#### <u>MEMORANDUM</u>

TO:	Arts and Culture Commission
FROM:	Kylie Murphy, Assistant Planner
DATE:	November 15, 2017
RE:	Arts and Culture Commission Meeting

The next meeting of the Arts and Culture Commission will be held on Wednesday, November 15 at 5:00 p.m. in the City Commission Room, City Hall. If you are not able to attend, please contact staff at 701.241.1474 or planning@FargoND.gov. Thank you.

#### ARTS AND CULTURE COMMISSION Wednesday, November 15, 2017, 5:00 p.m. City Commission Room AGENDA

- 1. Approve Order of Agenda
- 2. Approval of Minutes October 18, 2017
- 3. The Arts Partnership Regranting
- 4. Logo Update
- 5. Arts Management Report
- 6. Public Art Policy Draft
  - a. City Hall Exterior Update
- 7. Public Art Master Plan Update
  - a. 2018 Retreat
- 8. 2018 Calendar
- 9. Public Comments

Arts and Culture Commission meetings are broadcast live on cable channel TV Fargo 56 and can be seen live by video stream on <u>www.FargoND.gov/streaming</u>. They are rebroadcast each Saturday at 4:00 p.m.

People with disabilities who plan to attend the meeting and need special accommodations should contact the Planning Office at 701.241.1474 or TDD at 701.241.8258. Please contact us at least 48 hours before the meeting to give our staff adequate time to make arrangements.

Minutes are available on the City of Fargo Web site at <u>www.FargoND.gov/artsandculture</u>.

#### ARTS AND CULTURE COMMISSION MINUTES

#### Regular Meeting: Wednesday: October 18, 2017:

The Regular Meeting of the Arts and Culture Commission of the City of Fargo, North Dakota, was held in the City Commission Room at City Hall at 5:00 o'clock p.m., Wednesday, October 18, 2017.

The Arts and Culture Commissioners present or absent were as follows:

Present: Arlette Preston, Jon Offutt, Michael Olsen, Tim Lamey, Mark Johnson

Absent: David Bertolini, Denese Odegaard, Deb Williams, Jessica Jung

City Commissioner John Strand was also present.

Chair Preston called the meeting to order and welcomed Members to the meeting.

#### Item 1: Order of Agenda

Mr. Olsen moved to approve the order of agenda. Second by Mr. Lamey. All Members present voted aye and the motion was declared carried.

#### Item 2: Minutes: Regular Meeting of September 20, 2017

Mr. Olsen moved the minutes of the September 20, 2017 Arts and Culture Commission meeting be approved. Second by Mr. Offutt. All Members present voted aye and the motion was declared carried.

#### Item 3: 3. The Arts Partnership Regranting Report

Dayna Del Val with The Arts Partnership presented the report for the 2017 regranting dollars. She also reported the changes that were made between the 2016 regranting process and the 2017 regranting process. 2017 was the largest year for regranting dollars.

#### Item 4: 2018 Budget and Work Plan

Nicole Crutchfield, Planning Administrator, presented the 2018 budget to the commission. \$150,000 was approved for the commission and \$85,000 was approved for public art projects. Staff will bring forward a proposal in November for the 2018 budget which will include a retreat. In order to meet Giving Hearts Day, staff would like to confirm the budget in January.

#### Item 5: Logo Update

Kylie Murphy, Assistant Planner, presented the three logo proposals that staff had received. Additional discussion took place among the commissioners. Commissioners would like to have Dorsey present more options for logos in November.

Mr. Olsen makes a motion to approve the proposed scope-of-work and to allow Dorsey Design to proceed with the logo. Mr. Johnson seconds. All Members present voted aye and the motion was declared carried.

#### Item 6: Public Art Master Plan Update

Ms. Crutchfield informs the commission that there will be two additional Public Art Master Plan presentations. They will take place on Thursday the 19<sup>th</sup> and Saturday the 21<sup>st</sup> at the FMVA's annual meeting. Comments received from these presentations will be forwarded to Forecast Public Art in order to make updates to the plan. Staff and commissioners will also be presenting at the Business and Breakfast held on November 14 and would like to have a brown bag presentation will the City Commissioners prior to the December 4 City Commission meeting.

#### Item 7: Public Comment

Chair Preston called for public comment. No comment was offered.

#### **MEMORANDUM**

TO:	Arts and Culture Commission
FROM:	Nicole Crutchfield Kylie Murphy
DATE:	November 15, 2017
RE:	Meeting Report

Below is a monthly report corresponding to the agenda items for the November 15<sup>th</sup> meeting.

#### Item 3) The Arts Partnership Regranting

The Arts Partnership is requesting \$112,000 from the Art and Culture Commission to administrate the various duties they perform in the metro to support the arts. If there is an increase in funding from the City to the Art and Culture Commission, at which point, The Arts Partnership is requesting 75% of that new total.

The Arts Partnership received \$112,000 in regranting dollars from the 2017 budget.

**Recommendation:** Approve The Arts Partnership's request for \$112,000 in regranting dollars for the 2018 year.

#### Item 4) Logo Update

At the October 18 Arts and Culture Commission meeting, the commission approved the proposed scope-of-work and allowed Dorsey Design to proceed with the logo. After further discussion of the logo provided in the October packet, Dorsey Design has provided staff with two alternative logos that they feel represents the commission. Stephen of Dorsey Design will present the logos to the commission.

#### Item 5) Arts Management Report

Please see attached report for information about the Randy Hayes artwork, owned by the City of Fargo.

Recommendation: Pursue restoration estimate and proceed with repair.

#### Item 6) Public Art Policy Draft

The staff has developed a draft public art policy modeled after best practices, the public art master plan, and institutional knowledge. This is an example of how our work will bridge between policy and operations, ultimately culminating in an operations manual.

In addition, staff have been coordinating with the Mayor's office regarding the art program for the new city hall. In particular, to the exterior, we are bringing forward a draft approach for selecting artwork for the exterior of city hall. Please see attached RFP.

**Recommendation:** Review and provide comments to staff either at the meeting or over the course of the next month. Final policy will be brought forward in December.

#### Item 7) Public Art Master Plan Update

The week of October 15 staff and members of the commission presented the Public Art Master Plan. Staff received a lot of great feedback and comments. Staff also presented at the Park Board brown bag, the November Native American Commission meeting as well as at the Art and Business Breakfast hosted by the Plains Art Museum. Staff has been in contact with the Fargo Public School District about the plan. The School District will provide copies to their board members and notify us of any comments or questions they may have.

Public outreach will continue the month of November with more public campaigns. An information Brown Bag will be presented to the City Commission (date to be determined). We will wait to schedule the City Commission meeting agenda item until we've had a chance to connect with the City Commissioners for an overall briefing.

In January, based on conversation brought forward to staff, a suggestion of a  $\frac{1}{2}$  day retreat is suggested to dive in deeper with the public arts master plan and 2018 work plan as we brainstorm on operations and activities.

#### Item 8) 2018 Calendar

Attached is the proposed 2018 Arts and Culture Commission meeting dates. The meetings will continue to fall on the third Wednesday of each month at 5pm with the exception of November. Due to the Thanksgiving holiday the commission meeting will be held on November 14 at 5pm.



