



Public Arts Commission

March 05, 2025

6:00 PM

Fridley Civic Campus, 7071 University Ave N.E.

Agenda

Call to Order

Roll Call

Approval of Meeting Minutes

- [1.](#) Approve February 5, 2025, Public Arts Commission Minutes

New Business

- [2.](#) Review Request for Qualifications (RFQ) for Commons Park Sculpture Artist
- [3.](#) Facilities and Assets Naming Policy

Old Business

- [4.](#) Public Art Mapping Precedents

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: March 5, 2025

Meeting Type: Public Arts Commission

Submitted By: Julianne Beberg, Office Coordinator

Title

Approve February 5, 2025, Public Arts Commission Minutes

Background

Approve February 5, 2025, Public Arts Commission Minutes

Financial Impact

Recommendation

Approve February 5, 2025, Public Arts Commission Minutes

Attachments and Other Resources

- February 5, 2025, Public Arts Commission Minutes

Vision Statement

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



Public Arts Commission

February 5, 2025

6:00 PM

Fridley Civic Campus, 7071 University Ave N.E.

Minutes

Call to Order

6:00 PM

Present

Josh Collins
Ryan Fugleberg
Kara Ruwart
Frank Sedzielarz
Maija Sedzielarz
Gary Swanson
Gary Osterbauer

Council Member Liaison: Ann Bolkom

Staff Liaison: Scott Hickok

Absent

Mayor, Scott Lund

Approve of Meeting Minutes of January 8, 2025

Minutes approved with the following modifications identified by Frank Sedzielarz. Name Maija was misspelled as *Maiya* in one location. Gary Swanson identified that Kara Ruwart's name has a "T" at the end in one location (*Karat*). With those modifications Frank Sedzielarz made a motion to approve, seconded by Kara Ruwart, to approve the minutes with amendments suggested. The motion passed 5-0.

New Business

Updates from Commissioners Sedzielarz and Collins on Research of Kinetic Art

Chair Collins apologized as he had not had an opportunity yet to complete his homework on this item.

Kara Ruwart indicated that some of what she has learned is that some Kinetic Art stops moving after a couple years. Collins agreed that there are aspects of Kinetic that required ongoing attention.

Maija Sedzielarz indicated that she had had good discussions with Eileen Cohen, the Exhibitions Coordinator at Silverwood Park, and Wendy DePaolis, M.A., Curator Art and Sculpture, MN Landscape Arboretum, and Jim Clark, Visual Arts Manager Visual Arts Programs, including gallery exhibitions, ArtStreet public art program, artist engagement and development. She also has a special interest in Hutchinson as that is where she is from originally and she provided information on the Hutchinson Art Stroll in the materials provided to the Commission. A question was raised regarding the location of the art in Hutchinson, all in their downtown? Commissioner Sedzielarz indicated that it is in several areas in Hutchinson and there is a map in the materials provided.

Scott Hickok indicated that Hutchinson has a great urban campground along the river and one of the artistic things they did beyond sculpture in the campground for all to enjoy, they have a grove of trees with a trail through it. In the grove, each tree was donated by a family that sponsored a foreign exchange student. By the tree was a bronze plaque with the sponsor families name, exchange students name and their Country of origin, along with their year of visit.

A general discussion ensued regarding art generally, what type of art, permanent, temporary, stipends to artists, amount of money or price for typical stipends for a city. A question of is the art for sale, is there a price posted on the art itself if someone is interested in purchasing? In many cases of cities studied that is the case.

Isaac Kidder Proposal Discussion

Commissioner Sedzielarz indicated that in her research and discussion with Silverwood Park staff, Eileen introduced her to the topic of a sculptor who had contacted them about a proposal he is preparing to submit. Sedzielarz has not met Mr. Kidder.

Silverwood is not able to commit to being a site for his project, but thought Fridley might be interested. He sent me the proposal, timeline, and comments which I sent to Scott and now have been distributed.

Scott Hickok admitted to being a bit confused at first as to whether Mr. Kidder might be thinking of Commons Park for his piece. Both Commissioner's Sedzielarz and Fugleberg indicated no, but it could be an appropriate piece for the Civic Campus.

A general discussion ensued regarding permanent vs. temporary, anchoring, location potential, etc.

Commissioner Miaja S. indicated that both she and the City had sent letters of support after informal independent polling of commissioners' interest and that we will know more about next steps if he gets one or both grants he is applying for. The second grant award will be in July 2025.

Commissioner Osterbauer indicated it would be difficult not to accept a piece of art where the artist is seeking the funding through grants, and he simply needs a host City to place the sculpture.

Scott Hickok indicated that there was some reference in the artists proposal to future negotiations between himself and the City on some costs associated with placement, etc. The Commission concluded that we would learn more as we discover what funding was granted.

Rice Creek Watershed District, Kendra Sommerfeld Offer to Fund Additional Art

Scott Hickok indicated that On January 28, 2025, Kendra Sommerfeld of the Rice Creek Watershed District contacted the City indicating that the District wanted to reach out with another art opportunity. They noticed Commons Park in Fridley is beginning the new renovations and just got an additional permit approval from the District. They would be open to discussing another art project at that park if you and the art committee are interested. There are some stormwater features there and native plantings, so there could be a fun way of bringing those aspects together.

Scott Hickok indicated that he had a discussion with Mike Maher, Director of Parks and Recreation regarding the potential for another piece of art in Commons Park. Hickok indicated he was appreciative of the offer and said there could be additional opportunity. It was left in that discussion that we could discuss as a Commission and come back to a Commons Park discussion if the Commission elected to do so.

The Commission discussed and reviewed the proposal. The Commission suggested that their preference would be to let Ms. Sommerfeld and the District know we appreciate the offer though one sculpture will be present funded by the Fridley Creative Arts Foundation a second piece of art is certainly a possibility. The Commission expressed that they would love to have a Watershed District funded piece in Locke Park somewhere near the creek to emphasize the creek and its importance to the City and the region.

SPECIAL GUEST - Makilyn Koep, Rum River Art Center

Makilyn Koep, Executive Director of the Rum River Art Center and Emily Robinson who will be the Creative Arts Director for the Fridley Rumriver Art Center location were guests to discuss plans for the Fridley location at 110 77th Way NE. Makilyn indicated that the Center is thrilled to have the opportunity to part of the Fridley art scene. She introduced herself. She has a Bachelor of Fine Arts from Iowa State University and a Master of Art Education from the University of Minnesota.

Emily Robinson introduced herself as well and indicated that she has a love of art and a background in both teaching and Human Resources, which was her College Degree and her focus for many years. She is now coming back to her first love which is art. She is a potter and loves clay as a medium but loves all other art mediums as well.

Their excitement about the Fridley building is that it expands their opportunity to bring art to the community. Not only can they expand their audience, but they can provide classes for individuals with special needs. Their facility in Anoka is not as conducive for accessibility needs as it is an older building with many floors and levels.

After Board members introduced themselves, to Emily and Makilyn, Scott Hickok shared the Architectural drawings of what is proposed for floor plan and accessibility improvements. A general discussion ensued once Makilyn defined their move in time as June 1, 2025.

Types of classes, fund raising, and a Gala on March 7, 2025, were topics of the general discussion. The parking east of the Art Center was also discussed as possibility for overflow at the Center for events. Scott Hickok committed to providing the contact information for Makilyn to make contact for the answer on overflow parking.

