



MEMORANDUM

TO: Arts and Culture Commission

FROM: Kylie Bagley, Assistant Planner
Brittany Rakowitz, Assistant Planner

DATE: May 11, 2018

RE: Arts and Culture Commission Meeting

The next meeting of the Arts and Culture Commission will be held on May 16 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, May 16, 2018 5:00 p.m. City Commission Room AGENDA

1. Approve Order of Agenda
2. Approval of Minutes – March 21, 2018
3. 2018 Budget (#5)
4. Electrical Box Art Proposal
5. Policies (#3)
 - a. Public Art Policies
 - b. Maintenance Care Plan
6. Collection Audit Findings (#3)
7. Updates on Previously Approved Projects
8. Commission Job Descriptions update
9. Sub-Committee participation (email invitation, Criteria Reference, Scoring)
10. Updated Work Plan
11. *Integrating Artists and City Planning*, The Fargo Project Lessons Learned
12. Communications
13. Other Business or Public Comments
 - a. Next Regularly Scheduled Meeting June 20, 2018

Arts and Culture Commission meetings are broadcast live on cable channel TV Fargo 56 and can be seen live by video stream on www.FargoND.gov/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 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 www.FargoND.gov/artsandculture.

ARTS AND CULTURE COMMISSION MINUTES

Regular Meeting:

Wednesday:

March 21, 2018:

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, March 21, 2018.

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

Present: Arlette Preston, Jon Offutt, Deb Williams, Mark Johnson

Absent: Denese Odegaard, Michael Olsen,

Chair Preston called the meeting to order and welcomed Members to the meeting. A quorum was not present at this meeting

Item 1: Order of Agenda

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

Item 2: Minutes: Regular Meeting of February 21 and February 28, 2018

Mr. Offutt moved the minutes of the February 21 and February 28, 2018 Arts and Culture Commission meeting be approved. Second by Ms. Williams. All Members present voted aye and the motion was declared carried.

Item 3: 2018 Budget

Commissioners discuss how the capital fund budget should be allocated.

Item 3a: Electrical Box Art Proposal (Chris Schlepp BID)

Chris Schlepp presents on the utility box proposal. Mr. Johnson would like to see additional sponsors and not have the city be the main contributor. Ms. Preston discusses the process of how the project would move forward since the artwork will be placed on city owned property.

Ms. Williams moves approve the electrical box art proposal as submitted. Second by Ms. Preston. Mr. Johnson recuses himself. All members presented voted aye and the motion was declared carried.

Item 3b: Fargo PorchFest Proposal

Rachel Asleson presents on the PorchFest Proposal. PorchFest will take place in the Clara Barton Neighborhood, which has not been shared at a neighborhood association meeting. Ms. Williams states that she believes this is a great project for public art and reaches all citizens at no cost to the citizens. The commission feels the applicant needs to

reach out to the Fargo Police Department and the Clara Barton Neighborhood Association before they can vote on the proposal.

Item 3c: Project Ideas

Ms. Williams and Mr. Offutt volunteer to be on a taskforce for artist committee selection and criteria.

Item 4: Planning Department Structure

Ms. Crutchfield, Planning and Development Director, presents on the planning department structure.

Item 5: Policies

Ms. Rakowitz presents the Public Art Policies and Maintenance Care Plan and asks the commission to make any edits or comments they have and bring them to staff prior to the next Arts and Culture Commission.

Item 6: Communication Plan

Ms. Preston presents on the communication plan. The intent of the plan is to get the commission out into the public and relay to the public the functions of the commission and how the public can work with the commission. Next steps moving forward is to start a timeline for outreach.

Item 9: Commission Vacancies and Job Description

Ms. Crutchfield states the new process for filling vacant seats on the commission. Commissioner Strand encourages community members to apply.

Item 10: Other Business or Public Comments

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

MEMORANDUM

TO: Arts and Culture Commission

FROM: Kylie Bagley and Brittany Rakowitz

DATE: May 16, 2018

RE: Meeting Report

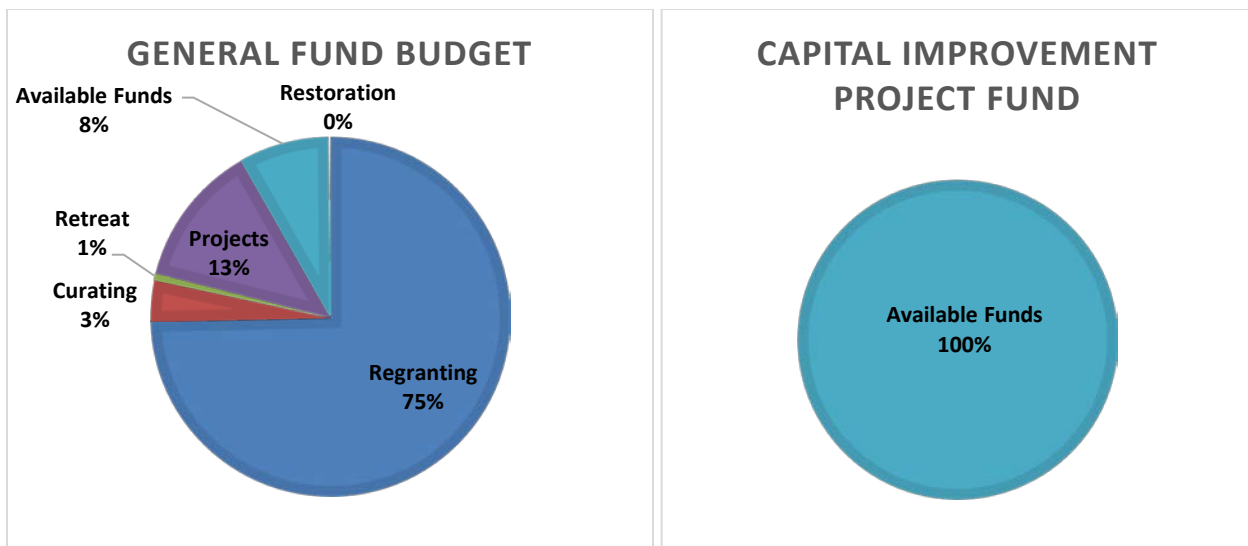
Below is a monthly report corresponding to the agenda items for the May 16 meeting.

Item 3) 2018 Budget

The Arts and Culture Commission received \$150,000 from our general fund for the 2018 year. This \$150,000 is to be spent within the 2018 fiscal year. The table below shows what has currently been spent or allocated.

| Description of Services | Amount Spent/Allocated |
|--|-------------------------------|
| Regranting for The Arts Partnership | \$112,000.00 |
| Purchasing Char Marie Flood's artwork for our permanent collection | \$175.00 |
| Retreat | \$982.97 |
| Payment for curating services | \$5,250.00 |
| RedBall Project | \$15,000.00 |
| Haze Restoration | \$250.00 |
| Electrical Boxes | \$4206.69 |
| | |
| Total Spent | \$137,864.66 |
| Available Funds | \$12,135.34 |

In addition to the \$150,000, the Arts and Culture Commission also received \$85,000 in a Capital Improvement Project Fund, which does not need to be spent in the 2018 fiscal year.



Item 4) Electrical Box

Due to a lack of submissions, TAP and DCP have opened up eligibility across the Metro (West Fargo, Moorhead). Commissioners will need to amend the agreed to project proposal.

Item 5) Policies

Staff has received some edits from the commissioners, if you have additional edits or comments forward them to Brittany or Kylie. Staff will compile the edits we have received and will have them ready for you to vote on at the May 16 meeting.

Item 6) Collection Audit Findings

The collection audit is complete. City Staff will be presenting the findings to the Library Director. Staff will be working towards establishing a process for management of artwork housed within the three library locations. There are no action items at this time.

Item 7) Updates on Previously Approved Projects

Utility Box – On April 9 the City Commission approved the placement of art on the seven City owned utility boxes as outlined in Chris Schlepps proposal. The Arts Partnership issued a call for artist for the utility box art on April 10. Applications for art will be accepted until 11:59pm on May 20, 2018 and selections will be made by 11:59pm May 27, 2018.

ASL Bike Racks – These are still in the process of getting installed. Once we have a finalized date for completion we will update you.

