – County • MN DOT • County • School Board, youth art classes <u>Funders:</u> • Foundations • Grants? (Medtronic, Cummins, Target)	<u>Businesses:</u> • Push business owners to include art in projects • Boutique community businesses • Fridley Arts / Banfill • Fridley History ○ Wild Things Antiques and Vintage ○ Forgotten Star ○ “Pop ups” • Corporate partners <u>Artists:</u> • Artists living in Fridley • Local artists – muralists <u>General public:</u> • All residents could contribute (we all have artistic talent) • Sponsor art through contests (i.e. Like Art Prize in Grand Rapids, Michigan) • Citizens
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4. Are there any examples of public art that Fridley should consider?

<u>Fridley examples:</u> • Dunes – update? • Unity Hospital sculpture <u>Suggestions to consider:</u> • Let the artist’s vision drive the details • Parks as location • Seasonal photo spot • Art tour! • Decorate open areas with floral art (especially flat open lawns) • Sculptures that double as climbing objects in Fridley city parks • Maze/labyrinth	<u>Other examples:</u> • Dallas/Fort Worth – longhorns, Chicago cows, St. Paul Snoopy • Near Target Field – interactive sound thing • Minneapolis Eastside Maintenance – recycled sculptures • City Hall Minneapolis – grass mounds • Nashville – selfies • Austin – mural district • Edinburgh – build in benches (organic) • Minneapolis bus shelters • Hutchinson pottery fair (events) • Tall silos at rail yard (Mankato) • Silverwood (Three Rivers on Silver Lake Rd) – Mississippi River path
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Imagine Public Art in Fridley - Small Group Discussion Notes

9.7.23

5. Other thoughts

- Visit Art Prize in Grand Rapids, Michigan
- Plant a seed for a district or walkable point of interest (e.g., “markets” – farmers, garden, pop-up, coffee, park, trail walk, events)
- Pedestrian underpass on Rice Creek Trail (install panels of poetry)
- 7th and 54th underpass (by Medronic)
- Perhaps a theme – Mississippi
- Major Pedestrian intersections (utility)

Imagine Public Art in Fridley

Workshop 2: Panel Discussion

September 21, 2023

Fridley City Hall, 7071 University Ave NE, Fridley

Facilitated by Barbara Raye, Center for Policy Planning and Performance

Panelists:

Mary Altman

Public Arts Administrator

City of Minneapolis

Mary Altman has worked for decades years in the fields of public art, community art and art education as an administrator, organizer, instructor, volunteer and consultant. She has worked with arts groups across Minnesota and in several states on collaboration, cultural planning, artist training, rural arts development, budgeting, fundraising and evaluation. She is currently the Public Arts Administrator for the City of Minneapolis. Her publications include A Handbook for Rural Arts Collaborations (COMPAS 1993).



Jim Clark

Visual Arts Manager

Hopkins Center for the Arts

Jim Clark is the Visual Arts Manager at Hopkins Center for the Arts, Superintendent of Fine Arts at the Minnesota State Fair, and also maintains a personal practice as draughtsman, painter, and teaching artist. As HCA Visual Arts Manager he coordinates the gallery exhibitions, the annual Public Art program *ArtStreet*, and other Public Art initiatives with the Hopkins Public Art Committee and Kersten Elverum of Hopkins' Planning and Development department.



Jen Krava

Director of Programming

Forecast Public Art



Jen holds master's degrees in public art & design, and landscape architecture, and approaches her work with a multi-directional lens to investigate contemporary issues in public art, place-knowing, and creative economies. Jen works on projects invested in community driven research and prototyping and looks at all of her work through a lens of justice and equity.

Jen sets the vision and strategy for all programming at Forecast. She leads Forecast's consulting team, and works on arts and culture master plans, facilitates RFQ processes, curates' public art projects, develops and facilitates customized training, creates online learning systems and content, develops regional capacity building, and manages Forecast's artist grant program.

Brief presentations were provided by each panelist:**Mary Altman, City of Minneapolis**

- The Public Art program in the city of Minneapolis is 50 years old and includes 90 works of art and 8 interactive online maps.
- It began in 1976 with small projects, beginning with a statue of Hubert Humphrey (previous mayor of Minneapolis) that was placed at the City Hall entrance. The next project was a competitive process to design bus benches.
- We integrate public art into capital projects where the city is already building infrastructure.
- We passed an ordinance that dedicates money to public art. 1.5% of bonds used for capital projects go toward public art.
- A permit is required to have art on public property.
- An Arts Commission was established to oversee the planning, artist selection, design development, design approvals, fabrication and installation, celebration events and educational materials.
- The Arts Commission is the decision-making body that approves designs (not the City Council). They create comprehensive criteria and advocacy. They play an important leadership role.
- Projects typically take three years on average to develop, including community engagement, planning, and implementation.
- Policies were enacted to guide the work (e.g., support county/state/metro transit, how to pick artists, accept gifts, sunset art)

- Conservation and maintenance is a key consideration. At design phase the city has an Art Conservator assess what it will cost to maintain the piece over time. Need to consider impacts of snow removal (plows) and other factors. The maintenance plan requires resources every year. Approximately half of the public art projects need maintenance every year, which adds up to about \$80K per year.
- The Arts Commission is the decision-making body that approves designs (not the City Council). They create comprehensive criteria and advocacy. They play an important leadership role.

Jim Clark, Hopkins Center for the Arts (Hopkins ArtStreet)

- Hopkins started 13 years ago with the ArtStreet program. It was an open call to national artists selected through a competitive review process. A \$1,000 stipend was provided to display work for a year. The temporary installations created a changing dynamic. (Examples of Hopkins public art was provided in the slides.)
- ArtStreet is primarily sponsor funded but is supplemented by grant funds as well.
- The initial stipend for ArtStreet artists was \$600. It remained at that level for about 9 years. When evaluating comparable programs in the region a few years ago we decided an increase to \$1000 was in order both to keep pace and to help draw more national sculptors. Selected sculptors receive 60% of the stipend at installation and the remainder at removal after the year of display, if they've satisfied the conditions of the agreement.
- Tour Art Street was offered regularly to engage the public.
- Having art on the street people can't help but engage, crawl, climb, etc.
- There have been a few instances of damage. People generally respect the works of art.
- Hopkins has temporary displays, semi-permanent, and permanent, which is overseen by a small staff and budget.
- Art Banner call (initiated in 2017) was open to residents and members of the Hopkins Center for the Arts. Initially the banners were expected to last for five years, but they degraded in three years. In 2023 they launched the second round and revised the plan informed by the first round.
- Eight works were selected. And the process has been repeated.
- The Artery is a pedestrian-seclusive route that extends from Hopkins Mainstreet to the LRT station. It has permanent installations like the Dragonfly gate: kinetic functional art that functions as a gate.
- Murals – the city offered a national competitive process and review. Two projects were selected. The process will be evaluated to see if it meets the needs of the community.
- Artist eligibility conditions vary by program. ArtStreet and the Mural Project are both open national calls, while the Art Banner call is open to Hopkins residents or members of Hopkins Center for the Arts.

Jen Krava, Forecast Public Art

- Acknowledgement that all public art and placemaking is on indigenous land. A Dakota Land Map created by Marlena Myles, was shared of historic Dakota sites in our area.

- Forecast Public Art is a nonprofit that assists community planning around public art. They offer a variety of program areas, such as: trainings and workshops, public art and cultural planning, arts-based community engagement, mural coordination and production, 3D artwork commissioning, and public art programming and collection equity audits. Some examples of their work include:
- **Chroma Zone Mural Festival** is an example of how Forecast partners with community (Creative Enterprise Zone in St. Paul). The program supports large-scale public murals that contribute to the long-term viability and economy of the neighborhood by celebrating local artists, telling untold stories, attracting visitors, supporting local businesses, and fostering belonging and well-being. The works were curated with an emphasis on BIPOC, women and non-binary artists (80% were local).
- **Arts + Transit Rapid Response** – Forecast connected the MARTA transit system with an artist/social worker to capture images of people taking refuge on trains and in rail stations. The images were titled “Streets to Home” which provided a humane and tactical approach to an intractable problem. The program helped people understand how to take transit after COVID.
- **11th Street Bridge Park in Washington DC** – As part of an equity plan, they hired five artists to insert art into the infrastructure design.
- **Rice Street Revisioning** – Provided community engagement working with an engineering team to get community input. They retro fit a golf cart to provide impromptu pop-ups to engage a wide range of participants.
- **Public Art planning: Waco TX** – Forecast helped to set up a structure and engage the community to create a public art plan.
- **Red Wing Arts and Culture Action Plan** – the core purpose was to rebuild relationships to provide healing between the communities.
- **Reimagining Public Art in America** – Forecast held listening sessions to understand the barriers in public art. The findings will be shared back on September 28th.

Discussion: Q & A

How many public art projects should the city of Fridley think about?

MA Think about where you can make an impact. Where you have visibility/people gathering. The bus benches along Hennepin Avenue were very visible, which built the public interest. Think about where people are already, or where you want an audience to grow.

Mayor Everything starts and ends with money. How do we start and perpetuate a program?

JC Hopkins used a mix of public and private funding (grant supported). Once you get started and residents see the value they wanted to continue. ArtStreet is sponsor funded. Each pedestal has one work, and the sponsor is acknowledged on a plaque. In 2017 Hopkins Center for the Arts partnered with others to do a study on the economic impact of the arts on the city. \$7M comes into the city and spends money on local

businesses, and Hopkins is now identified as an artistic community. People moved to Hopkins because of its support of the arts.

MA The initial money came from the City of Minneapolis to commission the statue of Huberty Humphrey (former Mayor). Four bus benches were started by the City Council, but they didn't allocate funds every year. Projects took a while. In the 1990s the City Council started funding every year. Interest and capacity grew. You will discover what the right size is for your community. Permanent pieces are expensive. Temporary projects can draw attention.

JK Starting with a big budget can be challenging. Every project is difficult. Suggest a mix of funding, which can be leveraged by a percent for public art in your budget. Grant programs are also available through the MN State Arts Board. Private donors and investors can also put up a percentage of the costs for public art. Cities can require in lieu fees to go towards public art commissions. The city of St. Louis Park has landscaping requirements.

JC Temporary public art can lay the groundwork for something permanent.

When trying to find funding do you need to know what the project will be?

JC The more you know and can communicate to a funder, the more successful you will be. When commissioning work, be less prescriptive (provides more opportunity to get something great – don't close off amazing ideas). People didn't originally like the Eiffel Tower. Be open to challenging ideas, things that can change the complexion of the community.

What's a ballpark figure for getting started? (Public/Private funding goal)

JK You need to know what your priorities are. Planning processes can vary in cost depending on how deep you want to go (e.g., 12 -18 months). \$50K - \$100K depending on the level of research, outreach to artists, how the program is set up.

How can you encourage businesses to integrate artistic pieces into their property? Is there a strategy to do that?

MA You can create a program to do façade improvements to encourage exterior improvements, landscaping, ornamental gates, murals, etc. (can collaborate with artists). Businesses can match city funds through a competitive process.

JC Hopkins used a similar façade improvement program as the City of Minneapolis. Aesthetically beautiful. The elements ask questions and activate/engage the viewers.

What is your advice on how to approach commissions, policies, and construction permits?

JK Demonstration projects help to get more public support to expand the program. Typically, the community understands the value it brings after 1 – 2 projects.

MA Starting with an ordinance is a bad idea. You don't want to create an ordinance and then not know what to do. An ordinance should reflect who you are as a city which builds organically.

JK Start with low-cost, low-risk projects. What can help get momentum?

How did Hopkins build its arts identity? Did it grow over time?

JC The Hopkins Center for the Arts transformed the city, followed by the Artery and ArtStreet. Other parts fell into place. The sculpture was modeled after the Sioux Falls program. The projects came first, and the policies grew out of them. The jury panel changes every year. The Public Arts Committee is appointed by the City Council, and includes creatives, business owners, and others. It's typically better to engage with people that understand art. Have a focused group of people that can evaluate it. You don't want a blockbuster project that has five days of impact and then fades away.

MA The City Council approves policies. Gifts go to the council by law. They delegate the authority to the Arts Commission for key decisions. Permits are an encroachment into Public Works. Early policies addressed how to pick artists, and how to accept gifts.

Mayor Our plan is to start small. We received a \$100K donation. We need to think through doing a one-and-done, or planting a seed that will build a foundation for more projects. We can likely do 1 – 2 projects with the \$100K.

MA Where are the important projects in Fridley? In Minneapolis it's the Kmart site and priority infrastructure projects. Which projects could public art really add value to? Public art can help add meaning. Where could art add value?

JK Making people think about something in a new way.

Mitchell (Metro Transit) Bus stops are going to be built soon. The city could help inform the process to identify how public art could be integrated. That could be extended to other opportunities that come along.

Do you partner with public schools? That could help raise the profile of the asset in the community.

JC Hopkins does. We offer a balanced program that allows local artists to be seen and attracts national artists/talent – which is a draw for visitors. Youth art brings parents and grandparents, but not visitors from Fridley and other places. We are constantly looking for partnerships to elevate voices.

Fridley doesn't have a downtown like Hopkins and Minneapolis. We don't have high foot traffic locations. What do you suggest?

JC Identify areas that are gathering points or would like to be. Where do I want people to gather? Where are they currently gathering?

JK What are your public art goals? Where do you want art to go? Are there places that could benefit from activity? Maybe try a mobile piece to test areas.

Suggestions:

- Redoing parks – move from one park to the next
- Bridges are great opportunities to leverage money – it doesn't cost a lot to build in art.

What about vandalism?

JC We support 6 – 7 new sculptures every year and try to think about which are the most vulnerable. We have a palette of locations to activate space for a site and art piece. People tend to respect art more than a blank space. We haven't had issues in our community.

MA A lot has to do with the history of a site. If it's an area that has had a lot of graffiti previously, it's likely to be tagged. The level of detail in the art work is also a factor. The less detail the more likely it will get tagged. Places where people hang out with nothing to do will also be vulnerable. Think about how a place is treated, and if it would likely have issues. If people are prone to fiddle, make it fiddle-proof. You will likely have issues at locations that people want to avoid. Minneapolis contracts with an art conservator to help think through those concerns.

Imagine Public Art in Fridley

First Name	Last Name	Address	City	Zip Code	Org
Linda	Backlund	5805 Arthur St NE	Fridley		
Gordon	Backlund	5805 Arthur St NE	Fridley	55432	
Donna	Bahls	7514 Alden Way NE	Fridley	55432	
Jerry	Bahls	7514 Alden Way NE	Fridley	55432	
Joe	Bennek	12234 Jefferson St NE			
Don	Blakeslee	1539 E Windemere Cir			
Susan	Blakeslee	1539 E Windemere Cir	Fridley		
Ann	Bolkcom				
Luke	Cardona				
Dahelle	Cerkhs	570 Sanhurst Dr	Roseville	55113	
Josh	Collins	39 Logan Pkwy NE			
Stephen	Eggert	1090 Hathaway Ln			
Ryan	Fugleberg	1537 Berner Rd NE	Fridley		
Chrissie	Fugleberg	1537 Berne Rd NE	Fridley		
Greg	Gardner	5829 Hackmann Avenue	Fridley		
Elaine	Gunderson	412 Rice Creek Blvd NE	Fridley	55432	
Corey	Hale	570 Rice Creek Blvd NE			
Bridget	Hale	570 Rice Creek Blvd NE	Fridley		
Scott	Hickok	7071 University Ave NE	Fridley	55432	City of Fridley
Lynn	Johnson	285 Rice Creek Blvd	Fridley	55432	Unity Hospital
Alan	Knechtel	1417 W Danube Rd	Fridley		
Quinton	Lee	1712 Marshall St NE, Suite 100	Mpls	55413	Broken Clock Brewing Coop
Margaret	Maeckelbergh	425 Rice Creek Blvd			
Mandy	Meisner	6762 W Locke Pt Dr NE			Anoka County Commissioner
Annette	Mitchell	1225 Regis Lane			
Malcolm	Mitchell	1225 Regis Lane			
Gary	Osterbauer	1417 M Danube Rd			
Stephanie	Ostwald	6675 E River Rd			
Ann	Poster	5801 W Moore Dr			
Wendy	Sallman	7812 Alden Way	Fridley	55432	
Rachel	Schwantel				
Frank	Sedzielarz	1318 Hillcrest Dr.	Fridley		
Maija	Sedzielarz	1318 Hillcrest Dr.	Fridley		
Avonna	Starck				
Gary	Swenson	424 Rice Creek Blvd			
Tim	Tillberry	700 Mississippi St NE	Fridley	55432	
Romelle	Woodhall	6584 Fridley St NE	Fridley	55432	
Wally	Wysopol	1541 Windemere Dr	Fridley	55421	City of Fridley
Jo	Young	2917 Co. Rd. H	Mounds View	55112	Fridley Lions

Consultant Team		
Barbara	Raye	Center for Policy Planning and Performance
Gretchen	Nicholls	LISC Twin Cities
Jamie	Schumacher	LISC Twin Cities
Mary	Altman	City of Minneapolis
Jim	Clark	Hopkins Center for the Arts
Jen	Krava	Forecast Public Art

Additional Public Art Resources

2017 Fridley Civic Campus Report by Forecast Public Arts

[Fridley Civic Campus Arts Plan.docx](#)

[Fridley Public Art Program Vision.docx](#)

Recommendations from the 2017 Fridley Civic Campus report:

Fridley Public Art Initiative

Fridley Public Art Program Vision

The City of Fridley will develop and nurture a public art program that will promote civic pride, add artful distinction to the beauty of the city and its important places, and contribute to the aesthetic education and appreciation of residents and visitors.

Fridley Public Art Program Mission

The City of Fridley Public Art Program exists to promote aesthetic excellence and enhance the artistic vitality of Fridley. The City of Fridley Public Art Program encourages excellence in the city's public and private art, architecture, landscape, and streetscapes to enhance a high quality of life and create a vivid sense of place.