Council member Bolkcom invited Makilyn and Emily to the February 10 Council Meeting to advertise their Gala on March 7th and their coming to Fridley in June.

Scott Hickok also mentioned that the at-grade crossing for crossing the rail will likely close in the future in exchange for permission to put a bridge over the railroad tracks from East River Road to The Fridley Market.

Old Business

Discussion of Resolution 2025-11,

City Council's accepting and approving the Public Art Commission's top three priority art locations for public art and authorizing the Commission to advance in its efforts to find, select, and recommend their selection for the artist and art for the area selected in Commons Park.

Other Items

The Commission was updated on the fact that the *Friends of Shifty* group is still very interested in placement of an item in the Park to memorialize their friend. Scott Hickok indicated he will bring a draft proposal for a policy document for their review.

Adjournment

Motion by Frank Sedzielarz, seconded by Ryan Fugleberg to adjourn. Motion passed unanimously.

Meeting Adjourned 8:15 PM

Respectfully submitted,

Scott Hickok
Recording Secretary



AGENDA REPORT

Meeting Date: March 5, 2025

Meeting Type: Public Arts Commission

Submitted By: Scott Hickok, Community Development

Title

Review Request for Qualifications (RFQ) for Commons Park Sculpture Artist

Background

At its February 5, 2025, Public Arts Commission Meeting the Commission expressed the desire to have a Request for Qualifications (RFQ) for the Commons Park Sculpture Artist, to be reviewed at their March 5, 2025, meeting. That draft document has been prepared and is attached for your review.

Financial Impact

TBD based on artist interviews and ultimate candidate/sculpture selection.

Recommendation

Staff recommends that the Commission review the draft RFQ document and modify as appropriate for Council to approve advertisement and distribution of the Artist Request For Qualifications

Attachments and Other Resources

- Request For Qualifications Draft Document

Vision Statement

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

Request for Qualifications (RFQ)
Public Art Sculpture to be Located at Commons Park Fridley
RFQ Deadline for Response: May 2, 2025, 4:30PM CST

Information Session
April 2, 2025, 6:00 -7:00



Commons Park Redevelopment – New sculpture desired, rather than a tree, in the illustrated circular garden (purple flower planted area right of building).

The City of Fridley is seeking artist proposals from artists interested in creating a sculpture that will be in Commons Park.

The renovation will include a \$5 million dollar recreation building that will allow four-season.

recreation opportunities. Improvements will include a splash pad, ice skating area, sledding area, pickleball courts, baseball diamonds, a basketball court, several open play areas, and a performance area for musicians, speakers, and small performances.

Near the performance area is a raised planting bed with a sitting wall edge and an opportunity to plant flowers. In the center of the 16' diameter raised garden area is an excellent opportunity to host a permanent artist sculpture. It is this area that has been selected by the City to be home to the sculpture that will be created by the finalist and selected artist in this RFQ process.

Project details and parameters

Artist (or artist teams) is/are required to have previously completed a public art project and must demonstrate their ability to lead and complete this project.

Must be permanent and shall last a minimum of 20 years.

Project budgets are all inclusive and will cover artist time, fabrication, engineering consultations, installation and other expenses. The City will facilitate any work that involves its own contractors and collaborate with artist(s) on installation.

Timeline:

RFQ Information Session:

April 2, 2025, 6:00 Fridley City Hall, 7071 University Avenue NE

RFQ Responses Due:

May 2, 2025, 4:30PM CST

Finalists Notification:

May 14, 2025

Finalists Full Proposal Due:

June 4, 2025, 4:30PM CST

Selected Artist Notified:

June 19, 2025

Design completed, work finished and installed, Public Celebration in conjunction with Commos Park renovation ribbon-cutting

2026 -TBD

Eligibility

Artist (or artist teams) is/are required to have previously completed a public art project and must demonstrate their ability to lead and complete this project.

Note: Artist teams are teams of up to 3 lead artists working together on artistic aspects of the commission. If you are planning to hire or include a technical consultant or fabricator, they may be necessary to you but not be considered part of the artist team. Teams will pick a lead artist to present the team's application.

Selection Criteria

Responses to the RFQ will be evaluated on the following criteria:

- Quality of artists past work as demonstrated in their submitted materials.
- Artist expertise (art related or other) to undertake this project or can demonstrate a plan for accessing outside expertise to successfully complete the project.
- Artist's experience or demonstrated ability to create art that responds to a specific community theme.

Selection Process

From submitted responses to the RFQ, a panel of artists and representatives from the community will select the artist finalists. One artist/artist team will be selected for this commission.

Request For Qualifications

Submissions to RFQ due: May 2, 2025, 4:30PM CST

Application Submission Process

1. Read RFQ for background, eligibility and application process.

2. Complete and compile items A-E listed below (narrative, work samples, etc.)
3. Find the RFQ and link to online application at: [fridleymn.gov/Art RFQ/Commons Park](http://fridleymn.gov/Art%20RFQ/COMMONS%20Park)
4. We will be in touch if there are any questions regarding your submission.
5. Questions via email will be best answered by: Scott.hickok@fridleymn.gov (prior to finalist notification May 14, 2025) and mike.maher@fridleymn.gov after May 14, 2025

Application Assistance

Questions via email will be best answered by: Scott.hickok@fridleymn.gov

Application Questions

A. Applicant Information

- Contact information: name, email, phone, address – you will enter this or artist teams you will submit this to with the lead artists information
- Provide detail regarding your eligibility-

Instead of written responses, we welcome video submissions, to the narrative questions. We will make decisions based on your answers, not necessarily the quality of the video. See time limits for each question. Record videos using laptop, tablet, phone or camera and upload them to YouTube. You can find YouTube instructions at: <https://support.google.com/youtube>

B. Narrative

1. Artwork and approach (2000 characters including spaces, video response – 3 minutes maximum)

Describe your medium(s) , and your approach to artmaking. Talk about how that would relate to an approach for the opportunity you are applying to now. Do not propose a project idea at this time, but simply discuss general ideas on how you would approach this job.

2. Experience creating public art (2000 characters including spaces, video response – 3 minutes maximum)

Describe previous experience you have had creating public art, describe how art transforms a space. Describe the technical experts or fabricators that you would need to work with. Describe your ability to manage projects, multi-task or work independently.

3. Why this opportunity? (1000 characters including spaces, video response 2 minutes)

Tell us why you are interested in this opportunity and commission. Add any other information you believe would be relevant for the panel to know).

C. Resume

Maximum 2 pages – please upload in PDF format for each member of team if applicable.

D. Work Samples

Individual artist applicant can upload up to 8 work samples. More than 8 will not be shown to jurors. Teams of 2 artists can upload up to 10 work samples. Teams of 3 artists can upload up to 12 work samples.

Visual work: Submit. Jpeg images – images under 5 MB. You can upload images with any dimensions, as SlideRoom resizes images larger than 1280x1280x72ppi.

Text work: Submit in.pdf format. 1 page = 1 work sample (ex: 4 page file = 4 samples).

Audio/video: Provide full URL links (YouTube). 1 minute = 1 work sample (4 minutes = 4 samples).