Dr. David Bertolini Chair, Art and Culture Commission c/o City Hall 200 3<sup>rd</sup> St. N. Fargo, ND 58102

April 11, 2017

Dear Dr. Bertolini and the Art and Culture Commission:

Please accept my thanks for the recommendation by the Fargo Art and Culture Commission to continue the funding relationship the City of Fargo has with The Arts Partnership for an increase to \$112,000 in 2017. As you know, that increase allowed The Arts Partnership to award a significant increase in City Arts Partnership grants to area nonprofits making art.

I am writing to request the same amount of money from the Art and Culture Commission to administrate the various duties we perform in the metro to support the arts (\$112,000) unless there is an increase in funding from the City to the Art and Culture Commission, at which point, I am requesting 75% of that new total, which is in keeping with the last many years of funding The Arts Partnership has received from the Art and Culture Commission.

Because the 2017 City Arts Partnership grant applications were just turned in last week, we don't yet have award numbers for 2017, so I am including the information from the 2016 grant cycle as evidence of the value of this investment in the community. I did want to apprise you of these few "facts" about the grant applications for this year:

- 34 City Arts Partnership grant applicants = total budgets \$10.175 million
- The top seven organizations—our largest institutions representing 21% of those applicants—have budgets totaling \$7.372 million (or 72% of the total)
- Five of those seven are in Fargo with \$4.423 million in budgets. That represents 60% of the top seven's combined budget or 44% of the \$10.175 million budget total
- 56%, or 19 of the 34 applicants, are Fargo-based organizations
- Total audiences for the 34 applicants are 461,618, with 50% coming from Fargo residences

Thank you, again, for your support.

Sincerely,

Jupa DelVal

Dayna Del Val, executive director The Arts Partnership



\*The City Arts Partnership grant program has operated on an annual basis for nearly 30 years. In June of 2016, The Arts Partnership awarded \$84,000 to 33 organizations making art. For a narrative of each grant award, please visit <u>http://theartspartnership.net/wp-content/uploads/FY16-TAP-Grants-List.pdf</u>

**ANGELS OF THE MUSE - \$650 CELEBRATION OF WOMEN AND THEIR MUSIC - \$550 CHARISM -** \$850 **CONCORDIA COLLEGE - CULTURAL EVENTS OFFICE - \$1,100** FARGO PARK DISTRICT - CLASSICAL MUSIC FESTIVAL - \$1,200 FARGO THEATRE - \$5,500 FARGO-MOORHEAD AREA YOUTH SYMPHONIES - \$4,400 FARGO-MOORHEAD CHORAL ARTISTS - \$2,500 FARGO-MOORHEAD COMMUNITY THEATRE - \$4,250 FARGO-MOORHEAD OPERA - \$4,500 FARGO-MOORHEAD SYMPHONY -\$7,500 FARGO-MOORHEAD VISUAL ARTISTS - \$2,500 FARGO-MOORHEAD YOUTH CHOIR - \$2,000 **GOOSEBERRY PARK PLAYERS - \$2,750** HISTORICAL AND CULTURAL SOCIETY OF CLAY COUNTY - \$4,000 **IMMIGRANT DEVELOPMENT CENTER - \$1,500 KID CORE -** \$1,300 LAKE AGASSIZ CONCERT BAND - \$1,000 **MOORHEAD PARKS AND RECREATION - CELTIC FESTIVAL - \$1,200** MSUM CHERYL NELSON LOSSETT PERFORMING ARTS SERIES - \$1,350 NDSU MEMORIAL UNION GALLERY - \$900 NORDIC CULTURE CLUBS - \$1,200 PLAINS ART MUSEUM - \$4,750 PRAIRIE PUBLIC BROADCASTING - \$1,400 **ROURKE ART MUSEUM - \$3,000 SPIRIT ROOM - \$3,000** THE LEARNING BANK - \$3,000 **THE LISTENING ROOM - \$500 THE MASTER CHORALE - \$1,500 THEATRE B -** \$5,000 **TIN ROOF THEATRE - \$650** TROLLWOOD PERFORMING ARTS SCHOOL - \$5,750 WEST FARGO PUBLIC SCHOOLS/SUMMER ARTS INTENSIVE - \$2,750

Currently:

- All interested organizations must attend a mandatory grant pre-application meeting. We have found that this has dramatically improved the quality of the applications.
- The grant application process is run through the online grant system operated by the FM Area Foundation. The Arts Partnership pays an annual fee to use their system. This has also improved the grant writing and reading process.



- Recently, we created three tiers of funding based on set criteria: General Operating Support, Program Support and Project Support.
- Once the panel has made their recommendation to the BOD of The Arts Partnership and they have approved them, grantees are sent an electronic and hard copy letter telling them of their successful or unsuccessful application and the amount they have been awarded. Our Grants and Programs Coordinator also offers to provide feedback from the conversation for future grant writing opportunities.
- Grantees must sign a grant agreement form as well as provide a final report each year. Failure to do that renders an organization ineligible to apply for funding the following year.

#### Going forward:

- In addition to the existing steps to applying for a City Arts Partnership grant, in 2017, The Arts Partnership will award 80% of the full grant amount in June. The other 20% will be sent after the final report is turned in. Any dollars not given out because of this will be carried over to the next City Arts Partnership grant round. *We don't anticipate this being the case, but we want to ensure that we are receiving final reports because we want the qualitative and quantitative information for our own fundraising purposes as well as ensuring that our grantees are being responsible stewards of tax-payer money.*
- In our continued efforts to make this grant efficient and meaningful, we will switch our tiered system of funding to General Operating Support I, General Operating Support II and Project Support. This makes better sense due to the large budget gap between the eight largest arts organizations and the others, whose budgets are far below but whose work is still high caliber.

We know that the revisions and refinements we have made to the City Arts Partnership grants are making a marked difference for many of our arts organizations. Linda Boyd, Executive Director of the FM Symphony Orchestra, reflected on this year's grant program:

As one of the major arts institutions receiving annual operating support grants from The Arts Partnership, the Fargo-Moorhead Symphony Orchestra greatly appreciates the restructured grant process that TAP initiated over the past year. The process began very thoughtfully with one-on-one conversations between leaders of major arts organizations and TAP grants consultant Tania Blanich. Information we provided resulted in a more focused grant application, a keener understanding of the characteristics and organizational needs of the major organizations in the community and, ultimately, three tiers of grant funding and maximum grant amounts. The deliberate and professional way that the grantmaking process was updated is one of a multitude of reasons that the work of The Arts Partnership is so valued by the entire arts community.

Further details about the City Arts Partnership grant program can be found at <u>http://theartspartnership.net/grant-information-non-profits-artists/</u>.



#### LOGO DESIGN PROPOSAL

#### City of Fargo Arts & Culture Commission

10/5/2017

Good Morning Brittany,

Thank you for the opportunity to submit a proposal for a new logo design for Fargo's Art & Culture Commission. Very exciting! My fee for a design would be \$1,500. This would include a logo designed as vector line art. The logo would be original, free from any copyrighted material. You would receive the vector file in .ai, .eps and .pdf formats in both Pantone Solid Spot Color and black and white versions. High resolution pixel based versions (.jpeg, .png) in both color and grayscale for web use will also be provided. Ownership transfer to you will be given after final payment is made.