New City Hall Panels – The RFP will be going out to the public on May 1. The RFP will be distributed to the following groups: ACC outreach email list, FMVA, TAP, Human Relations Commissions, Native American Commission, the City's Facebook, the ACC's twitter and local media outlets.

Item 8) Commission Job Description**Item 9) Sub-Committee participation**

Deb Williams, Jon Offutt, and City Staff met to talk through the formation of a public art sub-committee. An invite to participate will be released to the ACC outreach email list (184), Jon Offutt's email lists, and through word of mouth. The goal is to accumulate a minimum of 15 participants to pool from for each public art sub-committee. The sub-committee will consist of 5-7 participants per project with individuals being on a sub-committee no more than twice per year. Each sub-committee will receive a project specific criteria reference sheet and a scoring rubric for each artwork proposal.

Item 10) Updated Work Plan**Item 11) Integrating Artists and City Planning, The Fargo Project Lessons Learned****Item 12) Communications**

Communications relating to Commissions through email are distributed by Office Associates- Debbie Ensrud and Miranda Wolf.

The City of Fargo
Arts and Culture Commission



Public Art Policy Guide



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Regulations and Codes

Ordinance Number 4049-

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 (ACC) 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 ACC 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

Bylaws-

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.

Commission Structure

The ACC 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 may review and take action on 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.
3. 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.
7. 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 every three years. 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

Public Art 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.

To include:

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:

Functional (benches, bicycle racks, shelters, gates), object/ sculpture, integrated (bridges, retaining wall, walkways, buildings), interpretive (educating: self-explanatory, supplemental panel of facts), monument (traditional themes: war, civic, and charitable heroes), murals, sensory art (visual, auditory, touch or combination senses), digital (technology based public art- video projection, smart phone capabilities), temporary (intended for a specific time period), serial (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 the Public Art Master Plan

The intention of the Public Art Master Plan 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.

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 Fine Art 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. 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 follow The City of Fargo's purchasing policy for final approval.

Acceptance of Fine 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 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 in accordance with the policies of The City of Fargo.

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. 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 City of Fargo will carry insurance for the duration of the loan period
- All loan-In agreements will be reviewed prior to renewal

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. The ACC will present the request to City Commissioners for final approval or denial of the requested 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 and City Staff immediately. No repair work can be done without written authorization from The City of Fargo. 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. * See- *Collection Maintenance and Archival Care Guidelines*: V. Shipping- for packing instructions.
- Artwork on loan as part of a traveling exhibit will be at the discretion of The City of Fargo.
- The duration of the loan must be noted on the agreement. Extending the loan once the initial loan period has ended may be allowed once the artwork has been inspected for damage by a qualified representative of The City of Fargo.
- Ownership of the artwork(s) will be retained by The City of Fargo.

Gifts of Artwork/ Donations

The Arts and Culture 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.

If the artwork is determined to be of added value to The City of Fargo permanent art collection, a Donation of Fine Art form will be completed by City Staff acknowledging receipt of the artwork. 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

Artwork recommended for acquisition or proposed public art project must be documented and if necessary presented to City Commission. The City's purchasing policy must be adhered to when it comes to the dollar amount pertaining to goods and services. The following items shall be presented by designated City Staff:

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. Compatibility with the public art master plan

When applicable, the following items may also be required:

1. Project Selection Criteria
2. Artist selection method and approval criteria
3. Site Selection Criteria
4. City Departmental review and approval, including additional approvals required.
5. Additional public engagement
6. Additional conditions of approval, including the waiver of certain VARA Rights (Visual Artist Rights Act of 1990), lease or encroachment agreements, artist contracts, etc.

Project Selection Criteria

The ACC 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 ACC 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.

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 public art projects amongst Fargo-based artists only if the Artist is able to meet the qualifications for the public art project and the 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. Open Call for Artist 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. Limited Call for Artists 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 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.

For both Open and Limited Calls, the artist must submit 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.

For public art projects, The City of Fargo and the ACC shall notify the public through a Request for Proposals (RFP) or Request for Qualifications (RFQ)

1. RFP: A Request for Proposals will require the artist to submit their qualifications and an initial proposal for a specific project.
2. 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.

Accession of Artwork

For the purposes of this policy, a work of art acquired by the city will be *Accessioned* 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 utilized

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. City Staff will secure the documentation of all works accessioned into the public art collection. The documentation shall be kept in the office of the Planning Department via the department share drive- Arts and Culture Commission- Collection Management. In addition, physical copies will be forwarded to the Auditors office for record keeping purposes.

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, if applicable
2. Artist Biography and artist Statement, if applicable
3. Artist information
4. Signed Contract with artist, if 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
2. Artist
3. Medium
4. Date

It is also encouraged that an artist biography, artist statement, or the context of the artwork 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 ACC by an authorized member of the City Staff. The justification must contain the criteria for deaccessioning and the method of disposal. Prior to the ACC meeting it must be determined that there are no legal restrictions or stipulations regarding the deaccessioning and/ or disposal of the artwork. If there are uncertainties, the City attorney may be consulted to review all agreements between the artist, the grantor of the artwork and the City.

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 ACC 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 ACC and the 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.

All works of art not on public display will be kept in storage located at _____ with access being given to authorized City Staff within the _____ Department associated with the Arts and Culture Commission.

Understanding the Rights of Art and Artists

Copyright

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

Ownership of copyright: 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.

Works Made for Hire: 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.

Visual Artists Rights Act of 1990 (<https://www.congress.gov/bill/101st-congress/house-bill/2690>)

Amends the copyright law to define a "work of visual art." Grants the author of a work of visual art the right to claim authorship of such work when publicly displayed, independent of other exclusive rights, and to disclaim authorship of such work because of substantial distortion or alteration that harms his or her reputation. Grants such an author the right to prevent any destruction, distortion, mutilation, or other modification of that work which would harm his or her reputation or honor.

Extends such rights 50 years beyond the author's death (or co-author's, in the case of a joint work) with respect to visual art works created as of the effective date of this Act.

Waives artists' rights when a work cannot be removed from a building without distortion, mutilation, or alteration. Directs the Register of Copyrights to establish a recordation system for authors of visual art works that have been incorporated into a building.

Declares that this Act preempts equivalent rights under State law.

Includes within the scope of copyright infringement violations of the rights conferred by this Act.

Declares that: (1) criminal infringement penalties do not apply to such violations; and (2) registration is not a prerequisite to copyright infringement actions for violations of this Act.

Directs the Register of Copyrights to report to the Congress the results of: (1) a study regarding the extent to which authorship rights have been waived; and (2) a feasibility study regarding new requirements enabling authors of works of visual art to participate in the commercial exploitation of their work after its first sale. Requires submission of such report within 18 months after enactment of this Act

Transfer of Ownership

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.

Managing Controversy

First Amendment of the U.S. Constitution

"Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances."

Under the First Amendment, in a free and democratic society individual adults must be free to decide for themselves what to read, write, see, hear, paint and draw. ⁱ

Free Speech and Press Clause

"The Supreme Court has interpreted "speech" and "press" broadly as covering not only talking, writing, and printing, but also broadcasting, using the Internet, and other forms of expression. Paintings, sculptures, prints, installations, drawings, and photography are all considered protected speech under the First Amendment."

<https://www.whitehouse.gov/about-the-white-house/the-constitution/>

Censorship

"The suppression of words, images, or ideas that are "offensive," happens whenever some people succeed in imposing their personal political or moral values on others. Censorship can be carried out by the government as well as private pressure groups. Censorship by the government is unconstitutional."ⁱⁱ

American Civil Liberty Union- <https://www.aclu.org/other/what-censorship>

Funding Public Art Program

U.S. Supreme Court

National Endowment for the Arts v. Finley found Title 20 U.S.C. § 954(d)- 524 U.S. 569 (1998)

“While the government may decide to not fund art at all, if it does decide that government support of the arts is essential, it cannot fund only art that expresses a viewpoint government official like. In brief, the government may not fund art in a way that discriminates based on viewpoint.”

-Censorial Community Values: The Ohio State Law Journal, Vol. 61. 2001.

“The withdrawal of funds or access to art through the application of censorial community values is indeed a penalty against a disfavored viewpoint. Through the use of censorial community values, a government entity punishes art, a museum, or an artist by withdrawing money or access to art because the government entity believes the art conflicts with the community’s values. Thus, the use of censorial community values is unconstitutional under the dicta in *Finley* because a government entity uses censorial community values to coerce or penalize a museum or artist because of the viewpoint expressed in the art.”

<https://supreme.justia.com/cases/federal/us/524/569/case.html>

Best Practices: National Coalition Against Censorship

“To exhibit a work of art is not to endorse the work or the vision, ideas, and opinions of the artist. It is to uphold the right of all to experience diverse visions and views. If and when controversies arise from the exhibition of a work of art, we welcome public discussion and debate with the belief that such discussion is integral to the experience of the art. Consistent with our fundamental commitment to freedom of speech, however, we will not censor exhibitions in response to political or ideological pressure.”ⁱⁱⁱ

Guidelines for Managing Controversy

- Exhibits are funded by the Arts and Culture Commission and managed by City Staff of the Planning and Development Department.
- Artwork or collections that have generated controversy should remain on display until the reported issue has been reviewed by the Planning Director, Planning and Development staff and the Arts and Culture Commission.
- If applicable, the Communications Manager and Public Relations Department should be notified if controversy cannot be mitigated within the Planning and Development Department.
 - The artists and, if applicable, the curator/ project manager should be notified and prepared for possible press attention. It is recommended to not comment on the issue and defer to the Communication Manager and Public Relations.
- Craft a statement of support for freedom of speech. Refrain from partaking in disputes about content or interpretation of the artwork on display.
- Evaluate the complaint/ concern: Who is reporting? What are their credentials? Is the complaint sincere, an act of political opportunism, a group leveraging controversy to serve a goal, or personal bias?

- Prepare and publicize talking points, questions, and answers. Provide exhibit materials and selection guidelines.
- Establish a learning opportunity and engage in thoughtful discussion with stakeholders.
- Call on supporters and utilized the Arts and Culture Commission to advocate. Reach out to free speech and arts organizations.
- Develop an exhibit feedback form to enable complaints or questions regarding the exhibit, the artist's intent or public art and the First Amendment to be addressed immediately.

ⁱ Cohen v. California. 403 U.S. 15. 18-19 (1971) ("The constitutional right of free expression..., is designed and intended to remove governmental restraints from the arena of public discussion.") Managing Controversy p.13

ⁱⁱ Mach, Daniel. The Bold and the Beautiful: Art, Public Spaces, and the First Amendment. New York University law Review. Vol. 72:383. 1997.p.387 "When artistic expression conveys a perceptible message, it enjoys full First Amendment protection 20. Art functions as any other speech, assisting in the pursuit of truth, encouraging public debate, and fostering individual self-realization. 2ⁱ Artistic ideas operate with the same force and under the same constitutional guarantees as classic written or spoken communication." Managing Controversy p.13

ⁱⁱⁱ National Coalition Against Censorship. <http://ncac.org/resource/museum-best-practices-for-managing-controversy>. Managing Controversy p.14

**The City of Fargo
Arts and Culture Commission**



Collection Maintenance and Archival Care Guide

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Collection Care

The Arts and Culture Commission ensures that city owned public art is properly displayed and maintained in a manner that it is accessible to the general public. The Commission shall conserve works of art in accordance with the highest standards and provide a safe and appropriate environment for the collections, with effective security and environmental control. In the event of a natural disaster, an Emergency Plan shall be enacted to protect the collection from damage and preserve for future generations. The standards of care shall apply to all works of art on loan to the City of Fargo.

The Arts and Culture Commission and City Staff within the Planning and Development department are charged with the long-term care of the collection and shall maintain exact documentation on all examination and treatment work.

Maintenance Agreement

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 for purchase or donation, the ACC and the City will take into consideration any safety issues, the cost of installation, maintenance and continued care over the objects 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 and regular cleaning, as well as, staff time required to solicit and secure contracts with specialists and conservators.

All works of art not on public display will be kept in storage located at _____ with access being given to authorized City Staff within the Planning and Development Department associated with the Arts and Culture Commission.

Principles of Maintenance

- Watch for unusual situations or conditions that occur that are not addressed in these guidelines. If there is an occurrence, seek advice.
- Use common sense- If common sense tells you a recommended maintenance may be harmful to a particular artwork or if you question the effect it may have. Don't do it and seek advice.
- Proceed gradually when performing housekeeping. Use patience and caution and when in doubt test a small area first.
- Observe the objects condition beforehand. Record the artwork condition on the Fine Art Condition Audit form and note any changes or anything worth recording.

Principles of Preventative Care

Major factors of deterioration:

- ☐ Light
- ☐ Temperature and Humidity
- ☐ Pollutants
- ☐ Pests

Yearly Inspections/ Artwork Audit

It is necessary for all artwork displayed in City buildings to be inspected for any flaws or damage on a yearly basis. Ideally, each piece of artwork will have a standard inspection sheet that includes the objects current location. Once complete, the sheet will be included in the artworks Collection Management file.

The following conditions are considered severe and require prompt attention. Appropriate actions can be found within this document as to the proper care and maintenance.

- ☐ Fire or smoke damage.
- ☐ Water damage or potential from a nearby source.
- ☐ High relative humidity and the appearance or potential for mold growth.
- ☐ Vandalism.
- ☐ Flaking, tears, broken pieces, punctures, spills, to either the painting or frame.
- ☐ Defective hooks, hangers, wires, or wall anchors.
- ☐ Construction or renovation including interior painting to be or in the process of being conducted.

Cyclic cleaning

It is not necessary to regularly clean artwork or polish frames, as over cleaning may lead to damage and excessive wear. If excessive dust, dirt or debris from construction projects are observed prior to or after yearly cleaning, then more frequent cleaning may be necessary.

When buildings or departments are renovated or requiring a fresh coat of paint, artwork should be removed from the walls and display cases and placed into storage during repair period. Proper storage care must be initiated to ensure the protection of each object.

Installation

Artwork requires proper display and maintenance to preserve its longevity and value. The following criteria should be taken into consideration when determining interior site selection:

- ☐ Avoid direct sunlight
- ☐ Extreme temperature changes- Heat, Cold
 - Ideal internal temperatures are between 60-70 degrees for fine art

- ❑ Relative humidity is between 45-60 percent
- ❑ Heavy foot traffic that could cause damage to the object
- ❑ Closeness to A/C and Heat Ventilation
- ❑ Water hazards
- ❑ Smoke
- ❑ proximity to doors and windows

Hanging Artwork

Artwork that is to be displayed on a wall is most commonly set at eye level, which ranges from 58-62 inches from the floor surface. Setting the object within this range will ensure that it is even, balanced and visually accessible to viewers. It is best to secure paintings into a wall stud where it can be securely anchor to wall hooks. Ensure that the artwork is away from heat sources, direct sunlight, and in a place of stable humidity and room temperature.

Hardware should be appropriately sized for the weight and dimensions of the artwork while wall hooks provide maximum stability. Brackets mounted under the painting can be added to aid in bearing the weight of an artwork.

Tracks are useful when suspending an artwork, such as a painting, from a wire secured to the back of the artwork. The wire and metal backing should be able to bear the weight of the canvas and frame and may be double wired for additional support. The end of the wire should be secured so that it does not poke into the back of the canvas or the panel. As the artwork ages, the canvas will become drier and weaker and any loose wires touching the canvas will dent the back leading to a bulge forming on the surface.

Housekeeping

Prior to performing housekeeping on loaned artworks, the care instructions outlined by the owner in the Loan Agreement must be referenced. In doing so any unnecessary damage or condition care violations established within the Loan Agreement will be prevented.

Paintings

Routine cleaning should be adhered to in order to remove any foreign debris such as dust and dirt. A feather duster may be gently brush over the canvas and frame. Chemical cleaning products and abrasive wipes or clothes should never be used.

Wood Frames

In circumstances where built up residue cannot be removed with a feather duster, organic oils or wax may be applied with a microfiber cloth. Do not touch the canvas surface with oils or wax as it may damage the artwork.

Prints

Prints may be cleaned with a feather duster. If the prints require a deeper cleaning and are covered in an acrylic or glass glazing, a lightly dampened microfiber cloth with warm water may be applied. Ensure that water does not seep inside the frame and ruin the image, paper, or matting.

Acrylic, fabric, and Wood Art

These surfaces should be routinely cleaned with a feather duster. Porous materials will absorb any liquid product applied to the surface. If a deeper cleaning is required, apply a lightly water dampened microfiber cloth.

Ceramics and Glass

Ceramic and glass sculptures, also termed glazed, ceramic and tile are resilient to water, solvents, and periodic cleaning. Outdoor artwork, such as mosaics, can be hosed off with water to remove dirt, debris, droppings, or salt deposits. It is not safe to use a hose on areas where the glaze or tiles are loose, cracked, or broken. Forceful sprays of water are safe to use on areas where glaze and tiles are intact and there is no danger of water seeping behind the surface. Do not use a pressure washer. Washing should be done once a year or more frequently depending on the rate of debris accumulation.

A mild detergent and commercial glass cleaner may be used, but water alone is effective. Never use tile or ceramic cleaners meant for households. Biological growths may occur on grout lines and can be cleaned with a mixture of vinegar and water. If loose grout or a tile is found, it is best to consult a tile contractor or conservator for repairs.

Ceramic and glass artwork on display indoors can be cleaned with a soft duster or dry wiped with a soft cloth. Every attempt should be made to keep the artwork from being directly touched. It is best to encase the object in a glass or Plexiglas case. If hand or finger prints are found, a mild glass cleaner may be used. Never spray cleaner or solvents directly on objects, always spray into a clean cloth.

Graffiti can be removed from glass and ceramics with solvents, as the product typically does not affect the material. Safe solvents to remove paint contain acetone or methyl ethyl ketone (MEK) and commercial paint strippers may also be safely used. It is best to test solvents in an inconspicuous place first.

Folk Art- Objects tied to culture: Quilt, Clothing, Needle Point, Pottery, Leather, Wood, Paper, Metal

It is important to wear protective gloves when handling Folk Art. Textile objects (quilts, clothing, needle point, etc.) should be placed behind a protective surface, such as glass or Plexiglas. Items should never be in direct contact with viewers, sunlight, dirt or dust.

Non- textile objects, such as pottery, leather made items, paper and metal should be placed within a clear case in order to preserve the integrity of the piece and long term care. Direct contact with natural oils found on hands, moisture, direct sunlight, dirt and dust will negatively affect the artifact.

Sculptures

Bronze and Copper (Outdoors)

Sculptures made of bronze or copper may have a different material on the surface or a section of the surface. Bronze and copper will eventually patina and corrode over time, resulting in a greenish, blackish, and/ or purple hue. Every effort to maintain the original appearance should be made if it is the artist's intent. It is important to document if the artist applied a protective wax layer as a yearly reapplication will need to be applied. A conservator or individual, perhaps the artist, who is knowledgeable on waxing should handle the reapplications. If a person possessing experience cannot be located, then a member of City Staff may handle the re-waxing by following the product instructions, testing on a non-visible area, and exercising extreme caution. When a bronze or copper sculpture does

not have a protective wax coating, then no wax maintenance is required and is most likely intended to naturally patina and develop a corrosive layer.

Some artists may choose to coat their sculptures with a clear resin and may or may not choose to apply a wax coating as the top layer. If a wax coating was not applied over a resin, it can be added at a later time without compromising the artwork. In circumstances where the resin coating is deteriorating, a wax coating may be applied to deter any further decay. Degradation of resin can appear hazy, white, flaking or peeling away from the sculptures surface.

Any dirt, debris, droppings, salt deposits or other material accumulated on bronze and copper sculptures can be hosed off as needed and should be done at least once per year. A direct stream of water is safe as long as there are no weak or broken joints/ welds. Wet sponges and cloths may be used, but care must be taken to not rub through wax coatings, resin or patina. Rain is not sufficient form of washing and can leave streaks.

Sculptures should be cleaned thoroughly before a reapplication of wax, which should be done yearly on sculptures already coated with wax. The artist should document which brand of wax was applied and every attempt should be made to reapply using the same product. If there is no record, it is suggested by conservators to use Butchers White Diamond Clear Paste Wax. This product may be available at hardware stores or can be ordered online. The surface should be buffed with a soft shoe shine brush or soft cotton cloth. In some cases, sculptures can go two years without a new wax application.

Additional Wax Options: Trewax Clear Paste Wax, Johnson & Johnson Clear Paste Wax, Mohawk Blue Label Paste Wax, Renaissance Wax.

Removing graffiti is difficult and only in cases where there is not a resin protective layer is it safe to attempt removal. The use of solvents on resin coated sculptures will dissolve the coating and greatly alter the appearance. When solvents are used on wax coated sculpture, the wax can be easily reapplied to restore the protective layer. Solvents containing acetone and methyl ethyl ketone (MEK) should be applied with a cloth. If this does not dissolve the graffiti, mineral spirits may be applied sparingly.

Do not use abrasive materials or solvents such as Brasso, Ajax or commercial cleaning products. Do not use graffiti removal products, solvents, or paint strippers. Never use solvents on bronze or copper sculptures with a clear resin coating.

Bronze and Copper (Indoors)

Regular dusting with a feather duster is required. If a deeper cleaning is required a dampened cloth can be used. If the area tap water is known to have hard water, distilled water should be used. Hard water has the potential to leave residue on surfaces which can be difficult to remove.

Wax may also be applied to indoor bronze and copper artwork to preserve aesthetics. Please reference *Bronze and Copper (Outdoors)* for recommendations.

Weathering Steel (outdoors)

Weathering steel is purposely left untreated and intended to corrode. The corrosion will look like rust and/or have purple tones. Overtime, as the steel is exposed to air the corrosion on the surface will develop into a protective layer and prevent further decay.

When weathering steel is exposed to prolong moisture, standing water or salt the corrosion process will continue beyond the surface. The water and salt will eventually deplete the metal and compromise the structural integrity of the sculpture. Drill holes in the weathering steel allow for moisture to drain from corners and crevasses and should never be covered. The sculpture should also be placed a distance away from sidewalks and roadways to avoid direct contact with chemicals and salt.

Graffiti can be difficult to remove from objects due to the paint or ink penetrating the surface layer. Solvents containing acetone and methyl ethyl ketone (MEK) along with a knit cloth may be utilized. Solvents will dilute the paint, allowing it to penetrate deeper into the corrosive layer, this is unavoidable. Commercial paint strippers may be used, but is not preferred. When applying any solvents or strippers test an area to determine the reaction before applying to the entire effected area.

As a last resort, the surface layer may be scrapped to remove the paint. This will remove the surface rust, but the corrosion process will begin again. It may take a number of years before the corrosive layer is uniform with the rest of the sculpture.

Never use a pressure washer to clean or remove graffiti as it will cause irreversible damage. Do not clean with any product other than the solvents and paint strippers mentioned or with plain water and never apply any coating to the steel.

Bare Mild Steel- Low Carbon Steel (Outdoors)

Bare mild steel is a popular choice among consumers due to its affordability, weld ability, and versatility. It is commonly used for structural support, signs, automobiles, furniture, decoration, and equipment.

Bare mild steel is prone to rusting if not coated. However, it may be the artist preference to allow the steel to rust. Oil may be applied to lessen the rusting but over time it will degrade, especially if outdoors, leaving a darkening effect or peeling.

Dirt accumulation, droppings, salt from ice control, or other materials may be hosed off the sculpture. Washing should take place yearly, however the amount of buildup should always drive the frequency of washing. It is suggested to wash promptly after the winter season to remove any salt deposits and debris.

Graffiti is difficult to remove and any attempt to remove should be done with knit fabric cloth and solvents. Acetone and methyl ethyl ketone (MEK) is most effective, as is commercial paint strippers with a high pH (alkaline). Do not apply acid washes as it can be damaging to the integrity of the steel. The use of solvents may cause discoloration which is unavoidable.

Do not use a power washer, sand, wire brushes, or sand paper to remove graffiti and debris as it will remove the protective corrosion layer. It is not recommended to use any cleaning products other than

water, solvents, and paint strippers mentioned above. It may be best to leave graffiti that has been scratched into the surface. A conservator or sculpture specialist may be consulted for further review.

Bare Mild Steel- Low Carbon (Indoors)

Bare mild steel can be displayed indoors where it is less prone to the degradation of outdoor sculptures. Artists may choose to apply an oil coating which will result in a darkened or flaking film.