AGENDA REPORT

Meeting Date: March 5, 2025

Meeting Type: Public Arts Commission

Submitted By: Scott Hickok, Community Development Director

Title

Facilities and Assets Naming Policy

Background

At our October Public Arts Commission meeting you will recall we had a guest named Syed Halil. Mr. Halil and friends of Nathan Sheferaw would like to commission a memorial to their friend who attended Fridley High School and loved to play basketball at the court in Common's Park. Halil has an artist that does murals, who would like to either provide a mural on the Court surface, or near the court to honor Mr. Sheferaw.

At the time of the request the City did not have a policy in place that would address a situation where individuals would like to gift a memorial to a friend and have that memorial be in a Public place.

After that request of the Commission, a draft document was prepared to address the request and provide policy guidance that would play a universal/consistent role in guiding future requests. The policy is in draft form as it has not been approved by the City Council. Staff recommends that the Commission review the draft policy document and make edit recommendations as appropriate.

Once the Commission is comfortable with the language, we will share the language with the Park and Recreation Commission, solicit its input and then take the item to Council for their approval. Once approved we will provide the document to Mr. Halil and his team, they will have guidelines to proceed.

Financial Impact

Absorbed

Recommendation

Staff recommends the Commission review the draft policy and recommend modifications as appropriate.

Attachments and Other Resources

Vision Statement

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

-
- Facilities and Assets Naming Policy Draft

Vision Statement

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

Facilities and Assets Naming and Recognition Policy

2024

Purpose

Pursuant to Minn. Stat. § 465.03, cities are permitted to accept gifts of real or personal property for the benefit of their residents. This Policy establishes consistent guidelines for naming or renaming City of Fridley (City) owned facilities, buildings, rooms, parks, and other assets in recognition of such gifts.

This Policy is intended to:

1. Encourage donations and generate public funds to support City projects and initiatives by providing naming rights opportunities for new developments and redevelopment projects.
2. Ensure that the naming of City property is appropriate, meaningful, and aligned with the City's mission, history, and natural features.
3. Create names that are unique, identifiable, inclusive, and respectful of all people and cultures.
4. Establish a transparent and equitable process for considering and approving naming proposals, whether initiated by the City, community stakeholders, or potential donors.
5. Provide a framework for recognizing significant contributions to the City, while balancing the potential benefits of naming rights with the need to maintain public trust and the City's autonomy in decision-making.
6. Provide clear guidelines on what can be accepted and what is ineligible for naming rights, preserving the integrity of established city properties.

This Policy applies to all City-owned facilities, including but not limited to buildings and structures, parks and recreational areas, rooms and interior spaces, streets and bridges, and other City assets. It sets forth the criteria, processes, and safeguards necessary to ensure that naming decisions are made in the best interest of the City and its residents.

Naming Requirements

Naming rights will be considered for individuals, families, organizations, corporations or those that have made significant contributions to the City, either through financial support or exceptional service (donor).

Corporate names may be considered, but product names will not be accepted. In cases where a corporation name is synonymous with its product, exceptions may be made, provided the product is not an alcoholic beverage, tobacco product, or firearm (ex. Coca Cola would be acceptable; Winchester would not.)

If a commercial entity makes a donation, efforts will be made not to name any subpart or portions of the named facility for a commercial competitor, but this cannot be guaranteed. Social or service clubs are not included in this restriction.

A donor who wishes to use a name that is not their own, will need permission from the individual, the individual's estate, the organization, corporation or to explain the connection between the donor and the name.

No naming rights will be given to:

- Paramilitary or revolutionary groups
- Criminal or infamous people, companies, events, places or organizations
- Whimsical or nonsensical groups, real or imagined

Naming rights will generally not be given to the following, unless an exception is made by the Fridley City Council (Council):

- Political parties
- Religious organizations
- Fictional characters
- Ethnic, cultural or tribal groups
- Social or service clubs that do not serve the Twin Cities Metro area

Details of Naming Rights

General Criteria for Donations and Recognition

Building and facility ownership will be retained by the City regardless of the value of the donation, or how the donation compares to the value of the building or facility.

When a building or a facility is named on behalf of an individual, families, organizations, corporations, the donor will receive a suitable sign, label or plaque of the object briefly explaining the donation, if necessary; the ability to provide or create news regarding the donation; the right that all meetings, classes or functions to be held in the building or facility will be so labeled (i.e., "the Garden Club will meet in the 3M room..."); and any other passive benefit derived from the goodwill and generosity of making the donation. The City retains the right to use photographs or representations of the donation or the facility in advertising, public relations or other promotional materials.

The donor will NOT gain an exclusive or even preferential ability to use the named building or facility nor any other facility owned by the City. Nor will the donor receive free or reduced priced tickets or admissions, or the ability to obtain tickets or admissions in a preferential manner, to any event that is held or scheduled in the facility.

Except for the rare provision below, the term of the naming right will be for the lifetime usefulness of whatever building or facility receives the name. It will be up to the City to determine what that lifetime usefulness is.

In the case of natural disaster or destruction, a destroyed building or facility that is insured and is to be rebuilt in a nearly identical manner, will be renamed with the donor's name. However, if the lifetime usefulness of the building or facility was nearly up at the time of the disaster, a different or replacement building may be built instead and may carry another name. It will be the City's sole discretion of whether to choose to rebuild a building or facility.

Levels of Recognition

The following levels serve as guidelines and may be adjusted based on the specific asset, location, and current market conditions. All final decisions are subject to the Council approval.

- **Major Facilities:**
 - Criteria: Substantial donations that significantly contribute to the construction, renovation, or long-term operation of major city facilities.
 - Examples: Entire buildings, large parks, sports complexes
 - Suggested donation threshold: 50% or more of the facility's construction or renovation cost.
 - Suggested duration threshold: 30 years
- **Significant Spaces:**
 - Criteria: Donations that fund the development, enhancement or long-term maintenance of significant spaces within larger facilities or moderate-sized standalone features.
 - Examples: Auditoriums, large rooms, park pavilions, specialized facilities, medium-sized park features
 - Suggested donation threshold: 25-49% of the space's construction, renovation or maintenance cost.
 - Suggested duration threshold: 15 years
- **Minor Spaces and Features:**
 - Criteria: Donations that support smaller spaces or features within city facilities or parks.
 - Examples: Small rooms, minor facilities, park amenities.
 - Suggested donation threshold: 10-24% of the feature's cost.
 - Suggested duration threshold: 10 years
- **Individual Elements:**
 - Criteria: Donations for specific items that enhance City spaces.
 - Examples: Trees, benches, picnic tables, bike racks
 - Special considerations:
 - Items must meet City standards for quality and design
 - Placement will be determined in collaboration with relevant City staff
 - Additional mementos or personal items are not permitted at the site

- Donation amount: Full cost of the item plus a maintenance fund contribution paid in advance.
- Suggested duration threshold: For the lifetime of the asset, estimated at 20 years
- **Recognition Opportunities:**
 - Criteria: Smaller donations that contribute to overall facility or program support.
 - Examples: Recognition walls, digital displays, engraved pavers or bricks. See *Recognition Wall Guidelines*.
 - Donation amount: Varies based on the specific recognition opportunity.
- **Specialized Naming Rights:**
 - Criteria: Ongoing support for programs, events, or services.
 - Examples: Educational programs, lecture series, annual events or festivals
 - Donation amount: To be determined based on the scope and duration of the program or event.

Recognition Wall Guidelines

Recognition walls may be used to acknowledge significant contributions to major projects or ongoing support of City facilities and programs.