I have included an initial design for your review. The icon is shown in bright colors depicts diverse individuals "huddled" together. Their shape creates an aperture which touches on the visual aspect of art. Font is Montserrat (Regular and Bold) in 70% gray.

Please feel free to contact me for questions or comments regarding this proposal. Thank you!

Stephen Dorsey 702.612.5909 stephen@dorseydesignservices.com www.dorseydesignservices.com



# CITY OF FARGO ARTS & CULTURE COMMISSION























Hayes, Randy Untitled (Woman with Blanket) aka Rain on the Reservation (1989) Pastel on Paper

Series: The American West 1988-1990



The artwork came to the City as a temporary loan in 2010 from the Microsoft Art Collection for an initial period of seven months (Nov. 1, 2010- June 1, 2011) and included a possible offer of extension to five years after the initial loan period. Microsoft was unable to obtain the required signatures for the extension paperwork in 2011 and after several years, choose to transfer ownership through a Deed of Gift which also included an appraisal. It has recently been discovered that while in storage, the artwork has sustained water damage and will be in need of restoration. As of November 2013, the artwork is appraised at \$6,690.

- Currently tracking the notarized Deed of Gift and Appraisal.
- Developing processes and procedures to create consistency with how artwork within the collection is documented, tracked, and stored.
- Recommend restoration.





The City of Fargo Arts and Culture Commission Public Art Policy

On November 24, 2014, the City Commissioners of Fargo, North Dakota adopted ordinance No. 4049 effectively creating the Arts and Culture Commission. Article §20-0805 of the ordinance was adopted on April 13, 2015. The purpose of establishing the commission and ordinance is to ensure that public art continues to be a valuable part of Fargo; encourages the display of public art by citizens, developers, property owners, architects and builders; provide a review and recommendations to the city commission for the commissioning and placement of public art owned by the city; ensure existing public art is properly displayed, maintained and accessible to the general public.

The goals of the Fargo Arts and Culture Commission (FACC) is to foster citizen engagement and interest in public art and provide an alternative platform for the city's strong arts and culture contingency. Additionally, the FACC will utilize public art as a method to promote tourism, economic development, and creative agencies.

The commission will specifically seek to accomplish these goals through the following initiatives:

- 1. Continue developing current projects
- 2. Build the capacity of the Public Arts Program and Arts and Culture Commission
- 3. Provide adequate care and maintenance for city-owned art
- 4. Establish a clear and easily accessible process for artists
- 5. Identify and secure permanent funding and support systems
- 6. Ensure that public art is citywide
- 7. Pursue skilled Artists', aesthetic quality, and openly consider diverse forms of public art
- 8. Cultivate private and public partnerships
- 9. Remain sensitive to the cultural geography of the City of Fargo

On April 15, 2015 Bylaws governing the internal operations of the Fargo Arts and Culture Commission were adopted. Such Bylaws ensure the commissions' ability to fulfill their Power and Duties and implementing this public art policy in accordance with Ordinance #4948.

Specific responsibilities of the commission are as follows:

- 1. Manage and facilitate new public art commissions or works of art gifted to the city.
- 2. Manage available funds and engage in active pursuit of public art grants and other relevant funding opportunities.
- 3. Report to the city commission annually the status of donations, monies received and expended, and the purpose of all expenditures.
- 4. Guide the development of a public art master plan and maintaining said master plan.
- 5. Identify opportunities for public art within current and future capital improvement projects.
- 6. Manage a public art collection.
- 7. Promote public art through education.
- 8. Employ qualified city staff to support the activities of the council.
- 9. Make recommendations to the board of city commissioners for any additional ordinances or administrative procedures required to implement the stated purpose and intent of this section.
- 10. The acceptance of gifts or grants that may be appropriate towards the fulfillment of the purpose and intent of the Arts and Culture Commission.
- 11. Maintain public art as needed.
- 12. Perform any other functions which may be assigned or delegated to it by the board of city commissioners.

The Commission will work in conjunction with the following commissions and administrative departments in order to achieve the goals outlined within this policy:

- 1. City Commission- The decision making body which must review and take action on all recommendations made by the Arts and Culture Commission. May assign or delegate to the Arts and Culture Commission other functions as it sees fit.
- 2. City Administration- The individuals holding this position lead all City departments in developing operating policies for City functions and personnel and report directly to the Mayor.
- Planning and Development Department- Guides the growth and change of the City of Fargo. Implements City planning documents including the Comprehensive Policy Plan, Downtown Framework Plan, and relevant growth plans. Will incorporate public art into planning and development guidelines and incentives when possible.
- 4. Public Works Department- Oversees the maintenance of all city streets, boulevards, and other City owned property which may be affected by the Public Art Policy.
- 5. Engineering Department- Oversees the design, inspection, construction and replacement of the city's infrastructure which may be affected by the Public Art Policy.
- 6. Forestry Department-Manages and maintains all trees located on city owned property which may be affected by the Public Art Policy.
- Buildings and Grounds Department- Oversees the maintenance and upkeep of all city buildings. Will work with other city departments to ensure art placed within city buildings is properly cared for.

#### **Intended Use of Policy**

The intended use of this policy is to outline the guidelines and procedures related to public art owned and administered by the City of Fargo herein known as 'City''. The specific objectives of this policy are to:

- Define the policies and procedures utilized for the acquisition, loan, donation/ gift and temporary installation of public art owned by the city, as well as, project selection criteria, site selection, and artist selection.
- Provide for the care and preservation of art owned by the city through maintenance, accessioning, and de-accessioning procedures.

#### **Policy Review**

This policy shall be reviewed by the Commission at least once three years and all amendments forthcoming from this review shall be approved by a majority vote of the Arts and Culture Commission and submitted to the City Commission for final approval.

#### **Defining Public Art**

<u>Public Art</u> is defined as an original artwork or artist-designed event which is visually or physically accessible to the public and which does not require a fee or other prerequisite to observe. Public Art is inclusive of a variety of media, including but not limited to; performance, music, dance, visual, temporary, or participatory art; as well as artist designed infrastructure and structures. Public Art can be privately or publicly funded. Public art should connect to the community or community identity; create vibrant places for people to gather; be an intentional use of art or place making; and embody community aspirations, both past and present.

#### <u>To include:</u>

Sculpture, paintings, collage, earthworks, neon, glass, fiber, mosaic, clay, wood, photographs, print, literacy arts, calligraphy, film, holographic images, video, computer projections, drawing, any hybrid or mixed media.

#### Categories:

<u>Functional</u> (benches, bicycle racks, shelters, gates), <u>object/ sculpture, integrated</u> (bridges, retaining wall, walkways, buildings), <u>interpretive</u> (educating: self-explanatory, supplemental panel of facts), <u>monument</u> (traditional themes: war, civic, and charitable heroes), <u>murals, sensory art</u> (visual, auditory, touch or combination senses), <u>digital</u> (technology based public art- video projection, smart phone capabilities), <u>temporary</u> (intended for a specific time period), <u>serial</u> (installation of multiple objects, a collection of artwork related to one another).

The following shall be excluded from the definition of *Public Art*:

- Mass produced objects, excluding limited edition works created by an artist.
- Artwork which communicates a commercial message.
- Monuments, commemorative plaques, and architectural or utilitarian elements not created by an artist and not intended to be displayed as a work of art.

