

MEMORANDUM

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

The next meeting of the Arts and Culture Commission will be held on Wednesday, February 15 at 4:00 p.m. in the City Commission Room, City Hall. If you are not able to attend, please contact staff at 241-1474 or planning@cityoffargo.com. Thank you.

ARTS AND CULTURE COMMISSION
Wednesday, February 15, 2017, 4:00 p.m.
City Commission Room
AGENDA

1. Approve Order of Agenda
2. Approval of Minutes – January 18, 2017
3. Discussion on new city hall public art program
4. Budget request for existing city hall offices
5. Discussion and updates on Public Arts Master Plan
6. 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 www.cityoffargo.com/streaming. 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 241-1474 or TDD at 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 www.cityoffargo.com/artsandculture.

Mr. Olsen moved the Arts and Culture Commission accept the *Fargo Rooftops* photograph by Lynn Fundingsland. Second by Mr. Lamey. All Members present voted aye and the motion was declared carried.

Item 5: Discussion on Placement of Recently Acquired Public Art

Ms. Crutchfield asked the Board if staff should be in charge of placement in the new city hall for the three art pieces that have been acquired by the city. She stated staff plans on coordinating with the architect for the new city hall as to what the curating and art would look like in the new building.

Board Members noted they would like staff to be in charge of placement and directed staff to move forward with the architect as soon as possible.

Item 6: Discussion on Public Arts Master Plan Goals and Action Plan

Ms. Crutchfield presented the Public Arts Master Plan goals and action plan. Ms. Preston expressed her concern that the Master Plan is moving forward without the full input of the Board.

Further discussion was held regarding the goals and action plan of the Public Arts Master Plan, as well as the direction of this plan moving forward.

Item 7: Discussion on Communications and Outreach for Public Arts Master Plan

Ms. Crutchfield informed the Board that staff will craft what the public outreach could look like for the Public Arts Master Plan, adding that staff will also reach out to local artists to gather their opinions on the Public Arts Master Plan before it is unveiled to the public.

Item 8: Other Business or Public Comments

Mr. Olsen moved to support the recommendation made by the Historic Preservation Commission at their last meeting, regarding John and Sherri Stern's house located at 1458 South River Road. Second by Mr. Bertolini. All Members present voted aye and the motion was declared carried.

The time at adjournment was 5:05 p.m.

MEMORANDUM

TO: Arts and Culture Commission

FROM: Nicole Crutchfield

DATE: February 15, 2017

RE: Budget Request

Staff would like to seek a request to amend the City Hall public art curating program to include the office suite outside of the Mayor's Office. We have reached out to the existing curator for 2017, Tania Blanich. She has been able to create an exhibit that will cost \$1000. We would like to add a contingency to that program of \$200.

Since the ACC has set their program budget for 2017, this would require an amendment to this year's program. Meaning, we would seek \$1,200 from the \$30,000 reserves of the public arts implementation to perform the curating services in the city commission offices.

Recommendation: Adjust the 2017 work program to include \$1,200 additional services to Tania Blanich's curating services and reduce the public art implementation reserves to \$28,800.

MEMORANDUM

TO: Arts and Culture Commission
FROM: Nicole Crutchfield & Donald Kress
DATE: February 15, 2017
RE: Public Arts Master Plan Goals and Action Plan

Last month, the ACC spent some time analyzing the document outline to date. The following summarizes initial feedback:

- Though the plan contains a lot of information, organization could be streamlined and easier to read through for individuals.
- There needs to be a clear differentiation between goals and implementation steps. Some items listed as “goals” seem more like “implementation steps.”
- Some of the goals of the plan seem outside of the purview of the ACC. Providing art education was one of these---this function is undertaken by educational institutions.
- Evaluate the attainability of goals---“imbed a public art requirement into building codes” is probably difficult to achieve, compared to “promote public art as part of community development,” for example.
- Don’t make the plan so narrow or inflexible that local artists don’t support it

The ACC spent some time analyzing the Vision, Mission and Goals section by reviewing each bullet point. Below is a summary of the group’s assessment of the most important goals.

- Include integration of public art in new development. Consider connecting to incentive plans such as TIF or RZ.
- Support and cultivate artists, both with processes and funding.
- Build the city’s capacity to include public art and programming within its organization and for access to the public; such as within public buildings.
- Advocate, educate about and support public art by overseeing placement and location of the management of public art in public spaces and venues.
- Foster partnerships with non-profit and private entities.

Staff comments after further review:

1. Clarify role between “city –supported art” and “city-encouraged art.” The difference is “city-supported art” is art that the city somehow funds or incentivizes with money, or provides a venue, while “city-encouraged art” is done by developers at their expense. Does ACC want a say in city-supported art? If a developer wanted to put statues of bison grazing on private lots presumably the ACC would not have anything to say about it. That would be “city-encouraged art.”
2. Integrated public art in codes as a trade-off element; such as, “a PUD requires 10% open space, but if public art is provided, it reduces the open space requirement by 1%” or something like that.
3. There needs to be more integration among park district and school district in this plan?
4. Use more succinct and repeatable language throughout the plan. Also integrate prioritization of goals and action. Use more bullet points that could be used for press release material.
5. Understand how action plans lend towards these goals (connect the sections). Understand how pieces ties together. How does action plan, governance, districts, themes and possibilities tie together? Implementation outline
6. Determine audience messaging – artist community, general public, elected officials, other non-profits

Possible plan coordination and arrangement:

1. What is public art and why is it important (Vision)
2. How public art will be encouraged (Mission)
3. How public art will be funded and incentivized (Goals)
4. The role of the city/ACC in selecting public art for certain settings (Actions)
5. APPENDIX I: Structure and governance of the ACC (Roadmap – policies)
 - Case 1: Artist has an idea?
 - Case 2: City entity has an idea?
 - Case 3: Other reaches
 - Facilities
 - Arts and Culture
 - City Owned
 - Curated
 - Partnerships
 - Case 4: Gifts, donations, acquisitions
6. APPENDIX II: Public Art Possibilities

Outreach Strategy:

March:

Test Big Ideas to stakeholder focus groups/ campaign/ open house stations:

Artist community

Developers

Non-profits

Elected officials

Other agencies

Test implementation methods

April:

Campaign excitement Editorial board, Chamber, FMEDC, CVB

May:

Informational meeting which is more presentation style format

City Commission

2017 EXHIBITION CONCEPT FOR COMMISSION OFFICES CITY HALL
SUBMITTED BY TANIA BLANICH 1/18/17

Given the constraints of the available installation space in the Commission Offices, an exhibit of photographs presents the best solution for cohesive temporary exhibits. Photographs can be reproduced in sizes that are a better physical fit for the spaces.

Additionally, not every artist is willing to have work exhibited for extended periods of time without the opportunity for a sale. Therefore, I am proposing two exhibits of 12 works each for the Commission Offices. The first would be exhibited from February 1 through June 30 and the second from July 1 through December 31.

PROPOSED EXHIBITS

The first exhibit would be by photographer Brad Swenson. Working in both color and black and white, Swenson creates stunning images. He is fascinated with capturing small moments in nature, but he is not a “nature photographer” *per se*. Certainly, he seeks his inspiration from nature. However, he minimizes the object (the flower, the insect, a tree trunk) and focuses instead on the lines, shapes, textures and colors within the object. Through this abstraction, he delivers something more pronounced, more profound, than the original object or scene itself.

The second exhibit would be works by photographer Scott Seiler. He positions his camera to best give a sense of depth and distance; this often results in somewhat iconic images, whether of a prairie landscape or a sculpture in Island Park. I would include both his rural landscapes, which have been shaped by his love of rural architecture, and works reflecting the Metro.

LOGISTICS

I have been working with Swenson on an exhibit in another venue, and know of six works that I could hang almost immediately – these could go in the reception area in the Commission offices to fill out that space. I would then select an additional six works for the hall leading to the Mayor’s Office. I believe that the artist could have them printed and framed to be installed no later than February 28 to hang until July 1, when Seiler’s work would be installed.

As with the exhibits I curated for the same space in 2016, I would create curatorial overview statements for each artist that present the overarching themes in the included works. Additionally, we will create a take-away, with information about the artist and a listing of the artworks exhibited (with thumbnail images).

ARTIST BIOS AND SAMPLE WORKS

Please note that the sample works included in this document are representative of work that would be considered for exhibition, but would not necessarily be exhibited.

Brad Swenson is a self-taught photographer who has honed his craft by doing. He has only recently begun to exhibit his work. He studied English, Philosophy and Russian History at NDSU and received his law degree from the University of Denver. He graduated from the Hague Academy of International Law in the Netherlands in 1993.



Scott Seiler's dual interests in landscape and architecture stem from a childhood on the rugged, unspoiled prairie of western North Dakota. As a child, he roamed his family's ranch, learning to appreciate the beauty of the prairie and the importance of quiet observation. Seiler, a marketing specialist, began his career as a broadcast journalist. He transferred his passion for videography to still photography. Recent honors and awards include the First Lady's Choice Award for photography at the 2014 Fall Art Exhibition at the Bismarck Art and Galleries Association and an honorable mention for photography at the 2014 Pekin Days Art Show.