Contributions recognized may include:

- Financial contributions above a threshold determined by the specific project
- Significant in-kind contributions
- Extraordinary volunteer efforts
- Key roles in project approval or implementation

Recognition will be limited to proper names of the donor.

Personal messages (e.g., "In memory of", "In honor of", "Made possible by") will not be included on recognition walls.

Recognition may be organized into tiers based on level of contribution.

The City reserves the right to determine specific location, design of recognition elements and the final wording and layout of all recognition elements.

Renaming and Name Removal

In efforts to preserve continuity in the City, renaming of facilities is strongly discouraged and will only be considered under specific circumstances.

City Initiated Name Change or Removal:

The City reserves the right to remove or change a name if:

- The terms of a donation agreement are not fulfilled.

- The name becomes associated with values contrary to the City's mission and principles.
- The name becomes infamous, villainous, or ridiculous over time (e.g., Enron).
- Other exceptional circumstances arise, as determined by the City Council.

Name removal process:

- Requires a resolution by the Council.
- No return of donation or refund will be given.

Any decision to remove or change a name must be approved by the Council.

In cases where a name is removed or changed, the City will make efforts to preserve the historical record of the original naming.

Donor Initiated Name Change or Removal:

In the event that a donor requests a name change (e.g., due to corporate rebranding, the original donor merges with or is acquired by another entity, etc.) or removal:

1. The Council will review the situation and may, at its discretion:
 - a) Retain the original name for historical continuity.
 - b) Update the name to reflect the donor's new name, provided it aligns with the City's naming policy criteria.
 - c) Negotiate a new agreement with the successor entity.
 - d) Remove the name if the new name or entity no longer aligns with the City's values or the original intent of the naming.
2. Any costs associated with updating signage or materials due to a donor's name change will be the responsibility of the donor or successor entity.
3. The City reserves the right to terminate the naming agreement if the name change or merger results in a conflict with the City's values or other naming rights agreements.

Donor Agreements

All donor naming rights shall be confirmed through a binding contract that specifies:

- The amount of the donation
- The exact name to be used
- The duration of the naming right
- Any terms for maintenance or future renovations
- Conditions under which the name may be terminated

Upon execution of the contract, the building or facility will be considered no longer available to other people or groups. Final naming approval will be made upon receipt of the donation and approval by the Council if applicable.

Donor agreements should include a clause addressing potential conflicts of interest.

For corporate donors, agreements should include a term limit for the naming rights.

Approval Process

Naming proposals can be initiated in three different ways:

1. **City-Initiated Proposals:** The City Manager and/or the Council may put out a request for funding a specific development or cause. In this case, the naming rights are offered as part of a broader fundraising initiative for a City project.
2. **Community-Initiated Proposals:** A community organization, foundation, or individual may initiate a naming proposal for a new or existing development. This allows community stakeholders to propose names that they believe would be meaningful or beneficial to the community.
3. **Donor-Initiated Proposals:** An individual, organization, or corporation may approach the City with a substantial donation and a request for naming rights. These proposals are typically unsolicited and may be for existing facilities or future developments.

Regardless of how a proposal is initiated, the following process applies:

- All naming proposals must be submitted in writing to the City Manager or their designee.
- The proposal will be reviewed by the City Manager or their designee.
- The City Manager or their designee will make a recommendation to the City Council.
- The Council has final approval of all naming rights.

City Council Authority

The Council retains authority over all aspects of this Policy. This includes, but is not limited to:

- The right to accept or decline any donation, regardless of value.
- The authority to approve or deny any naming proposal.
- The power to make exceptions to any part of this Policy.
- The ability to terminate or change any previously approved naming right.

All decisions made by the Council regarding naming rights are final.

Implementation and Review

This Policy shall be effective immediately upon approval by the Council. The Policy shall be reviewed every five years to ensure it remains relevant and effective. Any amendments to this Policy must be approved by the Council.

Definitions

City of Fridley: The municipal corporation known as the City of Fridley, Minnesota, including all its departments, agencies, and related entities.

City Council: The municipal corporation known as the City of Fridley, Minnesota, including all its departments, agencies, and related entities.

Donor: Individuals, families, organizations, corporations or those that have made significant contributions to the City, either through financial support or exceptional service.

Organization: Any formally constituted group, including but not limited to non-profit organizations, associations, clubs, foundations, and other entities that are not classified as corporations or individuals.

Corporation: A legal entity that is separate and distinct from its owners, including for-profit businesses, limited liability companies (LLCs), and other corporate structures recognized under Minnesota law.

Individual: A single person acting in their personal capacity, not as a representative of any organization or corporation.

City Asset: Any physical property owned by the City of Fridley, including but not limited to buildings, parks, rooms, equipment, or infrastructure.

Facility: Any structure or defined space owned and operated by the City of Fridley, including buildings, parks, recreational areas, and interior spaces.



AGENDA REPORT

Meeting Date: March 5, 2025

Meeting Type: Public Arts Commission

Submitted By: Scott Hickok, Community Development Director

Title

Public Art Mapping Precedents

Background

Commissioner Fugleberg researched how others have created their map locations and have chosen the best public art locations in their communities. This may have been distributed already to the Commissioners as it came in in October of 2024 from the Commissioner. I wanted to make sure that all members of the Commission have the research as it is insightful and will serve us well as we complete our Public Art Map.

Financial Impact

Absorbed

Recommendation

Staff recommends reviewing the material and discussing the content as well as keeping the materials in our reference materials file as we map beyond our top three priority Locations.

Attachments and Other Resources

- Public Art Mapping Precedent Research

Vision Statement

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

- How are other cities locating and prioritizing public art?