#### **Defining Cultural Districts**

*Cultural Compound*: Refers to an area that includes multiple cultural learning institutions, such as, a zoo, art museum, history museum, and science center.

*Major Cultural Institutions*: An area that offers multiple theaters, parks, art installations, art galleries, retail, and restaurants.

Downtown Area Focus: Predominance is placed on arts and entertainment, artist, and small businesses.

*Cultural Production Focus*: Informal arts district that is a 'maker community' and art focused, meaning an area where artist live and work. Importance is placed on visual arts, music, local art galleries, coffee shops, and boutiques.

Art and Entertainment: Dominated by music venues, bars, and restaurants.

Naturally Occurring Focus: Informal gallery space, small town neighborhood atmosphere.

#### **Defining the Public Art Master Plan**

The intention of the <u>Public Art Master Plan</u> is to bring together community and government ideas and to be a tool to aide in prioritizing and providing recommendation on the placement of visual projects within the City of Fargo.

- 1. Goals and vision for art within public places
- 2. Identify appropriate and significant sites for public art and public gathering places.
- 3. Offer methods for utilizing art as a problem solving tool to correct vandalism and decline as well as develop a prioritization of public spaces suitable for these approaches.
- 4. Outlining incentives for developers wishing to integrate public art into their projects.
- 5. Identifying education opportunities and programs which may work in conjunction with public art opportunities/ sites.
- 6. Determining artist and project selection criteria.

#### **Defining Funding for Public Art**

#### Capital Investment:

(*Public*)- Public capital improvement project paid for solely or in part by means of monies appropriated by the City to design, construct, and install public art.

(*Private*) Private developers incorporating public works of art into their improvement projects throughout the city. Investing in public art increasing the creative capital within the community and demonstrates a civic commitment to the city.

#### Eligible Appropriations

Any capital improvement project outlined in a bond proposition approved by the voters pertaining to public art projects and programs benefiting the citizens and City of Fargo. This excludes capital projects designated real property acquisition, demolition, equipment, normal major maintenance, financing, below-grade water or wastewater improvements, and costs of repairing existing streets, sidewalks, and drainage facilities.

#### Public Art Account-

A separate account within the capital improvement project fund held by the city and dispersed solely to public art programs. The appropriated monies can be attained through issuance of bonds and non-bond sources that are eligible from a city fund specifically designed for public art programs.

#### Grants and Non-City Sources

Capital improvement projects financed through grants or private contributions is subject to the conditions of the granting or contributing persons' or agency. Contributions from private sources should be documented and noted within the capital improvement project fund allocated to public art programs.

#### **Methods of Acquisition**

The City may acquire art by the following methods:

- 1. *Commission:* An artist or group of artists authorized by the city to create an original work of art.
- 2. *Purchase:* An original work of art which has already been created that is acquired by means of a monetary payment. Artwork may be purchased if the Commission is directed to do so by the City Commission.
- 3. *Donation (Gift):* A work of art which is offered by the owner without compensation or stipulations.
- 4. *Private Partnership:* The city enters into a partnership with a private entity in order to undertake projects where resources, projects, or expertise may be shared or outsourced to said private entity in order to support or supplement a city funded public art project.
- 5. Accept Existing Artwork Owned by the City: Existing artwork which is owned by the city but has not been previously documented or accessioned into a permanent collection is accepted into the permanent collection.

#### **Acquisitions of Artwork**

The first step in the acquisition of artwork process is the completion of an Artwork Acquisition Application outlining information applicable to the art piece, place of origin, ownership, and either statement of donor intention or artist statement. This form is provided to the public via the City of Fargo website at <a href="http://www.fargond.gov/artsandculture">www.fargond.gov/artsandculture</a> and the Fargo Arts and Culture Commission website at <a href="http://www.fargoartsandculture.com">www.fargoartsandculture</a>.

Information included on the application is as follows:

- Photograph- clear representation of artwork that is free of glare and obstruction
- Title, Medium, Dimensions, Weight (if applicable) Year, Value, Signature/Inscriptions
- Artist: Name, Biography including birthplace and date of birth and death, if applicable.
- Artist or Donor Information
  - Name, Address, Phone Number and Email Address
  - Artist Statement or Donor Intention (for items which are gifted to the city)
  - Certificate of Ownership
- Maintenance
  - Special care procedures and installation
  - Expected cost of continued care
- Expected budget
  - Total expected cost of artwork and appraisal value
  - Insurance
  - Installation

All potential acquisitions of public art must be reviewed by the Commission, working in conjunction with designated City Staff and in consultation with outside art professionals as needed. The following line items will be conferred during the discussion and information gathering process.

- Any conditions relating to gift, long- term or temporary loan
- Determine the most appropriate location for the artworks' public display
- Issues pertaining to display, framing, and mounting
- Maintenance and preservation
- Security and any potential safety risk to the public

Once determined, all recommendations must be presented to the City Commission for final approval.

#### **Acceptance of Art Guidelines**

The City of Fargo envisions a livable community where public art is integrated into area neighborhoods as a revitalizing step towards improving quality of life, creative expression, and providing opportunities for the public to freely experience the visual arts. As such, there are considerations to take into account when choosing artwork for public display: placement, length of time for the display, display removal, publicity, artwork consistent with the City's policies, needs, and available space, return of loaned art, and the relocation of artwork for any reason deemed necessary.

Artwork created by Committee members or his/her immediate family shall not be acquired by the City, whether through purchase or donated gift, while the member is serving the Committee. Should a conflict of interest occur the welfare of the Arts and Culture Commission and the City of Fargo will prevail.

The Commission and City Commission shall not deal in Artwork for personal profit, gain, or other advantages. In addition, Commissioners and City Commissioners cannot accept personal gifts of Artwork from Artist or donors to be incorporated into the City owned art collection.

#### **Temporary Installation and Art on Loan**

All artwork Loaned-Out by the City, Loaned-In or on temporary displayed upon city property must have a complete written Loan Agreement. The loan agreement must be completed by both the authorized loaner and the authorized loanee including details for duration, placement, security, and return of the item once the loan period is over. The Loan Agreement shall be administered by the Department of Planning and Development for the City of Fargo. All Loan-Out, Loan-In, and temporary installation proposals must be reviewed and approved by the Commission and the City Commission prior to final approval.

#### Loan In

Loans to the City of Fargo will be considered if the Artwork is deemed useful for exhibition and meets the criteria for public art Site Selection and Project Selection outlined in this Public Art Policy. Loaned Artwork will be received when completed documentation can be presented defining the time frame of the loan, cost associated with transport and maintenance, insurance coverage, conditions of loan and its return. Proof of ownership will be retained by the loaner.

Conservation or other necessary repairs of the loaned item will not be carried out without the written consent of the lender. Loan will be for one-year (12 months) unless otherwise noted on the agreement and with the possibility of renewal once the Artwork has been inspected. It is the responsibility of the loaner to notify City Staff of any change of address, ownership, or contact person affecting any objects on loan. The City of Fargo will not alter artwork received on temporary loan in anyway or reproduced without written permission, nor will they exceed "fair-use" which may result in copyright infringement, if applicable.