Fridley Public Art Master Plan

Public art plays a significant role in a community. In order to create a successful public art program that reflects and enhances the community, a planning process must be organized which takes into account the views and attitudes of the community.

The Public Art Master Plan addresses those challenges and opportunities, and it charts a course for the creation of a public art program in Fridley. Specifically, the plan:

1. Establishes a vision for public art embracing Fridley's innovative attitude;
2. Identifies geographic priorities for focusing resources;
3. Recommends the planning, funding, and decision-making processes necessary to achieve the vision.

What is Public Art and How to do it Training Videos

Video 1

<https://www.youtube.com/watch?v=2DCNcjgOdBA>

Video 2

<https://www.youtube.com/watch?v=Fx88WhSQShQ>

Video 3

https://www.youtube.com/watch?v=em5_oqe3d70 Good example of how the artist took the elements of the city (Urbandale and Clive IA) and recreated them into an art work also a \$50k project

Video 4 Long Term Plan for Public Art

https://www.youtube.com/watch?v=vq_rqjl8Sao

Other City Examples

Fergus Falls, MN Web page of City Commission

<https://www.ci.fergus-falls.mn.us/government/boards-commissions/public-arts-commission>

Clive IA

https://www.cityofclive.com/parkandrecreation/programs_and_events/public_art_program/index.php

Fort Dodge IA - Public Arts Commission and Public Arts Master Plan

<https://iowaculture.gov/sites/default/files/arts-icpe2021-fdpublicartmasterplanforicpe-reduced-10-21-2021.pdf>

Public Art Examples Urbandale IA

<https://www.urbandale.org/DocumentCenter/View/589/Public-Art-Display-Directory-PDF?bidId=3>

Fort Dodge Master Plan

<https://iowaculture.gov/sites/default/files/arts-icpe2021-fdpublicartmasterplanforicpe-reduced-10-21-2021.pdf>

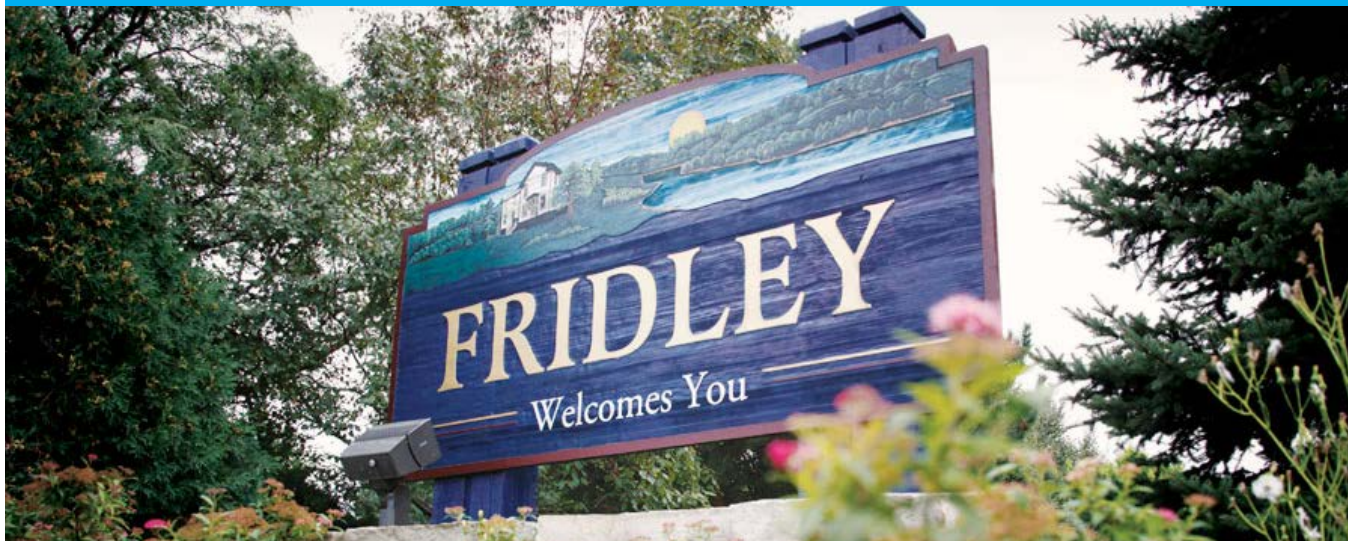
Artist/Consultant

Dan Perry

University of Northern Iowa

<https://danperrysculpture.com/home.html>

Help Imagine Public Art in Fridley!



Public art can be many things. An iconic and memorable sculpture, an engaging and interactive installation, a colorful and whimsical mural – the possibilities are endless. Public art can tell a story that connects you to the community. The City of Fridley invites you to an important conversation to guide a Public Art Plan. What role could public art play in creating unique destinations or points of interest? What can be achieved through public art?

Join us to help shape the future of public art in Fridley!

Mark your calendars. We encourage participants to attend all three events.

All three events will be held at Fridley City Hall, 7071 University Ave NE, Fridley, MN 55432

WORKSHOP I: GATHERING IDEAS FOR A FRIDLEY PUBLIC ART PLAN

Thursday, September 7, 2023; 6:00 - 8:00 pm | Fridley City Hall

When it comes to public art what do we already have, and what could further enhance the community? Learn about examples of public art and discuss potential themes, opportunities, and potential problems.

WORKSHOP II: PANEL DISCUSSION: LEARNING FROM OTHER CITY PUBLIC ART INITIATIVES

Thursday, September 21, 2023; 6:00 - 8:00 pm | Fridley City Hall

A panel of cities that have initiated their own public art plans will be on hand to share their process, results, and lessons learned. What will it take to advance a public art plan that the community supports?

WORKSHOP III: CREATE FINAL RECOMMENDATIONS

Thursday, October 5, 2023; 6:00 - 8:00 pm | Fridley City Hall

Help define the recommendations for Fridley's public art plan, which will be submitted to the Fridley City Council and Planning Commission.

ALL EVENTS ARE FREE AND OPEN TO THE PUBLIC

For more information, contact:

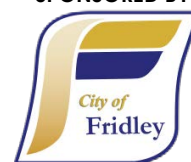
Scott Hickok, Fridley Community Development Director
763-572-3590 or scott.hickok@fridleymn.gov

Gretchen Nicholls, LISC Twin Cities
612-327-2149 or gnicholls@lisc.org

www.fridleymn.gov



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** Childcare will be provided by request only. Please RSVP to Gretchen Nicholls at 612-327-2149 one week in advance of each workshop if you would like to request childcare.



AGENDA REPORT

Meeting Date: November 6, 2024

Meeting Type: Public Arts Commission

Submitted By: Scott Hickok, Community Development Director

Title

Goals Setting For the Public Art Commission's Plan to Present to Council

Background

After their meeting on October 2, 2024, the Public Arts Commission determined that it needed to set the course for their plan and they elected to have a small working group that would meet, not violating any open meeting laws, to determine the next two month's agendas to keep the focus on making measured progress on their plan for Council and the Public Arts Foundation to follow as the City endeavors to bring Public Art to the right spaces in the City.

Commissioner's Fugleberg, (Maija) Sedzielarz, and Chair Collins met and determined that for the November meeting two major topic areas be considered, these are: Definitions and Goals for the November meeting and a Continuation of Goals and Prioritize of the top three to five locations to be recommended by the Commission for the December meeting.

As a follow-up Ryan Fugleberg provided excellent precedent language and identified cities where the language originated. As always it is great to explore what is being done elsewhere to determine what we like, don't like, and ultimately want to recommend. Thank you, Ryan, for your good work and thank you to the 3 Commission members for the investment of time to set us on this course.

Please note also, I have included Maija Sedzielarz research which provides great insights as to everything from goal setting to vetting artists at the selection stage. That information is very valuable and attached in this packet of study materials as well.

Public Art goal precedents

1. Minneapolis, MN
 - Stimulate Excellence in Urban Design and Public Arts
 - Enhance Community Identity and Place
 - Contribute to Community Vitality
 - Involve a Broad Range of People and Communities
 - Value Artists and Artistic Processes
 - Use Resources Wisely

Vision Statement

We believe Fridley will be a safe, vibrant, friendly and stable home for families and businesses.

<https://www2.minneapolismn.gov/media/content-assets/www2-documents/business/Comprehensive-Public-Art-Policies-Definitions-wcms1p-087289.pdf>

2. Rancho Cucamonga, CA

- Build Awareness and Keep Momentum
- Art in Infrastructure
- Promote the Local Creative Economy
- Create Diverse, Equitable, and Inclusive Programming
- Prioritize Community-Centric Art

<https://www.cityofrc.us/sites/default/files/2023-05/RC%20Public%20Art%20Plan%20Booklet%20Web.pdf>

3. Napa, CA

- Promote high quality, innovative and diverse public art that enhances the community and contributes to the city's sense of place
- Cultivate civic pride by encouraging interaction with public art
- Contribute to the economic vitality of Napa, its residents' quality of life and its status as a worldclass destination.
- Recognize Napa's natural assets including the Napa River and surrounding agricultural lands
- Create opportunities for expression of Napa's unique community, surroundings and history
- Inspire creative thinking and innovation, and provide opportunities for art education
- Provide clear and efficient procedures for selecting public art
- Coordinate program objectives, procedures and policies with those of other city efforts for development, urban planning, restoration and public spaces.
- Maintain adequate funding for administration of the public art program and maintenance of the artwork
- Provide opportunities to local, regional, national and international artists to use their creative vision in Napa
- Manage the program at high professional standards.

<https://www.cityofnapa.org/DocumentCenter/View/691/Public-Art-Master-Plan-PDF?bidId=>

4. Montgomery, MD

- Foster community identity and spirit, encourage dialogue, and promote cultural enrichment.
- Celebrate our community's heritage, ethnicity, commonality, and civic pride by stimulating collaboration and understanding between artists and Montgomery's diverse community.
- Place public art where it will be enjoyed by numerous people, particularly in parts of the County where there is less public art.
- Create exciting, appealing, and harmonious public spaces by integrating art into architecture, landscape, and the urban fabric and through planning of infrastructure at the earliest design stage.
- Encourage economic growth through public art that is stimulating and accessible
- Foster the public's understanding and enjoyment of public art.

Vision Statement

We believe Fridley will be a safe, vibrant, friendly and stable home for families and businesses.

- Enhance Montgomery's image locally, regionally, and nationally by insuring the creation of the highest quality public art.
- Encourage federal, state, and private support for the County's public art program.

https://www.montgomeryplanning.org/development/public_art/documents/mc_public_art_guidelines.pdf

5. Halton Hills, ON

- Be inclusive and engage a diverse community
- Provide for a range of installations, temporary and permanent, in a variety of locations across Halton Hills
- Help to create a distinct sense of place and new destinations
- Apply fair, open, and transparent processes
- Follow best practices and commit to artistic excellence and quality
- Support and develop local artists, as well as attract artists from around the world
- Contribute to economic development through a creative public art program
- Ensure long term care and maintenance of public art
- Engage all Town departments to include public art opportunities in significant public capital projects

<https://www.haltonhills.ca/en/explore-and-play/resources/Documents/PublicArtMasterPlanRevised.pdf>

Financial Impact

Absorbed

Recommendation

Staff recommends review and discussion of the materials presented as a basis for the Commission's goals they wish to include in their plan to Council.

Focus on Fridley Strategic Alignment

☒ Vibrant Neighborhoods & Places	☒ Community Identity & Relationship Building
☐ Financial Stability & Commercial Prosperity	☐ Public Safety & Environmental Stewardship
☐ Organizational Excellence	

Attachments and Other Resources

Maija Sedzielarz' s Research Documents

Vision Statement

We believe Fridley will be a safe, vibrant, friendly and stable home for families and businesses.

What are the criteria for determining eligible public artists?

PUBLIC ARTIST ELIGIBILITY AND EVALUATION CRITERIA FOR PLANS AND CAPITAL PROJECTS

The following **eligibility criteria** apply to public artists:

- The public artist meets the Ordinance definition of an "artist" and is an individual who creates original art and is recognized by professional peers and critics.
- The public artist produces artwork in the categories/types of work cited in the Ordinance as "public art" including visual art, performances, installations, events and other temporary work, or is involved in the preservation or restoration of unique architectural features, ornamentation or details.
- This opportunity is open to all public artists (or teams of artists) regardless of race, color, religion, gender, age, military status, sexual orientation, marital status, or physical or mental disability.
- The Public Art Ordinance Program is open to Minnesota artists and artists nationwide, unless otherwise limited in the Request for Qualifications (RFQ) or Request for Proposals (RFP).

The following **minimum evaluation criteria** apply to public artists:

- The public artist's work is of high quality as shown by examples of past work; in resume/bio citations for exhibitions, commissions and awards; documented recognition by peers and critics; and for Capital Projects, by testimony from references that the public artist has produced artwork on-time and on-budget.
- The public artist demonstrates the expertise required by the Scope of Work statement in the RFQ or RFP, including the understanding and/or the ability to design and create artwork integrated into public contexts.
- During the time periods specified in RFPs or RFQs, the public artist is available to work on Plans or Capital Projects, and/or is available for membership on the City List of Qualified Public Artists.

Additional **special evaluation criteria** may include, but are not limited to, the following:

- The public artist's experience includes work on multi-disciplinary collaborative teams.
- The public artist demonstrates the ability to work with diverse communities and has experience in community engagement and incorporating public input into their working process.
- The public artist is capable of producing design submittals/deliverables such as plans, elevations, cross-sections, as necessary, in print and electronic formats.
- The public artist meets any additional unique expertise and evaluation criteria identified in the Plan or Capital Project RFQ or RFP.

ARTISTIC QUALITY: 1-10 points

- Quality of work samples
- Evidence of technical skill and mastery of materials
- Proposal demonstrates originality and creativity
- Innovative use of materials, concepts, or themes
- Artistic significance and merit of proposal
- Demonstrates contemporary approach
- Consideration of materials in an outdoor setting

CAPABILITY: 1-10 points

- Evidence of success as demonstrated by accompanied materials
- Plan clearly outlined
- Proposal is clear and specific. Plan clearly outlined
- Feasibility and practicality of proposal
- Artist is professional
- Activities on regional, state, or national level

BUDGET: 1-10 points

- Accuracy and legitimacy of numbers
- Clearly outlined

IMPACT: 1-10 points

- Consideration of park's mission-- art connects viewer to natural world
- Consideration of diverse park audience in public space-- safety, diverse audience, all ages
- Expands audience's perception of nature through art
- Inspires or challenges audience (as appropriate in a public space)
- Encourages dialogue, debate, or engagement
- Educational component
- Minimal impact on wildlife and environment

Artistic Quality	1	2	3	4	5	6	7	8	9	10
Capability	1	2	3	4	5	6	7	8	9	10
Impact	1	2	3	4	5	6	7	8	9	10
Total Points										

Notes/Questions:



CITY OF SAINT PAUL PUBLIC ART ORDINANCE

UPDATED MARCH 2017

PAIL – Public Art Ideas List



ON THE COVER. Clockwise from top left:
Mears Park in Lowertown. Brad Goldberg and Don Ganje, Parks and Recreation.
Curfew Commons drawing with integrated public art by Craig David, member of the plan team for *Strategic Stormwater Solutions for Transit-Oriented Development* addressing University Avenue and the Central Corridor.
We Belong Together illuminated signage at Arlington Hills Community Center by Shanal Matteson and Collin Kloecker, Works Progress LLC.
Mississippi Riverfront. *Scattered Light*, Jim Campbell, Northern Spark 2011.



ABOVE: From concept to installation; Amanda Lovelee's *House Trees* for Highland and Sunray Libraries, Saint Paul, MN.

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The idea for the PALL was initiated during a workshop with City Public Works staff in Spring 2011 led by Jun-Li Wang, past Public Art Ordinance Administrator, and Marcus Young, City Artist in Residence, and included local artists Seitu Jones, Janet Lofquist, Christine Baumlner and Matt Olson.

The PALL Supplement to the Public Art Ordinance Program Guidelines was developed and produced by Regina M. Flanagan, Public Art Ordinance Administrator. This position and the City Artist Program are supported by Public Art Saint Paul, a private non-profit arts organization.

September 20, 2012. Updated April 2014 and March 2017



The Saint Paul Cultural Garden. Cliff Garten, Ta-Counba Aiken, Armando Gutierrez, Xiaowei Ma, Roberta Hill-Whiteman, Soyini Guyton, John Minczski and David Mura. Saint Paul, MN

Introduction

The Public Art Ideas List (PAIL) supplements the City of Saint Paul Public Art Ordinance Program Guidelines and Technical Manual. The PAIL is a resource for City departments, consultant/proposers seeking artists, community organizations, residents and artists as they explore public art opportunities in the context of the city.

The artworks in the PAIL are captioned, at minimum, with the artist's name and where the artwork is located or was temporarily installed. Users of the PAIL are encouraged to do an online search using the artist's name and/or the location to learn more about the artwork.

The PAIL is not exhaustive – it offers ideas and examples meant to spark the imagination and begin the conversation. All of the works in the PAIL were created under very specific circumstances especially for their locations; they are not literally recommended for sites or projects in Saint Paul.

The PAIL portrays the breadth, depth and inventiveness of contemporary public art practice.

Photographs in the PAIL were made available by the artists; the organizations and agencies that commissioned the public art; photographer Regina Flanagan; or sourced from images publicly available on the internet.



Meander, 2015. Futures North: Daniel Dean, John Kim, Adam Marcus, Molly Reichert. CHS Field, Saint Paul, MN

PLANS

Saint Paul's Ordinance is unique because artists add their perspectives and insights to the City's plans.

Recent contributions to City Plans by artists include:

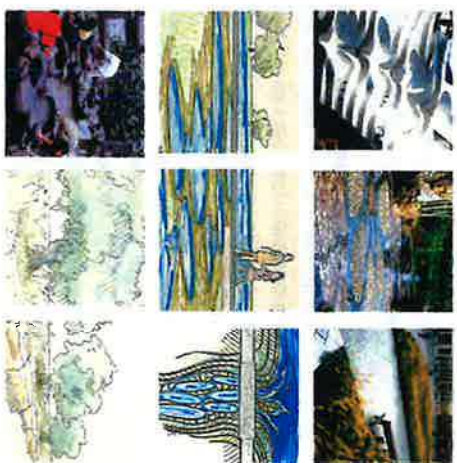
- Great River Passage Master Plan
- Greater Lowertown Master Plan
- Central Corridor Strategic Stormwater Solutions for Transit-Oriented Development
- Citywide Street Design Manual



City Artist in Residence Program played an important role in shaping the City's Greater Lowertown Master Plan, 2012.
<http://visionlowertown.com/>



Central Corridor Strategic Stormwater Solutions, Saint Paul, MN, 2013. Artist Craig David's ideas and concepts for integrated public art are woven throughout the plan and feature prominently in the design for Curfew Commons, a proposed park with bio-retention gardens.



CAPITAL PROJECTS

Saint Paul's Ordinance establishes the principle that artists should be involved from the earliest stages of conceptual planning, and continue through project design and implementation. Artists serve on Plan teams and also create work for Capital Projects.

Following are examples of the breadth and depth of public art in Saint Paul and throughout the United States. Several international examples are also featured.

STREETS / STREETSCAPE

Elements

• Art Benches	• Signature Sculpture
• Art Pole	• Stone Objects
• Awnings	• Street Sign Poles
• Bike Racks	• Traffic Circle/Roundabout
• Bollards	(Lighting, Signature Sculpture, Marker)
• Bus Shelters	• Tree Pit Fence/Grate
• Bus Stop Markers	
• Handrail/Railings/Gates	Concepts
• Kiosks	• Boulevard Art
• Lighting	• Creative Color
• Manhole Covers	• Great Trees
• Markers/Gateways	• Multi-Site Art
• Murals	• New Media
• Paving Details/Streetname Inlay or Bronze or Granite Inlays	• Social Practice Art
• Plant Pots/Planters	• Tiny Art
• Poetry Box	
• Railing in Wall	
• Sidewalks/Sidewalk Haiku	
• Signal and Utility Box Wraps/Wayfinding	

STREETS / STREETSCAPE

ART BENCHES / SEATING

Encourage public gathering and sociability; conversation starters; neighborhood identity; landmarks; color, playfulness.



Lois Teicher, Detroit, MI



Ron Baron, Long Island, NY



Jill Sebastian, Madison, WI



Mary Laredo Herbeck, Detroit, MI



Angelica Pozo, Cleveland, OH



James Carpenter, Battery Park City, NYC



Jill Sebastian, Madison, WI



Marquardt & Behar, Scottsdale, AZ



Paul Stres, Raleigh, NC



James Carpenter, Battery Park City, NYC

STREETS / STREETSCAPE

AWNINGS

Neighborhood identity; business identity and marketing; district character, color.



Artist unknown. Nicollet Mall, Minneapolis, MN

BIKE RACKS

Encourages biking and healthful activity; neighborhood or district logo/identity; color; playfulness.



Artist unidentified. Pittsburgh, PA

BOLLARDS

Protection of the public and structures; defining edges between functions; integration with landscaping or with street furniture; harmony with place/creating place.



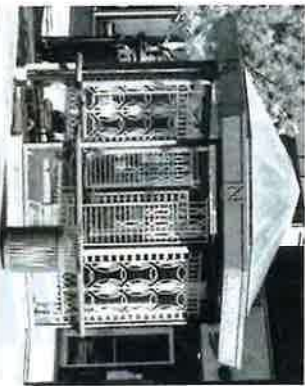
Laure Lundquist. Tempe, AZ

BUS SHELTERS

Visible landmark; function and identity; historic or locational references; color, texture/materials.



Mags Harries & Lajos Heder. Phoenix, AZ



Philip Larson. Nicollet Mall, Minneapolis, MN



James Carpenter. Battery Park City, NYC



Marjorie Pitz. Minneapolis MN

STREETS / STREETSCAPE

GATHERING / RESTING PLACES / POCKET PARKS

Promotes neighborhood socializing; uses small, leftover spaces; identity; landmarks.



Mags Harries and Liagos Heder, Phoenix, AZ

HANDRAILS / RAILINGS / GATES

Function; color; texture; contrast; interaction with landscape/site.



Ann Hamillon, Allegheny Riverfront Park Pittsburgh, PA



Jody Pinto, Phoenix, AZ



Beth Galston, Phoenix, AZ



Howard Ben Tre, Nicollet Mall, Minneapolis



Cliff Garten, Sammamish, WA



Eric Powell.



Eric Powell, Madison, WI



Artist and location unknown.

KIOSKS

Community bulletin board; announces special events; interactive; engaging.



Artist and location unknown.



Janet Zweig, Milwaukee, WI

STREETS / STREETSCAPE

LIGHTING

Day time/night time presence; excitement; visibility; security/ safety; landmarks.



James Carpenter. Battery Park City, NYC



Cliff Garten. Phoenix, AZ



MANHOLE COVERS

Function; identity/logo; texture.



Nancy Blum. Seattle, WA

MARKERS / GATEWAYS

Landmarks; memorials; meeting/ gathering places; overall design of space and ensemble of elements.



Ray King. Philadelphia, PA



Cliff Garten. Charlotte, NC



Brad Goldberg. Nicollet Mall, Minneapolis

STREETS / STREETSCAPE

MURALS

Color; figurative work; stories/ history/cultures; architectural highlight; supported by local businesses.



Robert Healey & East Los Streetscapers.
Los Angeles, CA



Roberto Delgado. Phoenix, AZ



Temporary construction site mural.
Madison, WI



Maria Mijares. Union City, NJ



David Fichter and Joshua Wiener.
Cambridge, MN



Andrew Leicester. Minnesota History Center,
Saint Paul



Cliff Garten. Kellogg Park Mall, Saint Paul

**PAVING DETAILS / STREETNAME
OR BRONZE OR GRANITE INLAYS**
Wayfinding; identity/logo.

PLANT POTS / PLANTERS
Function; texture; color;
unexpected scale.



Brad Goldberg. Nicollet Mall, Minneapolis



Artist unknown. Chicago, IL

STREETS / STREETSCAPE

POLE EMBELLISHMENTS

Kinetic art; wayfinding; identity/ logo; landmarks.



Kurt Kiefer. Seattle, WA

RAIN GARDENS IN BOULEVARD

Function; contrast; promotes resident's care of landscape.



Brad Kaspari, Residential Street Vitality Program, Saint Paul, MN

SIDEWALKS / SIDEWALK HAIKU

Function; local history; unexpected individual encounters.



Everyday Poems for City Sidewalk. Lowertown, Saint Paul, MN



Mike Mandel. Cambridge, MA

STOP SIGN POSTS

Function; neighborhood identity; wayfinding.



Lisa Elias. Residential Street Vitality Program, Saint Paul, MN



Kurt Kiefer. Portland, OR

STREETS / STREETSCAPE

SIGNATURE SCULPTURE / LANDMARK

Meeting place; identity; interaction;
color, functions day/night.



Rob Neilson. Los Angeles, CA



Peter Woytek.
University of
Minnesota-
Saint Paul
Campus



Anish Kapoor. New York, NY



Ed Carpenter. Orlando, FL



Brad Goldberg. Dallas, TX



Athena Tacha. Louisville, KY



Alexander Calder. Chicago, IL



Lei Yixin. Saint Paul, MN



Peter Morales. Wayzata, MN

STONE OBJECTS

Interaction with landscape/site;
beauty; function; tactile qualities.

STREETS / STREETSCAPE

TRAFFIC CIRCLE / ROUNDABOUT

Wayfinding; traffic calming; community identity/logo; landmarks.



Andrea Myklebust and Stanton Sears.
Saint Louis Park, MN

TREE PIT FENCE / GRATE

Function; identity/logo; texture; contrast.



Lisa Elias, Minneapolis, MN



Artist unknown. United Kingdom



Artist unknown. Vancouver, BC.



Steve Jensen. Olympia, WA



Artist unknown. Richmond, BC.

BOULEVARD ART

Wayfinding; landmark; traffic calming; day/night presence.



Saint Paul, MN



Janet Echelman. Porto, Portugal



Barbara Gryguts. Long Beach, CA

CREATIVE COLOR

Highlight site/location; unexpected; wayfinding/identity.



Jo Ann Verburg. 4th and Cedar Vertical Connection, Saint Paul, MN.



Vicki Scurl. Phoenix, AZ



Cliff Garten. Saint Paul, MN

STREETS / STREETSCAPE

GREAT TREES

Honor trees and the natural world; draw attention to City's great trees.



Helene Oppenheimer, Coral Lambert, Jim Brenner, Theresa Smith. Saint Paul, MN

MULTI-SITE ART

Series of experiences along a path or within a site; history; interactivity.



Cliff Garten. Saint Paul, MN



Janet Zweig. Milwaukee, WI

NEW MEDIA

Engaged entertainment; experiencing a place in a new light.



Michael Murnane and Andrew Saboe. Northern Spark 2011, Saint Paul, MN

TINY ART

Scaled to children, discovery/surprise.



Tom Otterness. Connell, WA

SOCIAL PRACTICE ART

Interaction with and commentary on City systems and functions.



Marcus Young. Nicollet Mall, Minneapolis



Mierle Laderman Ukeles. New York Sanitation Department Artist in Residence

BRIDGES

Pedestrian and Vehicular Bridges

Elements and Concepts

- Walls/Cast-in-place concrete, MSE, brick, ceramic or metal reliefs
- Bridges/Piers, side fascia, abutments, wing walls, railings, lighting
- Pedestrian Bridges
- Creative Color
- Paving Details/Streetname Inlay or Bronze or Granite Inlays
- Lighting
- Handrail/Railings
- Railings in Walls
- Markers/Gateways
- Murals
- Signature Sculpture/Land-mark
- Stone Objects
- Sidewalks/Sidewalk Haiku
- Tiny Art

WALLS / CAST-IN-PLACE CONCRETE, MSE, BRICK, CERAMIC OR METAL RELIEFS

Function; texture/sculptural relief, imagery/iconography; community identity.



Carolyn Braaksma. Scottsdale, AZ



Steven Weitzman. Wichita, KS



Vicki Scuri. Kirkland, WA



Andrew Leicester. Metrodome LRT Station, Minneapolis



Hubert Massey (with neighborhood children). Detroit, MI

BRIDGES

BRIDGES / PIERS, SIDE FASCIA, ABUTMENTS, WING WALLS, RAILINGS, LIGHTING

Function; identity/wayfinding; color; texture; contrast; interaction with landscape/site; recognizes history, community and place.



Cliff Garten. Sarniamish, WA



Beth Galston. Phoenix, AZ



Robertc Delgado. Phoenix, AZ



James Carpenter. Boston, MA



Cliff Garten. Charlotte, NC



Michael Mercil. Selby Avenue Bridge, Saint Paul, MN



Teresita Fernandez (top and bottom), Olympic Sculpture Park, Seattle, WA

BRIDGES

PEDESTRIAN BRIDGES

Function/public safety; identity for neighborhood; gateway; color; texture; contrast; interaction with landscape/site; unique pedestrian experience.



Artist and location unknown.



Vicki Scuri. Phoenix, AZ



Rosemary Lonetree and
Jacobs Engineering.
Phoenix, AZ



Al Price.
Phoenix, AZ



Ed Carpenter. Phoenix, AZ



Laurie Lundquist. Phoenix, AZ



Barbara Grygulis. Chandler, AZ



Shah Armajani. Minneapolis, MN

BRIDGES

PAVING DETAILS / STREETNAME
INLAY OR BRONZE OR GRANITE
INLAYS

Identity; history; texture/detail.



Ann Hamilton
and Michael
Mercil. Allegh-
eny Riverfront
Park, Pitts-
burgh, PA



Cliff Garten.
Kellogg Park
Mall, Saint
Paul

LIGHTING

Day/night presence; neighborhood identity; wayfinding; landmark; color,



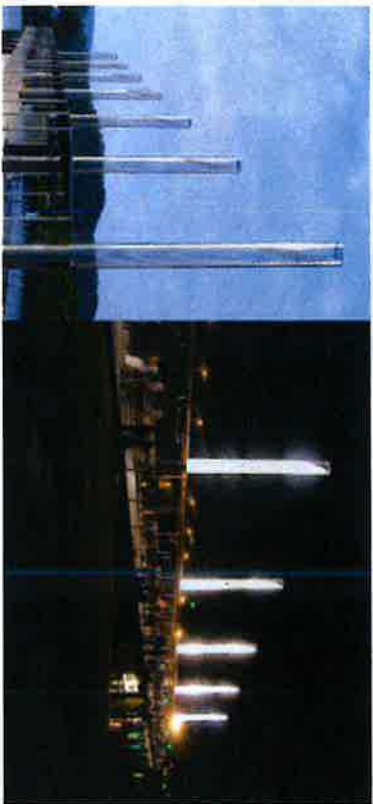
Cliff Garten. Phoenix, AZ



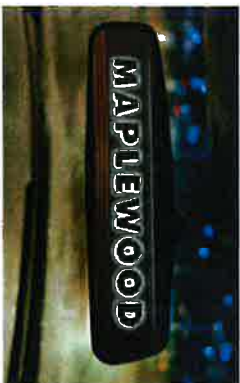
Donna Welcavage. New York NY



Barbara Gryguts. Greeley, CO



James Carpenter. Chattanooga, TN



Janet Zweig. St. Louis, MO

BRIDGES

HANDRAIL / RAILINGS

Color; texture; local history; interaction with landscape.



Cliff Garten. Saint Paul, MN

RAILINGS IN WALLS

Integration with sculptural walls; unifies site; local history.



Beth Galston. Phoenix, AZ

MARKERS / GATEWAYS

Landmark; gathering spot.



Artist and location unknown.

MURALS

Neighborhood identity; history; color, texture.



Roberto Delgado. Phoenix, AZ



Barbara Gryguts. Phoenix, AZ



Seitu Jones. Saint Paul, MN



Artist and location unknown.



Cliff Garten. Sammamish, WA



Jody Pinto. Santa Monica, CA



Jean Shin. Long Island, NY



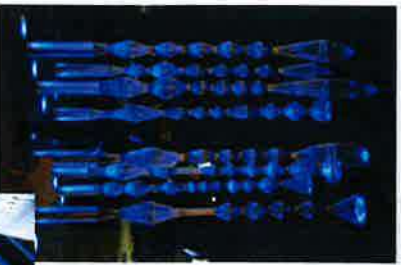
Hubert Massey. Detroit, MI

BRIDGES

SIGNATURE SCULPTURE /

LANDMARK

Day/night time presence;
gathering/resting place.



Cliff Garten,
North Hollywood,
CA



Mags Harries and Llagos Heder,
Phoenix, AZ

STONE OBJECTS

Monuments; texture.

Sakara
Pellola,
Saint Paul,
MN



Pasquale Martini, Saint Paul, MN



Brad Goldberg, Minneapolis, MN

SIDEWALKS / SIDEWALK HAIKU

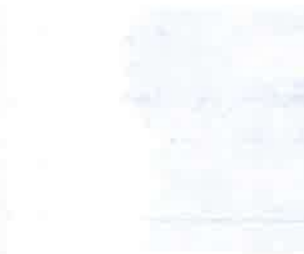
Function; history; neighborhood
identity; unexpected encounters.



Everyday Poems for City Sidewalk,
Saint Paul, MN



Mike Mandel, Cambridge, MA



TINY ART

Especially scaled to children;
discovery/ surprise.



Tom Otterness, Connell, WA



Tom Otterness, San Jose, CA



BIKE TRAILS / BIKEWAYS / BIKE LANES

Elements

- Bollards
- Gathering/Resting Places
- Guardrail/Handrail/Railings
- Interpretive Signage
- Kiosks
- Markers/Gateways
- Stone Objects

Concepts

- Great Trees
- Habitat Art
- Social Practice Art: Safety Program
- Tiny Art

BOLLARDS

Sculptural delineation of space; protection/safety for pedestrians and bicyclists.



Laurie Lundquist. Tempe, AZ

GATHERING / RESTING PLACES

Multi-function for social space and stormwater storage; history/identity/commemoration.



Jackie Ferrara. Tempe, AZ

GUARDRAIL / HANDRAIL / RAILINGS

Neighborhood identity; interaction with landscape/urban environment.



Barbara Grygulis. Phoenix, AZ



Artist and location unknown.



Jackie Ferrara. Tempe, AZ



Ann Hamilton and Michael Mercil. Allegheny Riverfront Park, Pittsburgh, PA



Foster Willey. Plymouth, MN



Cliff Garten. Sammamish, WA

BIKE TRAILS / BIKEWAYS / BIKE LANES

INTERPRETIVE SIGNAGE

Engaging information source; public education.



Artist unknown. Chicago, IL

KIOSKS

Interactive educational information; announce events/walks/lectures.



Artist and location unknown.



MARKERS / GATEWAYS

Mark transition between environments.



Artist and location unknown.

STONE OBJECTS

Material sympathetic to natural environment; mark trail nodes.



Lei Yxin. Saint Paul, MN



Regina Flanagan and Dan Donovan. Ramsey, MN



Mags Harries & Lagos Heder. Phoenix, AZ



Pasquale Martini. Saint Paul, MN

BIKE TRAILS / BIKEWAYS / BIKE LANES

GREAT TREES

Highlight great trees; honor those about to be cut down/destroyed.



Helen Oppenheimer, Coral Lambert, Jim Brenner, Theresa Smith, Saint Paul, MN



Pierre Huyghe, Minneapolis, MN

HABITAT ART

Educates and engages through new experiences and ways of perceiving landscapes.



Laurie Lundquist, Tempe, AZ



Lorna Jordan, Kent, WA



Patricia Johanson, Dallas, TX



Tom Ottermess, Cornell, WA



Tom Ottermess, Minneapolis, MN



Tom Ottermess, Location unknown

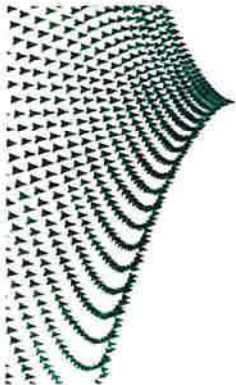
STORMWATER IMPROVEMENTS AND ENVIRONMENTAL ART

Elements	CATCH BASINS / MANHOLE COVERS	GREAT TREES	RAIN GARDENS
- Catch Basins/ Manhole Covers - Great Trees - Rain Gardens - Earth Forms and Plantings	Function, identity/logo for City.  Nancy Blum. Seattle, WA	Highlight great trees; honor those about to be cut down/destroyed.  Helen Oppenheimer, Coral Lambert, Jim Brenner, Theresa Smith. Saint Paul, MN	Functional amenity; educate and enlighten about natural systems.  Olympic Sculpture Park, Seattle, WA
			 Brad Kaspari, Residential Street Vitality Program, Saint Paul, MN
			 Signage. Peggy Notebaert Nature Museum, Chicago, IL.

STORMWATER IMPROVEMENTS AND ENVIRONMENTAL ART

EARTH FORMS AND PLANTINGS

Sculptural form; functional amenity; landmark gathering place; appreciation of natural materials; texture; color,



Herbert Bayer. Kent, WA



Agnes Denes. Ylojari, Finland



Brad Goldberg. Saint Paul, MN



Lorna Jordan. Kent, WA



Lorna Jordan. Scottsdale, AZ

PARKS AND PARKLANDS

Elements and Concepts

- Courtyards/Plazas/
Gathering Places
- Sculpture Parks/
Sculpture in Parks
- Environmental Art and
Plantings
- Interaction with Landscape
and Nature

COURTYARDS / PLAZAS / GATHERING PLACES

Resting places in the landscape; contemplative places; experience natural materials; landmark/icons; nature imagery.



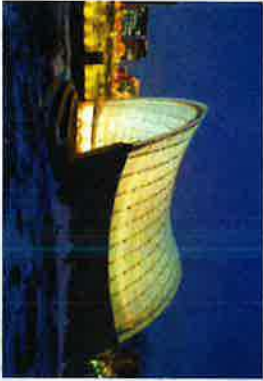
Jackie Ferrara. Tempe, AZ



Koryn Rolstad. Tacoma, WA



Scott Burton. Seattle, WA



James Carpenter. Raspberry Island,
Saint Paul, MN



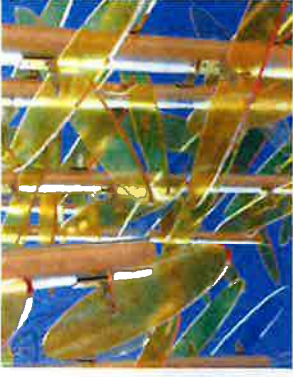
Richard Turner. Seattle, WA



Kinji Akagawa. Cambridge, MN



Lloyd Hamrol. Los Angeles, CA



Koryn Rolstad. Park City, UT

PARKS AND PARKLANDS

SCULPTURE PARKS / SCULPTURE IN PARKS

Olympic Sculpture Park, Seattle, WA



Millenium Park, Chicago, IL



Jaume Plensa, Crown Fountain,



Terry Evans photography exhibit



Louise Bourgeois, Fountain



Frank Gehry, Pavillion and bridge

Central Park, New York, NY



Christo and Jeanne-Claude, The Gates in Central Park, NY

Minneapolis Sculpture Garden



Claes Oldenburg & Coosje Van Bruggen, Minneapolis, MN



Kinji Akagawa, Sculptural seating



George Segal, Madison, WI (now NYC)



Lei Yixin, Saint Paul, MN



Douglas Freeman, Saint Paul, MN



Helmick & Schechter, Pasadena, CA

PARKS AND PARKLANDS

ENVIRONMENTAL ART AND PLANTINGS

Functional amenity; public engagement and experience of landscape; landmark gathering places in nature.



Patricia
Johanson,
Dallas, TX



Vicki Scuri. Lake Forest Heights, WA



Lorna Jordan. Kent, WA



Pierre Huyghe. Minneapolis, MN



Doug Hollis. Seattle, WA (sound piece)



Ned Kahn. Milwaukee, WI



Stanton Sears. Minneapolis, MN



Karl Ciestluk. Canada

PARK FACILITIES AND AMENITIES

Elements

- Water, Water Features and Fountains
- Swimming Pools
- Tot Lots/Play Areas
- Gates
- Retaining Walls
- Railings
- Furniture

WATER, WATER FEATURES AND FOUNTAINS

Functional amenity; experience and appreciation of water; refreshment; sculptural form with natural materials.



Siah Armajani. Seattle, WA



George Trakas. Seattle, WA



Louise Bourgeois. Seattle, WA



Katherine Gustafson. Millennium Park, Chicago, IL



Brad Goldberg. Houston, TX



Eric Powell. Madison, WI



Mike Mandel. Oakland, CA

TOT LOTS / PLAY AREAS

Small scale; discovery/surprise.



Vicki Scuri. Bellevue, WA

PARK FACILITIES AND AMENITIES

GATES

Identity; function; wayfinding; interaction with landscape views.



Artist and location unknown.

RETAINING WALLS

Nature imagery; local history; texture; color.



Carolyn Braaksma, Denver, CO

RAILINGS

Integration with plantings; function; organic form.



Lisa Elias, Minneapolis, MN

FURNITURE

Nature imagery; texture; function; organic and man-made materials.



Lisa Elias, Minneapolis, MN



Truman Lowe, Cloquet, MN



Eric Powell, Bodega Bay, CA



Hubert Massey, Detroit, MI



Cliff Garten, Sammamish, WA



Truman Lowe, Cloquet, MN



Eric Powell, Berkeley, CA



Vicki Scuri, Kirkland, WA



Whitesavage & Lyle, Seattle, WA



Garth Edwards, Maple Valley, WA

BUILDINGS – EXTERIORS

Exteriors

- Architecturally Integrated Work
- Courtyards/Plazas

Interiors

- Architecturally Integrated Work
- Freestanding Work
- Skyways, Hallways, Tunnels, Lobbies**
- Architecturally Integrated Work

ARCHITECTURALLY INTEGRATED WORK

Neighborhood identity; wayfinding/landmark; local history; complements architecture.



David Fichter and Joshua Winer.
Location unknown



Janet Lofquist. East Lake Street Library,
Minneapolis, MN.



Amanda Lovelee. Sunray Library,
Saint Paul, MN



Maria Mjares.
Union City, NJ



Craig David,
Saint Paul,
MN



Whitesavage & Lyle. Seattle, WA

BUILDINGS – EXTERIORS

COURTYARDS / PLAZAS

Landmarks, resting and and gathering places, civic character.



Futures North: Daniel Dean, John Kim, Adam Marcus, Molly Reichert, CHS Field, Saint Paul



Myklebust and Sears, Minneapolis, MN



Richard Fleischner, Saint Paul, MN



Foster Willey, Saint Louis Park, MN



Athens Tacha, Trenton, NJ



Brad Goldberg, Phoenix, AZ



Howard Ben Tre, Minneapolis, MN



Andrew Leicester, Minnesota History Center, Saint Paul, MN



Jun Kaneko, Kansas City, MO

BUILDINGS – INTERIORS

ARCHITECTURALLY INTEGRATED WORK

Subject/content of artwork relates to building function and/or the community; local history/people; affects views inside/outside; engages children; light; color.



Teresa Cox, Duluth, MN



Christian Korab, Orlando, FL



Starr Twins, New York, NY



Ray King,
Austin, MN



Mike Mandel, Vancouver, BC



Roberto Behar and Rosario Marquardt,
Madison (WI) Public Library



Broken Crow, Minneapolis, MN



Amy Cordova, Saint Paul,
MN



Joyce Kozloff, Mankato State University
Library



BUILDINGS – INTERIORS

ARCHITECTURALLY INTEGRATED WORK

Neighborhood identity; wayfinding/landmark; local history; complements architecture.



Stephan Huber, Frankfurt, Germany



Clifford Ross, Federal Courthouse, Austin, TX



Jo Ann Verburg, Mill City Museum, Minneapolis, MN



Stephen T. Johnson, Universal City Metro Station, Los Angeles, CA



Cynthia Consentino, Kohler, WI

FREESTANDING WORK

Responds to unusual spaces; subject/content relates to site.



Ralph Helmick & Siu Schechter, East Saint Louis, IL



Blair Bender, Metro State University, Saint Paul, MN



James Carpenter, New York, NY



Dick Huss, Saint Paul, MN



BUILDINGS – SKYWAYS, HALLWAYS, TUNNELS, LOBBIES

ARCHITECTURALLY INTEGRATED WORK



Chris Faust, Minneapolis-Saint Paul International Airport, MN



Jo Ann Verborg, 4th and Cedar Vertical Connection, Saint Paul, MN



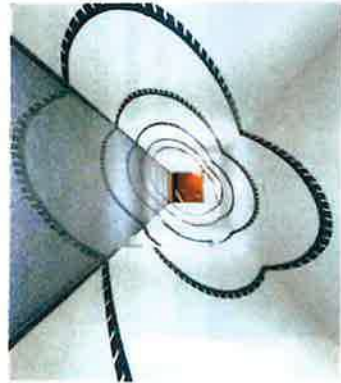
Reiner John, Denver, CO



Nancy Ann Coyne, Minneapolis, MN



Daniel Mayer, Phoenix Sky Harbor International Airport, AZ



Stephanie Zocher and Sabine Haubitz, Munich, Germany



Ellen Harvey, Metro RR at Yankee Stadium, NYC

HISTORIC PROPERTIES

Elements

- Freestanding Sculpture
- Architectural Embellishment
- Interpretation and Signage
- Restoration of Unique Historic Features

FREESTANDING SCULPTURE

Re-siting and reinstallation of historic sculptures.



Saint-Gaudens, Saint Paul, MN



Paul Marsh, Saint Paul, MN

ARCHITECTURAL EMBELLISHMENT



Artisan unknown, City Hall Annex, Saint Paul, MN

INTERPRETATION & SIGNAGE

Commemorate historic events and significant individuals.



Mike Mandel, Atlanta, GA

RESTORATION OF UNIQUE HISTORIC FEATURES

Railings, lighting; terra cotta integrated with architecture.



Artisans unknown, Hamm Building, Saint Paul, MN, Tolitz, King, Day Architects



Cyril Cornick, Milwaukee (WI) City Hall

TEMPORARY WORK, EXPLORATORY PROJECTS PERFORMANCES, EVENTS

The Ordinance defines public art to mean *publicly accessible and original art including performances, installations and other temporary works* in addition to permanent public art.

Categories include, but are not limited to:

- Temporary Work
- Participatory Work
- Performances
- Festivals and Events
- Social Practice
- Public Process
- Temporary Artist in Residence

TEMPORARY WORK

Unique experiences and spectacle.



Photo: Dusty Hoskovec.

PARTICIPATORY WORK

Activated by presence of people.



Photo: Nicholas Knouf.

Monica Haller with Nick Knouf, Molly Reichert and Jonathan Zorn. *can you listen to the same river twice...* Lambert's Landing, Mississippi River. Saint Paul, Northern Spark 2013



Emily Stover. Minneapolis, MN

Chris Larson. *Celebration/Love/Loss*. Saint Paul, Northern Spark 2013



Terry Evans. Millennium Park, Chicago, IL



Jim Campbell. *Scattered Light*. Mississippi Riverfront, Saint Paul, Northern Spark, 2011

TEMPORARY WORK, EXPLORATORY PROJECTS PERFORMANCES, EVENTS

PERFORMANCES

Celebrate local talent, bring neighbors together.



Wing Young Huie, University Avenue project, summer 2010. Temporary photo exhibition and weekly performances



Ashley Hanson, Paddling Theater, Mississippi River, Granite Falls, MN



Andrea Steudel, Minneapolis, MN

FESTIVALS AND EVENTS

Topical festivals; address social or environmental issues; art-making activities; interaction with artists.



Marcus Young, Wishes for the Sky event, Saint Paul's Harriet Island, 2010



International stone carving symposium Minnesota Rocks! Public Art Saint Paul on the grounds of Saint Paul Community College. Summer 2006

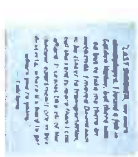


Michael Mumane and Andrew Saboe, *Landmark in a River City*, Saint Paul, Northern Spark, 2011

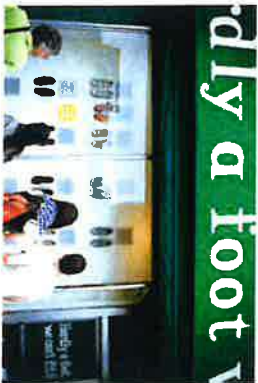
TEMPORARY WORK, EXPLORATORY PROJECTS PERFORMANCES, EVENTS

SOCIAL PRACTICE PUBLIC ART

Explores social justice issues, environmental topics, city systems.



Shanai Matteson and Colin Kloecker, Works Progress, Walk a Mile in My Shoes.
Minneapolis, MN



Peter Haakon Thompson, Neighborhood artist-in-residence. Minneapolis, MN



Marcus Young, Nicollet Mall, Minneapolis



Mierle Laderman Ukeles, New York Sanitation Department Artist in Residence

PUBLIC PROCESS EVENTS

Innovative forums for social exchange and progress.



Shanai Matteson and Colin Kloecker, Works Progress, Give and Take events. Various locations, MN

TEMPORARY ARTIST IN RESIDENCE

Unique hands-on experiences for adults and children.



Victor Castro, Madison (WI) Public Library, The Bubbler

NOTES from meeting with Eileen Cohen , Exhibitions Coordinator, Three Rivers Park District

763-694-2091 | Eileen.Cohen@ThreeRiversParks.org

July 15, 2024

SEE handouts provided. Call for proposals, Rating of criteria

Who does the selections? Exhibits Coordinator and, if applicable, a chosen juror. Jurors are chosen based on experience and expertise in medium, well-respected individuals in their field.

Call for proposals are sent to email list, MPLSART.COM, Northeast newspaper, on 3Rivers website

Materials are submitted through CAFÉ, a paid on-line service. Google Forms may be a no cost alternative (used by Northern Clay). Eileen issues the call for proposals and coordinates the submission. Eileen discourages email proposals – too much to keep track of.

Selections are made based on images of artwork submitted, artist statements, additional materials as needed. Rating numbers are useful, but not necessarily used each time.

Other considerations for outdoor sculpture:

Installation – who does and how? Making sure piece is secure, as needed.

Maintenance – Slwd asks for 2 year commitment, artist owns piece. Maintenance agreement, and suggestions from artist, who does? Who provides resources for maintenance? Eileen will often contact artist with unforeseen issues (e.g. condensation, within a piece).

If installation is near water, are there drainage, flood plain, watershed concerns?

Could Fridley P.A.C. hold a debrief with artist after installation to review the process?

Panelist Scoring Guide FY2024 Flexible Support

Project / Program Design (Score 1-5)

Please select a score that describes if you believe the applicant has made a compelling case for why the proposed project / program aligns with or advances the group's goals/intentions.

Score 1

- Activities will not produce or advance the intended goals for the group and the project. Program details are not identified or unclear.

Score 2

- Activities will not produce or advance the intended goals for the group. Program details are vaguely identified.

Score 3

- Activities could produce or advance the intended goals for the group, but details about the project / program are missing.

Score 4

- Activities will produce the intended goals for the group. Project plans demonstrate thorough consideration.

Score 5

- Activities will effectively produce the intended goals for the group. There is a clear alignment between the project design and intended goals.

Arts Access (Score 1-5)

Score 1

- Activities will not create (or contribute to the group's capacity to create) access to the arts. The participants benefiting are not identified or unclear.

Score 2

- Activities will not create (or contribute to the group's capacity to create) access to the arts. Participants are vaguely identified.

Score 3

- Activities could create (or contribute to the group's capacity to create) access to the arts, but it is unclear if the access will be meaningful to participants.

Score 4

- Activities will create (or contribute to the group's capacity to create) meaningful access to the arts. Plans for participation demonstrate thorough consideration of the participants and their identities.

Score 5

- Activities will effectively create (or contribute to the group's capacity to create) meaningful access to the arts. There is a clear alignment between the project design, participants' identities, and participants' access to the arts.

Panelist Scoring Guide

FY24 Arts Impact for Individuals

Project / Program Design (Score 1-5)

Please select a score that describes how the proposed project/program's design aligns with or advances the applicant's goals or objectives related to creating access to the arts.

Score 1

- Activities are disconnected from the applicant's intended goals or objectives for the project/program. Project/program details are not provided or misaligned.

Score 2

- Activities may produce or advance the intended goals or objectives of the project/program. Details are vague or generalized, or important details are missing.

Score 3

- Activities will produce or advance all or most of the intended goals or objectives of the program. Most details have been considered with only minor questions remaining.

Score 4

- Activities will produce or advance the intended goals or objectives of the program. Details demonstrate thorough consideration.

Score 5

- Activities will very likely produce or advance the intended goals or objectives of the project/program. Details are exceptionally well considered. There is a clear alignment between the project design and a community's access to the arts.

Access to the Arts (Score 1-5)

Please select a score that describes the degree you believe the applicant has created a project/program that will create meaningful access to the arts.

Score 1

- The community benefiting and its needs or interests are not identified or vague. Participation may be disconnected from community needs or interests.

Score 2

- Plans for participation may respond to community needs or interests. It is unclear if or how effectively project personnel are positioned to serve community.

Score 3

- Activities will create some access to the arts that is responsive to community needs or interests, with only minor questions remaining. Project personnel are likely positioned to serve community.

Score 4

- Activities will create meaningful access to the arts. Plans for participation demonstrate a thorough understanding of community needs and interests.

Score 5

- Activities will very likely create meaningful access to the arts. Plans for participation demonstrate how project personnel are well positioned to respond to community needs and interests. There is a clear alignment between the project design and a community's access to the arts.



Arts Impact for Individuals Application Template

Deadline: Monday, October 23, 2023 at 11:59 PM

Proposal Narrative

You will provide your answer to each question in a text box. Consider numbering your responses. The information submitted in the narrative and budget sections **will** be provided to panelists as part of their review of your application. Stronger proposals will help panelists understand how your goals and arts programming align with your project and community.

We strongly encourage you to review the Panelist Scoring Guide (available on the Arts Impact for Individuals program page) to understand how panelists determine their ratings.

About You

Individual Background (1500 Characters Maximum)

In this section, please share about yourself in general. You will provide your answer to each question in the text box. Consider numbering your responses.

1. What are your goals or intentions related to creating access to the arts? (750 characters suggested)
2. If you have previous history in creating access to the arts, what kind of programming have you produced in the past? If you are newer to creating access to the arts, what brings you to this work? (750 characters suggested)

Draft your response to this section here.

About Your Project

Project / Program Name: (25 characters maximum)

In a few words, what is the name or title of your project or program?

Draft your response to this section here.

Project / Program Description: (200 characters maximum)

Provide a very brief (1-2 sentence) summary of your project, beginning with the phrase "Funding to..." or "Funding for..." This will be used in award announcements, and MRAC staff may edit this description for clarity and/or consistency.

Draft your response to this section here.

Project or Program (2500 characters maximum)

In this section, please share about your proposed project or program. You will provide your answer to each question in the text box. Consider numbering your responses.

1. What specific activities will you undertake with this grant funding? *(1,000 characters suggested)*
2. What are the primary goals or objectives of the project / program as they relate to creating access to the arts? *(500 characters suggested)*
3. Where do you envision activities taking place? *(250 characters suggested)*
4. Provide a timeline of the activities **funded by the grant** that will take place during the eligible funding period (April 1, 2024 to May 31, 2025). Please provide months and years (for example, "July 2024"). *(750 characters suggested)*

The information submitted here **will** be provided to panelists as part of their review of your application. Stronger proposals will help panelists understand the specific ways the project or program activities and goals align with your goals.

Be sure to answer all four questions; consider numbering your responses.

Draft your response to this section here.

Narrative: Access to the Arts (2500 characters maximum)

Your answers provide details about the specific project that you are seeking funding for. You will provide your answer to each question in the text box. Consider numbering your responses.

1. Describe the Minnesota community or communities that will benefit from the project / program and how they will participate. Consider describing how race, culture, disability, age, geography, and other aspects of their lives / identities relate to their participation. *(1,000 characters suggested)*
2. How are you and any collaborators positioned to serve this community or communities? *(750 characters suggested)*
3. How will this project create meaningful access to the arts that responds to your community or communities' need(s) and interest(s)? *(750 characters suggested)*

The information submitted here **will** be provided to panelists as part of their review of your application. Stronger proposals will help panelists understand the specific ways the project or program's personnel, activities, and goals align with the people intended to benefit from the project or program.

Be sure to answer all three questions; consider numbering your responses.

Draft your response to this section here.

Budget - Grant Spending Plan

You will describe the expenses that will be covered by this MRAC grant request by typing them into the table below. **Only list expenses covered by this MRAC grant.** Budget expenses may not exceed \$5,000. Ask for the amount of money, up to the maximum request amount, that you need to do your project. There is no advantage or disadvantage to asking for a smaller or larger amount.

Examples of eligible cash expense items (this is not a complete list, you may request expenses that are not on this list):

- Project / program leader compensation (including taxes)
- Other collaborators / personnel
- Supplies
- Space rental and/or equipment rental
- Marketing and promotion
- Accessibility-related costs (be specific)
- Mileage/travel (within Minnesota only)
- Equipment purchases (up to 25% of the Amount Requested)

- Other

Review **Initial Eligibility Check** for ineligible expenses. **Do not** include ineligible budget items. **Do not** include a dollar amount for any in-kind or other non-cash expenses.

The entry table contains three columns: Expense, Dollar Amount, and Notes. The above list of example expenses are listed in the first column. Specific dollar amounts are required, and cannot be presented as ranges. Please round amounts to the nearest dollar. Please be sure to double-check all math, as math errors may affect eligibility or the grant award amount. Provide brief notes as needed to explain the expenses for your project.

Stronger proposals will help panelists understand how the project's expenses align with the goals and activities of the project.

Budget - Grant Spending Plan Table

Fill in the table.

A	B	C
Expenses	Dollar Amount	Notes
Project/program leader compensation (including taxes)		
Other collaborator/personnel		
Supplies		
Space rental and/or equipment rental		
Marketing and promotion		
Accessibility-related costs (be specific)		
Mileage/travel (within Minnesota only)		
Equipment Purchases (up to 25% of the Amount Requested)		
Other		

Total Expenses (much total \$5,000 or less)		

FY24 Flexible Support Narrative Template

This is an optional template that applicants can use to draft responses to the Narrative section of MRAC's Flexible Support grant program. Narrative drafted here will need to be copied and pasted into the online grant application in Submittable.

Character counts for each question are a maximum. Your answers provide context for the panelists. Do not include any hyperlinks, as the panel review of your application is strictly limited to the content provided in this section. Any narrative with a hyperlink will not be reviewed by the panel. The information submitted in the Narrative **will** be provided to panelists as part of their review of your application.

To check character counts in Word, highlight the section and then click on the word count on the bottom left of the screen and a window will open that counts characters **with spaces** for the section you have highlighted. You may also go to Review and select the ABC123 icon.

In Google Docs, Select Tools, then Word Count and a window will open that counts characters **with spaces** for the section you have highlighted.

About your Organization/Group

1. What are the organization/group's overall goals, mission, and/or intentions? (750 characters maximum)

Draft your response to this section here.

1. Describe any previous arts programming your organization/group has produced. If new, describe arts programming your organization/group will produce. (750 characters maximum)

Draft your response to this section here.

Project/Program Design

1. What are the activities that will take place during your project / program? (1,000 characters maximum)

Draft your response to this section here.

2. What are the primary goals of your project / program? (750 characters maximum)

Draft your response to this section here.

3. Where do you envision activities taking place? (500 characters maximum)

Draft your response to this section here.

4. Provide a timeline of project activities that will take place during the grant period (May 1, 2024 to your "Proposal End Date"). Please provide months and years (e.g. June 2024). (500 characters maximum)

Draft your response to this section here.

Arts Access

1. Who will participate and benefit from the project / program? Consider describing aspects of their identities. (1000 characters maximum)

Draft your response to this section here.

2. How will this project create (or contribute to the organization/group's capacity to create) meaningful access to the arts for the intended participants? (1000 characters maximum)

Draft your response to this section here.

SECTION 7: PROJECT AND SITE SELECTION

The following is a process for determining project sites and which projects should receive support from the Art in Public Places program and/or budget. Project and site selection decisions are also contingent upon available staffing and funding.

7.1 Objectives

- 7.1.1 Identify annual priorities that are consistent with the goals of the Art in Public Places program and the planning efforts of the City of Minneapolis.
- 7.1.2 Provide opportunities for projects to be initiated from multiple stakeholder groups.
- 7.1.3 Balance projects across wards and neighborhoods.
- 7.1.4 Be aware of and receptive to initiatives which come from the community.
- 7.1.5 Be proactive in soliciting proposals from the community.
- 7.1.6 Educate City staff and partners about public art and its important role in public infrastructure and planning.
- 7.1.7 Use public resources wisely and leverage financial support for public art from multiple sources.
- 7.1.8 Create a manageable work plan for the Public Arts Administrator and other Art in Public Places program staff.
- 7.1.9 Develop public artworks that can are sustainable.

7.2 Types of Projects and Sites to be Considered

The focus of the program shall be public infrastructure and City building projects, such as buildings, roads, bridges and other structures and spaces constructed by the City. The types of projects to be considered may include:

- 7.2.1 Creation of public art master plans for specific developments or areas;
- 7.2.2 Commissions by artists or commissions for artists to serve on design teams for City infrastructure and plans;
- 7.2.3 Community-based public art projects that address a particular issue or neighborhood site;
- 7.2.4 Initiatives from the for-profit sector needing technical assistance in developing an artwork on public property or private property in public view; and
- 7.2.5 Maintenance of existing works of public art.

7.3 Types of Support from the Art in Public Places Program

Types of support provided to selected projects shall be recommended by the selection panel and may include one or more of the following.

- 7.3.1 Artist fees supported from the Art in Public Places budget;
- 7.3.2 Consultant fees supported from the Art in Public Places budget; and
- 7.3.3 Staff assistance, which may include:
 - Coordination and implementation of public art projects;
 - Information about available resources;
 - Leveraging of resources (fundraising assistance); and
 - Public relations assistance.

7.4 Process for Long-Term Projects (1-3 Years in Advance of Fabrication)

- 7.4.1 The Art in Public Places program brings possible panel capital recommendations before the Capital Long-Range Improvement Committee (CLIC).
- 7.4.2 CLIC brings recommendations to the Mayor. The Planning Director, Director of Community Planning and Economic Development, and the Mayor prepare a budget and act on CLIC's capital recommendations.
- 7.4.3 City Council approves budget.
- 7.4.4 The Planning Commission reviews the annual plan for Art in Public Places in terms of compliance with the comprehensive plan.
- 7.4.5 The Public Arts Administrator invites other City staff to submit a letter of intent describing possible goals and projects to be considered for support from the program.
- 7.4.6 Heads of City departments, the Neighborhood Revitalization Program and independent City boards (i.e. Library Board, Park and Recreation Board) meet with the Public Arts Administrator to prioritize goals/projects to be considered for support from the Art in Public Places program. Staff whose goals/projects have been identified for further consideration complete a brief application.
- 7.4.7 The Public Art Advisory Panel meets and reviews proposals, selects projects, and makes recommendations for types of support from the Art in Public Places program budget.
- 7.4.8 The Art in Public Places program forms steering committees or works with existing steering committees to oversee the development of each individual project and/or commission.

7.5 Emergency Process for Short-Term Projects (Under One Year)

- 7.5.1 The Public Arts Administrator may review emergency requests for project support. Such projects may be approved by the Planning Director within the context of the selection criteria listed below, the constraints of the program budget, and other City processes.

7.6 Selection Criteria

The criteria listed below shall be used for evaluating proposed projects:

7.6.1 Stimulate Excellence in Urban Design and Public Arts:

- Does the site provide an opportunity to make an engaging or bold artistic statement?
- Does the site/project provide an opportunity for a unique public artwork?
- Is the site/project an opportunity to draw an artist with a significant or engaging body of work?

7.6.2 Enhance Community Identity and Place:

- Does the site, surrounding area or project provide an opportunity to reflect on the community and its characteristics, including history, identity, geography and cultures?
- Are there opportunities within the site/project to integrate artwork into the design or function of structures?

7.6.3 Contribute to Community Vitality:

- Will the site be visible to and attract visitors and residents?
- Is the project making an effort to build capacity and cooperation between the private and public sectors, artists, arts organizations and community members?
- Does the site have the potential to engage these groups?
- Is the site located on one of the City's commercial corridors?
- Does the site/project provide an opportunity to encourage civic dialogue on City issues?
- Is the proposed site and artwork location safe?

7.6.4 Involve a Broad Range of People and Communities:

- Does the site/project provide an opportunity to engage citizens, neighborhoods and organizations in the planning and creation of the artwork?
- Will the site/project support an artwork that meets ADA regulations?

- Does the site/project provide an opportunity to celebrate one or more of the City's cultural communities?
- Does the site provide an opportunity for people to gather and come together?

7.6.5 **Value Artists and Artistic Processes:**

- Can the site/project accommodate a range of artists working in a range of media or nurture an emerging artist?
- Can the proposed site or design process include an artist and artistic process as a central element?

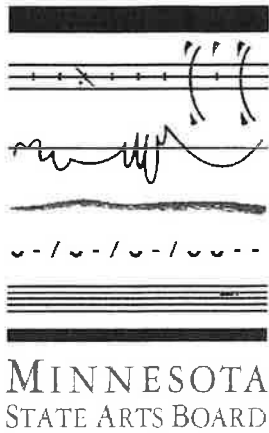
7.6.6 **Use Resources Wisely:**

- Are the conditions at the proposed site stable enough to support an artwork for several years or is the site expected to undergo significant changes in the future?
- Is there an opportunity to create an artwork that can be maintained within standard City maintenance procedures and cycles?
- Is the proposed site workable within the public art timeline and budget?
- Can funds be leveraged for the artwork from the construction budget?
- Does the site/project provide an opportunity for a specific grant, private partnership or donation?

The Panel shall also evaluate projects based on their ability to comply with other City building and code regulations, such as Chapter 520.160 of the Zoning Code which defines "mural." (Adopted November 12, 1999.) The Panel shall also strive to balance projects between wards. The long-term vision of the program is to develop at least one work of public art in every neighborhood in the City.

7.7 **Evaluation**

The Public Art Administrator shall retain an outside consultant to evaluate this selection process and make recommendations to the program, the Mayor, and the City Council for proceeding beyond 2004.



Arts Education FY 2025 Grant Program

Program Overview and Application Instructions

Application deadlines

Before 4:30 p.m.
March 22, 2024

Board approval of grants

November 2024

Grant period

January 1 – December 31, 2025

540 Fairview Avenue North
Suite 304
Saint Paul, MN 55104
(651) 539-2650
(800) 866-2787
MN Relay 711

msab@arts.state.mn.us
www.arts.state.mn.us

**Minnesota State Arts Board
FY 2025 Arts Education
Program Overview and Application Instructions**

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Program Summary

Arts Education program purpose

This pilot program helps Minnesotans develop personal relationships with an art form(s) by supporting arts learning experiences for individuals of all ages and abilities. Project grant funds may be used for age-appropriate classes, workshops, camps, after-school programs, arts field trips, online education programs, arts education programs in community settings, school residencies or partnerships, or other programs that help participants develop their creativity and artistic skills by learning an art form.

Program outcomes

Through this program, the Arts Board hopes to achieve the following outcome: **Minnesotans develop their creativity and artistic skills by learning about or practicing an art form.**

Applicants will need to design projects and articulate applicant outcomes that help achieve the program outcome.

Review criteria

Proposals will be reviewed, and grants will be awarded, based on the degree to which the applicant meets the following review criteria. (38 points total)

1. The applicant has an established track record of engaging Minnesotans in meaningful arts education programming. (12 points)
2. The applicant has a feasible plan to provide age-appropriate arts education programming through which Minnesotans will develop creativity and skills during the grant period. The plan is rooted in the needs and interests of the intended learners and will be carried out by a qualified team that includes relevant stakeholders. (14 points)
3. Underserved populations benefit from the applicant's arts programming. (12 points)
 For organizations: The applicant's board and staff reflect the underserved population(s) the applicant's arts programming is designed to benefit.
 For individuals: The applicant has an authentic connection with the underserved population(s) their work is designed to benefit.

Use of funds

Arts Education funds must be used for activities that enable Minnesotans to develop their creativity and artistic skills by learning about or practicing an art form. Funds may be used for purposes such as:

- Expenses associated with age-appropriate classes, workshops, camps, after-school programs, arts field trips, online education programs, arts education programs in community settings, school residencies or partnerships.
- One-time, multiple, or year-long learning activities.
- Activities that engage Minnesotans as learners during the project period. Professional development opportunities that increase the knowledge and skills of artists or program providers cannot be the focus of the project.
- To pay salaries or fees for arts administrators, artists, or artistic collaborators that are involved in delivering the arts education activities.
- To purchase supplies, equipment, or services needed to accomplish arts education activities.

- Expenses associated with ensuring that arts education activities are accessible to individuals with disabilities.
- Expenses associated with planning and promoting the arts education activities that would be funded by the grant.

Unallowable expenses

The following activities do not make an application ineligible, but funds may not be used for these purposes:

1. To support salaries or overhead of public or private K-12 schools, colleges, or universities, or to compensate any person who will be involved with the proposed grant activities who is a salaried or contracted employee of the K-12 school, college, or university.
2. To support academic credit producing activities, or programming that is primarily oriented to postsecondary students and/or the academic community.
3. For activities that take place outside of the grant period.
4. To purchase or commission a work of art, unless the arts learners will help create the work as part of the proposed arts education programming.
5. For fundraising activities such as grant writing, benefits, auctions, or fundraising events.
6. For any expenses that do not directly support the organization's arts priorities or programming.
7. For projects in which the intended arts learners and the teaching artist(s) are affiliated with the same organization; affiliation might include learners or teaching artists who are volunteers or contracted or salaried employees in the same organization.
8. For costs that do not support arts education programming in one of the artistic disciplines the Arts Board funds (see disciplines listed in **Arts education programming** on page 5).
9. For work on scholarly manuscripts or journalism projects.
10. To pay an artist or arts organization to provide services that an ongoing teacher or arts specialist previously provided or would be expected to provide to meet state arts education standards and/or graduation requirements.
11. To replace discontinued or nonexistent arts programs that are required to fulfill the state's arts curriculum requirements in schools.
12. To pay for programming, activities, or events a school previously supported with other income.
13. To purchase equipment for public schools, public school districts, colleges, or universities. These applicants may rent equipment necessary for the proposed arts education project.
14. For costs related to school plays, concerts, festivals, contests, or parades in any art form.
15. For projects primarily designed for the professional development of teaching artists, staff, or contractors of the applicant organization or its partners.
16. For tuition for teachers to earn degrees, meet licensure requirements, or meet continuing education requirements to retain a teaching license.
17. For projects focused mainly on creating and managing online databases, tools, and/or nonparticipatory resources such as teacher guides or archives of exhibitions/programs. These kinds of activities might be components of a larger Arts Education project that actively engages a teaching artist with arts learners, but cannot be the primary focus of a project.
18. For projects focused mainly on curriculum development and/or developing an arts education program for dissemination.
19. For projects that do not teach or develop arts skills of learners, but instead use arts as a tool for other social or political purposes (i.e., generating awareness of social issues, social activism, community organizing).
20. For any activity that violates federal, state, or local laws, ordinances, or policies. Failure to comply with this requirement may cause the grant to be terminated and funds to be forfeited.

An application will not be eligible if any of the following are true

1. Artists are required to pay excessive entry or exhibition fees in order to exhibit or perform in the project or program for which funding is sought.
2. Funds are requested for payment of debts incurred before the grant activities begin.
3. Funds are requested to support activities that are essentially for the religious socialization of the participants or audience.
4. Funds are requested to support activities in primary or secondary level parochial schools.
5. Funds are requested for activities that attempt to influence any state or federal legislation or appropriation.
6. Funds are requested to pay for capital costs, such as improvements, construction, property, or endowment funds.
7. Funds are requested to pay for equipment costing more than \$4,999.
8. The complete application is not received by the Arts Board before 4:30 p.m. on the day of the application deadline.
9. The applicant has a final report, from any current or previous Arts Board grant contract, that is overdue on the day of the Arts Education application deadline.
10. The applicant is not in compliance with any active contract with the board.
11. The applicant has been deemed ineligible to receive funding from the Arts Board or a regional arts council for noncompliance with a current or previous grant contract.
12. The applicant does not make all events open to the general public.
13. The applicant does not establish admission charges for the events, although it would be feasible to do so.
14. Funds are requested to start, match, add to, or complete any type of capital campaign.
15. Funds are requested to support activities that will not take place within the geographic boundaries of Minnesota.
16. The allowable expenses in the Spending Plan are less than \$5,000.

In addition to the above, applications from individuals that include any of the following items will be ineligible

17. Activities that involve any organization at which the applicant is employed and/or from whom the applicant receives a W-2 or 1099 form.
18. Paying for tuition, fees, or work toward any degree.
19. Paying for translating another person's literary work.
20. Developing curriculum plans, teaching materials, or teaching programs that are intended to be used in the applicant's regular course of employment.
21. Covering the costs of relocating the applicant's legal address/residence outside the state of Minnesota.
22. Paying for the establishment of any type of arts, other nonprofit, or for-profit organization.

Who is eligible to apply?

Both individuals and organizations are eligible to apply for an Arts Education grant.

1. An **eligible individual** applicant must be **all** of the following.
 - a. An artist working in dance, media arts, music, photography, poetry, prose, theater, two-dimensional or three-dimensional visual art, folk or traditional arts.
 —or—
 A culture bearer who has been trained by traditional elders or master artists and whose artistic practice is reflective of the cultural life of a community.
 - b. A United States citizen or must have attained permanent resident status.

Minnesota State Arts Board
FY 2025 Arts Education
Program Overview and Application Instructions

page 4

- c. At least 18 years of age on the application deadline date.
- d. Have been a Minnesota resident for at least six months prior to the application date, and must continue to reside in Minnesota throughout the contract period.
- e. Have been actively engaging Minnesotans in arts activities for at least two years prior to the application deadline.

An individual may submit an application in **only one** of the following programs in FY 2025: Arts Education, Arts Experiences, Cultural Expression, or Creative Individuals.

An individual that requests a grant that is greater than \$25,000 must apply with a Minnesota tax-exempt or public fiscal sponsor.

2. **An eligible organizational** application must be **all** of the following.
 - a. An organization, entity, or group that is:
 - A 501(c)(3) tax-exempt arts organization; or
 - A 501(c)(3) tax-exempt nonarts organization that regularly offers arts programming as an integral part of its mission; or
 - A unit of state, local, or tribal government; or
 - A public school or public school district serving any grades (K-12); or
 - An arts affiliate of a nonprofit organization or public entity; or
 - An arts group without 501(c)(3) status applying with a Minnesota tax-exempt or public fiscal sponsor.
 - b. Physically located in Minnesota. The majority of the applicant's arts programming, services, or activities must take place in Minnesota, and must primarily serve and engage Minnesota audiences and participants.
 - c. Have been in existence and actively providing arts programming in Minnesota as an important part of its mission for at least two years prior to the application deadline.
 - d. Have at least one paid staff person in a position of artistic or administrative oversight. The paid staff person may be full-time or part-time, salaried or contracted.

An organization may submit an application in **only one** of the following programs in FY 2025: Arts Education, Arts Experiences, Cultural Expression.

Exception: Public schools or public school districts, serving any grades (K-12), may only apply in the FY 2025 Arts Education grant program.

Additional eligibility limitations for organizational applicants

- For all applicants regardless of organization type, a program, division, or affiliate of an organization and its host organization cannot both apply for an Arts Education grant.
- A nonprofit or government applicant that is not an arts organization must be able to separately identify its arts programming revenues and expenses from its nonarts financial activity.
- An applicant that is an arts affiliate must be able to separately identify its arts programming revenues and expenses from its host institution's financial activity and must meet the additional requirements for arts affiliates listed on page 5.
- Organizations whose main purpose is to raise funds for another person, organization, or cause are not eligible to apply in this program.
- Any state agency, public entity, or nonprofit organization that receives a legislative appropriation or legislatively mandated grant from the State of Minnesota's arts and cultural heritage fund for FY 2025 is NOT eligible to receive a FY 2025 Arts Education grant.
- An organization that is incorporated as a for-profit business, or a nonprofit organization with

an IRS determination other than 501(c)(3), may not use a fiscal sponsor to apply in this program.

Definitions

- **Applicant** – Throughout this document and in the application forms, the word applicant means an individual artist or culture bearer, an arts nonprofit organization, an arts affiliate, an arts group with a fiscal sponsor, or a public entity that is applying for funding. It does not refer to the fiscal sponsor of an individual or an arts group without 501(c)(3) status, or to the host institution of an arts affiliate.
- **Arts affiliate** – A distinct arts program hosted by a Minnesota public institution or nonprofit organization that provides arts programming or activities that primarily serve the general public, not the host institution and/or its constituents. The affiliate must have a citizen advisory or governing board that is independent from the host organization's board. It must maintain financial statements that are separate from the host institution's budget and must receive charitable arts support from multiple sources beyond the support it receives from the host institution. Arts programming or services must represent at least 90 percent of the arts affiliate's annual operating expenses.
- **Arts education programming** – Activities in which Minnesota residents develop their creativity and their arts skills in one of the following disciplines: dance, media arts, music, photography, poetry, prose, theater, two-dimensional or three-dimensional visual art, folk arts, and/or traditional arts.
- **Arts group without 501(c)(3) status** – In this program, an arts group without 501(c)(3) status is two or more people working together to offer arts programming for public benefit (i.e. educational or charitable purposes) that maintains financial statements for group activities. A group cannot be an individual or a sole proprietorship. An arts group without 501(c)(3) status must apply with a Minnesota based tax-exempt or public fiscal sponsor. Arts programming or services must represent at least 60 percent of the arts group's annual expenses.
- **Arts organization** – A nonprofit 501(c)(3) tax-exempt organization that has an arts focused mission and for whom arts programming or services represents at least 60 percent of the organization's annual operating expenses.

In this program, public or private pre-K through 12 schools, colleges, and universities; radio and television stations; libraries; zoos; children's museums; historical societies or museums; natural history museums; civic organizations; human service organizations; or other community service agencies do not meet the definition of arts organization.

- **Greater Minnesota** – Any location outside of the seven-county Twin Cities metropolitan area. The seven metro counties include: Anoka, Carver, Dakota, Hennepin, Ramsey, Scott, and Washington.
- **Nonarts organization** – A 501(c)(3) tax-exempt nonprofit organization or public entity such as a unit of state, local, or tribal government, or a public school, that does not meet the above definitions of arts organization, arts affiliate, or arts group. Nonarts applicants must regularly offer arts programming as an integral part of their mission and separately identify their arts programming revenues and expenses from their nonarts financial activity.

- **Organization that exists primarily to serve people with disabilities** – An organization whose mission or purpose is to serve, educate, or elevate people with disabilities as artists, audiences, learners, or participants.

Grant amount

The maximum grant amount is \$35,000; the minimum grant award is \$5,000. No matching funds are required.

The board reserves the right to award full or partial support for proposed activities.

Grant period

Applicants selected to receive a grant will be expected to sign a grant contract. Grant activities may begin after all required parties have signed the grant contract, or the grant period start date that will be specified in the contract, whichever is later. Once awarded, grantees will have one year, from January 1, 2025, to December 31, 2025, to complete all the funded activities and spend the grant funds.

Deadline

Applications must be submitted to and accepted by the online WebGrants system **BEFORE 4:30 p.m. on Friday, March 22, 2024**.

Application review

All Minnesota State Arts Board FY 2025 grant applications will be reviewed by a team of individuals who have experience in the arts or in nonprofit management. Each review team will be designed to mirror the state's geography and demographics.

The review process will also include a public review meeting; applicants will be able to listen to the review via phone or watch via Internet.

In order to increase demographic and geographic fairness, funding priorities have been set for the Arts Education grant program. The intent is to help ensure that applicants from priority groups are able to equitably access public funding on behalf of their communities. The three priority groups include:

- Individuals who are Black, Indigenous, or a person of color; or Organizations in which Black or Indigenous people or people of color comprise 50 percent or more of the board and staff.
- Individuals with disabilities; or Organizations in which individuals with disabilities comprise 50 percent or more of the board and staff, and/or organizations that exist primarily to serve people with disabilities.
- Individuals who live in greater Minnesota, or Organizations located in greater Minnesota.

Grant funds will be allocated based on reviewers' scores and funding targets for priority groups. Priority group applicants will receive a percent of the grants awarded that is equal to or greater than their percentage of the applicant pool.

Applicants must meet a predetermined minimum score for all review criteria in order to be considered for funding.

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For questions or help

An application summary is on page 8; the application instructions begin on page 9. Please refer to these sections for detailed information.

For questions about eligibility or the content of the application, please contact:

Jenny Dodgson, program officer

jenny.dodgson@arts.state.mn.us or (651) 539-2672

For questions about the technical aspects of the application forms, or questions about submitting the online application, please contact:

Chris Berry, grants management systems administrator

apply@arts.state.mn.us or (651) 539-2668

For accessibility inquiries, please contact:

Annick Dall-Desbois, outreach and accessibility coordinator

Annick.Dall-Desbois@arts.state.mn.us or (651) 539-2651

All staff members can be reached toll-free at (800) 866-2787.

Application Summary

A complete application will include the following forms.

General Information

Select the contact person(s) for the application (see page 9).

Eligibility

Certify that the applicant meets all eligibility criteria (see page 10).

Outcomes

State a project outcome that the applicant will work to achieve with grant funds, and identify how progress achieving the outcome will be evaluated (see page 10).

Artistic Engagement

Provide examples of arts education engagement in one to three Web links or attachments (see page 11).

Narrative

- Write a public statement.
- Provide a general overview of your mission and history in the arts.
- Provide responses to the narrative questions and address the review criteria (see page 12).

Spending Plan

Complete a simple line item form to show how grant funds would be spent, and provide a brief description for each line item.
(see page 14).

Demographics

- **Organizations** will provide demographic information about the organization's board and arts programming staff (see page 15).
- **Individuals** will provide demographic information about themselves (see page 15).

Nonprofit, Fiscal Sponsor, Payee Information

Attach the required documents and payee information (see page 15)

Financial Information

An organization applicant that requests a grant of \$25,001 to \$35,000 must provide the required financial documents (see page 17).

Populations Benefitting

Provide information about the communities the applicant typically serves (see page 18).

Certifications and Signature

Certify that all information provided is complete and accurate (see page 19).

Application Instructions

Applicants are encouraged to carefully review this Program Overview and Application Instructions document and then contact a program officer with any questions they may have.

All applicants are required to use the WebGrants system to apply and will submit all materials electronically. Resources to help navigate WebGrants are available on the Arts Board website.

WebGrants registration

All applicants must be registered as users in the WebGrants system in order to apply to any Arts Board program. New users must register before they may begin an application. Registrants will receive a WebGrants user ID and password within one to two business days, which will also be used for any subsequent WebGrants applications and grants management activity.

How to start an application

- Log in to **WebGrants**
- Select: Funding Opportunities
- Select: FY 2025 Arts Education
- Select: Start a new application

Application forms

When preparing narrative text, applicants are strongly encouraged to work in their own preferred word processing format and then copy and paste text into WebGrants to ensure that work is saved properly. Avoid unnecessary formatting. Text limits are measured in characters, not words, and include spaces.

General Information Form

Primary contact

- For individual applicants - The primary contact must be the applicant who is requesting funds.
- For organizations - This is the person responsible for completing and submitting this application and is the liaison between the applicant and the Arts Board. Consider who should be receiving communications from the Arts Board about this application and throughout the grant period when selecting the primary contact.

Additional contacts

- For organizations only - If more than one person will be working on the application, or someone other than the primary contact should be the liaison related to grant activities, select their names from this list.

Project title: This field will populate automatically. No changes are necessary.

Organization

- For individual applicants – select “Apply as Individual”
- For organizations – select the applicant’s name from the drop-down list

If the applicant is a 501(c)(3) tax-exempt organization, the applicant’s legal name in

WebGrants must match exactly the legal name printed on its IRS letter of determination. If the organization name in the drop-down menu does not currently match, please update your organization's legal name in the My Profile tab in the WebGrants main menu. If your organization uses another name as a publicity name, list that in the Alternate Name field in WebGrants.

Eligibility Form

Indicate that the applicant has read, understands, and meets all listed eligibility requirements and is eligible to apply to this program; and that the applicant has read the Tennessen warning.

Outcomes Form

Arts Board program outcomes

Select the Arts Board program outcome for the Arts Education program.

Applicant's project outcome (150 characters)

State a distinct and measurable outcome that the applicant intends to achieve with the support that would be provided by this Arts Board grant. The applicant's project outcome must support the Arts Board program outcome selected above.

An outcome describes a change in knowledge, attitude, skill, behavior, or condition among the people a project is designed to benefit. Effective project outcomes are specific, measurable, and can be reasonably achieved by the proposed activities.

Outcomes always have two parts; the first part describes the person/people who will change, and the second part describes what that change will be.

The following are examples of how an Arts Education project outcome might be stated:

- Workshop participants will develop watercolor painting skills.
- Camp attendees will increase confidence in their own artistic abilities.
- Class participants will learn about and practice character development in their nonfiction writing.

Avoid using statements like the following that describe activities, but not changes in knowledge, attitudes, skills, behavior, or conditions among the people the project is designed to benefit:

- Th applicant will provide five, week-long classes and twenty, one-day workshops for 100+ participants.
- Youth will meet with professional artists.

How will the applicant's outcome be evaluated? (250 characters maximum)

Describe the method(s) the applicant will use to evaluate progress toward achieving the project outcome.

For information about outcomes based evaluation, applicants may refer to **Getting started with program evaluation**, a resource guide published by the National Assembly of State Arts Agencies.

The proposed and actual outcomes, as well as the evaluation plan, will be posted on the **Minnesota Legacy Web site**.

Arts legacy outcomes and public benefits

Shortly after the state's clean water, land, and legacy amendment was passed in 2008, the Arts Board adopted a set of long-term strategic arts legacy outcomes that it is working to achieve over the 25-year lifetime of the amendment (see page 23).

To help the board understand the degree to which Arts Education grantees will work to achieve those same outcomes, a category of public benefits has been created. Applicants will be expected to select at least one long-term strategic arts legacy outcome it will work to achieve during the grant period, and at least one public benefit that its work will accomplish. Choosing more than one arts legacy outcome or more than one public benefit is optional.

Artistic Engagement Form

The purpose of the artistic engagement form is to provide evidence that the applicant has an established history of engaging Minnesota communities in meaningful arts education activities. Applicants should demonstrate that they meet the requirement of actively engaging Minnesotans in arts education activities for at least two years before the application deadline. Information in this form will help application reviewers evaluate the first review criterion.

Examples of artistic engagement

Applicants must include one to three Web links or attachments as examples of their engagement of Minnesotans in arts education activities. Examples might include Web pages featuring current or past arts education programming, social media highlighting arts education activities, video recordings and visual documentation of participants engaging in the applicant's arts education programming, promotional materials of past arts education programming or activities, evaluation results from past arts education activities, or other examples that demonstrate the first review criterion.

Note: Reviewers will be instructed to spend no more than 10 minutes reviewing examples.

Applicants are responsible for ensuring that all Web links and attachments are accessible to reviewers; links in the application cannot be edited or changed after the application is submitted. If submitting news articles or social media examples, consider submitting a PDF or screenshot rather than a Web link to avoid content being inaccessible behind a paywall or requiring a website login. If submitting links to Google Drive or other file sharing sites, be sure that sharing permissions allow anyone with the link to view the content.

All Web links and attachments must remain live and active throughout the review period. They can be deactivated or removed after grants have been awarded. Examples that reviewers are unable to access will not be used in the review process.

Attachments may be images (JPG files), text (PDF files), or audio files (MP3). For video, use the text box to provide a link. When naming files or attachments:

- Use only letters of the alphabet, numerals, underscores, or dashes.
- Do not use commas, periods, other punctuation marks, or special characters, as they may result in file corruption.

Notes about rights

- The works and the rights to those works resulting from Arts Board grants are the sole property of the artist(s).

- Artists must not present the work of others as their own work. When adapting, incorporating, or significantly drawing upon others' work, proper attribution is expected.

The Arts Board reserves the right to use submitted work samples in promotional materials and online.

Narrative Form

Public statement (250 characters maximum)

If the application is funded, the public statement will be posted on the Arts Board website and other locations. Summarize the activities that the grant funds would support. Write in a factual manner, in the third person, using complete sentences. **Example:** [Applicant Name] will offer a series of virtual and in person music education offerings for new and returning audiences. For other examples, please see the list of FY 2024 Arts Education grantees listed on the Arts Board website: <https://www.arts.state.mn.us/grants/2024/2024-awarded-ae.htm>

Mission and history (1,500 characters maximum)

Provide general overview information about your mission and history in the arts. This section will be important to determine whether applicants meet the eligibility requirement of having been actively engaging Minnesotans in arts activities for at least two years prior to the application deadline. It will also be used by panelists for additional information in support of the criteria.

- For organizations: State your organization's mission. When did your organization begin offering arts programming? What are the types of arts activities your organization has offered throughout its history? Who are the Minnesotans that your typical arts programming benefits (for example, community choir participants and concert audiences; preteen youth who attend a particular school district; emerging media artists of color in the Twin Cities).
- For individuals: Describe your artistic background and mission as an artist or culture bearer. When did you begin engaging Minnesotans in your creative practice? What are the types of arts activities in which you have engaged Minnesotans over time? Who are the Minnesotans that you typically engage in arts activities (for example, preteen youth who attend a particular school district, children in your community who are learning a traditional arts form, older adults who are taking drawing classes at a community center).

Narrative questions (6,000 characters maximum)

Respond to the questions in the bullet point lists below to provide evidence of how you meet the three review criteria.

Review criterion 1: The applicant has an established track record of engaging Minnesotans in meaningful arts education programming.

- Arts education is defined as activities in which Minnesotans develop creativity and artistic skills through engaging with the arts. What is your history of providing arts education programming specifically? What are the arts education activities you have offered? Include attendance and participation numbers for recent activities.
- Who are the learners that your typical arts education programming is designed to benefit? What is your goal for the learners who participate in your arts education programming?
- What kind of impact has your arts education programming had on learners and how do you know? How have you measured the impact of the programming?

Note: Panelists will also review the samples of artistic engagement you've provided to help them score how well you are meeting this criterion.

Review criterion 2: The applicant has a feasible plan to provide age-appropriate arts education programming through which Minnesotans will develop creativity and artistic skills during the grant period. The plan is rooted in the needs and interests of the intended learners and will be carried out by a qualified team that includes relevant stakeholders.

- Describe the arts education activities you would use grants funds to support. What kind of impact do you want these activities to have on those who are engaged? What skills will learners develop? Include a general description of the curriculum, apprenticeship or workshop goals, lesson plans, teaching method, etc.
- Applicants should use the Spending Plan form to identify how they will spend the requested Arts Board grant funds to accomplish their proposed arts education programming within the grant period. If there is anything else you want the reviewers to know about the financial resources for this project, make sure to provide information either in the Narrative or Spending Plan form. For example, if you will use additional funds beyond the grant request to accomplish your proposed programming, include information about the additional funds and what those funds will be used to cover. If you have omitted certain project expenses from the Spending Plan form, explain what they are and why.
- Who are the learners that will be engaged in the arts education activities you are proposing?
- How have you determined that the proposed activities are right for these learners at this time? For example, how have you gathered or incorporated input, or taken into account the needs and interests of the intended learners?
- How will learners find out about the opportunity to participate?
- Describe the team who is responsible for the design, coordination, and direction of this project. If this is not already addressed elsewhere, explain how the project team is representative of the relevant stakeholders and learners (for example, the program director, executive director, administrative coordinator, and majority of learners identify as African American).
- Describe the teaching artists who will lead the arts education activities. How are they qualified to teach the proposed activities to the specific learners? If teaching artists have not yet been selected, describe the process and criteria that you will use to select them, and provide some examples of qualified teaching artists you've worked with in the past.

Review criterion 3: Underserved populations benefit from the applicant's arts programming. For organizations: The applicant's board and staff reflect the underserved population(s) the applicant's arts programming is designed to benefit. For individuals: The applicant has an authentic connection with the underserved population(s) their work is designed to benefit.

The following are examples of underserved populations that arts programming might be designed to benefit: residents and communities in greater Minnesota; individuals with disabilities; veterans; individuals in institutions; individuals who are Black, Indigenous, or people of color; LGBTQIA+ communities; older adults.

- Describe the demographics of the people that your work has consistently benefitted, and your relationship to any key demographic groups over time, if you have not already done so. Demographics include things that participants or audience members have in common such as where they live (e.g., Twin Cities metro, small town, rural area, etc.), their race/ethnicity, ability/disability, and/or other demographics that are important to your work with that group.
- For organizations: Reviewers will see the information that you have provided about your board and arts programming staff on the demographics form. If there is anything that isn't

captured in that form that you want reviewers to know, please explain here. Note: When answering this question, applicants should focus specifically on board members, and on the staff members that hold decision-making roles in relation to administering the arts education programming you provide.

- For individuals: Reviewers will not see your demographics form—please use this section to tell reviewers what you want them to know about the parts of your identity that are significant to you or impact your creative work. Consider things like where you live in Minnesota, your race, ethnicity, cultural background, disability, and/or other parts of your identity you wish to share.

Spending Plan Form

Identify how you will spend Arts Education grant funds to accomplish your proposed arts education activities within the grant period. Only include expenses that are relevant to and necessary for arts education programming.

In the narrative text box, provide an explanation for every line item with a dollar amount entered. Replace the placeholder text in the narrative field with your explanation. Enter “N/A” if line item amount is \$0.

- **Compensation:** Describe payments the applicant expects to make to artists, other personnel needed to support arts programming, and any others who may be paid with grant dollars for planning, creating, teaching, performing, evaluating, etc. Grants to artists are taxable income. If the applicant intends to use grant funds to pay personal income tax during the grant period, incorporate the appropriate amount into the artist's compensation, do not itemize or separately list any anticipated tax payments.
- **Materials/Services:** Include costs for items such as art supplies, tools, copyright fees, online subscriptions, Internet/Web services, graphic design, CD printing, framing, etc.
- **Accessibility:** Include costs that may be incurred to ensure accessibility for populations with disabilities such as captioning, ASL, audio description, multi format materials, etc.
- **Equipment purchase:** Describe any necessary equipment items that will be purchased, such as musical instruments, cameras, kiln, etc. Applicants may also purchase accessibility equipment (e.g., assisted listening devices or captioning equipment). The total combined cost of all equipment to be purchased may not exceed \$4,999. **Exception:** Public schools (any grades K-12), public school districts (any grades K-12), colleges, and universities may not use grant funds to purchase equipment.
- **Administration:** This line is for indirect or overhead costs that are directly related to and necessary for the grant activities such as time and expenses related to accounting, processing payroll or taxes, etc.
- **Other:** Include other relevant expenses including promotion and marketing, equipment rental, renting space other than the applicant's normal facilities, travel within the state of Minnesota, etc.
- **Total dollars requested:** The total dollars requested will calculate automatically.

All amounts in the spending plan should reflect actual expenses. Unrealized income such as scholarships, discounts, or in-kind support is not considered an expense. For example, instead of allocating \$5,000 for “offering free class registration to families” use the spending plan to show which expenses the \$5,000 would cover, such as teaching artist time and class materials.

Note: Applicants are encouraged to ask for what they need, between \$5,000 and \$35,000. The

amount of the grant request will not create an advantage or disadvantage for the application.

SAMPLE EXPENSE DESCRIPTION

Compensation: Arts education coordinator project salary = \$8,000; teaching artists = \$3,000

Materials and services: Supplies for at-home art kits including clay = \$2,500

Accessibility: ADA accommodations (ASL, etc.) and adaptable arts tools = \$1,000

Equipment purchase: Kiln = \$4,999

Administration: Bookkeeping salary and fringe benefits = \$500

Other: Promotion = \$500; Transportation costs to deliver at-home art kits = \$350

Demographics Form

The Arts Board will use the information reported in these forms to monitor its own efforts to reach all of Minnesota's demographic groups, and will use the information to allocate funds, ensuring that priority groups receive a percentage of grants awarded that is equal to or greater than their proportion of the total applicant pool.

In each form, applicants will select whether they are applying as an organization or individual. Then must either complete, save, and mark as complete; or leave blank, save, and mark as complete. See details below.

- **Organizations** (Individuals must save and mark "Complete")

In this form, organizations will provide information about their board and arts programming administrators. When responding to the questions in this form, applicants should include board members and any staff members that are in decision-making roles regarding the administration of their arts programming.

In the age, additional characteristics, geographic location, and race/ethnicity sections, please provide **percentages** of individuals in each group. Do not provide the **number** of individuals in each group.

Individual applicants will not report their information in this form, but **must save it and mark it complete**.

- **Individuals** (Organizations must save and mark "Complete")

Individuals will provide information about themselves.

Panelists do not see this form. Individual applicants will be asked to describe themselves, the communities they are part of, and the communities they serve elsewhere in the application. Applicants that are not U. S. citizens, but have permanent resident status, will be directed to attach a copy of their permanent resident card as a PDF file.

Organization applicants will not report their information in this form, but **must save it and mark it complete**.

Nonprofit, Fiscal Sponsor, Payee Information Form

Provide evidence and documentation related to the applicant's entity type.

- An individual requesting a grant that is \$25,000 or less is not required to provide additional

documents or information.

- An individual requesting a grant greater than \$25,000 must apply with a fiscal sponsor and provide additional information related to the fiscal sponsor – the fiscal sponsor agreement, the fiscal sponsor's 501(c)(3) determination letter (if applicable), and payee information.
- An arts group without its own 501(c)(3) determination must apply with a fiscal sponsor and provide additional information related to the fiscal sponsor – the fiscal sponsor agreement, the fiscal sponsor's 501(c)(3) determination letter (if applicable), and payee information.
- A nonprofit organization must provide its 501(c)(3) determination letter and payee information.
- A public entity (a unit of state, local, or tribal government; or a public school, school district, college, or university) must provide payee information, but no additional documents are required.

Applying with a fiscal sponsor

An applicant must apply with a fiscal sponsor if it is an arts group without 501(c)(3) status, or an individual requesting more than \$25,000.

Applicants who are required to use a fiscal sponsor must submit the following:

- The fiscal sponsor agreement, see below (attach as PDF file).
- If the fiscal sponsor is a Minnesota nonprofit, provide its IRS 501(c)(3) determination letter (attach as PDF file).
 If the fiscal sponsor is a Minnesota public entity, such as a unit of state, local, or tribal government; or a public school, school district, college, or university, no documentation is required.
- The required payee information for the fiscal sponsor.

Fiscal sponsor agreement

Applicants who are required to use a fiscal sponsor must submit a fiscal sponsor written agreement that:

- Includes a description of the relevant responsibilities of both the applicant and the fiscal sponsor,
- Is signed by both the applicant and the fiscal sponsor, and
- Is dated within 12 months of the application deadline.

A letter of support, or general correspondence between applicant and fiscal sponsor, cannot be substituted for a formal, signed agreement.

Applicants entering into fiscal sponsorship agreements are strongly encouraged to know their rights and responsibilities and to utilize best practices when entering into such an agreement. Visit the **National Network of Fiscal Sponsors** for information and resources.

Payee information

The payee is the individual or organization to whom the Arts Board will issue grant payment(s).

- An individual requesting a grant of \$25,000 or less is the payee.
- An individual requesting a grant that is greater than \$25,000 – the fiscal sponsor is the payee.
- An arts groups without 501(c)(3) status – the fiscal sponsor is the payee.

- An arts affiliate of a Minnesota nonprofit or public entity – the payee may be the applicant or the host institution depending on the affiliate's relationship with its host.
- A nonprofit organization – the applicant organization is likely to be the payee.
- A public entity – the applicant entity is likely to be the payee, however, in the case of a public school, please determine in advance if the school or the school district will be the payee and provide the appropriate payee information.

Payee EIN (Employer Identification Number) - An EIN is a 9-digit number assigned to employers, sole proprietors, corporations, partnerships, estates, trusts, certain individuals, and other entities for tax filing and reporting purposes. EIN can be entered in either of the following formats XX-XXXXXXX or XXXXXXXXXX. An EIN is NOT an individual's Social Security number; **DO NOT enter Social Security numbers in this field.**

Payee contact – This should be a person with fiscal responsibilities who can answer questions related to payments.

The following are not allowed in this program

- A nonprofit organization or public entity cannot serve as fiscal sponsor for an individual who is an employee, contractor, or board member of the nonprofit organization or public entity.
- A nonprofit organization or public entity cannot serve as fiscal sponsor for a group that includes an individual who is an employee, contractor, or board member of the nonprofit organization or public entity.
- A nonprofit organization or public entity cannot serve as fiscal sponsor for an individual, or a group that includes an individual, who is a family member of the nonprofit organization's or public entity's board or staff.
- A tax-exempt organization with an IRS designation other than 501(c)(3) may not use a fiscal sponsor to apply.
- An organization incorporated as a for-profit corporation may not use a fiscal sponsor to apply.

Financial Information Form

Individual applicants are not required to provide financial information/documents.

Organization applicants that **request a grant of \$25,000 or less** are not required to provide financial information/documents.

Organization applicants that request a grant of **\$25,001 to \$35,000** are required to provide the following financial information:

- A 501(c)(3) tax-exempt arts or nonarts organization must provide the required financial documents for the overall organization.
- A unit of state, local, or tribal government; or a public school, school district, college, or university must provide the required financial documents for the overall entity.
- An arts affiliate of a nonprofit organization or public entity must provide financial statements that show the arts affiliate's arts income and expenses separate from the overall income and expenses of the host institution's.
- An arts group without 501(c)(3) status applying with a Minnesota tax-exempt or public fiscal sponsor must provide financial statements that show the arts group's income and expenses, not the income and expenses of its fiscal sponsor.

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Use the chart below to determine the correct financial documents to submit, if any. Please contact a program officer if you are unsure what financial information to provide.

Applicant type / budget size	FY 2022 documents to attach (as PDF files)
Organization with FY 2022 annual revenue greater than \$750,000	Certified audit
Organization with FY 2022 annual revenue of \$50,000 – \$750,000	IRS form 990 or 990-EZ or certified audit if available. If your organization's fiscal year begins on January 1, attach, the IRS 990 dated 2022. If your organization's fiscal year begins in any other month other than January, attach the IRS 990 dated 2021.
Organization with FY 2022 annual revenue less than \$50,000	Internal board approved financial statements for fiscal year 2022, which must include the statement of financial activities (income and expense) and statement of financial position (balance sheet) for fiscal year 2022.
Arts affiliates	Financial statements for fiscal year 2022 that show the affiliate's statement of financial activities (income and expense statement) separate from the host institution's. If the arts affiliate does not have its own statement of financial position (a balance sheet), include the host institution's fiscal year 2022 statement of financial position (balance sheet) along with the affiliate's fiscal year 2022 statement of financial activities (income and expense statement).
Arts groups without 501(c)(3) status	Financial statements for fiscal year 2022, which must include the statement of financial activities (income and expense statement) and statement of financial position (balance sheet) for fiscal year 2022.

The identification of a "fiscal year" is the year in which it ends. For example: if an applicant's fiscal year runs October – September, the period ending September 2022 would be FY 2022.

File naming requirement

- Name files with a combination of the applicant name and document title. For example:
YourOrganizationName-Financial2022.pdf, or
YourOrganizationName-501c3-Determination.pdf
- Use only letters of the alphabet, numerals, underscores, or dashes in file names. Do not use commas, periods, other punctuation marks, or special characters, as these may result in file corruption.

Populations Benefitting Form

Estimate the percentage of people engaged by the applicant's arts programming in calendar year 2023, who identify with each of the listed demographic groups. These responses should refer to populations engaged directly; only include broadcast or online audiences and participants that were directly engaged in arts education programming (such as participants in an online class or viewers who downloaded a teaching video). Do not report people who

engaged in your electronic marketing efforts (such as people who saw a post about a class on social media or visited your website to register for a summer theater camp).

- Age – An individual should be reported in only one group. Percentages should add up to 100.
- Geography – An individual should be reported in only one group. Percentages should add up to 100.
- Race/ethnicity – An individual should be reported in only one group. Percentages should add up to 100.
- Distinct populations – Individuals may fall into multiple groups. It is also possible the applicant is not serving individuals in any of these groups. Percentages are not intended to be added together.

The Arts Board uses information entered on this form to prepare aggregate reports that are required by the National Endowment for the Arts, and to monitor its efforts to reach all of Minnesota's demographic groups and geographic areas. Information in this form will also be used by reviewers to learn which key demographic groups the applicant typically serves.

Certifications and Signature Form

The signature of the individual applicant, or a signature of a corporate official having the authority to enter into legal agreements on behalf of an organization applicant is required.

Minnesota law authorizes state government agencies to conduct transactions electronically. Minnesota Statutes 302A.015 defines an electronic signature as "an electronic sound, symbol, or process attached to or logically associated with a record and executed or adopted by a person with the intent to sign the record."

The names in the signature list are the applicant's registered WebGrants users. If the authorizing official's name is not in the list, register the authorizing official into WebGrants through the My Profile selection on the WebGrants main menu. Entering an individual's name in a signature box constitutes the individual's electronic signature. The signature certifies that all information in the application is true and correct. It also certifies that the applicant meets all the program eligibility requirements and intends to use the granted funds only for allowable purposes.

If an applicant receives an Arts Board grant that includes dollars from the State of Minnesota's arts and cultural heritage fund, it must certify that it will only use those funds for the following purposes:

- To produce, present, or offer programs, projects, services, or activities in the arts, arts education, arts access, or arts that preserve Minnesota's history and cultural heritage;
- To support programs, projects, services, or activities that take place within the state of Minnesota;
- To support programs, projects, services, or activities for which measurable outcomes have been established, and a plan for evaluating the outcomes and results is in place;
- To supplement and not substitute for traditional sources of funding; and
- To underwrite only those administrative, indirect, or institutional overhead costs that are directly related to and necessary for the programs, projects, services, or activities that the applicant will offer with the arts and cultural heritage funds it receives from the Arts Board.

Legacy amendment requirements

- This grant program exists because of an appropriation from the State's arts and cultural heritage fund (ACHF). The Minnesota Constitution requires that arts and cultural heritage fund dollars must be used to supplement not substitute for traditional sources of funding. The Minnesota State Legislature passed a law that requires all recipients of ACHF dollars to ensure that they are in compliance with the constitutional requirement.

If awarded arts and cultural heritage funds, a grantee must be able to describe how this requirement will be met. Grantees will be expected to track and document how ACHF dollars are being used to supplement existing sources of funding and are not being used as a substitute for sources of funding the grantee has traditionally received.

The Arts Board defines "traditional sources of support" as: 1) grants received from the Minnesota State Arts Board or one of the state's eleven regional arts councils that are funded with State general fund dollars, or 2) grants or appropriations from the State's capital investment budget.

- The Minnesota Legislature passed a law that arts and cultural heritage fund (ACHF) dollars must not be spent on administrative costs, indirect costs, or other institutional overhead charges that are not directly related to and necessary for the specific projects or activities that will be funded with arts and cultural heritage funds dollars.

If awarded arts and cultural heritage funds, a grantee must track and be able to clearly document what portion of ACHF funds is spent on direct program or project costs and what portion of ACHF funds is spent on administrative costs, indirect, or overhead costs that are "directly related to and necessary" to carry out the programs or projects that are supported with ACHF dollars.

General program information

- **Tennessee warning**

The use of the information that an applicant provides to the Arts Board is governed by the Minnesota Government Data Practices Act (Minnesota Statutes, chapter 13).

Any person who registers on the Arts Board's WebGrants system, as an individual or a representative of an organization, agency, or group, must provide name, address, and additional contact information in order for the board to process grant applications. Failure to provide required information will prevent the applicant from being able to receive a grant from the Arts Board.

Members of the public may request to review, or receive copies of, any information that an applicant provides to the Arts Board. Arts Board staff and volunteers; authorized personnel from the Minnesota Office of the Legislative Auditor, Minnesota Management and Budget, and the Minnesota Department of Administration will have access to the data. Authorized personnel from the Minnesota Department of Revenue, the Office of the Inspector General, and Office of the Comptroller General of the United States may have access to the data. If a court issues an order requiring disclosure beyond the parties and purposes described here, the Arts Board will comply.

- All application materials submitted to the Arts Board become public data during the public meeting in which they are considered.
- Funding for this program is dependent on appropriations from the Minnesota Legislature for FY 2025. The amount of money available for FY 2025 Arts Education grants will be determined in the spring of 2024.
- Grants that are \$25,000 or less will be paid in one installment at the start of the grant period. Grants that are greater than \$25,000 will be paid in two installments, with 95 percent of the total grant payable at the start of the grant period and the final 5 percent payable upon the board's receipt and approval of the grantee's final report.
- Individuals and organizations that are awarded a grant will be expected to submit a final report after the grant period ends that explains what activities took place and what outcome(s) were achieved. The grantee also will need to provide a financial report that compares projected costs to actual costs and accounts for how state funds were spent.
- Equal opportunity to participate in and benefit from the programs of the Minnesota State Arts Board is provided to all individuals regardless of race, national origin, color, sex, age, religion, sexual orientation, or disability in admission, access, or employment.
- Upon request, Arts Board materials will be made available in an alternate format.

Application deadline

Applications must be submitted to and accepted by the online WebGrants system **BEFORE 4:30 p.m.** on the day of the deadline.

The deadline to submit an application for this program is **Friday, March 22, 2024.**

All forms, including those that you feel may not apply to you, must be opened and marked as complete before clicking Submit. **Applicants that fail to submit all the required materials, or submit incomplete materials, will jeopardize the eligibility of their applications.**

Although the WebGrants system will remain visible and accessible to users beyond the application deadline, the system is designed to prevent late applications from being submitted. At 4:30 p.m. on the deadline day, WebGrants will stop accepting applications. The Arts Board will only consider applications that are submitted and accepted by the online WebGrants system before the 4:30 p.m. on the deadline day and will not grant an applicant extra time after the deadline to submit an application. **There are no exceptions.**

After the deadline, applicants will be alerted through the WebGrants system if there are issues with an application that require attention. To ensure that e-mail notices don't go to a junk e-mail folder, enter the WebGrants e-mail address **webgrants@apply.mnartsboard.com** in your address book.

When an application is successfully submitted, a confirmation e-mail will be sent to the applicant. Applicants are strongly advised to save a copy of this e-mail as proof of their submission.

The Arts Board is not responsible for the failure of Internet service providers to accept or deliver application materials.

IMPORTANT NOTE

The Arts Board receives many calls and e-mails on the last few days before, and especially on the day of, a deadline. It makes every effort to respond to all inquiries, in the order they are received, but depending on the volume, may not be able to do so. Applicants that need assistance should NOT wait until the day of the deadline, and/or the last few hours before the deadline, to contact the Arts Board. Doing so may jeopardize your ability to submit an application before the deadline.

About the Minnesota State Arts Board

The Arts Board strives to ensure that all Minnesotans have the opportunity to participate in and benefit from the arts. Its mission is to stimulate and encourage the creation, performance, and appreciation of the arts in the state.

Through its grant programs and other activities, the Arts Board works to achieve the following strategic outcomes:

- The arts are essential to a vibrant society
- The arts are interwoven into every facet of community life
- Minnesotans believe the arts are vital to who we are
- People of all ages, ethnicities, and abilities participate in the arts
- People trust Minnesota's stewardship of public arts funding
- The arts thrive in Minnesota



The Minnesota State Arts Board is governed by eleven private citizens who are appointed by the governor. More than 400 individuals are appointed each year to review grant applications and help determine which applications will be recommended for funding.

The Arts Board provides financial support and services to encourage the creation, performance, and appreciation of arts in the state. Arts Board programs are intended to reach out to all Minnesotans, regardless of geographic location, economic situation, age, racial/ethnic characteristics, or disability. Funding for Arts Board programs and services is appropriated by the State of Minnesota, with supplemental support from the National Endowment for the Arts.

In addition, Minnesota's eleven regional arts councils provide grants for arts activities in their regions. The Arts Board acts as fiscal sponsor to the councils, but each council has local decision-making authority over the state funds it receives. For more information about grant opportunities and programs specific to applicant's region, please visit the Regional Arts Councils section of the Arts Board Web site: www.arts.state.mn.us/racs

Minnesota's arts and cultural heritage fund

In November 2008, Minnesotans passed the clean water, land, and legacy amendment to the Minnesota Constitution. As a result, over twenty-five years, three-eighths of one percent of the state's sales tax will be dedicated as follows:

- 33 percent to a clean water fund,
- 33 percent to an outdoor heritage fund,
- 14.25 percent to a parks and trails fund, and
- 19.75 percent to an arts and cultural heritage fund.

Proceeds from the arts and cultural heritage fund "may be spent only on arts, arts education and arts access and to preserve Minnesota's history and cultural heritage."



Artistic Quality: 1-10 points

- Excellence of work samples
- Evidence of technical skill and mastery of materials
- Demonstrates originality and creativity
- Innovative use of materials, concepts, or themes
- Artistic significance and merit of proposal
- Demonstrates contemporary approach
- Consideration of materials in public, unmonitored gallery setting
- Consideration of gallery space and use of Walker Hanging System, pedestals, beams, floor, windows, etc.

Capability: 1-10 points

- Proposal is clear and specific
- Feasibility and merit of proposal
- Evidence of success as demonstrated by resume and accompany images
- Artist is professional
- Activities on regional, state, or national level

Impact: 1-10 points

- Consideration of park's mission -- art connects viewer to natural world
- Consideration of diverse park audience in public space -- all ages
- Inspires or challenges audience (as appropriate in a public space)
- Encourages dialogue, debate, or engagement
- Potential educational component

Artistic Quality	1	2	3	4	5	6	7	8	9	10	
Capability	1	2	3	4	5	6	7	8	9	10	
Impact	1	2	3	4	5	6	7	8	9	10	

TOTAL POINTS:

Notes:

and other fragile sculpture materials or damage resulting from faulty construction or materials.

DURATION

Duration of installation is a minimum of 2 years. Work is to be continuously displayed during this time. Silverwood Park reserves the right to request that the artist remove or repair a work at any time during this period if circumstances require. The artist retains ownership of the work. If agreed by both parties, the duration of display can be extended.

PROMOTION

Silverwood Park retains responsibility for advertisement of work through listing in a quarterly events calendar and onsite fliers as well as through the Three Rivers Park District website and social media sites. Silverwood may include sculptures in educational programs at the park. Any additional desired advertisement will be the responsibility of the artist.

INFO SESSION

Join us on Monday, July 8 from 6 – 7 pm to ask questions about your proposal and learn about the park. Please RSVP to eileen.cohen@threeriversparks.org.

APPLICATION MATERIALS

Deadline: July 31, 2024 at 11:59 pm Mountain Time Zone

Submission must include the following items listed below. Please put first and last name on each document.

1. **Resume.** 2-page max.
2. **Artist Statement.** 1 page max.
3. **Proposal.** 1 page max. Proposal should be clear and specific, outlining a plan and description of sculpture. Consideration should be given to location or site, materials, connection to natural world, and how viewers will engage with the work. You are encouraged to submit a rendering such as an image or video.
4. **Budget.** 1 page max. Budget should support activities, purchases, costs, artist fees, etc., as related to proposal. Consider design, materials, fabrication, transportation, installation, de-installation, and removal.
5. **10 Images.** You are encouraged to include a rendering of proposed project as one of your images or within your written proposal.
6. **Title, materials, size, year completed, dimensions, and optional description** for each image.
7. **Videos** (optional). One video is accepted for rendering of proposal.

CALENDAR

Info Session: Monday, July 8 from 6 – 7 pm

Submission Deadline: July 31, 2024 at 11:59 pm Mountain Time Zone

Artist Notification: October 1, 2024

FOR FURTHER INFORMATION

For further information about the park or prospectus, please contact Eileen Cohen at eileen.cohen@threeriversparks.org or 763-694-2091.

SILVERWOOD Park is seeking proposals for outdoor sculpture to be installed in August 2023. One proposal will be selected and awarded a \$10,000 honorarium to support its creation. Info session: Monday, July 8 from 6 – 7 pm. Deadline: July 31, 2024. Juror: Aaron Spangler

ABOUT THE PARK

Silverwood Park, a Three Rivers Park District facility located in St Anthony, MN, is devoted to the integration of artistic creation and nature-based experiences. We are a unique 120-acre park in the Twin Cities area, offering views of Silver Lake, restored prairie, and mature oak forests. The main visitor's center includes a gallery, café/coffee shop, sales gallery, and large event hall. Other amenities include education facilities, picnic sites, fishing opportunities, and paved trails. Nature-inspired artwork is exhibited in the gallery, performances are scheduled in a multi-use amphitheater, and art and nature classes are offered throughout the year. More information about the park is available at <https://www.threeriversparks.org/location/silverwood-park>

ELIGIBILITY

Artists 18 years of age or older who primarily live or work in the Midwest are invited to submit proposals individually or collaboratively.

ABOUT THE JUROR

Aaron Spangler is best known as a sculptor, where he reimagines the traditional medium and technique of woodcarving with a contemporary eye. The detailed scenes and motifs in Spangler's work are enigmatic, often surrealistic scenes and figures, which often grapple with issues such as the strife and remnants of war and imperialism. He has received grants and fellowships from the McKnight Foundation, the Minnesota State Arts Board, and the Jerome Foundation. Spangler's sculptural work is held in the collections of The Art Gallery of Ontario, The Hammer Museum, The Minneapolis Institute of Art, and Walker Art Center, among others. Aaron Spangler (b. 1971) lives and works in Park Rapids, MN. aaronspangler.com

GUIDELINES

Proposals are accepted for individual and collaborative works. Artwork may include but is not limited to freestanding sculpture and site-specific installations. Preference given to site-specific projects designed for Silverwood. Due to the 2-year duration, seasonal or ephemeral work will not be given priority. Materials used in construction should be appropriate to an outdoor environment and should not negatively impact natural habitat, wildlife, or park guests. Certain work might require the submission of additional information or materials for consideration. In your proposal, you may suggest a specific location or site in park that is ideal for your project. However, the final site will be determined once work is accepted. The park and artist will work together to determine this and approve final site.

SELECTION CRITERIA

Proposals will be judged on artistic merit, capability, budget, and impact as evidenced by past work and supporting materials. A panel including Aaron Spangler and Park District staff members will review proposals and select one project. Ideal proposals will support the mission of Silverwood Park. Work designed specifically for the park and interactive designs are encouraged.

BUDGET

Artist is responsible for all associated expenses related to design, fabrication, transportation, installation, de-installation, and removal. Artists should factor these costs into their \$10,000 budget. Please include a specific budget in your proposal.

PROMOTION

Silverwood Park retains responsibility for advertisement of work through listing in an events calendar, onsite fliers, e-card, and postcards as well as through the Three Rivers Park District website, social media sites, and email. Silverwood may include exhibitions in educational programs at the park. Any additional desired advertisement will be the responsibility of the artist.

ART SALES

Art can be for sale. Silverwood Park retains 30% of the sale price. Any sold artwork will remain on display at the park as per contract signed between the artist and Silverwood.

LIABILITY

Silverwood Park is not liable for any lost, stolen, or damaged work, however, Silverwood handles incidents on a case-by-case basis and compensates the artist for loss or damage.

APPLICATION PROCESS AND APPLICATION MATERIALS

DUE JANUARY 15, 2024 at 11:59 PM MOUNTAIN TIME ZONE

You must set up an account with Café in order to submit your entry. Café will guide you through application process. You can begin here: https://artist.callforentry.org/festivals_unique_info.php?ID=12594

Please put your name on all documents. Submissions must include the following items:

1. **Resume, including name.** 2 page max
2. **Artist Statement**
3. **Proposal, including name.** Proposals may be for existing work, site-specific installations, or new projects. Proposal should be clear and specific. Include optional rendering/drawing/model in the body of proposal.
4. **10 work samples.** Individuals works, details, and installations shots are accepted. If you have video, you can submit up to 3 links to it.
5. **Image info.** Name, title, materials, dimensions, year completed, and optional description for each image.
6. **1 Videos (optional).**

CALENDAR

Submission Deadline: January 15, 2024 at 11:59 pm Mountain Time Zone

Artist Notification: March 15, 2024

NOTIFICATION

You will be notified by email of application status by March 15, 2024

For further information about the park, gallery, or specifications, please contact Eileen Cohen at eileen.cohen@threeriversparks.org or 763-694-2091. We are located at Silverwood Park / Three Rivers Park District, 2500 County Road E, St. Anthony, MN 55421.

Silverwood Park is seeking proposals for consideration for the 2025 gallery season in the Silverwood Park Gallery and Annex Gallery in the Visitor's Center. Deadline: January 15, 2024

ABOUT THE PARK

Silverwood Park, a Three Rivers Park District facility located in St. Anthony, MN, is devoted to the integration of artistic creation and nature-based experiences. We are a unique 120-acre park in the Twin Cities area, featuring Silver Lake, restored prairie, and mature oak forests. Nature-inspired artwork is exhibited in our gallery and throughout park and classes and programs are offered year-round. The main visitor's center includes a gallery, café/coffee shop, sales gallery, and large event hall. Other amenities include education facilities, picnic sites, fishing opportunities, and paved trails.

The Silverwood Park Gallery is 1,300 square feet. Architectural details in the gallery include polished concrete floors, salvaged oak, high-beamed ceiling, natural light, and intimate fireplace. Modular display panels are custom designed and equipped with the Walker Hanging System. More information about the park is available at <http://www.threeriversparks.org/parks/silverwood-park.aspx>

ELIGIBILITY

Artists 18 years of age or older who primarily live or work in the Midwest are invited to submit proposals individually or collaboratively.

SELECTION CRITERIA

Silverwood will select proposals based on artistic quality, capability, and impact as evidenced by representation of past work and other supporting materials. Ideal proposals will support the mission of Silverwood Park and use art as a vehicle for inspiration, exploration, and connection to the natural world. Certain work might require the submission of additional information or materials. Applications might be retained for future consideration.

GUIDELINES & EXHIBITION SPACE

Materials used should be appropriate to an indoor environment. 2D and 3D work is accepted, however, size and space limitations apply. The Walker Hanging System is used on the walls and panels. The use of non-permanent and non-damaging materials or products is permissible on walls, panels, floors, windows, and beams.

The main gallery is an open space with large windows, limited wall space, and uses 8 movable displays that create 32 surfaces approximately 4 by 6 feet in natural wood finish. Gallery provides 15 pedestals with a 15 by 15 inch display surface in natural wood finish. Of the pedestals, 5 are 24 inches tall, 5 are 30 inches tall, and 5 are 36 inches tall. Five additional pedestals (36 inches tall) can be fitted with vitrines. The annex gallery offers approximately 80 feet of wall space, spanning two spaces.

BUDGET

Artists are responsible for all associated expenses related to design, fabrication, insurance, transportation, installation, and de-installation. Artists receive a small stipend.

INSTALLATION

Costs related to transport and installation of the work will be the sole responsibility of the artist unless otherwise stipulated. Silverwood's exhibition coordinator will install the work or work with artist to install it. This will be decided on a case-by-case basis. Silverwood will provide signage, promotional materials, and opening reception.