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

Site Locations for Public Art

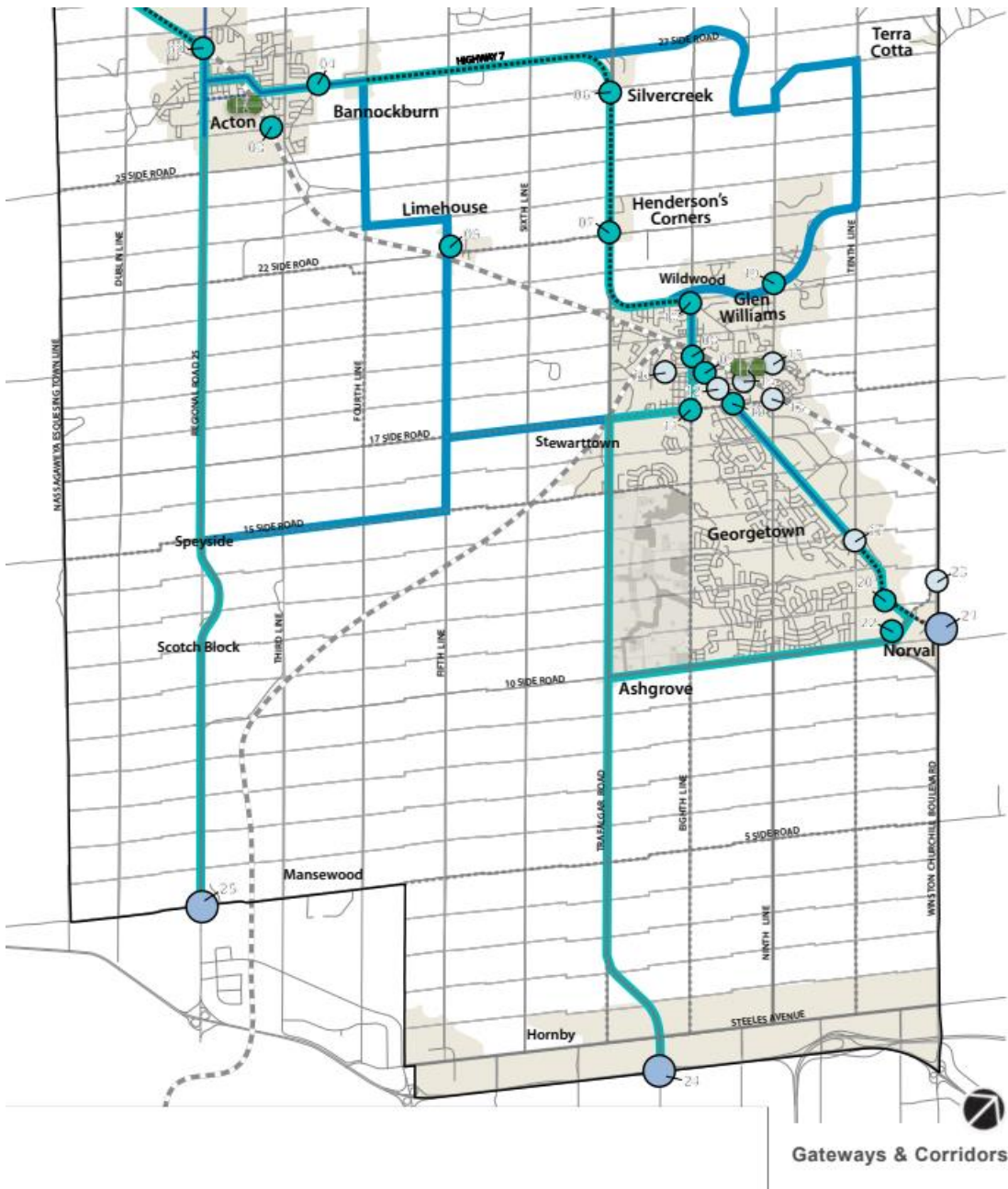
The Town's policies and background reports were reviewed to help determine a framework for organizing various site locations. This chapter presents a typology of locations where public art can be sited.

The typology is organized as follows:

- 1 Public & Cultural Facilities**
Public and cultural facilities that include community and civic centres, libraries, and municipally owned cemeteries.
- 2 Parks & Open Spaces**
Parks and open spaces that include major parks with a range of facilities and amenities and conservation areas.
- 3 Trails**
Trails that include municipal trails and their entry points located in the Town of Halton Hills Trail Map.
- 4 Gateways & Corridors**
Gateways that include those identified in the Halton Hills Cultural Master Plan and various other planning policies. Other gateways were identified as part of this Master Plan. Key corridors were identified in the Halton Hills Cultural Master Plan as a "primary connector" or "scenic loop".
- 5 Capital Projects & Studies**
Capital projects and studies include parks and open space initiatives, streetscape enhancements, infrastructure improvements, secondary plans and other planning studies.

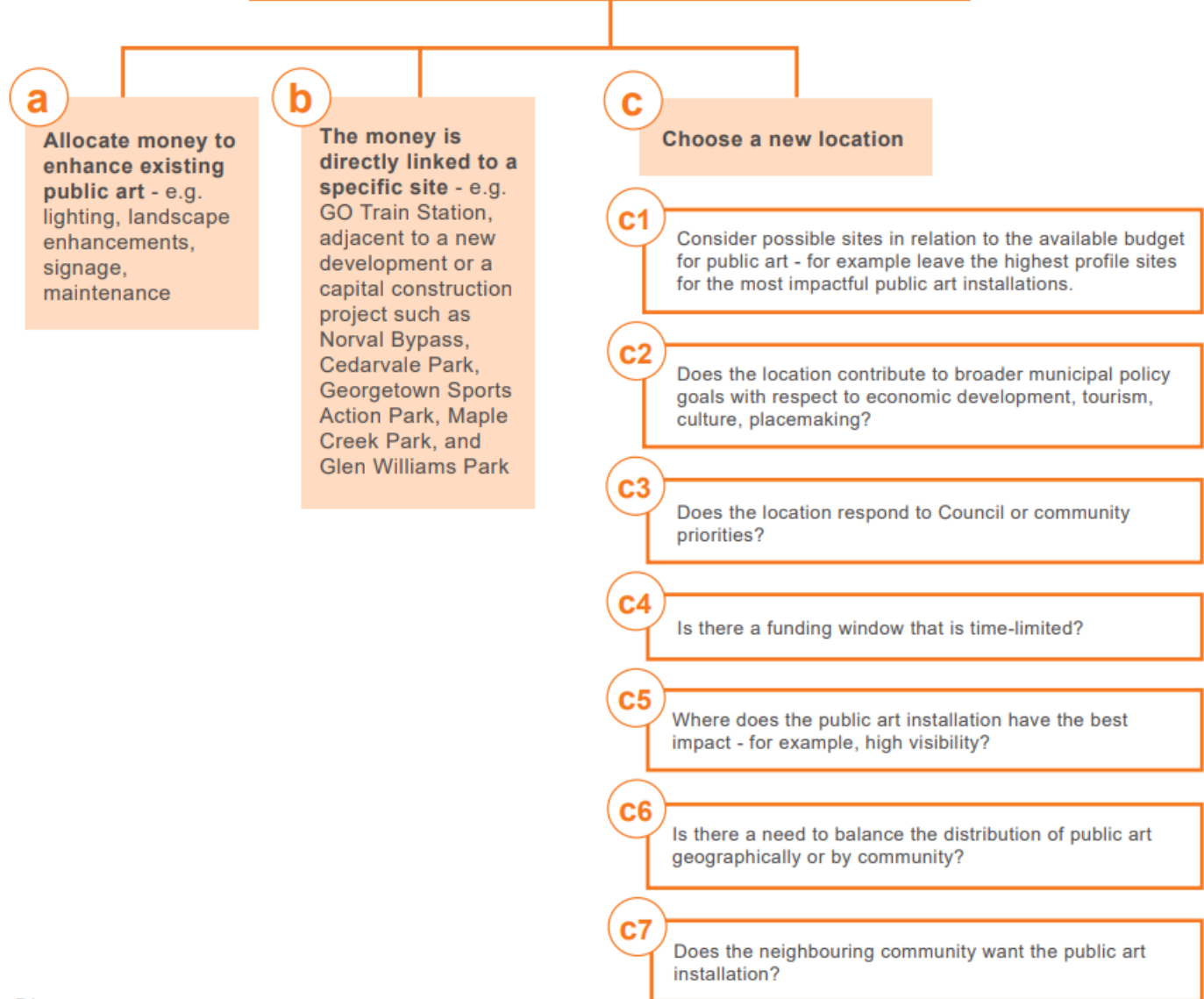


(1) Sling Swing by Ed Butler, Daniel Wiltshire, Frances



“The mapping exercise by site typology reveals almost 150 possible locations for public art in Halton Hills in settlement areas, along key connecting roads, scenic drives and at the entrances to the Town. The process used to choose a location for public art must be flexible to take advantage of opportunities and changes in priorities. **There are no set rules for choosing the best location for public art, however, the following is suggested as a guide.** Considering these questions and weighing the answers against each other will help to identify a location (or short list of locations) where an artwork is contextually appropriate, both by the nature of the work and its role in the community. Once a general location is identified, site selection criteria (Chapter 8) would apply.”