Loan- In Artwork must meet the following criteria:

- Meet the selection criteria of the Arts and Culture Commission
- Not incur financial strain on operations of the City of Fargo
- Ability to provide proper display and care
- The owner of the Artwork is responsible for the cost of insurance
- All loan-In agreements will be reviewed annually

#### Loan-Out

Official request for loans of artwork within the City of Fargo permanent collection must be made in writing to the Fargo Arts and Culture Commission who will present the request to City Commissioners for final approval or denial the loan. The loan may be denied based the loanees' inability to meet conditions and/ or provide standard care. Loanee will be responsible for all costs related to transportation and maintenance, including any necessary repairs needed while under loan. Any damage or alter in condition must be reported to the Arts and Culture Commission immediately. No repair work can be done without written authorization from the Arts and Culture Commission. Additionally, loaned artwork may not be altered in anyway or reproduced without written permission. Any use of loaned artwork exceeding "fair-use" may constitute copyright infringement, if applicable.

Loan-Out Artwork must meet the following criteria:

- A qualified art professional will ensure that all Artwork selected for loan is documented and is in good condition and capable of transport.
- Artwork on loan as part of a traveling exhibit will be at the discretion of the Arts and Culture Commission and the City Commissioners.
- Loaned out Artwork will be permitted for a one-year period of time (12 months) unless otherwise noted on the agreement and with the possibility of renewal once the Artwork has been inspected.
- Ownership of the art piece(s) will be retained by the City of Fargo

#### **Gifts of Artwork/ Donations**

The Arts and Culture Commission, along with the City Commission will consider the acceptance of fine art as gifts that are categorized as; paintings, sculpture, wall hangings, photographs, and other original works in various mediums. Gifts of works of art will be accepted without limitations or conditions placed on the City by the donor or artist. The ownership of all gifts of art will be transferred to the City of Fargo without restriction. Such art works will be used at the discretion of the Commission and the City.

Any Commission member wishing to donate Artwork that they own, have created, or have direct or indirect monetary or professional interest in, must disclose this information to the Commissioners prior to any discussion. Once discloses, the committee member must recuse him or herself from discussion, influence, and voting pertaining to the Artwork.

The Arts and Culture Commission and the City Commission will work together to determine the appropriate process of receipt and acknowledgment for gifts of art. Donors who wish to receive a tax credit are responsible for the appraisal of all donated Artworks. It is recommended that donors consult their personal financial advisor for specific advice with regards to any gifts to the City of Fargo.

#### **Project Reports**

All artwork proposed to be acquired by the city by any of the listed Methods of Acquisition, all temporary installations, must be submitted to the Commission and to City Commission for approval. These items shall be presented by designated City Staff and shall include the Artwork Acquisition Application and the following information:

- 1. Project location
- 2. Project budget, including cost of installation and maintenance
- 3. Designated funding sources, if applicable
- 4. Projected timeline for approval and installation
- 5. Artist expertise in a particular medium and level of experience
- 6. Anticipated level of City Staff support
- 7. Compatibility with the public art master plan.
- 8. City Departmental review and approval, including additional approvals required. i.e. PWPEC or Sign Permit approval

When applicable, the following items may also be required:

- 9. Project Selection Criteria
- 10. Artist selection method and approval criteria
- 11. Site Selection Criteria
- 12. Additional public engagement
- 13. Additional conditions of approval, including the waiver of certain VARA Rights, lease or encroachment agreements, artist contracts, etc.

#### **Project Selection Criteria**

The Commission will review all public art proposals. The overall character of the work should align with the following considerations:

- 1. *Aesthetic Quality*: Objective property with subjective response, meaning aesthetics is based on personal taste and the emotional response one has from observing the object. Aesthetic quality is often determined by conducting an *aesthetic evaluation* of the object by observing the structural qualities: tone, shape, color, line, form, and texture.
- 2. *Quality and Elements of Design:* The artwork must complement, enhance or modify a public space towards becoming a focal and increasing its function. Attention should be paid to style, scale, material, form, durability and safety. Principles of Art and Design; balance, contrast, emphasis, movement, pattern, rhythm, unity/variety, and space. Additionally, the Artist reputation, experience, and craftsmanship should be taken into consideration.
- 3. *External Factors:* Will the Artwork encourage public participation, negatively impact social and political attitudes, and will the object function within its public space?
- 4. *Fabrication-* The Artist possesses the ability to meet the specific criteria established in the RFP. Failure to produce the approved artwork established in the RFP will lead to the artist forfeiting the monies allotted for the commissioned work.

- 5. *Cultural Geography:* If relevant, does the Artwork take into account the cultural values, history, traditions, diversities, and identities of the region. Does the Artwork contribute to building a sense of place within the cultural landscape of the City of Fargo?
- 6. *Public Art Master Plan-* The work aligns with ideas and themes outlined within the Public Art Master Plan.
- 7. *Content*-The message the Artwork is conveying is clear and appropriate for public display and does not contain advertisement for any commercial, political, or other established organizations.
- 8. *Public Liability:* Works will not be selected or accepted that has the potential to create a public safety issue to the public or hold the City of Fargo liable.

#### **Site Selection Criteria**

The Commission will review all proposed performance and exhibition sites in order to determine the compatibility with the following considerations, as applicable:

- 1. Artwork must be installed in a safe and durable manner within a public space for the duration of its lifespan as outlined in the agreement.
- 2. The Artwork must also be compatible with existing public infrastructure, including drainage, grading, and maintenance.
- 3. The Artwork must enhance the quality of life and visual aesthetic for the public, neighborhood, and community.
- 4. If applicable, appropriate consideration will be given to the use and needs of adjacent property owners. Should the site be deemed too intrusive to surrounding property owners due to the Artworks excessive of light, sound, smell, or overpowers in scale or appearance, the site will be denied.
- 5. The selected site has been identified as a focal point of the community or neighborhood and will be visible and accessible to the public. If a selected site is only accessible for a duration of time, those hours will be posted. Compliance with applicable ADA requirements shall be required.
- 6. The selected site will have limited or no public art at the location.
- 7. The *Public Art Master Plan* will be the guiding document for public art selection. City Commission shall have final authority in determining the appropriateness of any proposed location of public artwork covered by this policy.

#### **Artist Selection Methods**

The City of Fargo shall seek opportunities to help develop a growing population of professional public artists in the Fargo area. The City will strive to award contracts for the public art projects amongst Fargobased Artists only if the Artist is able to meet the qualifications for the Publics Arts Project and Artist Selection Criteria.

If it is found that there is a lack of qualified local Artists, the City of Fargo may award contracts to Artists within the state of North Dakota and Nationally. Factors such as the size of the project, the level of visibility, the availability of funding, and other conditions, all may influence the selection of artists.

1. <u>Open Call for Artist</u> is an open invitation to artists to participate in a public arts program. The invitation will outline the scope of work, project criteria, and budget.

- 2. <u>Limited Call for Artists</u> will be utilized when projects requiring a specialized skill, working within a short time frame, or the parameters of private partnership require only a select number of individuals be invited to apply.
- 3. The <u>Direct Selection of an Artist may take place when time and resources are limited, the Artist possesses the skill, knowledge, and experience needed for a specific project.</u>

For both Open and Limited Calls, the Artist must submit a Request for Proposals (RFP) or Request for Qualifications (RFQ) in addition to their qualifications for consideration; Professional resume, images, drawings or other visual representations of past work, a written Artist's statement addressing the artwork, subject matter and how it pertains to the project (inspiration, community influence, previous experience creating public art), and references.