Indoor bare mild steel sculpture only requires soft feather dusting or soft bristle vacuum. If graffiti should occur, the same solvents or paint stripper used in outdoor sculptures can be applied. It is important to note that proper ventilation will be necessary and hosing down with water after the application may not be practical. As a result, solvent stains may be present and change the overall aesthetics of the artwork. It is best to contact the artist or conservator and determine if leaving graffiti would be the best course of action.

Do not use painter strippers or solvents that need a water rinse if drains are not available. The water may also activate the corrosion layer on the surface. Do not apply sand, wire brushes, or sand paper as they will alter the appearance of the sculpture.

Bare Aluminum (Outdoors)

Aluminum sculptures displayed outdoors will develop white or gray corrosion and may appear as a powdery film. This type of corrosion can be left as it will not damage the aluminum material. The development of pits is also expected and normal effect of outdoor exposure. However, if extreme corrosion is noticeable in the form of flaking, especially near the base, then broader maintenance should be considered.

Dirt accumulation, droppings, salt from ice control, or other materials may be hosed off the sculpture. Washing should take place yearly, however the amount of buildup should always drive the frequency of washing. It is suggested to wash promptly after the winter season to remove any salt deposits and debris.

Forceful sprays of water may be used on aluminum sculptures unless there are weakened or broken welds as the stream will further damage the structural integrity of the piece.

Graffiti is difficult to remove from aluminum as rubbing with a knit cloth will remove the white/ gray oxide corrosive layer, leaving a polished metal. In this case, then entire surface may need to be polished for a cohesive finish. The best option is to use a solvent containing acetone and methyl ethyl ketone (MEK), but stop if the aluminum begins to discolor or gloss. Solvents applied to outdoor sculptures should be hosed off with water. It is suggested to test a small area first.

Pressure washers, strippers and commercial aluminum cleaners are prohibited for use on aluminum sculptures.

Bare Aluminum (Indoors)

Indoor aluminum sculptures do not develop the condition problems found with outdoor sculptures and any dust accumulation can be cleaned with a soft duster or soft bristle vacuum attachment. If there are handprints/ finger prints, the marks can be wiped with a cloth and solvents, if necessary.

Graffiti is difficult to remove, but the best option is to use a cloth and solvents containing acetone and methyl ethyl ketone (MEK). Solvents applied to indoor sculptures should be hosed or sponged off with water, which may not be practical. Never apply commercial grade aluminum cleaners and non-solvent paint strippers.

Stainless Steel (Outdoors)-

Stainless steel sculptures are relatively problem free and require basic maintenance, such as hosing off dirt and debris build up. Rusting or orange stains may appear and are signs of corrosion. This type of corrosion doesn't tend to be an issue. Basic maintenance should require polishing with mild abrasive cleaners.

Washing should be done once a year and forceful sprays of water can be used on stainless steel sculptures to remove any salt build up and heavy debris deposits. If weak or broken welds are noticeable, do not spray directly with water and notify City Staff.

Graffiti can be difficult to remove and excessive heavy rubbing during the removal process can polish the metal. Cloth and solvents containing acetone and methyl ethyl ketone (MEK) are effective, as are commercial paint strippers. If it is found that graffiti have been scratched into the stainless steel sculpture, a conservator specializing in sculpture should be advised.

It is not advised to use high pressure washers, solvents or paint strippers other than those mentioned above. Using plain water can leave behind a residue depending on the treatment and mineral content. Never use sand paper or abrasive product to remove debris, scratches, or corrosion.

Stainless Steel (Indoors)

Indoor sculptures need less maintenance and debris can be removed using a damp cloth, or soft bristle vacuum. Basic maintenance should require polishing with mild abrasive cleaners.

Graffiti can be difficult to remove and excessive and heavy rubbing during the removal process can polish the metal. Cloth and solvents with acetone and methyl ethyl ketone (MEK) are effective, as are commercial paint strippers. It is important to note that if a water rinse is required, it may not be feasible to apply solvents to indoor sculptures. If it is found that graffiti have been scratched into the surface, a conservator specializing in sculpture should be advised.

Do not use any abrasive materials on clean stainless steel as it could damage the surface. Do not apply harsh chemicals or products other than those mentioned above.

Painted Metal/ Wood

Sculptures can be composed of multiple materials. Painted sculptures meant for indoor display can be covered in many types of coating. Paint is the most common choice amongst artists and the durability and quality of the product can fluctuate. Paints, depending on the brand and quality, can be susceptible to water, solvents, easily rub off, or flake over time. A sculpture may be coated in a number of different paint brands with varying degrees of quality. In certain situations, sculptures have been allowed to degrade because the effort to restore may drastically change the overall look. This can be due to an inability to match paint color, texture, or materials.

Sculptures made of certain types of metal, wood, or even fiberglass should be kept indoors in order to preserve their longevity. Exposure to the elements will greatly hinder the artworks structural and visual integrity and generate an asset loss from deaccessioning.

Sculptures can be cleaned with only a soft or feather brush. When graffiti is present, it may be best to consult the artist or conservator. Do not apply any water, solvents, paint strippers, or all-purpose cleaners to the sculpture.

Stone Sculpture-

Stone sculptures are typically created out of limestone, granite, or marble and are usually placed outdoors. As a result, sculptures will accumulate dirt, droppings, and biological growth (lichens, fungus).

Stone sculpture containing joints, mortar, and caulking should be cleared of any biological growths as they will eventually damage the area. If mortar or caulking is loose, it should be removed. The artist or a conservator may be consulted prior to replacing the mortar or caulking, as it may not be necessary to replace the mortar/ caulking. Any replacement should be done by a professional.

Rain should not be the only method of cleaning and overtime, can create an uneven appearance due to the acidity degrading the surface. Rinsing with a hose should be done at least quarterly to neutralize the stone surface. Forceful sprays of water are safe to utilize.

Graffiti is nearly impossible to remove from stone as the solvents, along with the paint, will soak into the porous stone. It is suggested to consult a conservator for proper techniques and solutions. Do not use a pressure washer, abrasive materials, or apply coatings.

Wood

Wood used for sculptures can be bare or coated, typically with paint, and can be difficult to maintain. If displayed outdoors, there is no amount of maintenance that can deter the decay of this biodegradable material. Boring insect will be naturally attracted to the material if not pressure treated, which will greatly hinder the longevity of the sculpture. The outcome usually results in a loss of asset through deaccessioning.

An indoor wood sculpture is less susceptible to deterioration. It is recommended, prior to accepting, that the artwork is thoroughly inspected for insect, mold, and fungus activity. The artist must provide documentation on the materials used; type of wood used, pressure or chemical treatment.

Do not wash wood with water, solvent, or coatings unless expressly directed to by the artist or a conservator.

Shipping

When objects within the City of Fargo's permanent collection are loaned out, instructions of what the recipient must do if the art work arrives damaged should be included. The instructions should also contain a contact person and information pertaining to insurance coverage, such as claim filing and time limit for claim declaration. Photographs of the damaged object and packaging (crate, box, etc.) should also be documented.

Paintings

Gloves should be worn when handling artwork to prevent dirt and finger prints from damaging the surface. The artwork should be carried with both hands, never carry a painting one handed by the frame. The surface of painting should be protected from any contact with packing materials. This includes bubble wrap and foam peanuts. Due to the inability to regulate shipping conditions/temperature, packing materials may become hot and stick to the painting, leaving imprints or damaging the artwork surface. Wrapping the artwork in cardboard and placing it inside a crate is the best solution.

If moisture is a concern, the cardboard may be wrapped in polyethylene film for protection. If the artwork is unsecured in cardboard box for shipment, use bubble wrap and/or foam peanuts around the cardboard box. Any tape used to affix the cardboard painting must only contact the back side of the painting – not the front or edges, especially painted edges for frameless display. Tape may not be adhered to the canvas as it may leave behind a residue or remove paint once removed.

When multiple artworks can be shipped in one crate with the paintings placed back to back or protected face to protected face. Be sure that no hanging hardware comes in contact with an adjacent painting's face. Bubble wrap and foam peanuts are not needed if using a wood crate that contains wood shelves, braces, grooves and/or notches to secure the artwork in place.

Facility Conditions

It can be difficult to determine if a storage facility/ room or display area is suitable for the protection and long term care of artwork. The following criteria can assist in determining the practicality of an area.

- ❑ Structure invite pests into the building, storage or gallery areas
- ❑ Building structure: Roof, Eaves, Overhangs, Doors, Windows, Air Vents, Wall Cracks, Drains (inside/outside), Floors, Level of Floors, Basement
- ❑ Cleaning- Building Maintained (trash, housekeeping), Food Policy, Pest Activity
- ❑ Artwork should never be stored in damp areas, garages or attics.
- ❑ The ideal location is temperature and humidity controlled, without windows and direct contact with environmental elements.

Storage Safe Conditions

- ❑ Artwork should never be stored in damp or moisture prone areas.
- ❑ Ideal space is temperature and humidity controlled
- ❑ Items are to be kept away from sources of leaks and floods, such as pipes, sprinkler systems, plumbing, windows, roof leaks, and floor drains.
- ❑ There is to be no food or beverages stored or left within the storage area as it may attract insects and rodents.

The ideal relative humidity for fine art ranges from 40-60 percent. When humidity is over 60 percent and objects, such as wood, are exposure to moisture the objects can easily become a food source for insects, fungi, mold, mildew, and other biological organisms. Mold growth on canvas painting, especially

acrylic, and paper based mediums can be identified by black speckled spots. Fluctuations in humidity and/ or temperatures can affect top paint layers and warp, split, or concave wood panels and wood art.

Exposure to high temperature and regular fluctuations in temperatures can cause irreversible damage to artwork. High temperature coupled with exposure to direct sunlight, can raise the surface temperature and damage the surface decoration, paints, or loosen glue joints.

Wood

Environmental factors are a large cause of wood decay given the material easily decomposes. Poor storage and display can enhance biological factors, such as mold, mildew, pests, rodents, and oxygen. By storing wooden objects in airtight containers, pest and organisms are deprived of oxygen and therefore will not feed on the organic material. Air tight containers also protect the objects from unnecessary moisture, humidity, and mold which can result in cracking, splintering, joint failure, and loosen glue

Paintings

Long term exposure to ultra violet light can be damaging to paintings, especially while on display or in storage. Fugitive dyes, a non-fast dye that fades when exposed to improper conditions, such as, sunlight, moisture, water, cleaning products, and ultraviolet light. Fading pigments will affect the color balance and the overall quality of the image. Graphic art is generally unaffected by exposure to ultraviolet light due in part to the pigment of the ink and application method.

Acrylic paint "dries" by evaporation of solvent water making the surface soft and less likely to develop cracks. Most acrylic resins have an electrostatic charge which attracts dust and dirt. As an acrylic based artwork ages, it may form a grey veil or yellowish discoloration. If acrylic is exposed to temperatures below 30 degrees it becomes brittle and will crack, especially if exposed to the outside elements

If it is found that an artwork containing acrylic paints have faded in color and there is a notable tonal imbalance, even though all collection safe conditions were followed, then the quality of paints may be in question. Lesser quality paints or those stored improperly can fade over time and with little exposure to ultraviolet lights.

Oil paints dry through the interaction with oxygen and their binder and the evaporation of their solvent (oil), thus creating a hard surface. This makes the surface more prone to cracking and less flexible. Oil solvent paints also yellow over time and is unavoidable.

Paper Based

Paper based artworks are susceptible to biological factors; mold, fluffy, colorful filaments, stains, spores. They are also vulnerable to a number of factors that are not seen in other mediums, such as:

- Foxing- brownish stains which appear in either small, bull's eye or snowflake patterns
- ☐ Flyspeck- acidic excrement which appear in either small spots on top of the surface.
- ☐ Insects, chew spots, and holes. Structural- brittleness, fragility, split, tear, cuts, trim, holes from puncture.
- ☐ Adhesive- adhesive tape, solvents markings, glue.
- ☐ Planar- fold, dog-ear, crease, rippling, warping, wrinkled, dimpling, dent, bulge. Surface damage- abrasion, scratch.

❓ Discoloration- exposure to sunlight and oxygen

It is recommended that papers and photographs be stored at temperatures below 75 degrees with a relative humidity below 65 percent. Lower temperatures and humidity will slow the rate of decay, reduce insect activity, and mold. Relative humidity must not go below 15 percent or paper and photographic materials will dry out and become brittle.

Paper, blueprints, or any large flexible sheet based artwork/ artifact may be rolled using a large flexible sheets as a protector and a tube at least 2 inches longer than the widest width of the sheet. Multiple paper based artworks/ artifacts can be stored together as long a protective sheet is placed between each object. Quality paper with a low lignin content should be placed on top to create a buffer with rolling.



Smaller artworks are to be stored in a plastic sleeve and placed inside a box or water proof container. Containers should be big enough that originals lay flat or upright without bending, shifting, or being over stuffed. Any dividers needed to separate the objects should be lignin-free and acid-free.

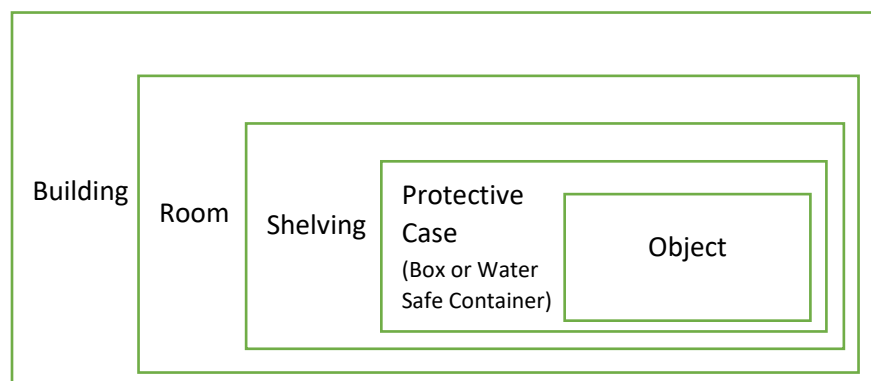


If paper is brittle, torn or heavily used, it may be placed in a polyester L-sleeve. The sleeve must be larger than the original to prevent further damage. Never use glue, synthetic glue, glue gun, rubber cement, pressure sensitive tape, magnetic strips, non-stainless steel staples and paper clips, rubber bands. Film negatives, slides, and prints are prone to fading and deteriorate a more rapid rate. The National Park Service recommends cold storage for long term preservation.

<https://www.nps.gov/museum/coldstorage>.

Archival/ Storage Safe Conditions

Layers of Protection



| | |
|---|---|
| Exposures | Hollinger Metal Edge |
| 1 Memory Lane, P.O. Box 3690 | 9401 Northeast Dr. |
| Oshkosh, WI 54903-3690 | Fredericksburg, VA 22408 |
| https://www.exposuresonline.com | http://www.hollingermetaledge.com/ |
| 855.202.7390 | 800.634.0491 |
| Gaylord Bros. | University Products Inc. |
| PO Box 4901 | 517 Main Street |
| Syracuse, NY 13221-4901 | Holyoke, MA 01040 |
| www.gaylord.com | http://www.universityproducts.com/ |
| 800.962.9580 | 800.628.1912 |

Pest Control and Biological Hazards

Pest control is only necessary if there is activity. If activity is found, it is best to discuss the Integrated Pest Management Plan with building maintenance staff and to keep a record of any treatments and location. Artwork located in an infested area must be removed while the area is being treated and repaired. Active pests are an indicator of moisture, accessible food source, structural issues that invite pests in, or unsanitary condition. The materials must not be returned to the area until the relative humidity is at or below 65% but, no lower than 15%.

If materials are found to contain mold growth, isolate the materials in a cool dry place with plenty of air circulations. Items are not to be returned to storage location until the conditions have been resolved. Once mold has dried it will become dormant and dry to a powdery substance. It can then be brushed off or gently cleaned with a HEPA filtered vacuum (regular vacuum will recirculate mold). If it is not removed it can activate when conditions are unfavorable and spread. It's important to note that mold is a toxin and stimulates sensitivities, especially to those prone to respiratory ailments. Caution should be used when handling contaminated pieces and professionals should be utilized if conditions are severe.

Security and Fire

Security and fire protection for the buildings where City owned artwork is displayed and stored is managed by the buildings maintenance manager and complies with all national building and fire codes. In the case of a fire, local fire personnel should be advised of the locations and characteristics of culturally significant and priceless works of art. If artworks are irrevocably damaged in a fire or through a breach in security, then it must be documented as an asset loss through insurance and noted in Collection Management System.

Disaster Management

Being prepared for emergencies and disasters is essential to preserving the City's collection and cultural artifacts.

Natural Disasters

Industrial Disaster

| | |
|------------|---------------------|
| Flood | Explosion |
| Sinkholes | Structural Collapse |
| Fire | Hazardous Materials |
| Tornado | Fire |
| Lightening | Accidental Damage |
| Wildlife | Sprinkler Damage |

Ensuring items are properly stored and located off the ground is essential in preventing unnecessary damage. If damage from a flooding is imminent, every effort should be made to move displayed or stored artwork from basement and first floors to higher levels. Items in storage should remain in their protective covers during transport to their designated safe location.

Response and Recovery

The object(s) will first need to be stabilized by removing them from the location where it sustained damage. If the object is damaged due to natural and industrial disasters, housekeeping methods will not suffice and conservator will need to be consulted. The American Institute for Conservation (AIC) and The Plains Art Museum are trusted organizations that would assist in locating a skilled conservator.

The National Center for Preservation Technology and Training developed the ERS: Emergency Response and Salvage app for smart phones. The free app provides reliable information instantly and step by step instructions on how to protect collections and save damaged objects.

References:

U.S. National Archives <https://search.archives.gov/search?query=preservation+&submit=&utf8=&affiliate=national-archives>

Smithsonian Museum Conservation Institute

https://www.si.edu/mci/english/learn_more/taking_care/conservation_meaning.html

National Park Service

<https://www.nps.gov/museum/publications/MHI/CHAP7.pdf>

Williamstown Art Conservation Center

<http://www.williamstownart.org/techbulletins/images/WAAC%20Outdoor%20sculpture.pdf>

Northeast Document Conservation Center

<https://www.nedcc.org/free-resources/preservation-leaflets/2.-the-environment/2.1-temperature,-relative-humidity,-light,-and-air-quality-basic-guidelines-for-preservation>

General Services Administration

https://app.gsagov_prod_rdcgwaajp7wr.s3.amazonaws.com/GSA_FineArts_2_Sculpture.pdf

Fine Art Collection Audit



Accession No.: _____ Date: _____

Artist: _____ Title: _____

Medium: _____

Location: _____

Frame: _____ Displayed: _____

Inspector: _____

FRONT

BACK

Use the grid below to indicate where there is a condition issue on the work.

1

2

3

1

2

3

| | | |
|--|--|--|
| | | |
| | | |
| | | |

A

B

C

| | | |
|--|--|--|
| | | |
| | | |
| | | |

Collection Audit- Overview 2018

Location: Library- Downtown, Carlson, Northport/ City Hall

Number of artworks recorded: 143

Number of Artworks Previously Unrecorded

| | | | |
|--------------------------|-------------------------|-------------------|------------------|
| 1 Breyer, Kay Dee | Untitled (Autumn Trees) | Oil Painting | Downtown |
| 2 Prunty, R.M | North Dakota Farmstead | Oil Painting | Downtown |
| 3 Morgan, F. | The Attorney | Oil Painting | Downtown |
| 4 Brown, Leila | Untitled | Oil Painting | Downtown |
| 5 O'Rourke, James | Farm 1960's | Wood Cut Print | Downtown |
| 6 Unknown Artist | Untitled | Acrylic on Canvas | Downtown |
| 7 Thurne, Frances | Tug William Robinson | Print | City Hall |
| 7 Historical Photos (39) | Fargo | Black and White | Downtown/ Crated |

Number of Artworks Unaccounted For

| | | | |
|------------------------|-------------------------------|------------|---------|
| 1 Schwankle, Elizabeth | We salute Our Hometown Heroes | watercolor | Unknown |
| 2 Fundingsland, Lynn | Fargo Rooftops | Photo | Unknown |
| 3 Kouba, Les | Mouse Country | Print | Unknown |

Number of Artworks Insured

Unknown- Working with Jessica Haim to determine.

Artwork in Need of Restoration/ Preservation

Not in need of immediate repair.

Minor Restoration: Aesthetic flaws that may not warrant a full restoration or are not in immediate need of repair

| | | | |
|------------------------------------|---------------------------------------|--|----------|
| 1 Beck, Charles de Saint Memin, | Spring Studio Proof- paper | Paper/ Rippling | Downtown |
| 2 Charles BJF | Sha-Ha-Ka | Paper/ Foxing | Downtown |
| 3 Bodmer, Karl | Dog Sleds of the Mandan Indians | Paper/ Rippling, foxing | Downtown |
| 4 Bodmer, Karl | Pehrishka-Ruhpa | Paper/ Foxing | Downtown |
| 5 Catlin, George | Buffalo Hunt Under the Wolf Skin Mask | Paper/ Rippling | Downtown |
| 6 Catlin, George | Mah-to-toh-pah | Paper/ Foxing, Cracked Glass | Downtown |
| 7 Mortenson, Gordon | Meadows | Paper/ Rippling, bulging all quadrants | Downtown |
| 8 Running, Cyrus | Farm | Oil Painting/ crackling | Downtown |

Repair should be considered in the future**Cosmetic: Reframing, matting, remounting (dry mounting), Cleaning due to accretion (buildup of material on the surface- dust, dirt).**

| | | | |
|----------------------------|---------------------------------------|---|----------|
| 1 Beck, Charles | Untitled (Autumn Scene) | Oil painting/ Re-framing, Cleaning | Downtown |
| 2 Graham, Charles | Indians at Winter Camp | Paper(Print Publication)/ Creases, Reframing | Downtown |
| 3 Holland, John Boyd | Untitled (Pink Landscape) | Rematting due to staining | Downtown |
| 4 Quilters Quilt of the N. | Fargo Public Library Centennial Quilt | Protective Plexi- Case | Carlson |
| 5 Offutt & Wolberg | Wellspring of the World | Glass /Clay- Cleaning (algae, hard water) and clay repair | Downtown |

Repair should be considered in the near future.

Restoration: Structural and Aesthetic Damage Chips, flaking, stress cracks, environmental damage, discoloration, patching, poor framing.

| | | | |
|----------------------|---|---|----------|
| 1 Breyer, Kay Dee | Untitled (Autumn Trees) | Oil on Canvas/ Chipping, embrittlement | Downtown |
| 2 Running, Cyrus | Another Shore | Oil Canvas/ Extensive Chips, Cracks, Reframing, remounting | Downtown |
| 3 Stanley, John Mix | Bois de Sioux River | Paper/ Foxing, Discoloration, Reframing, mounting and matting | Downtown |
| 4 Stanley, John Mix | Camp Red River | Paper/ discoloration, rippling, reframing, mounting, matting | Downtown |
| 5 Stanley, John Mix | Distribution of Goods to the Gros Ventres | Paper/ discoloration, rippling, foxing, reframing, mounting, matting | Downtown |
| 6 Stanley, John Mix | Lake Jessie | Paper/ Discoloration, rippling, punctures, foxing, reframing, mounting, matting | Downtown |
| 7 Stanley, John Mix | Maple River | Paper/ Discoloration, rippling, dog eared, foxing, Reframing, mounting, matting | Downtown |
| 8 Stanley, John Mix | Milk River and Panther Mountain | Paper/ discoloration, foxing, reframing, mounting, matting | Downtown |
| 9 Stanley, John Mix | Near Mouse River | Paper/ discoloration, foxing, reframing, mounting, matting | Downtown |
| 10 Stanley, John Mix | Sheyenne River | Paper/ discoloration, staining, dog eared, reframing, mounting, matting | Downtown |
| 11 Stanley, John Mix | White Bear Lake | Paper/ discoloration, rippling, reframing, mounting, matting | Downtown |

Items known to be in Storage

| | | |
|--------------------|---------------------------------------|-------------------|
| 1 Gray, Frederick | Lengends of North Dakota | Etched Marble |
| 2 Tupa, Patrick | Four Freedoms (Fear, Speech, Worship, | Oil on Canvas |
| 3 Hayes, Randy | Rain on the Reservation | Pastel on Paper |
| 4 Brookner, Jackie | Kagel | Sculpture- Bronze |

Sculptures Not Evaluted: weather related

| | | |
|----------------------------|--------------------------------|-----------------|
| 1 Arend, Andreew | Iron Man | Welded Steel |
| 2 Kelfsted, Ann | Heaven/ Prairie Sky | Stainless Steel |
| 3 Replica Statue of Libert | Strengthen the Arms of Liberty | Copper |

Criteria Reference

The overall character of the work should align with the following considerations:

1. *Aesthetic Quality*: Objective property with subjective response, aesthetics 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. Look for style, scale, material, form, durability and safety, as well as, the Principles of Art and Design: balance, contrast, emphasis, movement, pattern, rhythm, unity/variety, and space. Additionally, the Artist reputation, experience, and artisanship 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*: Artworks will not be selected that have potential to create a public safety issue or hold the City of Fargo liable.

Project Specific Criteria

Theme- Fargo: Past, Present and Future.

Artwork Narrative- Artist must provide a paragraph narrative for the artwork submitted.

-How does the artwork enhance the aesthetic value of the New City Hall and The City of Fargo?

-How does the artwork reflect the theme?

-What is the significance of the subject matter?

Eligibility- Artist must reside, work, or be a student within the Fargo area. If a sufficient response is not received, regional artists will be considered.

Submissions will be accepted from established or emerging artist and students enrolled in an arts program at an academic level.

Scoring Rubric

Artist: _____ **Medium:** _____

Title: _____ **Project:** _____

| Criteria | Description | Pts. (1-5) | Notes |
|--|---|---|-------|
| <i>Aesthetic Quality</i> | Conduct an <i>aesthetic evaluation</i> - observe the structural qualities tone, shape, color, line, form, and texture. | | |
| <i>Quality and Elements of Design</i> | Does the artwork enhance the public space? 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. | | |
| <i>External Factors</i> | Could the artwork negatively or positively affect public perception? It is found to be offensive, cultural misappropriated, or promote or advertise a particular group, business, or political message. | | |
| <i>Fabrication</i> | The artist possesses the ability to meet the fabrication criteria outlined in the RFP. | | |
| <i>Cultural Geography</i> | Does the Artwork contribute to building a sense of place within the cultural landscape of the City of Fargo? Cultural values, history, traditions, diversities, and identities of the region. | | |
| <i>Public Art Master Plan -or- Specific Public Art Project</i> | The work aligns with ideas and themes outlined within the Public Art Master Plan. -OR- Project specific theme | | |
| <i>Content/ Artwork Narrative</i> | The subject matter/ messaging is clear and appropriate for public display. | | |
| <i>Eligibility</i> | Artist must reside, work, or be a student within the Fargo area. Submissions will be accepted from established or emerging artist and students enrolled in an arts program at an academic level. | | |
| <i>Creativity/ Innovative Thinking/ Originality</i> | Artist submitted artwork that displays originality, creativity, and innovative thinking. | | |
| <u>Excellent: 5 pts.</u> Strongly demonstrates and with clarity the criteria and objective of the project. <u>Average: 2-4 pts.</u> Moderately demonstrates the criteria and objective of the project. <u>Needs Improvement: 0-1pt.</u> Insufficiently demonstrates the criteria and objective of the project. | | <u>Total Score</u> Max. 45 Pts. | |

ADDITIONAL COMMENTS:



2018 WORK PLAN

The Art & Culture Commission's purpose in 2018 is to define, articulate and implement the processes that will bring artistic enrichment and community engagement within the City of Fargo

ACTION STEPS IN PROCESS IN 2018

GOAL 1 Maintain Current Programs

- Develop A&CC work plan
- Curating City Hall
- Exterior Panels- New City Hall
- Public Art- Commission, programming, sponsorship/funding, placement (open public space)
- Conservation of existing artwork
- Management of City owned artwork

GOAL 2 Develop capacity of Arts & Culture Commission

- Identify skills and interests of the commissioners

GOAL 3 Care for Fargo's Public Art Collection

- Inventory City-owned art
- Update photo-documentation of the City's collection
- Budget to procure condition reports

GOAL 4 Ensure Public Art Program's Accessibility & Effectiveness

- Update conservation and maintenance policies & procedures of Fargo's collection, loans or gifts

GOAL 6 Maintain citywide perspective and effective communications

- Establish and cultivate advisors and commissioners from each district of Fargo

GOAL 7 Encourage new ideas and keep abreast of evolving field

- Support the participation of local artist in public art projects



2018 WORK PLAN

The Art & Culture Commission's purpose in 2018 is to define, articulate and implement the processes that will bring artistic enrichment and community engagement within the City of Fargo

The following work plan reflects the priority of action steps and their champions for 2018.

| Fargo Public Art Master Plan | Action Steps | Lead; Support | Timeline |
|---|---|--------------------|----------|
| 2018 | | | |
| Goal 1 Maintain current programs | Review Arts & Culture Commission 2018 Work Plan (this document) | Commission | Ongoing |
| | Identify champions for each Action Step in Quarters 2-4 | Commission | Ongoing |
| | Add Actions Steps in progress to working agendas | Commission; Staff | Ongoing |
| Goal 1 Maintain current programs | Establish Task Force to develop arts plan and recommendations for new City Hall and Civic Plaza, include budget recommendations | Staff; Commission | Q2 |
| Goal 2 Develop capacity of the A&CC | Clarify roles and responsibilities for Arts and Culture Commission members, program staff, advisors, committees, and existing partners | Commission; Staff | Ongoing |
| Goal 6 Maintain citywide perspective & communications Goal 5 Adequately support program admin & projects | Identify upcoming infrastructure and improvement projects in each of the City's districts; Investigate City support and inter-agency cooperation to support projects underway or planned for the future *needs strategy | Staff | Q3 |
| Goal 2 Develop capacity of the A&CC | Adopt job description for Arts and Culture Commissioners, including recruitment procedures | Commission | Q2 |
| Goal 1 Maintain current programs | Document projects to share stories of projects and accomplishments and monitor projects progress | Commission + Staff | Ongoing |
| Goal 5 Adequately support program admin & projects Goal 1 Maintain current programs | Review cost estimates for Fargo's public art program (see FPAMP 48); and Draft budgets for 2019 *needs strategy | Staff; Commission | Q2+ |
| Goal 7 Encourage new ideas and keep abreast of evolving field | Review 2016 Public Art Possibilities submissions, rank according to viability, potential impact, budget | Commission | Ongoing |
| | Include top-ranked Public Art Possibilities project in budget request for year 2019 | Staff; Commission | Q2+ |



2018 WORK PLAN

The Art & Culture Commission's purpose in 2018 is to define, articulate and implement the processes that will bring artistic enrichment and community engagement within the City of Fargo

| Fargo Public Art Master Plan | Action Steps | Champions | Agenda |
|--|---|-----------|--------|
| Future | | | |
| Goal 1 Maintain current programs GOAL 4 Ensure Public Art Program's Accessibility & Effectiveness | Develop evaluative criteria for projects; Use the Process Guide Tool (see FPAMP) to oversee projects start to finish; Draft outline of guidelines, policies, and procedures for site selection, artist selection, commissioning and maintaining artwork | | |
| GOAL 4 Ensure Public Art Program's Accessibility & Effectiveness | Recruit community to serve on art selection panels and as advisors (jurors) | | |
| Goal 5 Adequately support program admin & projects GOAL 4 Ensure Public Art Program's Accessibility & Effectiveness | Consider projects that serve shared goals of A&CC and identified Partners; Develop criteria to prioritize projects | | |
| GOAL 3 Care for Fargo's Public Art Collection | Recommend 3-year maintenance and repair plan to the City Commission | | |
| Goal 7 Encourage new ideas and keep abreast of evolving field | (June 15-17, Denver) A&CC Representative and Staff to attend Public Art Network Convention | | |
| Future | | | |
| GOAL 7 Encourage new ideas and keep abreast of evolving field | Create Annual Communication Plan, include social media and public relations; Share information with committees and advisors | | |
| GOAL 4 Ensure Public Art Program's Accessibility & Effectiveness | Gain community input into planning, projects and project implementation; | | |
| Future | | | |
| Goal 5 Adequately support program admin & projects | Research private foundation sand community foundations as sources of support | | |
| GOAL 7 Encourage new ideas and keep abreast of evolving field | Facilitate grants for artists | | |
| Goal 6 Maintain citywide perspective & communications | Prioritize incorporating art in projects that offer the most impact | | |