Deciding where to allocate funds for public art

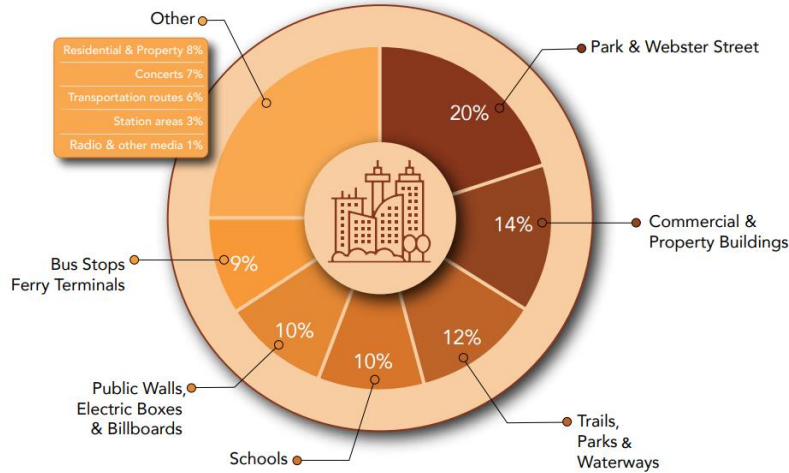


Community-Wide Survey A community survey was distributed to the broad community to understand how they currently perceive public art in Alameda and what they would like to see in the future. The survey was available in English and Spanish, with a total of 439 responses collected.

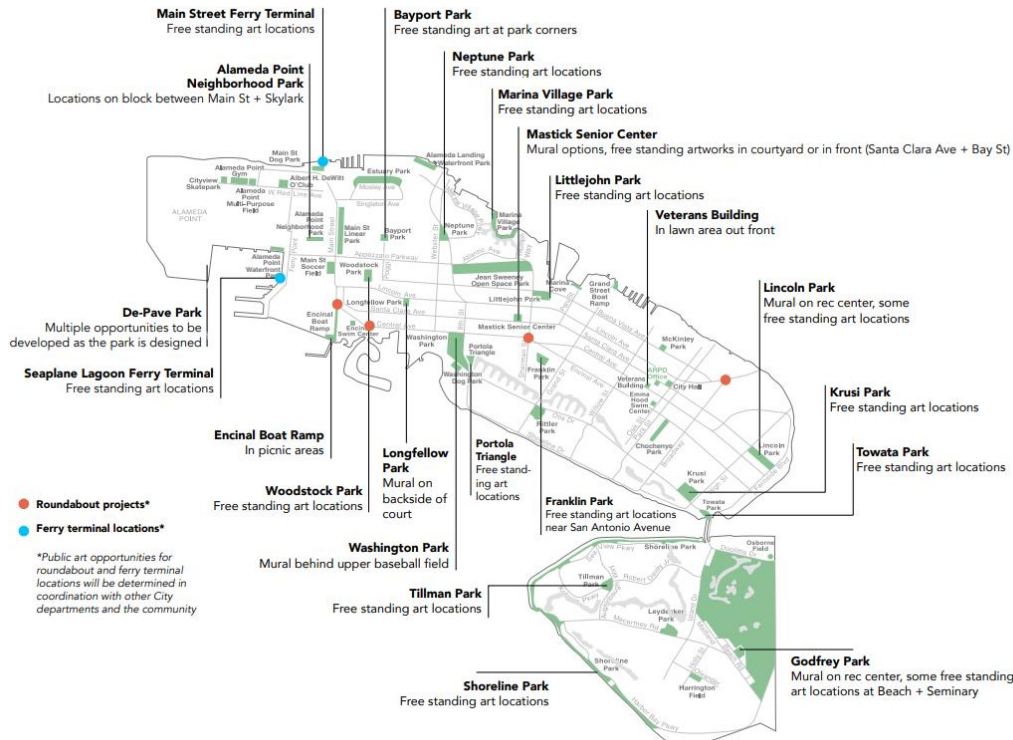
The survey asked Alamedans to:

- Share where they have seen public art on the island, where they would like to see more of it and what kinds
- Identify cultural assets
- Articulate what public art should do for the city and residents
- Denote how they'd like to see public art funded

I WANT TO SEE PUBLIC ART IN AND AROUND THE FOLLOWING AREAS:



ALAMEDA LOCATIONS FOR PUBLIC ART



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

Setting Priorities – Public Art Opportunities

Identifying locations for public art is critical to the public art process. RC Public Art Staff should ensure that site locations are equitably distributed throughout the community and that art is placed in areas with high visibility and traffic. Location priorities for public art will align with the RC Public Art Plan goals and meet the criteria of public visibility, equitable access, and public safety.

Through the initial public outreach and in consultation with the General Plan Update, the RC Public Art Plan has identified priority locations throughout the City and location types for the placement of public art.

Public spaces in these areas are eligible for public art and placemaking programs and should guide the current strategic planning phase and be updated periodically.

LOCATION PRIORITIES



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Site Prioritization Process

The locations listed on previous page represent a broad range of sites with numerous opportunities for permanent siting and temporary display of public art. Public art placement should be prioritized in areas that allow visibility from the public realm and public access. RC Public Art Staff should also evaluate whether the locations selected will allow for a diversity of art types or contribute to the expansion of art types³ throughout the community. To effectively utilize public art funds, the following criteria have been established to review and prioritize sites during the site selection process:

PLACEMAKING AND PUBLIC VISIBILITY:

Priority should be given to locations that are highly visible and contribute to the placemaking priorities established in the General Plan.

EQUITY:

Priority should be given to locations that allow for an equitable distribution of art throughout the public realm and access to a variety of art types

- Does the site/location improve access to art for underrepresented community members?
- Does the site and/or project add to the diversity of art locations or artistic approaches around the city?

INTEGRATION INTO CAPITAL PROJECTS:

Priority should be given to sites where public art can be integrated into the construction process for anticipated community improvement projects overseen by the City

HIGH PRIORITY AREAS

- Area surrounding Victoria Gardens
- Central Park
- Civic Center
- Red Hill Gateway/Park

MEDIUM PRIORITY AREAS

- Northwest Alta Loma
- Area surrounding Chaffey College
- Etiwanda Heights Town Center
- Southwest Cucamonga
- HART District
- Alta Loma Town Center

OTHER LOCATION PRIORITIES

- Bike and Pedestrian Trails
- Major Thoroughfares
- Neighborhood Parks
- Gateways and Major Intersections



SURVEY PREFERRED ART TYPES

Explore the types of public art and placemaking projects you would like to see and experience in our community.