Artists who have completed past public art projects with the City of Fargo shall submit an inventory of past works.

- i. RFP: A Request for Proposals will require the artist to submit their qualifications and an initial proposal for a specific project.
- ii. RFQ: A Request for Qualifications will require the artist to submit only their qualifications to be considered by the selection panel. A detailed proposal may be developed at a later phase within the selection process, either prior to or after the final artist(s) has been selected.

#### **Artist Selection Criteria**

The artist selection process shall ensure that the interests of all concerned parties are represented, including the public, the art community and the City departments. All artists selected by either Open Call, Limited Call, or Direct Select will be reviewed based on the following criteria:

- 1. *Quality of Completed Works-* Artists will be selected based on the quality of completed works of art with the following considerations: Artistic merit, design originality, elements of design, fulfillment of intent, and inherent meaning.
- 2. *Previous Experience* Artists will be able to provide evidence of their artistic skill and ability to complete projects within specified time frame. Past experience can be presented through a variety of documents, such as, exhibition or performance records, past commissions, public reviews, and recommendations or awards.
- 3. *Preferred Qualifications* There may be instances where preference will be given to an Artist possessing a specific skillset or experience in a designated medium. In those cases, the selection committee may designate additional qualifications during the Artist Selection Process.

#### **Documentation of Accessioned Artwork**

For the purposes of this policy, a work of art acquired by the city will be *Accession*ed into the city's Public Art Collection with the creation of a permanent record. The creation of a permanent record for an Artwork acknowledges the City of Fargo has custody and title of ownership.

Accessioned objects are held in permanence as long as:

• They support the Arts and Culture Commission mission statement

- They retain physical integrity, authenticity, public importance, and relevance to the collection.
- They can be properly stored, preserved, and used.

The artwork will be assigned an accession number which will be applied to the backside and, if applicable, be visible on the Artwork exhibit label. The Commission will secure the documentation of all works accessioned into the Public Art Collection. This documentation shall be kept in the office of the Planning Department.

Documentation of all artwork accessioned shall include:

Accession Number	Location	
Accession Date	Donor/Artist Contact Information when applicable	
Title	Value or Project Budget- funds to install and ongoing upkeep	
Artist	Photographic Record	
Medium	All loan or copyright agreements	
Dimensions	Conservation or historic records when applicable	
Year of Completion	Project Maintenance Procedures as outlined in the	
	"Installation and Maintenance" section of this policy	

Artist Documentation shall also be provided in conjunction with all artwork accessioned and shall include:

- 1. Contact information for the artist
- 2. Artist Biography and Artist Statement
- 3. Artist information
- 4. Signed Contract with Artist when Applicable

On-Site Identification shall be provided for all permanent artwork owned by the City to the extent that it is reasonably possible. Identification shall include:

- 1. Name 3. Medium
- 2. Artist4. Date

It is also encouraged that an artist biography or artist statement be included alongside the artwork in order to provide education opportunities to the general public.

#### **Deaccessioning of Artwork**

Deaccessioning shall be approached with caution on a case-by-case basis. Artwork for Deaccessioning is determined and presented with a full justification to the Committee by an authorized member of the City Staff. The justification must contain the criteria for Deaccessioning and the method of disposal. Prior to the Committee meeting it must be determined that there are no legal restrictions or stipulations regarding the deaccessioning and/ or disposal of the Artwork. The Arts and Culture Commission, in coordination with the City Attorney, will review all agreements between the artist and grantor of the artwork and the City to determine any possible prohibitions prior to deaccessioning the art work.

Criteria for Deaccession:

- Irrelevance to the Permanent Collection
- Duplication
- Inferior Quality or Poor Condition- items found to be fragile or those that are potential targets for vandalism and may not be appropriate for display in public spaces.

- Undesirable Public Response that undermines the Mission, Vision, and Goals of the Commission
- Public Safety Concerns
- Inability for the City of Fargo to meet a standard of care or storage
- Issues with authenticity, attribution, or provenance
- Ethical, Political and Legal Concerns
- Financial burden associated with maintenance and preservation

Prior to Deaccessioning, the Artwork must be properly documented, including the justification presented to the Committee and notification to Accounting for insurance purposes. Reasonable effort should be made to the original donors' immediate family of the City's plan to deaccession artwork. If the immediate family has no interest in reacquiring the artwork, the process for disposal may proceed.

#### Disposal Methods:

- Donation to or exchange with another done
- Sale by public auction
- Intentional Destruction- inauthentic, reproduction, of no monetary value, physical integrity and is beyond the point of reasonable preservation.
- Donate back to donor/ immediate family

#### **Installation and Maintenance**

As outlined within the Site Selection Approval Criteria, all projects approved by the city must outline the parties responsible for installation and maintenance. When selecting a work of art to purchase or determining if a donation may be accepted, the Commission and City will take into consideration any security issues, the cost of installation, and the cost of maintaining the work over its lifetime. This includes start-up and ongoing costs for cleaning, mounting, framing, or any item required for proper display. Consideration should be given to structural and surface integrity, permanence and protection of the artwork against theft, vandalism, weathering, and excessive maintenance and repair costs.

When necessary, a preservation plan which outlines the maintenance procedures and projected funds for required maintenance will be established. This plan will include the projected staff time required for maintenance, which will include time required for regular cleaning, as well as staff time required to solicit and secure contracts with specialists and conservators.

#### **Copyright and Transfer of Ownership**

Copyright is a form of intellectual property that provides legal protection to the owner of copyrights and specific work. If applicable, it is the responsibility of the City of Fargo to properly manage these forms of intellectual property and understand the separation of ownership rights from the fair use of copyrighted images within collections and exhibitions.

Under the U.S. Copyright Right Act of 1976- www.copyright.gov

<u>Ownership of copyright:</u> Initial Ownership belongs to the initial author or authors of the work. The authors of a joint work are co-owners of copyright in the work.

<u>Works Made for Hire:</u> The employer, commissioner, or person for whom the work was created for is considered the author and owner unless the parties have expressly agreed otherwise in writing, signed by both parties, and stating who owns all of the rights comprised in the copyright.

<u>Transfer of Ownership</u>: The ownership of a copyright may be transferred by means of conveyance or by law, and may be bequeathed by will or passed as personal property by donation, commissioning, and monetary acquisition.

#### Fair-Use for Visual Art Loans

Fair-Use is a legal doctrine that promotes freedom of expression by permitting the use of copy-right protected works in certain circumstances for the purposes of criticism, comment, news reporting, educational, research, and parody. Artwork on temporary loan to the City of Fargo and artwork loaned out from the City of Fargo's permanent collection may not be altered, used for commercial activity, profited from, or deny credit to the original creator.



# **Request for Proposal New City Hall Exterior Panels**



The City of Fargo and the Arts and Culture Commission encourage the public to participate in this opportunity to enhance the City's quality of life, integrate public art in public spaces, and showcase local artists and artwork that is reflective of Fargo. Public art expressed a community's values, enhances our shared environment, transforms our spaces into meaningful places and heightens our awareness of our surroundings.

#### About the Space

The New City Hall will house the administration offices of Fargo's municipal government and will be an innovative and efficient addition to the City's skyline.

The selected artwork will be installed and displayed on the north, south and east sides of the building's exterior. Each side will have four panels for a total of twelve artwork panels. The panels will be individually incased in LED lighting and the colors alternating depending on the seasons, holidays, or special events. Exterior panel measurements: 17'X 3" H- 6'X 0" W

This is a temporary installation lasting approximately 1-3 years.

#### <u>Criteria</u>

- 1. The artwork submitted must meet at least one of the five distinguishing themes of Fargo.
  - Embrace Winter and Seasonality
  - Celebrate the River
  - Water Appreciation
  - Cultural Diversity
  - The City on the Plains
- 2. Subject matter is open and at the discretion of the artist. Artwork found to be offensive or culturally appropriated will not be considered.
- 3. Submit at least 3-4 images that can be polyptych (divided) into four panels <u>OR</u> submit at least four images that fit the panel measurements listed.
- 4. Artwork must be able to be transferred onto a vinyl wrap.
- 5. Artist must provide a narrative for the artwork submitted.
  - How is the artwork enhancing the aesthetic value of the New City Hall and The City of Fargo?
  - How is the artwork reflecting the themes representing Fargo?
  - Why was the subject matter chosen?
  - How is the artwork being displayed; polyptych or fitting the individual panel measurements?
- 6. Digital or raw image formats will be accepted. Acceptable digital formats are: .jpeg, .pdf, .tif, .eps.

#### **Considerations**

Will the artwork complement the physical location of the New City Hall building?

Will the direction of the panel sections influence the artwork?

Will the changing color of the LED lighting enhance the visual appeal of the artwork?

# **Request for Proposal New City Hall Exterior Panels**



The artwork could be representational of Fargo's past, present, and future?

The artwork could reflect the innovative and creative city Fargo is growing into?

#### <u>Eligibility</u>

Artist must be a resident of the Fargo- Moorhead area. If there is not a sufficient response, artists residing in the State of North Dakota will be considered.

Artist must be established, emerging, or student attending one of the Tri-Colleges. Submissions must be solely of your own thought and design.

Must be 18 years of age.

#### **Selection**

The finalist will be contacted. Monetary compensation will be provided to the final selected artist.

#### **Budget**

The total budget for this project is \$----.00. This not-to-exceed total must cover all design fees, fabrication, installation, and other related expenses.

Artist(s) compensation will be \$----.00. If multiple artists are selected the amount will be evenly divided.

#### **DEADLINE**

February 1<sup>st</sup>, 2018

#### **Submission**

The City of Fargo Planning and Development Department 200 3<sup>rd</sup> Street Fargo, ND 58102 Attn: ------Email: ------Office: ------

# **Request for Proposal New City Hall Exterior Panels**



**<u>RFP Timeline-</u>** This timeline is subject to change is there are not enough submissions received by the February 1<sup>st</sup> deadline.

RFP Announced	December 1 <sup>st</sup> , 2017
Deadline	February 1 <sup>st</sup> , 2018
Committee review and finalists selected. Finalists will be contacted and submissions not selected will be mailed or emailed notification.	February 15 <sup>th</sup> , 2018
Finalists interviewed by the Arts and Culture Commission and artwork/ designs refined. (ACC Meeting)	February 21 <sup>st</sup> , 2018
Final artist(s)/ artwork selected. (ACC Meeting)	March 28 <sup>th</sup> , 2018
Final artist(s) present artwork to City Commission and Mayor for final approval. (City Commission Meeting)	April 9 <sup>th</sup> , 2018
Fabrication	April 15 <sup>th</sup> - July 15 <sup>th</sup> , 2018
Installation	August 1 <sup>st</sup> , 2018

# **Bid/ Fabrication Timeline**

Bid	February 21 <sup>st</sup> , 2018
Company selected	March 28 <sup>th</sup> , 2018
Fabrication	April 15 <sup>th</sup> - July 15 <sup>th</sup> , 2018
Installation	August 1 <sup>st</sup> , 2018



PLANNING AND DEVELOPMENT 200 Third Street North Fargo, North Dakota 58102 Phone: (701) 241-1474 Fax: (701) 241-1526 E-Mail: planning@FargoND.gov www.FargoND.gov

#### **MEMORANDUM**

	TO:	ALL	DEPARTMENTS
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FROM: ALBERT GIBSON, PLANNING AND DEVELOPMENT DEPARTMENT

DATE: NOVEMBER 6, 2017

SUBJECT: 2018 ARTS AND CULTURE COMMISSION MEETING SCHEDULE

Listed below are the Arts and Culture Commission meeting dates for calendar year 2018

Ar	Arts and Culture Commission Meetings	
	January 17	
	February 21	
	March 21	
	April 18	
	May 16	
	June 20	
	July 18	
	August 15	
	September 19	
	October 17	
	November 14	
	December 19	
	d Culture Commission meetings will be held the Nednesday of each month at 5:00 p.m. in the *City Commission Room at City Hall.	
	*Room subject to change with new City Hall opening.	

# **2018 Meeting Schedule**



#### Disclaimer

The information contained in this communication from the sender may be confidential. It may be intended solely for use by the recipient and others authorized to receive it. If so, and you are not the recipient, you are hereby notified that any disclosure, copying, distribution or taking action in relation of the contents of this information is strictly prohibited and may be unlawful.

- Simone Wai & FOLKWAYS

Nicole + Arts & Lulture commission, Thank you so much for your support of the Canoe Parade. We are well on our way to having an annual river arts event with our inagural parade success. We look forward to more partnerships with the City of Fargo as the parade grows. We hope to see more of the master plan come to life! THANK YOU!

# THE FARGO PROJECT - WORLD GARDEN COMMONS

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# Fargo, North Dakota

# Park Type: Water Stories

Reconnecting people to water or rethinking how water is managed in the community as a cultural asset.

# Key lessons to look for:

- Artists can be environmental leaders and help steer important conversations that might normally be reserved for scientists or engineers.
  - Key project leaders understood the time and constraints, particularly of each organization and partner, to be flexible with timing and progress.
- Partner development happened organically over several years, as opposed to forcing relationships, giving each member a more fully vested sense of involvement.

THE FARGO PROJECT





Party in the Park. 2016. Source: The Fargo Project

# Geographic context

Between April and October in the late 19th century, trains loaded with goods from Saint Paul, Minnesota would offload onto steamboats on the Red River, which ran through Fargo, North Dakota. This trade made the city an important entrepôt and gateway to western commerce <sup>43</sup> Today, Fargo, a city of more than 120,000 and the largest in the state, continues to thrive in many ways, with a low employment rate, low crime and quality

flat, overland flooding has become a significant the banks. Because Fargo's landscape is mostly in water management infrastructure, including this threat and spurred substantial investment damaging, was strikingly less impactful than it floods in the 1990s elevated the awareness of ice creates ice dams, causing water to breach formed by the withdrawal of the glacial Lake the river flows north, melting snowpack and concern for the city and the region. Serious and containment basins, or 'ponds."' Subse-Agassiz, which has some of the most fertile and productive farmland in the country. As 'concrete channels, drainage pipes, pumps, quent severe weather in the 2000s, while could have been before these investments. The city resides in the Red River Valley,

(Previous page): Community Garden. 2016. Source: The Fargo Project.

# What were the goals?

New American population lives (refugees and ditches separated neighborhoods and created discontinuity between places. The oldest, and in many occasions largest basins are in low to one way, but not in others, serving to devalue moderate-income neighborhoods, including normative state, are not the most attractive hese important assets worked very well in for the community. Many of the pipes and immigrants from twenty different nations). some of the landscape in and around these areas where Fargo's Native American and effective, had unintended consequences communities. Retention basins, in their This stormwater infrastructure, while eatures of cities. Leaders in city government and the community began to recognize that this infrastructure had deleterious effects on the quality of many residents' lives. It became apparent that any solution to make these spaces more welcoming and more useful would have to rely on creativity and ingenuity and not necessarily more engineering. In 2009, the Red River flooded again, further cresting the awareness for solutions to a town where water affects more and more of everyday life.

# Arts-based strategy

The strategies and solutions used to reach these goals were unique in their grassroots and artist-led perspective. This was not an expert-driven project. It attempted, in at times radical ways, to give voice to as many people as possible.

New York, where they both shared excitement Plains Art Museum, North Dakota State Unistormwater management. Brookner had connected with a Fargo resident and advocate in an interest in both community-based art and administrator Nicole Crutchfield, decided to versity, and the Spirit Room (a local commuamong city officials, Fargo, through planning local leaders and stakeholders, including the nity center). Fargo had a history of bringing with this kind of outreach. Brookner and her Fargo-based partners quickly found parallel ronmental artist Jackie Brookner, who had outside experts to the city and was familiar After a series of exploratory conversations bring Brookner to the town for a visit with frequently starts with visits from the envi-The origin story of the Fargo Project most about the opportunities in North Dakota.

interests and perspectives. While the environmental challenges of the area were important, conversations quickly tracked to questions about community, about outsides versus belonging, and about celebrating together as a community. These questions became important as they toured water management sites.

After the visit, Brookner talked about a potential vision for a project in a stormwater basin:

vision for a project in a stormwater basin: "A central gathering place ... will create a sense of place and convey the specific identity and individuality of the Red River and Fargo (looking both back and forward in time), that will facilitate encounters with people and the landscape, and that will also function ecologically to restore habitat and help keep urban stormwater pollution out of the river."44

The team discussed an intervention at one of the retention basin sites as a first step. Based on her initial and future visits, they narrowed it down to five potential sites and identified an ideal site based on the criteria of access, visibility, and disturbance risks, as well as the preference for a neighborhood that did not already have a place to gather. The site chosen

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Party in the Park. 2016. Source: The Fargo Project.

THE FARGO PROJECT

THE FARGO PROJECT

housing stock.



complexes and big-box retails establishments. was Rabanus Park, which was dominated by around the park included many apartment a large retention basin. The neighborhood

with no trees and very little, an active community space that reflected the diversity of the What could be done to make this large site community?

a place of questioning. Radically open listening ing challenges and needs, and didn't start from The artist could meet with local engineers and bureaucrats on their terms. After some initial of the group could become comfortable with sure to respect and understand the engineerhesitation about how to speak with an artist as part of an engineering process, members helped not only to build understanding, but each other and their goals. Brookner made



(Above and below): Listening Garden. 2016. Source: The Fargo Project and Amu Productions

also to broker trust between the partners.

diverse set of people across the neighborhood, the people would be equal authors of whatever idea, led with a process of deep engagement. throughout city agencies, and in community for an "engineer to solve."<sup>45</sup> She engaged a human concern, and not merely something that engagement and not merely to gather feedback about an existing solution. Ideally, Her initial task was to educate people that Brookner, instead of leading with her own partners, and she did so for the beauty of stormwater is social and cultural - a true nappened in Rabanus Park.

(Previous spread): Red River Flood; Fargo, North Dakota. 2009. Source: Jesse Allen, using EO-1 ALI data provided courtesy of the NASA EO-1 Team

The team instituted methods to engage people nity partners. This committee had subcommitbeen part of community design processes such mportant issues and tasks. Additionally, many and groups in deep ways. A steering committee was established from the various commutee interest groups that could quickly tackle site in the future had contact with Brookner, of the community groups in the area hadn't ensure that everyone who might access the as these. The group took extra measures to Crutchfield, or other project leaders. This

involved setting up tables outside, canvassing, and other very grassroots coalition-building methods.

the renovation of the retention basin in Rabanus Park into a World Garden Commons. The for a touchstone event, "Imagining Together WeDesign," a daylong workshop to imagine neighbors, and local organizations showing strong signs of success, the group planned day included more than 200 people from With the engagement of city engineers,

As part of the planning for the WeDesign prothrough local perspectives. These artists could could continue to influence the site and do so local artists to be involved in the park process cess, the team instituted a "train the trainer" approach to the arts by putting out a call for embody their own agendas and practices and gain deeper understandings of ecological processes and working with diverse stakeholders. to be trained by Brookner, whose expertise

tacos. The train the trainer approach ensured backgrounds and plenty of cultural activities, that they were sustainable over a long period The WeDesign event showcased a variety of intertribal dance, accompanied by fry bread such as a Native American drum circle and that these activities were locally-based and of time.

engage the community after the charrette and The event helped to produce a vision to create rich cultural histories in Fargo and that could become a true asset to the community. The WeDesign event marked the beginning of a effort. The group found ways to continually a public space reflective of the worldly and more sustained design and implementation to build the project's momentum.

using the arts as a way to make infrastructure engage diverse communities and second, by in two ways: first, as an artist-led process to think differently about urban spaces and to The arts-based strategy has been apparent more human and accessible.

# What happened?

team realized that the process of engagement, the final vision for the project will unfold over including artists in what the "project" actually The Fargo Project is an ongoing process, and was. Instead of seeing a finished public space as the only important outcome, the project the next several years. Nonetheless, there was an important conceptual shift made by design, and stewardship was a project unto itself, with its own value and benefits.

spaces, artist installations, gardens, and public pathways. It helped to seed ideas about how hensive master plan. It included new public the basin could be used by the community. The World Garden Commons was the first realization of an eventual, more compre-

Listening Garden, a sculpture that includes two frogs, crickets and birds - and another larger people can listen to sounds of the meadow -A great example of these cultural activities space that can host concerts, theater, and listening spaces, one, a small alcove where include the sculptor Dwight Mickelson's other events.

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oversight. The excitement and potential of The World Garden Commons led them to institute use. The city restructured some of its internal the city. For example, the city's maintenance and saved money, and has since expanded its for collaborative project management within staff instituted a no-mow policy for the site, to understand the plant diversity on the site. The city realized that this practice had value This project also highlighted the importance practices and projects that could take advanas this would have appropriate capacity and new exploratory processes within everyday management to ensure that projects such tage of these opportunities. "Fargo, North Dakota: Its History and Image, Stramboats, 1859-1871," *North Dakota State University Archives*, accessed June 12, 2017, https://libnary.ndsu.edu/largo-history/?q=con-tent/steamboats-1859-1871.

44 & 45. Rachel Asleson, Anna Cunningham, and Mrill Ingram, "Integrating Artists and City Planning: The Fargo Project Lessons Learned," City of Fargo.