78%

**MURALS
& MOSAICS**

75%

**TEMPORARY
PROJECTS**
(Interactive Art, Performances,
Festivals & Art Walks)

74%

**STREETSCAPES
& FUNCTIONAL ART**

68%

**EARTHWORKS
& ENVIRONMENTAL ART/
COMMUNITY GARDENS**

65%

**NEIGHBORHOOD
PROJECTS**

60%

**RENEWABLE
ENERGY ART**

58%

**INFRASTRUCTURE
ART**

56%

**SOCIAL PRACTICE
& CIVIC ENGAGEMENT**

53%

**SPORTS
& PLAYSAPES**

51%

**SCULPTURE
PARKS**

50%

LITERARY ARTS
(Poetry, Spoken Word, Readings)
**SIGNATURE/ICONIC
SCULPTURE**

41%

**MEMORIALS &
COMMEMORATIVE SPACES**



Clara Oldenburg, Spoonbridge and Cherry,
1988, Minneapolis Sculpture Garden



Banksy, Girl with
Balloon, 2002,
United Kingdom



Daan Roosegaarde, Van Gogh cycle path,
2014, Netherlands

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Roadmap: Artistic Focus



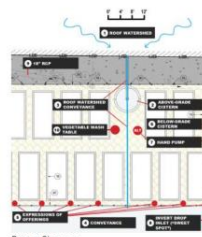
Judy Sutton Moore, Art Alley, Silver Spring



Vicki Scuri, Rock Creek Trail, Pedestrian Bridge, Photo © Roger Foley



Mark Parsons, Big Burr



Buster Simpson, Concept for Woodside Urban Park, Silver Spring



Matthew Mazzotta, Wheaton Outdoor Living Room



United Therapeutics pedestrian bridge, Silver Spring

Placemaking

Examples:

Art Alley (Judy Sutton Moore)
Silver Creek (Deidre Sauder)

Why:

Placemaking projects are popular with the public, a priority for the PATSC, and of interest to M-NCPPC. Placemaking projects can attract outside funding. They can cross-pollinate with many art forms, such as performance. There are many artists interested in this work.

Opportunities:

Urban Cores
Urban Parks
Optional Method Projects

Who:

M-NCPPC Parks and Planning
M-NCPPC Parks
Developers
Arts Districts

Infrastructure

Example:

Rock Creek Pedestrian Bridge (Vicki Scuri)

Why:

The public is interested in functional projects, especially those that enhance the streetscape in pedestrian areas. Integrated projects can stretch public art budgets and have a strong visual impact.

Opportunities:

Transit, streetscape, trails
Urban parks
Stormwater systems
Optional Method Projects

Who:

MC-DOT
M-NCPPC Parks

Temporary

Example:

Big Burr (Mark Parsons)

Why:

Can address goals of placemaking, supporting local artists, and strengthening community connections. Can allow for cross-disciplinary work, which allows for more innovation. Can be flexible in location. Can be inexpensive. Can engage new audiences and partners.

Opportunities:

Anywhere

Who:

AHCMC
Arts Districts
Arts non-profits
M-NCPPC Parks and Planning

Environmental

Example:

Woodside Urban Park (Buster Simpson)

Why:

Can connect people with critical public issues. Can strengthen County's existing commitments to park and stream corridors and agricultural landscapes. Can contrast with urbanizing landscapes.

Opportunities:

Parks
Stormwater management

Who:

M-NCPPC Parks
Environment

Social Practice

Example:

Outdoor Living Room, Wheaton (Matthew Mazzotta)

Why:

Can address issues, such as aging, health, housing, refugee resettlement, that are important to the County. Can allow for cross-disciplinary work, which allows for more innovation. Can be flexible in location and inexpensive. Can engage new audiences and partners.

Opportunities:

Recreation, health and senior centers
Immigrant and refugee services
Criminal justice system

Who:

Culture and Recreation
Health and Human Services
Arts Districts
Arts non-profits

Science, Tech

Example:

Coastline (Jim Sanborn), United Therapeutics

Why:

Represents an important part of the County's economy that is not reflected very strongly in public art. Represents a genre that is popular with artists but under-represented in the collection. Projects at Discovery Channel and United Technologies popular in Silver Spring

Opportunities:

Great Seneca Science Center
White Oak Science Center
Montgomery College
Optional method projects

Who:

Montgomery College
Economic Development
Developers

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Montgomery County Public Art Roadmap

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Roadmap: Five Campaigns for Public Art

Five Campaigns for Public Art

The AHCMC and Trust should organize its work in coming years around the idea of five campaigns for public art – systemic sets of strategies and tactics that will galvanize public energy, partnerships and resources around reinvigorating efforts for public art in Montgomery County.

1

Artistic Focus

The Trust should focus its efforts cultivating on new types of artworks that create excitement and energy and get attention for public art again.

Placemaking

Montgomery County has a few projects of this type. Trust steering committee members and the public think that this should be a priority. Placemaking projects are popular for outside funding.

Infrastructure

Montgomery County has few artworks that are integrated into infrastructure. Though investment in infrastructure systems is declining, the Trust should consider these opportunities when they are relevant to other goals.

Temporary

Temporary artworks are popular with the public, artists and planners, and can obtain outside funding. They can be a way of unleashing creative activity, bringing more artists into the public art process, and engaging the public.

Environment

Though not highly ranked by the public or the Trust committee, the trust should look for key opportunities for environmental projects, given the increasing urgency of environmental issues such as global warming.

Social Practice

This genre of work is popular with artists and can help the Trust reach new audiences, raise public awareness about critical issues, and reach underserved communities.

Science and Technology

Montgomery County is the third-largest biotech research center in the U.S. In the long run, this could lead to interesting projects and outside funding.

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2

Key Partners

The Trust should be strategic in the partnerships that it prioritizes, focusing on those that best help achieve the Roadmap goals.

M-NCPPC / Parks

By collaborating with M-NCPPC, the Trust can look for opportunities to do placemaking and environmental projects, particularly in underserved areas.

The Trust can provide guidance in identifying opportunities and priorities, and technical support in developing projects.

Transportation

Short-term opportunities for pedestrian and bike zones have been identified — particularly in the Wheaton A&E. The Trust will need to play a strong hands-on role. The best opportunities — transit corridors — seem to be very long-term. The Trust should work to position public art to be an accepted component of those corridors.

Montgomery College

Foster discussion of opportunities for public art in its capital program. This might lead to some of the more significant commissions in coming years. Though the college is in areas well-served by public art, it connects to a diverse range of County residents.

The College has also raised questions about conservation and maintenance that need to be addressed.

Economic Development

The Trust should build relationships with the County's economic development agency and science-related institutions and industries. This may be a good topic for an artist residency.

3

Working with Planning and Development

The County's approach to incorporating public art in planning and private development has been relatively passive.

The Trust should work with M-NCPPC's planning division to strengthen linkages between public art, planning, public realm policy and development.

Long-Range Planning

Include public art recommendations in area plans, to provide guidance in areas where Optional Method zoning is allowed.

Optional Method Public Art Projects

There are several ways that the County can support strong public art outcomes.

Involve the Public Art Trust in the interagency review phase of Optional Method projects and to submit recommendations.

Develop clear coordination between the public art review process, the development approval process, and the emerging urban design review process.

Standardize documentation of Optional Method projects and agreements between the County and the developer, and maintain records at both M-NCPPC and AHCMC.

Require AHCMC or PATASC comment on removal or relocation of Optional Method artworks. Require compensation, such as a contribution to the Public Art Fund, if a project is removed.

4

Building a Robust Public Art Infrastructure

The AHCMC should build a public art ecosystem that extends beyond the role it plays in managing the County's public art collection. It should strengthen the County's public art ecology through information, networking and support of public art practices.

Reinventing AHCMC's Role

Build a consolidated public art portal for information about public art in the County. The portal should include all work in the public and private collections of the County, the cities of Gaithersburg, Rockville and Takoma Park, and the areas of Bethesda and Silver Spring.

Create a newswire about public art news and topics in Montgomery County and the region. Focus on both arts and general audiences.

Identify resources the County, the cities and others working on public art in the County can share — artist lists, technical documents, planning, evaluation, outreach and training — can share.

Reinventing the PATSC

Develop ongoing one-on-one consultations with key partners: M-NCPPC Planning, M-NCPPC Parks, Transportation, College, MCPS and DGS

Require periodic "lunch and learns" in different partner agencies.

Convene Trust Steering Committee once a year in a summit conference mode to discuss annual workplan.

Restoring Funding for Public Art

The County's public art ordinance, if fully followed (up to 0.05 of 1% of certain capital budgets), would generate \$300,000 to \$400,000 a year. AHCMC should launch a campaign to show what this budget could achieve, and compare it to budgets in similar jurisdictions.

Montgomery County Public Art Roadmap

5

Building an Audience for Public Art

The Trust must re-build the public case for public art through outreach and engagement with County agencies, public art stakeholders and the community at large. This constituency should be mobilized to advocate for funding the Trust at the full level contemplated by the County's public art ordinance.

1. Build a consolidated public art portal for all information about public art in the County. The portal should include all work in the public and private collections of the County, the cities of Gaithersburg and Rockville, and the areas of Bethesda and Silver Spring.

2. Create a consolidated newswire about public art news and topics in Montgomery County, and the region. Focus on both arts and general audiences.

3. Support and publicize temporary art projects, including creative placemaking, as key "entryways" into public art.

4. Build constituencies for public art for targeted CIP projects, so the project managers hear about it.

5. Ensure that public art professionals are involved in M-NCPPC-sponsored area plans, especially in areas where public art is encouraged through the optional method.

6. Collaborate with M-NCPPC and professional organizations to generate events, awards and other dialogue and recognition of public art in Montgomery County.

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The purpose of this Public Art Master Plan (“Master Plan”) is to identify potential artwork sites and establish criteria for selecting sites and public art projects consistent with the underlying Public Art Ordinance. The Master Plan articulates the vision, goals and core values of the City’s public art program and also includes associated Administrative Guidelines (“Guidelines”) that provide a framework for how public art is selected in implementing the public art program and related issues including, but not limited to artwork funding, commissioning, planning, maintaining, relocating, and de-accessioning for the benefit of Napa and its residents, and public outreach and education.

IV. PRIORITIZING OF SITES

IV.A Prioritizing Sites for Public Art

Over time, a variety of public art projects will be implemented with funds collected in the public art fund. One objective of this Master Plan is to help prioritize possible sites where those projects may occur. While the previous sections identified broad categories of sites, this chapter is intended to help identify specific sites within those categories that are high priorities for the installation of public art. These priorities will serve as a foundation for preparing and maintaining a Capital Improvement Plan containing projects that include public art as part of the two-year budget process. Each year, the Public Art Steering Committee will prepare a work plan to include identifying public art priorities for recommendation to the City Manager and City Council.

When considering which public art sites and related projects are most desirable, the criteria below should be considered. These criteria reflect the goals and core values of the public art program.

- **Significant Impact:** the site and/or project will be highly visible and will help distinguish the City.
- **Design Integration:** the public art project implementation is concurrent with another construction project for more integrated design

and more efficient use of funds; the public art project helps the City achieve broader objectives for successful public spaces.

- **Diversity:** the site and/or project will add to the public art program’s diversity in artistic approaches or geographic locations.
- **For short-term implementation, while the public art program is being established, the following additional criteria should also be considered:**
 - **High Probability of Success:** the project will be manageable by program administrators and is likely to be welcomed by the community.
 - **Set the Tone:** the site and/or project will reflect the goals and core values of the public art program and will represent the City’s vision for its current and future public art program.

With these criteria in mind, and with consideration of planned Capital Improvement Projects in which public art may be included, the following sites have been identified as top priorities in 2014/15 for public art financed fully or in part by the public art fund over the next five years:

1. Dwight Murray Plaza (parks/plazas location)
2. Downtown streetscape (roadways location)
3. Roundabouts at First and Second Streets along California Blvd. (gateway location)
4. First Street near Main Street (gateway location)
5. Veterans Park (parks/plazas location).



Sofia Maldonado, Payne Skate Park

III. C PEDESTRIAN PATHS AND BIKEWAYS

Napa residents recognize the importance of an active lifestyle to promote health, and the value of active transportation modes that contribute to environmental sustainability. To support these community values, Napa has been active in creating and improving walking and biking pathways throughout the community. Public art can contribute to the aesthetics, utility and safety of pedestrian, bicycle and recreational pathways which may attract more residents and visitors as well as enhance the users' experience.

The following examples of locations for public art include trails, pedestrian paths and bikeways.

Example Trail and Bikeway Locations

Napa Valley Vine Trail (commuter bike path)
Napa River Trail (Kennedy Park to Trancas Street)
Riverfront Promenade and trails along the Flood Control Project, including on Riverside Drive, in the Oxbow area and south of downtown to Imola Avenue

Sample Envisioned Project

- *Mosaic under Third Street Bridge*
Mosaic artwork on the wall along Riverfront Promenade, under Third Street Bridge, to humanize this area and to discourage graffiti. Complementary artwork may be installed on the bridge supports directly across the River at this location.



Map of Priority Sites for Public Art 2014



APPENDIX C-1: PRIORITY SITES 2013 - 2014

SHORT TERM (1 - 3 YEARS)

- 1 Downtown Streetscape
- 2 Dwight Murray Plaza
- 3 First and Main Gateway
- 4 Veterans Park

LONGER TERM (3 - 5 YEARS)

- 5 City Hall Building
- 6 First and Third Street Bridges
- 7 First Street at Silverado Trail and Soscol Avenue Intersections
- 8 Napa Valley Vine Trail



APPENDIX E

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

The Artworks

SITE AND PROJECT SELECTION CRITERIA

The following principles and criteria are used to select and make recommendations concerning public artworks.

Principles for Public Art

- Should be made in response to the character and history of the site and reflect the creative exchange between the artists and the community.
- Should respect the history and culture of the area.
- Should make a positive contribution to the community.
- Should respect the environment/be sustainable.
- Should be fabricated using the highest professional standards.
- Should have final design approval or recommendation by AHCMC, conditioned upon conservator vetting of materials, fabrication and future maintenance, with AHCMC providing conservator consultation services.
- Should require reasonable maintenance.

Site Selection Criteria Hearts Beat, Athena Tacha, Strathmore Music Center, North Bethesda

- Site is on public property in Montgomery County, for permanent installations.
- Site is visible and accessible at least eight hours a day.
- There is an opportunity to incorporate permanent, semi-permanent, or temporary works of art into an existing site.
- Art can be introduced to a community where it will enhance the quality of community or place.
- The geographic location has been identified as a focal point in the community.
- There is little or no public art in a particular area.

Public Arts Trust of Montgomery County

Criteria for Project/Site Selection Template

Date: _____

Project Name: _____

Location: _____

Project Manager: _____

CIP number: _____

Criteria	Maximum points	Evaluation Points
1.	Development Opportunities	20
2.	Community visibility	20
3.	Geographic location/does area lack public art?	20
4.	Quality of opportunities for artist(s)	10
5.	Budget—matching funds/funding in CIP project budget?	20
6.	Support of project manager/staff resources	10
7.	Timing—what stage is the project at?	10
Total		100

Notes/Questions: