

**ARTS AND CULTURE COMMISSION**  
**Wednesday, May 18, 2022 | 5:00PM**  
**City Commission Chambers**  
**AGENDA**

1. Welcome and Introductions
2. Approve Agenda & Minutes.....Action Item
3. Review Public Art Project Recommendations.....Action Item
4. Subcommittee Reports
  - a. Capacity
  - b. Neighborhood
  - c. Development
5. Staff Report
6. Announcements
7. Adjourn – Next Meeting: July 20, 2022

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](http://www.FargoND.gov/streaming). They are rebroadcast each Saturday at 4:00 p.m. Minutes are available on the City of Fargo Web site at [www.FargoND.gov/artsandculture](http://www.FargoND.gov/artsandculture).

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.

## **ARTS AND CULTURE COMMISSION MINUTES**

**Regular Meeting:**

**Wednesday, January 19, 2022**

The Regular Meeting of the Arts and Culture Commission of the City of Fargo, North Dakota, was held in the Commission Chambers at City Hall at 5:00 p.m., Wednesday, January 19, 2022.

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

Present: Deb Williams, Tracy Jordre, Jon Offutt, Tracy Walvatne, Denise Kolpack, Joe Williams (via conference call), Monika Browne-Ecker (via conference call), Ann Arbor Miller, Brad Bachmeier

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

**Item 1: Welcome and Introductions**

Member D. Williams moved to approve the Order of Agenda. Second by Member Kolpack. All Members present voted aye and the motion was declared carried.

**Item 2: Approve Agenda and Minutes**

Member Brown-Ecker moved the Order of Agenda and the Minutes of the October 17, 2021 Arts and Culture Commission meeting be approved. Second by Member Offutt. All Members present voted aye and the motion was declared carried.

**Item 3: Review of Call for Public Art Projects**

Planning and Development Director Nicole Crutchfield outlined changes to the call for public arts projects. Discussion was held on the need for clarity in timelines, wording and combining of the projects.

Member D. Williams moved to recommend approval to the City Commission to allocate \$45,000 for the public art project program and to proceed with seeking proposals from the community on the behalf of the Fargo Arts and Culture Commission. Second by Member Miller. All Members present voted aye and the motion was declared carried.

**Item 4: Review of Communication Plan for Call**

Ms. Crutchfield explained who was considered the communications team and the need for the team to effectively communicate throughout the project. Discussion was held on the wording and usage of social media.

Member Bachmeier moved to approve the communication plan for call for public art projects. Second by Member Offutt. All Members present voted aye and the motion was declared carried.

**Item 5: Review Selection Committee Process**

Ms. Crutchfield stated staff and the Capacity Subcommittee wanted to get a list of volunteers and additional Arts and Culture Commission members to serve on the Selection Committee. Discussion was held on how many names staff was hoping to get.

Members Offutt, Browne-Ecker, Bachmeier and J. Williams volunteered.

Member D Williams moved to (1) approve the process for seeking selection committee members; and (2) nominate or call for volunteers from the existing board to participate in the selection committee; and (3) authorize staff and the Capacity Subcommittee to continue to work together to implement the Request for Public Art Projects 2022 Call. Second by Member Browne-Ecker. All Members present voted aye and the motion was declared carried.

**Item 6: Review Project List and Timelines**

Ms. Crutchfield presented projects along with timelines scheduled for 2022. Additional information and background was provided for both the bus wrap and public art capital projects.

**Item 7: Fargo School District Utility Box Project**

Ms. Crutchfield presented the artwork pieces submitted for the utility box wrap program. Discussion was held regarding school logos and how the Commission hoped they would and wouldn't be used, and how the artists could be recognized.

Member Walvatne moved to recommend approval of the art to the City Commission to authorize city staff to execute the wrap program on neighborhood utility boxes. Second by Member Miller. All Members present voted aye and the motion was declared carried.

**Item 8: Review of Bylaws**

Planning Coordinator Maegin Elshaug went over changes made this year to the by-laws involving meeting dates and times.

Member Offutt moved to approve bylaws as presented. Second by Member Kolpack. All Members present voted aye and the motion was declared carried.

**Item 9: 2022 Communications Plan Draft (lay down item)**

Ms. Elshaug presented an outline and general history of the communications plan. She stated details and specifics will be discussed at the March 16 meeting.

**Item 10: Subcommittee Reports**

- a. **Capacity** – Member Offutt spoke on the successfulness of the Arts for the Holiday's event.
- b. **Neighborhood** – Member D. Williams spoke on attempting to meet with Ainsley Rentfrow (Fargo Public Schools) to establish a public arts, performing arts, and visual arts program.

**c. Development** – Chair Jordre reported this committee has not met.

**Item 11: Staff Report**

Ms. Elshaug gave updates for the City Hall Panels call for artists and curating within City Hall.

**Item 12: Announcements**

Chair Jordre opened the floor for public comment.

Resident Christopher Coen shared his concerns pertaining to conflict of interest.

**Item 13: Adjourn-Next Meeting: March 16, 2022**

The time at adjournment was 6:06 p.m.



## MEMORANDUM

**TO:** Arts and Culture Commission

**FROM:** Nicole Crutchfield, Planning Director

**DATE:** May 17, 2022

**RE:** Review Public Art Project Recommendations

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Earlier this Spring, the Arts and Culture Commission and the City Commission approved the Call for Public Art Projects and selection process as part of the Call. Seventeen applications were received by the close of the Call in March.

Since then, we've been working with Reach Partners on the review process. A community of artists, administrators, and educators participated as the Public Art Review Committee chaired by Member Joe Williams. They met to review applications and make recommendations for funding based on scores using the published scoring matrix, the applicant's ability to work independently, the project's viability, and the merit of using public funds to implement or produce the described public art in the City of Fargo.

Attached are the score cards for each project. The committee reviewed 17 applications and made several different recommendations of funding for the projects, which are listed below.

The group recommends the following seven applicants to receive funding:

- ND Human Rights Film and Arts Festival
- Downtown Music Mural Peggy Lee
- Madison-Unicorn Neighborhood - Inside Out
- Fargo Juneteenth
- Roger Maris Mural Project
- Midtown Mural featuring artist Anna Johnson
- Skyway Mosaic

The Skyway Mosaic project is recommended for conditional approval related to permitting processes and confirmation of availability of full funding.

The following application was recommended for funding if funds become available in the future:

- EPIC Group Art Show
- All Nations Community Celebration
- Painted Playground at Madison Neighborhood

The following applications were not recommended for funding at this time:

- Fargo Wings
- Artist Runway
- One Vision
- Maddnellyz Daisy
- Filling the Cup
- Indefinite
- Indian Statue

While the committee reviewed the budgets as a part of the applications, they were not asked to make financial recommendations to the Arts and Culture Commission, leaving that work for the ACC Commissioners and staff.

As part of this year's Call, a special consideration was made for projects that specifically benefit the Madison/Unicorn Neighborhood which focused on topics of community welcoming and belonging. Project applications that fit within this area have the opportunity to be funded through Kresge Foundation grant dollars. Staff is recommending funding three projects through this source of funding: Madison-Unicorn Neighborhood - Inside Out, All Nations Community Celebration, and Painted Playground at Madison Neighborhood.

The following chart shows projects recommended for approval and the funding source.

ND Human Rights Film and Arts Festival	Public Art dollars
Downtown Music Mural Peggy Lee	Public Art dollars
Madison-Unicorn Neighborhood - Inside Out	Kresge Grant dollars
Fargo Juneteenth	Public Art dollars
Roger Maris Mural Project	Public Art dollars
Midtown Mural featuring artist Anna Johnson	Public Art dollars
Skyway Mosaic	Public Art dollars
All Nations Community Celebration	Kresge Grant dollars
Painted Playground at Madison Neighborhood	Kresge Grant dollars

**Suggested Motion:**

Recommend approval to the City Commission for public art funding of the following projects: ND Human Rights Film and Arts Festival; Downtown Music Mural Peggy Lee; Fargo Juneteenth; Roger Maris Mural Project; Midtown Mural featuring artist Anna Johnson;

Recommend conditional approval to the City Commission for public art funding of the Skyway Mosaic project based on permitting processes and available funding; and

Recommend approval to the City Commission for Kresge Foundation funding of the Madison-Unicorn Neighborhood - Inside Out, All Nations Community Celebration, and Painted Playground at Madison Neighborhood projects.

## 2022 CALL FOR PUBLIC ART PROJECTS

### Instructions for the Review Committee



**Thank you!** *We are grateful for your time and commitment to review a number of public art applications and recommend selected applications for funding to the Arts and Culture Commission (ACC). We estimate your time commitment to be approximately 10-15 hours between reviewing and scoring proposals on your own, and meeting as a committee.*

## Review Committee Roles & Responsibilities

Serve as an ad hoc committee member for the purpose of awarding funds to implement or produce public art in the City of Fargo.

### Recognize

- Recognize art as culture and culture as art.
- Acknowledge who may apply includes: artists, culture-bearers, traditional artists, organizers, associations, coalitions, non-profits organizations, individuals, businesses, city departments.
- Public Art is art in public spaces; it may interpret the history of the place, its people, or addresses a social or environmental issue. It may be temporary or permanent. Public art can include murals, sculpture, memorials, integrated architectural or landscape architectural work, community art, digital new media and even performances and festivals.
- Understand public art projects may be sculptural, visual, performance-based, lasting or temporary.

### Review Background Materials

- Review and uphold the program goals and guiding principles within the City of Fargo Public Art Master Plan (PAMP) pages 11 to 13.
- Review the findings from the 2021 Madison/Unicorn Core Neighborhood Plan.

### Score Applications

- Review 17 applications and record your scores using the scoring sheet.

### Recommend Applicants for Public Funding

- Meet as necessary to complete the review process.
- If needed, interview applicants to gain clarity.
- Select projects for funding based on the results of the scoring sheet, the applicant's ability to work independently, the project's viability, and the merit of using public funding.

## Selection Committee Review Process

- **Committee Onboarding** Review role and receive materials to review on your own.
- **Review** On your own, review the Core Neighborhood Plan, Public Arts Master Plan, the Review Criteria, Scoring Matrix, and finally the seventeen (17) Public Art Project Applications.
- **Read & Score** On your own, read and score applications based on the scoring matrix.
- **Select Applicants** As a committee, you may select applicants to present their project (as needed).
- **Discuss** The committee will discuss and review general scores and comments.
- **Make Recommendations** The committee makes project recommendations to the ACC.

City of Fargo Public Art Master Plan link: <https://bit.ly/3uw99o8>  
 Madison/Unicorn Core Neighborhood Plan link: <https://bit.ly/3wJczXD>

## 2022 CALL FOR PUBLIC ART PROJECTS

### Instructions for the Review Committee



### Available Funding

The City of Fargo is committed to increasing the public's access to all forms of public art. While the ACC has \$45,000 allocated toward successful applications, there may be additional funds available should the review committee find more projects merit public funding. Recommended projects focused on the Madison/Unicorn Neighborhood have a separate funding pool.

### Instructions for Reviewing the Applications

Complete a score card for each of the 17 applications. Please note your scores and general comments may be available for public review.

- Reference the Scoring Sheet criteria on the 2 pages that follow
- Visit the [Call for Public Art Projects Score Card\\*](#) or use your phone to scan the QR code to access the score card, then:
  - Indicate your name, email
  - Select the application you are scoring
  - Complete the score card
  - Add comments as prompted
  - Make a recommendation for funding the project
- Once you select Submit, you will receive an email with the name of the application, comments and the score you gave to help you track what applications you've completed.
- Complete a score card for EACH of the 17 applications.



Score Card Link: [\\*https://form.jotform.com/220817154352047](https://form.jotform.com/220817154352047)

### 2022 Public Art Project Applications

Applications numbered and listed alphabetically. Some applications included attachments, labeled using the same name as the application, and linked to a google drive with viewing access.

- 01 All Nations Community Celebration at Madison
- 02 Artist Runway + attachments
- 03 Downtown Music Mural Peggy Lee + attachments
- 04 EPIC Group Art Show + attachments
- 05 Fargo Juneteenth + attachments
- 06 Filling The Cup
- 07 Indefinite
- 08 Indian Statue + attachments
- 09 Maddnellyz Daisy + attachments
- 10 Madison-Unicorn Neighborhood - Inside Out + attachments
- 11 Midtown Mural featuring artist Anna Johnson + attachments
- 12 ND Human Rights Film and Arts Festival + attachments
- 13 One Vision
- 14 Painted Playground at Madison Neighborhood
- 15 Roger Maris Mural Project + attachments
- 16 Room by Room with Chandra + attachments
- 17 Skyway Mosaic + attachments

Attachments Link: <https://bit.ly/3DpCgh1>

# CALL FOR PUBLIC ART PROJECTS SCORING CARD

Complete one score card for each application.

Reviewer

Application

Reviewer's Total Score Average Score

How do you describe this project? Select all that apply ☐ Visual Art ☐ Performance Based ☐ Long-lasting ☐ Temporary

Excellent, Outstanding 7 – 9 Points	Very Good, Strong 4 – 6 Points	Weak, Inadequate 0 – 3 Points	SCORE
<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Detailed, clear description of project</li> <li>Project clearly expresses creativity, innovation or originality</li> <li>Clearly describes how the project is inspired by or uniquely “Fargo”</li> </ul>	<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Project generally described</li> <li>Project generally expresses creativity, innovation or originality</li> <li>Describes how the project is inspired by or uniquely “Fargo”</li> </ul>	<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Project overview is unclear</li> <li>Project express limited creativity, innovation or originality</li> <li>Limited description of how project is inspired by or uniquely “Fargo”</li> </ul>	
<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Detailed, clear description of project</li> </ul>	<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Project generally described</li> </ul>	<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Project is unclear</li> </ul>	
<b>3. Public Art</b> <ul style="list-style-type: none"> <li>Project describes community building, deep participation or complements, enhances or modifies a public space</li> <li>Describes a clear plan for material, form, durability, public safety and liability</li> <li>Response includes a plan for structural and surface integrity, permanence and protection as appropriate</li> </ul>	<b>3. Public Art</b> <ul style="list-style-type: none"> <li>Project describes limited community participation or complements, enhances or modifies a public space</li> <li>Describes plan for style, scale, material, form, durability, public safety and liability</li> <li>Response considers structural and surface integrity, permanence and protection as appropriate</li> </ul>	<b>3. Public Art</b> <ul style="list-style-type: none"> <li>No evidence of community participation, or project does not complement, enhance or modify a public space</li> <li>Project material, scale, form, or durability are a public safety liability</li> <li>Response does not account for appropriate structural and surface integrity, permanence or protection</li> </ul>	
<b>4. Outcomes</b> <ul style="list-style-type: none"> <li>Strong evidence of committed partners and clearly identified stakeholders</li> <li>Clearly identifies outcomes for stakeholders</li> <li>Conveys a clear and appropriate message for public display or performance</li> <li>Actively opposes discrimination, stereotypes, and cultural appropriation</li> </ul>	<b>4. Outcomes</b> <ul style="list-style-type: none"> <li>Identifies partners and stakeholders</li> <li>Describes outcomes for stakeholders</li> <li>Conveys an appropriate message or meaning for public display or performance</li> <li>Passively opposes discrimination, stereotypes, and cultural appropriation</li> </ul>	<b>4. Outcomes</b> <ul style="list-style-type: none"> <li>Does not identify stakeholders</li> <li>Limited outcomes identified</li> <li>Overtly or passively includes advertisement or permits racism, discrimination, stereotypes or cultural appropriation</li> </ul>	
<b>5. Communication</b> <ul style="list-style-type: none"> <li>Outlines specific and obtainable plan for communications and identifies communication channels</li> </ul>	<b>5. Communication</b> <ul style="list-style-type: none"> <li>Outlines a communication plan</li> </ul>	<b>5. Communication</b> <ul style="list-style-type: none"> <li>Communication plan is vague or not included</li> </ul>	
<b>6. Budget</b> <ul style="list-style-type: none"> <li>Project income/expenses are obtainable and comprehensive</li> </ul>	<b>6. Budget</b> <ul style="list-style-type: none"> <li>Lists project income/expenses</li> </ul>	<b>6. Budget</b> <ul style="list-style-type: none"> <li>Incomplete income/expenses budget information provided</li> </ul>	

## CALL FOR PUBLIC ART PROJECTS SCORING CARD

Complete one score card for each application.

Excellent, Outstanding 7 – 9 Points	Very Good, Strong 4 – 6 Points	Weak, Inadequate 0 – 3 Points	SCORE
<b>7. Timeline</b> <ul style="list-style-type: none"> <li>Timeline is clear, specific and obtainable</li> </ul>	<b>7. Timeline</b> <ul style="list-style-type: none"> <li>Timeline outlines the project's key milestone activities and dates</li> </ul>	<b>7. Timeline</b> <ul style="list-style-type: none"> <li>Timeline is vague</li> </ul>	
<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>Demonstrates capability to complete projects with the specific criteria established in the response</li> <li>Demonstrates extensive experience leading projects or arts, cultural or creative projects</li> <li>Outlines needs or plans for material maintenance as appropriate</li> </ul>	<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>Demonstrates intent to complete projects with the specific criteria established in the response</li> <li>Demonstrates some experience leading projects</li> <li>Vaguely outlines needs for appropriate material maintenance</li> </ul>	<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>Limited evidence of capability to complete projects with the specific criteria established in the response</li> <li>Experience with projects, not as lead</li> <li>Lacks or ignores maintenance plan necessary for material choice</li> </ul>	
<b>9. Artistic or Cultural Practice and Integrity</b> <ul style="list-style-type: none"> <li>Response honors relationships to a cultural community and observes protocols, practices and traditions</li> <li>Demonstrates evidence of mastery craftsmanship, skills or techniques</li> <li>Response demonstrates mastery of art and design principles</li> </ul>	<b>9. Artistic or Cultural Practice and Integrity</b> <ul style="list-style-type: none"> <li>Response recognizes relationships to a cultural community and observes protocols, practices and traditions</li> <li>Demonstrates evidence of quality craftsmanship, skills or techniques</li> <li>Response considers basic principles of art and design</li> </ul>	<b>9. Artistic or Cultural Practice and Integrity</b> <ul style="list-style-type: none"> <li>Response does not include cultural community relationships</li> <li>Limited evidence of craftsmanship, skill or technique</li> <li>Limited consideration of art and design principles</li> </ul>	
<b>TOTAL SCORE:</b>			
<b>AVERAGE SCORE:</b>			

### General Considerations

- ☐ **YES**   ☐ **NO**   ☐ **Unsure**   The project as described is public art.
- ☐ **YES**   ☐ **NO**   ☐ **Unsure**   The applicant's able to lead the project processes, develop and implement their project, and work independently.

### The project merits the use of public funds

- ☐ I definitely recommend the public funding this project.
- ☐ I recommend the public *partially* funding this project. I recommend funding \$\_\_\_\_\_ or \_\_\_\_\_ %.
- ☐ I do not recommend the use of public funds for this project at this time. **Note what suggestions, if any, you have for the applicant to make this a stronger public art application warranting the use of public dollars:**

**Reviewer's Comments:**

All Nations Community Celebration – Madison Neighborhood, Fargo, ND

Funds requested: \$6,500

Jessica Miller, The Neighborhood Church

Contact Information: Jessica Miller, 730 27<sup>th</sup> St. N., Fargo, ND 57642

1. **Project Overview:** The All Nations Community Celebration will be a one-day outdoor event hosted in the heart of the Madison Neighborhood utilizing the green space and paved parking lot of The Neighborhood Church & Community Center. This Celebration will feature performing artists from diverse cultures, along with community engagement opportunities with food, snow cones, and a rented bounce house, petting zoo, horse carriage rides, and more.
2. **Public Art:** This performing arts & cultural event will bring people together to celebrate the beautifully diverse cultures present in our community. We will utilize our large green space to set up a rented stage, sound system, and seating area. This event will be fully no-cost to remove economic barriers and engage all members of our community. Some of the culture bearers may be: Haitian, Anishinabe, Irish, Scandinavian, Puerto Rican, South Sudanese, Hindi, among others. Each of these culture bearers would be representing and sharing their respective cultural traditions.
3. **Outcomes:** Stakeholders are all neighbors in our Fargo community, and especially local children, families, and neighbors right here in our Madison Neighborhood. A similar celebration had been held in previous years, but due to COVID and funding needs, it has not been held since 2018. Our neighborhood children continue to ask when we can have “the big block party” again. We hope 2022 can be the year.

Other possible stakeholders: collaborative partners with Native American Christian Ministry, Tri-City Haitian Ministry, International Potluck, HeartSprings Wellness Center, Madison Elementary School, Fargo Police Department and Emergency Responders.

This event will incorporate the goals of building community, celebrating our unique cultural practices while not allowing cultural appropriation. In creating an opportunity for connection, enjoyment, and cultural celebration, we anticipate social, emotional and community benefits for individuals, families, our neighborhood, and our community.

4. **Communication:** Communication will occur through press releases sent to media outlets one month prior to event, social media posts, canvassing of neighborhood with door hanging invitational flyers, and outdoor signage posted with event title and date. Targeted, boosted social media posts will be made weekly starting one month prior to the event and daily the week before. We will communicate via email and phone with our local school and PTA in May prior to the conclusion of the school year, so that information can be sent home with our local elementary students. Outdoor signage will be posted the day of to invite participation and direct traffic.

5. April: Approval received and planning team re-convened and continue to meet **Timeline:** monthly. Rental reservations made. May: Permit acquired from City of Fargo. Communication with schools. Communicate with additional culture bearers. June: Confirm reservations. Prepare communications. July: Press releases. Order/confirm food orders. August: Mobilize groups to canvas immediate neighborhood of 1500 households. Outdoor signage posted. Food finalized. Last communications with team, groups, vendors, and culture bearers. Date of event: weekend date in August.
6. **Budget:** Our estimated budget is as follows:

Line Item	Budgeted Cost/Compensation	
Culture Bearers and Artist Fees	\$3,000	
Stage, sound, and set up	1,000	
Petting Zoo and Carriage rides	750	
Food	1,500	
Permits, liability, grounds	500	
Communications, Marketing	1,000	
Bounce Houses	750	
Total	8500	
Income		
City of Fargo	6500	
Additional sources of support from The Neighborhood Church, invested stakeholder organizations, individuals, and local businesses	2000	

7. **Experience:** We have coordinated this celebration in previous years. Our diverse neighborhood network allows us to collaborate with other community members and culture bearers to cultivate a meaningful cultural celebration for our community.
8. **Artistic or Cultural Practice and Integrity:** As an intercultural planning group, we will intentionally honor the respective cultural practices of each culture bearer. Intention will be given in how to mindfully offer invitation, welcome, gratitude, and compensation to each culture bearer.



## Project Information

SEE ATTACHMENTS

**Project Title:**

*Artist Runway*

**Amount Requested:**

*4500.00*

## Applicant Contact Information:

**Applicant (Individual or Organization):**

*Revel Digital Operations*

**Legal Structure, if applicable:**

*LLC*

**Contact First/Last Name:**

*Theodore A Rosenbaum*

**Address:**

*300 NP Ave., suite 203, Fargo ND 58102*

**Phone:**

*701-866-7254*

**Email:**

*ted.r@RevelDigital.com*

## Application Questions

- 1. Project Overview (up to 300 words) - Describe the project, the source of inspiration and how the artwork, event or performance is uniquely "Fargo". (Optional): Describe what, if any, connection to the Madison/Unicorn Core Neighborhood Plan.**

*Artists display a "portion" of their work "periodically" in limited venues to the public - which in most cases is quite "limited".*

*With the scenario - that is shown in the pdf we expand the art store / museum / high-school / college into the public. FYI the \$4,500 is for 1 person outside of Revel - all other expenses are Revel donated.*

- 2. Purpose Statement (up to 150 words) - Describe the purpose of the artwork, event or performance.**

*Take art from the museum into the public - expose the artists and give them a venue that is ever changing! And - make it so it self funds itself! Advertisement / QR codes as devices in a CMS so that they take the art/information with them and we track the attendance/interaction!*

- 3. Public Art (up to 200 words)- Describe how the artwork, event or performance encourages public participation or function, or complements, enhances or modifies a public space.**

*In my concept -the mannequins would be "rotated" to different venues, there by enhancing audience awareness to/of the various artists. Also since the mannequin is able to "interact" through proximity sensors / QRcodes where if you scan you can control/interact with the mannequin - select your art - potential is unlimited.*

- 4. Outcomes (up to 300 words) - Identify the stakeholders who have interest in the project. Describe any anticipated outcomes; consider the physical, social, emotional, relational outcomes.**

*Stakeholders - the public / the artists / the vendors supporting the arts through the initial*

*purchase of the mannequin/screen. Revel Digital for its support digital content design/maintenance.*

*Outcome - a lasting and unique experience that changes consistently - new content for holidays / for pushing public information / support services / limited by your imagination!*

**5. Communication (up to 250 words) - Outline a plan for communications necessary to invite or gain awareness about the project. For example, the timing and frequency of press releases, social media, posters, paid advertising, or public relations activities, etc.**

*Well - that would be a thing that our new PR/Social Media person / your group would discuss - AFTER you come see our abilities/technologies -*

*We would tie together all artists who want to participate - and perhaps go into the schools as well!*

**6. Timeline (up to 150 words) - Outline key milestone activities and dates including project kick-off and completion.**

*Once we are "awarded" and PR / press releases go out. We then connect with area business and hold a conference with your group / business / artists at W-13 area (see url)*

*Then after explanation and sign up - we start.*

*Issue would be timeline on displays / mannequins - figure 45 -60 days till delivery. Then they are given out to the artists - all the while during the 45-60 days we are collecting artist information / building their use case/PR for the mannequin.*

**7. Budget (up to 150 words) - Outline the total income and expenses including materials, permits, labor, marketing, etc. to produce or fabricate.**

*See Attached PR Project.pdf*

**8. Experience (up to 400 words) - Describe or list your experience leading or curating and implementing projects and how the specific criteria established will be met.**

*We have been in the digital signage business for over 12 years. We have over 5,000 displays running Sony gaming solutions and Intel (go to Best Buy store and that's us!) also EU, MidEast, Au, NZ Canada.*

*Also Hornbachers!*

*We are nothing but R&D - come visit us we have a huge area for interaction W-13.*

**9. Artistic or Cultural Practice and Integrity (up to 300 words) - Describe your art or cultural practice.**

*Feel free to wonder down!*

*Intro to W-13*

[https://www.youtube.com/watch?v=EYhq\\_jqFi34&t=5s](https://www.youtube.com/watch?v=EYhq_jqFi34&t=5s)

*This will give you a good overview of Revel*

*Our Channel*

<https://www.youtube.com/playlist?list=PLukZpHuJoS0dPpRVy5GpzSWzB4o56BASA>

*And Veronica:*

<http://www.sixteen-nine.net/2015/07/08/meet-veronica-revels-digital-mannequin/>

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## Project Information

## SEE ATTACHMENTS

### Project Title:

Downtown Music Mural: Peggy Lee

### Amount Requested:

2110.00

## Applicant Contact Information:

### Applicant (Individual or Organization):

Individual

### Legal Structure, if applicable:

BLANK

### Contact First/Last Name:

Jeff Knight

### Address:

2201 9th St S

### Phone:

7018094103

### Email:

jeff@hellocereal.com

## Application Questions

- 1. Project Overview (up to 300 words) - Describe the project, the source of inspiration and how the artwork, event or performance is uniquely "Fargo". (Optional): Describe what, if any, connection to the Madison/Unicorn Core Neighborhood Plan.**

This project proposal is for the funding to complete a painted mural in downtown Fargo featuring the celebration of a local, female musician, Peggy Lee. The mural would be the second in a continued series of Fargo murals dedicated to memorable music contributions by local musicians. The first mural was painted last summer and featured Duke Ellington in the alley behind Rhombus Guys Pizza. The outdoor, visual image celebrating Peggy Lee would be a long overdue dedication to her significant contributions, not only to Fargo, but to her breakthrough to a national scale of recognition. Peggy Lee performed live performances, and broadcasted from the WDAY studios, once located in the Black Building of downtown Fargo. Born Norma Delores Egstrom in Jamestown ND, Peggy Lee went on to be an award-winning singer, accomplished songwriter. It was while performing at WDAY in Fargo, an employee suggested she change her name to "Peggy Lee". She changed it to be more memorable and the rest is history. Though she passed away in 2002, she leaves a legacy of music that many in the area are not aware of, including the induction into the American Songwriters Hall of Fame in 1999. The mural would be painted by hand using a simple palette of colors and be part portrait and part contemporary celebration of vintage 50's era design work. The vibrant mural would attract public attention and create a more visually interesting landscape, one that communicates Fargo's appreciation for talented artists.

- 2. Purpose Statement (up to 150 words) - Describe the purpose of the artwork, event or performance.**

The purpose of this project is to continue celebrating our community's contribution to American music, educate the public of Fargo's musical heritage, and inspire local musicians and artists about the extent of talent from the area. This would be done through a series of murals recognizing Fargo's connection to musical icons. A mural was already painted last summer honoring Duke Ellington. This proposal would like to honor Peggy Lee, who began her career as a local singer. These artists and distinct historical moments are often forgotten, unknown, or not recognized and need to be shared. These pieces can also bring added value to the overall experience of downtown Fargo and serve as an economic

benefactor. This project will bring together unique collaboration of artists, businesses, neighbors, and lovers of history to provide inspirational opportunities to learn.

**3. Public Art (up to 200 words)- Describe how the artwork, event or performance encourages public participation or function, or complements, enhances or modifies a public space.**

This work of public art will encourage interaction from the public by maintaining a digital presence, as well as, an in-person, outdoor mural. The website fargomurals.com was established during the production of the Duke Ellington mural to provide a place for visitors, guests, residents, and anyone else from the general public to learn more about each individual artist who has a mural dedicated to their accomplishments. It activates a space to be more colorful, personal, stylish, and cultural. Instead of brick walls, many of which are falling apart and deteriorating, the public sees activity and energy, inspired by the very people immortalized in the murals themselves. It creates channels of communication where folks might find themselves asking strangers about the identity or significance of the individual painted, leading to conversations about music, Fargo, art, and a whole plethora of other topics.

**4. Outcomes (up to 300 words) - Identify the stakeholders who have interest in the project. Describe any anticipated outcomes; consider the physical, social, emotional, relational outcomes.**

The audience for these murals is the general public. Music touches everyone's lives and Fargo's rich contribution needs to be remembered and taught. On one level as large visual art pieces, the murals will promote themselves. In addition, local media and tourism will likely take interest in promotion. A unique aspect of this proposal is that a has already been created and established to provide more interpretation, history, and audio as a companion to the art. This will allow viewers of the visual art to learn more about Fargo's music heritage and experience hearing the music. The potential for these pieces to be the subject of photos or act as "selfie-magnets" will allow people to share and promote their experience of the art through social media and hashtags, further widening the audience. The pieces with also have an interactive component via a QR code that links the murals and their historical relevance to fargomurals.com, a website built to feature historical context to supplement the mural.

**5. Communication (up to 250 words) - Outline a plan for communications necessary to invite or gain awareness about the project. For example, the timing and frequency of press releases, social media, posters, paid advertising, or public relations activities, etc.**

Communication will take place over a variety of media and outlets. There will be events leading up to the mural being started that will draw community interest. Social media will be a large tool to communicate progress and show how the mural is coming along. A press release will also be distributed to local press to encourage follow-up stories and announcements. Through my own social channels, I will also consider how the information can be spread and shared through the local social channels. With the previous Duke Ellington mural, there as a "final unveiling" which included free, open public attendance, food, drinks, etc. along with a small talk by the artist and planning team, explaining the importance of the mural and the contribution it plays in Fargo's musical history.

**6. Timeline (up to 150 words) - Outline key milestone activities and dates including project kick-off and completion.**

Tentative dates are subject to change depending on various factors like weather, location, accessibility, etc.

Friday, March 18, 2022 - 4:00 PM, Application period closes (Review process takes 6-10 weeks)  
 April 24, 2022 – Notification of grant winners  
 April 25, 2022 – Finalize plan for painting throughout the Summer and begin finalizing image  
 May 15 – Have final draft of painting completed along with all materials purchased.  
 June 15 – Begin painting  
 July 30 – Finish painting  
 First week of August (officially done with mural)  
 December 2022 - Approved project implementation and completion

**7. Budget (up to 150 words) - Outline the total income and expenses including materials, permits, labor, marketing, etc. to produce or fabricate.**

Peggy Lee Mural Budget:

Paint: \$200  
 Brushes: \$60  
 Misc (Paint trays, stir sticks, paper for stencils, etc)): \$50  
 Wall Prep: \$200  
 Rental of Scaffolding: \$1,000/week  
 Artist Time 20 hrs x \$30/hr = \$600  
 Total = \$2,110

**8. Experience (up to 400 words) - Describe or list your experience leading or curating and implementing projects and how the specific criteria established will be met.**

This will be the third downtown Fargo mural I would be involved in painting. The first is the bee and prairie grass mural on 8th St and 1st Ave S, which was a specific commission requested by the building's owner. The second is the Duke Ellington mural behind Rhombus Guys in the alley, which was partially funded by The Arts Partnership. I have successfully completed these murals with little to no help in the production of the image or painting. My experience comes from being a graphic designer for over 12 years along with my ability to paint using aerosol cans and brushes make me a perfect match for completing this assignment. While I intend to work at a fairly regular pace, I have learned that weather can be a large factor in setting a project like this behind, either with extreme heat, cold temps, or rain all being factors to push the project behind a bit.

The specific location for this mural is not entirely solidified yet. Ideally, there were discussions about painting it on the North-facing side of the old Bison Hotel. But, perhaps near the Black Building where she performed would also be an option. This will ultimately determine the size and placement of the mural, not to mention the extent of detail and content.

**9. Artistic or Cultural Practice and Integrity (up to 300 words) - Describe your art or cultural practice.**

My continuing practice as an artist and designer is almost exclusively rooted in experience and interaction. Those are the two main components that I create for the viewer, or audience. The idea of integrating and manipulating human activity is something learned from a commercial design background, but is something I like to carry over into my artwork in a way that doesn't distract or take away from the main message of communication. In terms of design work with a utilitarian purpose, I make sure the work is accessible to all and in a public space that can be enjoyed by the whole community. The Downtown Mural

website is meant to catalog the various performers, while attempting to feature those who are from diverse backgrounds and not all from the same cultural or ethnic background. I'm excited to feature Peggy Lee as the first woman in the series, especially since she could easily be considered one of North Dakota's most famous musicians.

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## Project Information

SEE ATTACHMENTS

**Project Title:**

*EPIC Group Art Show*

**Amount Requested:**

*6000*

## Applicant Contact Information:

**Applicant (Individual or Organization):**

*EPIC Events*

**Legal Structure, if applicable:**

*BLANK*

**Contact First/Last Name:**

*Matthew Wuorinen*

**Address:**

*745 31st avenue east #105*

**Phone:**

*2184438890*

**Email:**

*matt@epiceventsnd.com*

## Application Questions

- 1. Project Overview (up to 300 words) - Describe the project, the source of inspiration and how the artwork, event or performance is uniquely "Fargo". (Optional): Describe what, if any, connection to the Madison/Unicorn Core Neighborhood Plan.**

*The EPIC Group Art Show was created in 2020 as new art programming for EPIC Events, an arts & entertainment promoter based out of West Fargo. This was the first event planned related to visual arts and with a newly formed art committee we set out to use our platform to help promote arts in the ever-growing metro area. Our first show took place in West Fargo at The Lights and featured over 100 works from 50 local and regional artists. Our second show took place in Downtown Fargo at the new Gateway building and featured 200 pieces from over 70 local artists. What makes this event uniquely Fargo is the fact that we planned for it to move locations throughout the city and we have provided the largest platform in the state for artists to showcase their work. We also have one of the lowest commission splits of any art show in the area to better compensate the artists for their contribution. Our sole purpose with the commission is to put that money back into planning events like this.*

- 2. Purpose Statement (up to 150 words) - Describe the purpose of the artwork, event or performance.**

*The Group Art Show isn't looking to be competition to other local arts organizations, but rather provide an additional resource for artists. I myself am a Fargo Moorhead Visual artist member, Arts Partnership partner, and have taught at the Plains Art museum. We are looking to add to the ever growing city and art scene with the resources we have.*

- 3. Public Art (up to 200 words)- Describe how the artwork, event or performance encourages public participation or function, or complements, enhances or modifies a public space.**

*With this show going from West Fargo to Downtown Fargo and its next location, South Fargo, we are bringing a large art show to varying communities because access to the arts should be for everyone. We aren't a traditional white wall gallery that may seem intimidating to some. The first two shows were held in vacant commercial spaces that would have otherwise sat there unused. It is eye opening seeing these empty spaces being*



*brought to life and to realize the possibilities for spaces like that.*

**4. Outcomes (up to 300 words) - Identify the stakeholders who have interest in the project. Describe any anticipated outcomes; consider the physical, social, emotional, relational outcomes.**

*The stakeholders in this art show would include Epic Events, the participating artists, sponsors, and the community as a whole. We have made positive connections through this event that have led to artistic collaborations as well as commissioned work. It's really all about the community and showcasing the talent this area possesses.*

**5. Communication (up to 250 words) - Outline a plan for communications necessary to invite or gain awareness about the project. For example, the timing and frequency of press releases, social media, posters, paid advertising, or public relations activities, etc.**

*For communications we have had the last two shows to work on promotion for this event. We have analyzed what has and hasn't worked and have a better understanding on timelines leading up the event. From call to artists to posters, and social posting. We work with the EPIC Events marketing department (4 of them being Art Committee members) with regularly holding committee meetings to discuss the rollout of marketing related items. We have been featured on North Dakota Today for both art shows and also run radio ad campaigns. Artists in the show have played a large role in the promotion as well by sharing posts leading up to the event. With over 100 artists involved in sharing info on it, it leads to a lot of attention.*

**6. Timeline (up to 150 words) - Outline key milestone activities and dates including project kick-off and completion**

*We are looking at dates right now in October to plan the show and will be working on getting the materials needed for the venue. If this event was granted funding we would start our marketing timeline sooner knowing what we have to work with otherwise we will need to seek sponsors willing to help alleviate costs. We will still have sponsorships in some regard. Our call to artists would go out in mid-late August and that's when we would start to hit the social media posting hard. We are currently working on ideas for rollout with marketing now. We have typically started about two months out, but learned we should be looking to get information out to the public sooner.*

**7. Budget (up to 150 words) - Outline the total income and expenses including materials, permits, labor, marketing, etc. to produce or fabricate.**

*2021 art show expenses  
Credit Card Processing Fees 87.23  
Supplies 211.25  
License Fee 35.00  
Wage Expense 2,390.15  
Entertainment: Music 350.00  
Contract Labor 740.00  
Marketing/Advertising 811.86  
Marketing Labor 613.55  
Equipment Rental 150.00  
Misc Cleaning 900.00  
Misc Fire Exsting. Stands 332.27  
Misc Shipping 28.93  
Total Expenses 6,650.2*

**8. Experience (up to 400 words) - Describe or list your experience leading or**

**curating and implementing projects and how the specific criteria established will be met.**

*We have worked with West Fargo Events the last two years for the logistical side of hosting an event.*

*We have contracted artists from North Dakota State University, Gallery 4, and Plains Art Museum for selecting and hanging art.*

*We plan to work with some of the same people but as we do this show more we discover where we can effectively cut costs by taking things on in house.*

*Again, our first two shows have been the largest group art shows in North Dakota.*

*We are also planning our 2nd Free community art event for the summer. Our first one was attended by around 400 people and had 8 local artists providing free workshops to kids.*

**9. Artistic or Cultural Practice and Integrity (up to 300 words) - Describe your art or cultural practice.**

*At EPIC Events, our Art department is focused on providing opportunities and access to local artists, whether they are emerging artists or established artists. We also strive to make positive connections in the community through the arts we promote.*

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## Project Information

## SEE ATTACHMENTS

### Project Title:

Fargo Juneteenth

### Amount Requested:

12000

## Applicant Contact Information:

### Applicant (Individual or Organization):

Freds Dissonance

### Legal Structure, if applicable:

Fiscally Sponsored Organization

### Contact First/Last Name:

Frederick Edward Jr

### Address:

1724 Gold Dr S apt 205 , Fargo ND 58103

### Phone:

612-876-6757

### Email:

fredmotivates@gmail.com

## Application Questions

- 1. Project Overview (up to 300 words) - Describe the project, the source of inspiration and how the artwork, event or performance is uniquely "Fargo". (Optional): Describe what, if any, connection to the Madison/Unicorn Core Neighborhood Plan.**

Freds Dissonance, FD is the company's name applying for this grant. Our methodology is a unique one. We look forward to impacting citizens in Fargo with our project and innovativeness. Freds Dissonance events are open and accessible to everyone in the community. Our programming provides enlightenment of Black culture through educational, cultural, and social events and activities. Our programming is supported by art councils, private donations, corporations, and fundraising events.

FD was borne out of the passion and desire for a thriving Black and Brown economy, spaces, and places where inclusion is the minimum. After the founder, Frederick Edwards Jr., was hit by a drunk driver in 2018. Fred spent months in Fargo, ND, trying to figure out his purpose and how he could positively create change in the city of Fargo. It was important that his target demographic would have cultural, vibrant, and thriving people and not bedominated by alcoholism, which is uncommon in North Dakota.

Anyone who wants to celebrate freedom is welcomed to the Fargo Juneteenth. We have a local artist helping with a community mural. Along with local talents showcasing their skills and abilities like dancing, singing, and their own Fargo Artistry with the community. This event will promote and increase the number of artists seen at one time in Fargo and also appreciate the number of valuable youths. Not one controlled by alcohol influence or any other social vice. This event is temporary, but the impacts from the event will be lifelong. Our events invite the community to come downtown and experience the wonders of culture intertwined with the exploration of many communities' artists who don't usually get a platform to showcase their talent and artwork alongside their cultural differences.

- 2. Purpose Statement (up to 150 words) - Describe the purpose of the artwork, event or performance.**

On Sunday, June 19th, 2022 to celebrate Juneteenth, we aspire to host a cultural event that will recognize and uplift the actual narrative of Black people across the globe by centering on the voices and experiences of Black people. Black people are being heard and

walking in our power to shape our communities, workplaces, and governments to make society better. We will achieve this by providing educational, cultural events and sober fun activities that connect the Black artists in Fargo. We want to create opportunities for Black and Brown communities to celebrate their uniqueness and embrace their talents

We want to become a platform that educates and connects people, where the Black and Brown community has the support and resources to guide them through—assisting each other in healing, sharing ideas, and building a common agenda for change. Together, we will generate sustainable progress that propels prosperity and well-being.

**3. Public Art (up to 200 words)- Describe how the artwork, event or performance encourages public participation or function, or complements, enhances or modifies a public space.**

Our 3rd annual Juneteenth celebration is one among the various events that demonstrate public participation, as it is known to be Independence Day. Fargo Juneteenth serves the community in several ways. Our event is accessible to the community; we are trying to eradicate any barriers for individuals with lower socioeconomic status. Our event is free, so those who could not afford to go to a cultural event in the past are welcomed with open arms. These activities record the massive participation of members of our community. We notably have a 90% white population in Fargo, ND. We hope to bridge the gap by educating and inviting the community to learn about African American heritage and the multiple cultures explored during Juneteenth. Hence, with over 400 participants last year, more than 63% were people of color from different backgrounds. Our goal is to showcase the many cultures in Fargo while increasing the unity between them all. Our events will feature a community mural and augmented reality allow people to explore and express themselves, focusing on learning about people from different cultures. We have live music, youth performances, and cultural entertainment from many parts of the African Diaspora and African American lineage.

**4. Outcomes (up to 300 words) - Identify the stakeholders who have interest in the project. Describe any anticipated outcomes; consider the physical, social, emotional, relational outcomes.**

At the end of our project's execution, it is expected to achieve the following outcomes:

- To promote the understanding of unique cultural and ethnic heritage.
- Harnessing the talents of Black and Brown artist of the Fargo community.
- Creating fun and family friendly atmosphere for the Fargo community.
- Improvement of self-esteem of Blacks in society as they go about their daily life;
- Maintenance of mental health and eradication of social vices for the target demographic.
- Education of Fargo community about the ways to achieve a successful adventure while maintaining proper conduct.
- Evaluate diverse perspectives and navigate the ambiguity and complexity that comes with multiple perspectives.
- Acknowledge and affirm cultural practices and artifacts that represent the pasts, the present, and the self-determined futures of communities other than their own.

**5. Communication (up to 250 words) - Outline a plan for communications necessary to invite or gain awareness about the project. For example, the timing and frequency of press releases, social media, posters, paid advertising, or public relations activities, etc.**

In disseminating the idea, we will use social media sites since we are in an information age, and virtually everyone has access to the internet. By running sponsored ads and

utilizing other digital marketing approaches, we will reach a vastly broad audience of prospective donors with the click of our devices. It is such a profound realization for us as we need to make many connections with as many prospective clients as possible. Our project will achieve its described purposes with many participants across our community. Conversely, we will utilize various stakeholders and community partners like North Dakota Human Rights Coalition, the Human Family, and Youthworks ND leading up to the event. To spread the message to local organizations. We are connected with Fargo Public Schools to give students information before May's letting out. We are also utilizing social media to build traction for the event. Some of the social media sites we will use include; Instagram and TikTok. We will create a Facebook event page and flyers hanging up all around Fargo. The week leading up, we are in touch with multiple radio stations like; The Eagle, Prairie Public, and KFGO to utilize the radio. We hope to place this on the Chamber of Commerce and City of Fargo's Calendar.

Lastly, a month before the event, we will have JEFFSIGNS with neon signs letting people know that Juneteenth is happening downtown.

**6. Timeline (up to 150 words) - Outline key milestone activities and dates including project kick-off and completion.**

Timeline of activities prior to event:

Drafting a press release for the Forum newspaper and Valley news live to post days before the event.

Project Kick-off began back in early October. We have established a venue and a few sponsors for our food and stage. November through December has been locking in local talent, engaging interest, and ensuring we have the resources to make this event happen. January to April will be about securing funds, purchasing supplies needed, creating jobs, and planning how the event will go. May through June will be setting the event up week by week and establishing who oversees what. June is 100% placed into marketing and ensures our contracts, payments, and sponsorships align with our budget. This timeline is curated to show that we have already mapped out our project calendar, and we know about how our project will run during the funding period.

**7. Budget (up to 150 words) - Outline the total income and expenses including materials, permits, labor, marketing, etc. to produce or fabricate.**

Freds Dissonance proposes a budget of \$16,000.00 to help us bring the transformative plans we have for the Fargo demographic to fruition. We currently have a \$16,176.00 budget with its breakdown.

- o In our budget, \$1,000.00 will be utilized for staffing;
- o Venue and equipment will have \$4,526.00;
- o Cultural Entertainment will have \$5,000.00;
- o Signage and branding will have \$500.00;
- o Décor will have \$650.00;
- o Door Gifts and Merchandise will have \$3,500.00; and
- o Catering will have \$1,000.00.

This detailed budget is a breakdown of how our grant fund will be utilized if awarded.

**8. Experience (up to 400 words) - Describe or list your experience leading or curating and implementing projects and how the specific criteria established will be met.**

Frederick Edwards worked for the office of Multicultural Programs at NDSU, curated, organized, and promoted over 40 events in his two years working there. Frederick was also the president of the Black Student Association at NDSU. He hosted cultural events that held

up 1,000 college students. Currently working at Youthworks ND, Fred has organized back-to-school events, food drives, fundraisers, and cultural nights. Frederick has put on two previous Juneteenth events and was one of the community leaders who organized the 2021 Martin Luther King Celebration. Frederick is a public speaker with two TedTalks under his belt and is known in the community for his ability to bring people together. He believes in building lifelong relationships strategizing solutions for growth with long-lasting, distinctive, and substantial innovations. He sustains to improve the network, skill, and entertainment in the Fargo community. He offers the best service through working with experts who are well versed with his mission to help bring the company's objectives to realization.

**9. Artistic or Cultural Practice and Integrity (up to 300 words) - Describe your art or cultural practice.**

Traditionally, African Americans have shared their art, culture, and struggle for society's advancement. Historically African Americans originated from Africa and were enslaved and brought to America. We came to America with several artistic values embedded in our culture. Art is how we Africans preserved images of our ancestors. Music is how we speak to God. Poetry is how we protect historical events and genealogies. In slavery, we utilized Music, Art, and poetry as a form of expression to learn, grow, and remember our past. It is through the inspiration of our history we can move forward. Through the sharing of our culture, others can move forward as well.

Therefore, when thinking about the impact Freds Dissonance wanted to have on Fargo, ND, he had to decide how to celebrate progress in America as a person of color. In what ways do you honor the history of emancipation, liberation, and advancement? In what way do Black people commemorate the turning point when a positive change changed their lives or their nation? Juneteenth, or June 19, is a landmark moment in the lives of many Americans, like Fred, because on that day in 1865, enslaved people in Galveston, Texas, became free. This occurred some two and a half years after the Emancipation Proclamation was issued. The celebration and honoring of an important time in the history of our community can bring the entire community together to celebrate our progress. It is the tradition of the African American community to share our art, cultural, and struggle for the betterment of our society.

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## Project Information

**Project Title:**

Filling The Cup

**Amount Requested:**

6700.00

## Applicant Contact Information:

**Applicant (Individual or Organization):**

Community Uplift Program

**Legal Structure, if applicable:**

Nonprofit Organization

**Contact First/Last Name:**

Cody Severson

**Address:**

Fargo, ND

**Phone:**

(701) 532-1403

**Email:**

cody@communityupliftprogram.org

## Application Questions

- 1. Project Overview (up to 300 words) - Describe the project, the source of inspiration and how the artwork, event or performance is uniquely "Fargo". (Optional): Describe what, if any, connection to the Madison/Unicorn Core Neighborhood Plan.**

Our project is a play on words. We intend to paint a physical cup on the side of our building with our logo coming out. The purpose of this artwork is to show our presence in our community. The CUP logo stands for so much more than a mere organization. Our image symbolizes a safe place for everyone. It symbolizes inclusivity and empathy and compassion. We fight homelessness, and when people see our image, they associate it with finding a home. It is a symbol calling us to our community's aid.

Our inspiration comes from the community itself. We look at how many people we have helped and how many more need our services. Seeing the need of our community is exactly what inspired us to create this organization itself. We are inspired by the people of Fargo and their resilience.

This artwork is uniquely Fargo because we are a local nonprofit striving to do the best for our city. We will use a Fargo artist, a Fargo photographer, and only purchase supplies from local businesses, like Universal Star. We are local and plan to keep it local.

- 2. Purpose Statement (up to 150 words) - Describe the purpose of the artwork, event or performance.**

The purpose of Filling The Cup is to show people we are here to help. When they feel as if their cup is drained, we are here to fill it.

- 3. Public Art (up to 200 words)- Describe how the artwork, event or performance encourages public participation or function, or complements, enhances or modifies a public space.**

Our artwork encourages the public to either seek out help or find a way to help those in

need. They see the cup and want to fill it to uplift others. We modify our building to fit our image, and people respond to that. This not only enhances the look, but the entire feel or the organization. The image evokes emotion which in turn inspires people to get involved. Our goal is for our community members to participate in whatever way they are able.

**4. Outcomes (up to 300 words) - Identify the stakeholders who have interest in the project. Describe any anticipated outcomes; consider the physical, social, emotional, relational outcomes.**

The stakeholders are both the people we have helped and all the people we will help. The people we have helped are invested in what we do. They want to see the organization grow to help even more. The idea of a drop in shelter, a homeless shelter, and permanent housing is something the entire community is invested in. Art spreading the word about what we do will make these goals a reality in the long run.

We anticipate more community involvement as a result of the artwork. The art sparks conversation and word spreads about what our organization does. The more people talk about it, the more exposure our services get. Filling The Cup inspires empathy in people. The emotional response the art evokes is a call to action for more people to help where help is needed.

**5. Communication (up to 250 words) - Outline a plan for communications necessary to invite or gain awareness about the project. For example, the timing and frequency of press releases, social media, posters, paid advertising, or public relations activities, etc.**

Our plan is to use free and paid advertising across social media platforms. We are found on Facebook, Twitter, Instagram, TikTok, and LinkedIn. We plan on one release per week in May before we announce the start of the project on June first. Each day in June, we will update how much progress the artist has made on the project until the final reveal on June 30th.

We will create posters for local businesses to display in May.

We will have a press release mid-May to give more information on our project.

**6. Timeline (up to 150 words) - Outline key milestone activities and dates including project kick-off and completion.**

5/1: We announce the City of Fargo has approved our application for building art

5/8: We begin a social media countdown for when our artist will begin their work

5/15: We advertise in local businesses with flyers

5/22: We have a press release with local news about our project

6/1: We announce the artwork project has begun!

6/30: The grand reveal! A public event people are invited to, along with a photoshoot across our social media platforms.

**7. Budget (up to 150 words) - Outline the total income and expenses including materials, permits, labor, marketing, etc. to produce or fabricate.**

Materials: \$1,700.00

Artist and Photographer Labor/Fees: \$4,000.00

Marketing: \$1,000.00



**8. Experience (up to 400 words) - Describe or list your experience leading or curating and implementing projects and how the specific criteria established will be met.**

Cody Severson founded CUP in 2014. He built the organization from the ground up. He led the way using whatever resources he was able. He found staff to work for him, he found a building to operate out of. He has developed CUP into an amazing organization that is able to do so much good because of his leadership. He has been able to implement services across the board from finding rental assistance to finding flexible landlords. He has headed projects such as LGBTQ+ education and sensitivity training. He has written articles, done interviews, and marketed the organization.

**9. Artistic or Cultural Practice and Integrity (up to 300 words) - Describe your art or cultural practice.**

Our art is designed to go on our building as a symbol of who we are and what we do. It will be a mural of our rainbow logo coming out of a cup. Community Uplift Program (CUP). The rainbow marks we are a safe place inclusive of all people. The cup represents not only the name of our organization, but the metaphorical cup we plan to fill for each person. Filling The Cup.

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## Project Information

**Project Title:**

Indefinite

**Amount Requested:**

6500.00

## Applicant Contact Information:

**Applicant (Individual or Organization):**

Tylar Frame

**Legal Structure, if applicable:**

BLANK

**Contact First/Last Name:**

Tylar Frame

**Address:**

23 7th St S, Apt 3S, Fargo, ND 58103

**Phone:**

7012055009

**Email:**

tjaydeframe@gmail.com

## Application Questions

- 1. Project Overview (up to 300 words) - Describe the project, the source of inspiration and how the artwork, event or performance is uniquely “Fargo”. (Optional): Describe what, if any, connection to the Madison/Unicorn Core Neighborhood Plan.**

I want to take old photographic negatives and turn them into a wall that people could walk past, ponder, and admire. I spent so much time thinking about how I could incorporate photography into this call for public art, considering we see photos everyday – I can’t just blow up a photo and plaster it on a wall. I came to the conclusion that most people don’t see photography as an art anymore. How can we change that? We make it tangible, touchable, a piece of art you could spend hours looking at.

As for how the project is uniquely Fargo...I have a few ideas, depending on what I’m able to get for supplies.

One: Put out a call for taking old negatives off of peoples’ hands. This would provide the project with photos that mean something to the people who live here.

Two: Take a ton of photos of Fargo and its people on all types of film. I would then get

that film developed, and use it in place of collected film.

Three: Acquire negatives from sources like eBay or estate sales.

I would prefer the first one as it feels like it would be more authentic, but if I'm unable to find enough people with enough negatives they're willing to let go of, I would try to supplement with option two.

**2. Purpose Statement (up to 150 words) - Describe the purpose of the artwork, event or performance.**

The purpose of this project is to get people to slow down and connect with the(ir) past. To think. It's hard to look at a photo of days gone by without daydreaming about its importance to the person who took it. In a world where people find themselves divided by so many different things, it's nice to have a reminder that we're all human. We all take pictures.

**3. Public Art (up to 200 words)- Describe how the artwork, event or performance encourages public participation or function, or complements, enhances or modifies a public space.**

The wall would be installed in a way that the sun would shine through it, illuminating the photos like a giant light box. It would be colorful and inviting. It would stick out like a sore thumb in the best way possible – anybody who doesn't know of its existence would be curious once they pass it by.

**4. Outcomes (up to 300 words) - Identify the stakeholders who have interest in the project. Describe any anticipated outcomes; consider the physical, social, emotional, relational outcomes.**

I'm the only person who knows of this project.

Perhaps it'll catch someone's eye while they're walking down the street. They'll take a moment to stop and look at it, to see what it's about. Hopefully they'll let themselves wonder about the people in the photos – who they are, what they're doing now, whether or not they're still around. They'll think about their own family. They'll go home to look through old photo books, reminiscing on their own "good old days." Maybe they'll even get to feeling nostalgic enough to call up an old friend they haven't spoken to in a while.

And hopefully, they remember how important photography truly is.

**5. Communication (up to 250 words) - Outline a plan for communications necessary to invite or gain awareness about the project. For example, the timing and frequency of press releases, social media, posters, paid advertising, or public relations activities, etc.**

With the permission of the people I obtain photos from, I'd love to make prints of some of the negatives. I think turning them into stickers or other tangible objects that people could hold and collect would be extremely effective at driving the purpose of this project home. I have a little darkroom setup, and I would also love to make contact sheets of different negatives. These sheets could be turned into flyers, posters, etc. and used for advertisement. I have a few connections with storeowners downtown and a lot of friends in the art scene, so I'd recruit some of them to hang up these advertisements or share them on social media.

My favorite form of advertisement is word of mouth, so a lot of this project's promotion would be based on getting people to talk about it. I think it would be exciting and unique to put a souvenir near/on the wall once a week or so, so the first person to visit the wall that day gets an unexpected surprise they can take home and keep forever (and also post about on social media).

I would have all of this done and prepared before the wall itself is installed, and there would be no photos or updates of the project before it's completed – this way, experiencing it in person is as impactful as it should be.

#### **6. Timeline (up to 150 words) - Outline key milestone activities and dates including project kick-off and completion.**

Work on this project would begin immediately after approval.

May: collect materials; work on tangible options for souvenirs/advertisement; research installation needs

June: finalize collection of materials; construct the wall itself; aim to have the wall installed by the end of the month at the latest so that it can be enjoyed during our short-lived warm weather

The wall could stay up indefinitely. I can't find any sort of resources online that describe a project similar to this, so I don't know how long the materials will be able to last or if this can be weatherproofed – that will be determined after more extensive research. My goal would be to make it last as long as possible.

#### **7. Budget (up to 150 words) - Outline the total income and expenses including materials, permits, labor, marketing, etc. to produce or fabricate.**

INCOME:

City of Fargo: \$6,500

**EXPENSES:**

Purchase of Negatives: \$1,500

Darkroom Materials: \$250

Labor: \$1,250

Marketing Supplies: \$ 750

Wall Materials: \$1,250

Installation: \$1,500

I'm playing it safe with the estimates of the wall materials and installation. I have no idea what it costs to install public art, but if I'm overestimating and it doesn't cost that much, the other funds will be reallocated back into the project.

**8. Experience (up to 400 words) - Describe or list your experience leading or curating and implementing projects and how the specific criteria established will be met.**

Transparently, I don't have any experience with curating, implementing, or installing public art. I'm a 22 year old girl who goes to school full-time, with a lot of ideas, but not a lot of time/money to carry them out. What I do know is that my passion for photography is unmatched. This artform is always overlooked, and my desire to change that is enough to make this a remarkable success.

This city birthed me, shaped me, chewed me up and spat me out – and I don't think I'll ever leave. It means so much to me, and I feel like the minds behind the public art initiative are as passionate about this place as I am. Bringing the people of this city to the forefront of this project is a surefire way to connect as much of the community as possible. People care about art, but I'm sure that most people don't think an old piece of film could be considered art at all. I want to show them that it can – that it IS – and that this city is beautiful because the people living here make it that way.

While it doesn't prove any experience, I hope this little love letter to Fargo tells you that I get it, and that the essence of the public art initiative is exactly what my proposal seeks to accomplish.

**9. Artistic or Cultural Practice and Integrity (up to 300 words) - Describe your art or cultural practice.**

I spent a long time listening to the people around me who didn't believe that becoming a photographer was a valid goal to have. I tried to force myself to develop an interest in something that could make money, like everyone told me I should do. My dreams were always treated like just that: dreams. Something you wake up from and forget about

later. But it's been 14 years and I haven't been able to find anything that brings me half the joy that photography does.

I'm finally coming into my own as of the last year. I stopped trying to do what everybody else does. I started researching the history of photography and absorbing every piece of information I could. There's something about photos before digital cameras that draws me in. They used to be so intentional. After developing my first roll of film, I realized that film photography makes me feel extremely connected to what I'm making – much more than taking a hundred slightly different photos of the same thing. Seeing the development through is like magic. I've become obsessed with the old-fashioned way of doing things, even though I was barely alive when it started to die.

Just like there are great painters, sculptors, and authors, there are great photographers. I'm determined to pay homage to them throughout my work in the future. To learn from their mistakes and yearn for their success.

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## Project Information

SEE ATTACHMENTS

**Project Title:**

Indian Statue

**Amount Requested:**

21200

## Applicant Contact Information:

**Applicant (Individual or Organization):**

Christopher Coen

**Legal Structure, if applicable:**

BLANK

**Contact First/Last Name:**

Christopher Coen

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337 10th Ave S

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(701)2354019

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justchris63@hotmail.com

## Application Questions

- 1. Project Overview (up to 300 words) - Describe the project, the source of inspiration and how the artwork, event or performance is uniquely "Fargo". (Optional): Describe what, if any, connection to the Madison/Unicorn Core Neighborhood Plan.**

I propose recreating the c.1908 Fargo Humane Society Indian Statue and placing it in the roundabout at Main Ave and 2nd Street.

- 2. Purpose Statement (up to 150 words) - Describe the purpose of the artwork, event or performance.**

The purpose is to bring back a historic landmark to Fargo, while beautifying this eastern main artery entrance to the city. This statue is historic Fargo and helps to express out spirit of place with a historic First Nations landmark.

- 3. Public Art (up to 200 words)- Describe how the artwork, event or performance encourages public participation or function, or complements, enhances or modifies a public space.**

The statue would complement the roundabout, which is currently highly utilitarian but austere.

- 4. Outcomes (up to 300 words) - Identify the stakeholders who have interest in the project. Describe any anticipated outcomes; consider the physical, social, emotional, relational outcomes.**

The stakeholders are city residents and our native American population. An outcome would be to help native Americans feel more welcomed in the general community, while also educating the public that this place was once a First Nations site, and that Natives belong here.

- 5. Communication (up to 250 words) - Outline a plan for communications necessary to invite or gain awareness about the project. For example, the timing and frequency of press releases, social media, posters, paid**

**advertising, or public relations activities, etc.**

I would put out a press release and announcements on social media to start and follow that up with another press release when the project is finished and ready for ribbon cutting. The site is so visible that the public will be aware of it and the local media will provide free press to the public.

**6. Timeline (up to 150 words) - Outline key milestone activities and dates including project kick-off and completion.**

Planning from May 1 to July 1, followed by putting out bids to contractors. Groundbreaking by August 1 and finished by mid-October. Ribbon cutting in mid-October.

**7. Budget (up to 150 words) - Outline the total income and expenses including materials, permits, labor, marketing, etc. to produce or fabricate.****BUDGET****Income**

City of Fargo	\$ 44,100
<b>Total Income</b>	<b>\$ 44,100</b>

**Expenses**

Statue reproduction scanning into STL file	\$ 900
3D Printing of statue	\$ 5,000
statue shipping	\$ 1,000
Pedestal	\$ 35,000+
Permits	\$ 700
Marketing (social, promos, photos)	\$ 0
Lighting	\$ 1,500
<b>Total Expenses</b>	<b>\$ 44,100+</b>

**8. Experience (up to 400 words) - Describe or list your experience leading or curating and implementing projects and how the specific criteria established will be met.**

I led landscape architecture projects at P. Clifford Miller in Lake Forest, Illinois in the 1990's. We did landscape and hardscape design and build for high end homes and businesses.

**9. Artistic or Cultural Practice and Integrity (up to 300 words) - Describe your art or cultural practice.**

My art has concentrated in digital mediums as well as construction of lighting fixtures and small furnishings from found and upcycled items.

**Special Considerations** The statue, as an homage to our Native American heritage, could act as a powerful symbol of respect for our cultural diversity. This proposal also addresses the Fargo Public Art Master Plan focus for the historic downtown as well as a key river crossing by reviving a historic statue to act as a welcoming point into the city via the river crossing from Minnesota to Fargo at Main Ave.

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## Project Information

## SEE ATTACHMENTS

### Project Title:

MADDNELLYZ Daisy - A symbol of Intentional Choice

### Amount Requested:

5000

## Applicant Contact Information:

### Applicant (Individual or Organization):

Danelle Johnson

### Legal Structure, if applicable:

BLANK

### Contact First/Last Name:

Danelle Johnson

### Address:

7335 60th Ave S

### Phone:

7012611687

### Email:

daryl@danelle@msn.com

## Application Questions

- 1. Project Overview (up to 300 words) - Describe the project, the source of inspiration and how the artwork, event or performance is uniquely "Fargo". (Optional): Describe what, if any, connection to the Madison/Unicorn Core Neighborhood Plan.**

I would love to shower the city with Daisies popping up out of yards, stores, parks, offices, athletic complexes, sidewalks, we can create real live growing areas of daisies, and we can create daisies that can weather our winter.

The ordinary things we do every day are truly special and shouldn't be taken for granted. The book: How Fargo of You: True Stories from a Place Stranger than Fiction - Fargo was a big change - but the biggest shock wasn't the climate, it was the culture.

How can we take what is special, help elevate for every individual because we all matter, we all make a difference with little things we do every day. MADD (Making a Difference Daily)+nelly (my nickname pulled from "Whoa Nellie") a cliché said to any person, thing, or animal (especially a horse) that one is trying to get under control or coax into slowing down + "Z" (my maiden initial, pluralizes the concept). People collectively becoming intentional "MADDNELLYZ". The daisies would bring color, happiness and remind people to be intentional in their choices. Basically the concept is daisies everywhere, accessible to everyone, and we promote the campaign about what being a MADDNELLYZ is across the metro area and let people be creative.

- 2. Purpose Statement (up to 150 words) - Describe the purpose of the artwork, event or performance.**

I want to shower our metro area with Daisies. Daisies have long been a symbol of an answer randomly determined by plucking each petal off, "he loves me, he loves me not". I have taken that concept and put a spin on it and have named it: MADDNELLYZ symbolizing Intentional Choices lead to Impactful Change

- 3. Public Art (up to 200 words)- Describe how the artwork, event or performance encourages public participation or function, or complements, enhances or modifies a public space.**

That said, I work FT as a software quality analyst, I work PT securing my daughter's lifesaving supplies for her Type 1 Diabetes including insulin that costs \$3,946.99 every 90 days and that is only 1 of her 11 lifesaving prescriptions, and securing these supplies through various pharmacies and medical supplies is time consuming to say the least. I advocate on the local, state and federal level for insulin affordability and accessibility. I moderate a FB group group of 750+ people regionally who are affected by this disease and I have learned skills that help us advocate calmly, and purposefully so that we are making a difference vs feeling helpless. I know the power of people doing small things daily that change their mindset, give them hope.

**4. Outcomes (up to 300 words) - Identify the stakeholders who have interest in the project. Describe any anticipated outcomes; consider the physical, social, emotional, relational outcomes.**

Community Pride

**5. Communication (up to 250 words) - Outline a plan for communications necessary to invite or gain awareness about the project. For example, the timing and frequency of press releases, social media, posters, paid advertising, or public relations activities, etc.**

I think we could do something similar to in the winter when we have the hidden snowflake and give clues and prizes.

**6. Timeline (up to 150 words) - Outline key milestone activities and dates including project kick- off and completion.**

Whatever you want them to be, I can collaborate and plan with you on making this a reality.

**7. Budget (up to 150 words) - Outline the total income and expenses including materials, permits, labor, marketing, etc. to produce or fabricate.**

No idea, depends on how grand a scale we want to do this on.

**8. Experience (up to 400 words) - Describe or list your experience leading or curating and implementing projects and how the specific criteria established will be met.**

I get things done. I have worked at Great Plains Software, Microsoft and now QBE NAU Country. I am a small

town farm kid, grew up with 4-H and a family farm & custom harvesting operation. I have often been called the Energizer Bunny or the zoom zoom Mom - - and get asked "Do you ever stop? or Do you ever sleep?" Yes, when I need to stop I do, when I need to sleep I do, when I am awake I am doing. Fun Fact: I was a preemie twin, born at 2 lbs 10oz, my twin only lived a day, and I have lived my entire life feeling her presence and guidance into living life for both of us and maybe there is where I get my fighting dedicated spirit and drive to complete things as a tribute to her.

**9. Artistic or Cultural Practice and Integrity (up to 300 words) - Describe your art or cultural practice.**

I attached the Maddnellyz Logo that I own, and am completely willing to allow the sky blue of the daisy, and the yellow sunshine of the center of the daisy and the tail (stem) to be utilized for a campaign to bring Intentional Thoughts and Actions to our Metro community to Impact and Elevate the everyday actions of people of all ages from the very youngest, to the very experienced, this concept can resonate.

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## Project Information

## SEE ATTACHMENTS

**Project Title:**

Madison/Unicorn Neighborhood: Inside Out

**Amount Requested:**

6425

## Applicant Contact Information:

**Applicant (Individual or Organization):**

Individual

**Legal Structure, if applicable:**

BLANK

**Contact First/Last Name:**

Dan Koeck

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701-799-1506

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dan@dankoeck.com

## Application Questions

- 1. Project Overview (up to 300 words) - Describe the project, the source of inspiration and how the artwork, event or performance is uniquely "Fargo". (Optional): Describe what, if any, connection to the Madison/Unicorn Core Neighborhood Plan.**

In 2011 French photographer JR was awarded a \$100,000 TED Prize for the collections of oversized community portraits he pasted together in streets around the world. With his prize money, JR launched a global public art project called the Inside Out Project. By providing printing services, guidance, and publicity, the Inside Out Project has made it possible for anyone to use photo posters to give voice to the identity of groups and communities anywhere in the world. Over 400,000 people in 138 countries have participated in over 2,000 public art projects, including three projects in western North Dakota. The Inside Out Project website: [www.insideoutproject.net/en/](http://www.insideoutproject.net/en/)

More than a third of all Inside Out projects around the world have happened in education settings. I propose to bring an Inside Out project to Fargo's Madison/Unicorn neighborhood by pasting the outside walls of Madison School with 3ft. x 4.5ft. portraits of students as a visual expression of community pride and cultural diversity. The project will be a temporary installation in collaboration with the Fargo Public School District, and potentially, Fargo Police School Resource Officers. The paper posters are designed to be pasted with wallpaper paste and large brushes onto almost any indoor/outdoor surface. They can be washed off with water and easily disposed of at any time after pasting up.

- 2. Purpose Statement (up to 150 words) - Describe the purpose of the artwork, event or performance.**

Use large individual posters of Madison School's students to create an unconventional visual display of creativity that embraces cultural diversity and enhances social cohesion and pride in the Madison/Unicorn neighborhood. Start discussions about art and the accessibility of art. Boost the self confidence of youth.

- 3. Public Art (up to 200 words)- Describe how the artwork, event or performance encourages public participation or function, or complements, enhances or modifies a public space.**

The outside of Madison School covered with 3ft. x 4.5ft. posters of students (possibly staff too,) would function as a creative, visible display of unity and community pride on a public building. In addition, the process of taking the photos at the school could be structured as an engaging, interactive art class that boosts self-confidence through self-expression. Once printed, the posters could be used to complement a school event such as graduation, or be integrated into a neighborhood youth event, such as those sponsored by the Fargo Police Dept.

**4. Outcomes (up to 300 words) - Identify the stakeholders who have interest in the project. Describe any anticipated outcomes; consider the physical, social, emotional, relational outcomes.**

This project will be a neighborhood display of creativity embracing equity and cultural diversity that enhances neighborhood cohesion and pride. Madison school and its diverse student population will act as a public source of neighborhood identity. The highly visible, unconventional display of large student portraits covering Madison School walls will prompt discussions about art and the accessibility of art in the community. A successful project will help boost, celebrate, and raise awareness of the cultural diversity in the Madison/Unicorn neighborhood.

**5. Communication (up to 250 words) - Outline a plan for communications necessary to invite or gain awareness about the project. For example, the timing and frequency of press releases, social media, posters, paid advertising, or public relations activities, etc.**

Local participation in a world-wide public art project like Inside Out should generate significant local media interest. Social media platforms are particularly drawn to the unconventional, edgy nature of public art. In addition to ACC press releases, I can pitch stories to my personal media contacts at WDAY TV and The Forum. I'm also an Arts Partner with The Arts Partnership, which publicizes member works. As a project partner, Fargo Public Schools could also help publicize the project. Inside Out also provides access to a world-wide audience with a page on its website for every Inside Out project. By encouraging stylistic approaches to photography and printing, many Inside Out Projects have consistent design, presentation, and branding.

**6. Timeline (up to 150 words) - Outline key milestone activities and dates including project kick-off and completion.**

May: Submit application to Inside Out for a Madison/Unicorn Neighborhood project in Fargo. Acceptance should be easy. On its website the Inside Out says it focuses its efforts on bringing the project to as many schools as possible.

June, July: Coordinate and plan details of the project with Fargo Public School District and Madison School. When, where, and how. Will need a parent's signature on Inside Out photo release. School release forms will not be accepted by Inside Out.

Recruit assistants to help. Purchase supplies.

September, October: Photography of students at Madison School with classroom discussions/presentations on photography and public art.

Submit photo files and model releases to Inside Out Project for printing. It takes about a month to receive printed posters.

Undetermined Display Dates: Best time to display posters to be determined by stakeholders. For example, display could be delayed until graduation ceremonies in June, 2023.

**7. Budget (up to 150 words) - Outline the total income and expenses including materials, permits, labor, marketing, etc. to produce or fabricate.**

Costs associated with printing, shipping, promoting, and guidance for each Inside Out Project is funded by donors. Inside Out suggests a \$20 donation for each poster. Madison School enrollment has been around 150 students. Assuming some students won't participate, my donation is based on a project total of 125 photos printed and shipped.

I anticipate hiring an assistant to help with photography, track model releases, take publicity photos/video, and assist with clean up.

Income: City of Fargo \$6,425

Expenses: Artist fee \$3,000

Printing fees for 125 posters \$2,500

Pasting materials \$225

Photo assistant + cleanup \$500

Marketing: Photos/video, social \$200

Total Expenses \$6,425

**8. Experience (up to 400 words) - Describe or list your experience leading or curating and implementing projects and how the specific criteria established will be met.**

As a professional photographer I've organized and implemented successful photo shoots for editorial clients on a freelance basis for over thirty years in this region. My last freelance shoot was for a New York Times story, published March 14th, about the Indian family who froze to death near the Canadian border. For 24 years as a staff photographer at NDSU, I was responsible for producing and maintaining a library of high-quality images for the University Relations office. I've also received a Visual Arts Fellowship from the N.D. Council on the Arts, and an Individual Artist Grant from The Arts Partnership. In 2000 I helped teach a two-semester capstone course in documentary photography at MSUM. The class produced a book and photo exhibit titled, Fargo on Broadway, which documented downtown Fargo's Broadway Street.

**9. Artistic or Cultural Practice and Integrity (up to 300 words) - Describe your art or cultural practice.**

I'm dedicated to the hope that my photography can serve as a window on humanity and a channel for understanding. I have a B.A. in photojournalism and history from the University of Minn. and I've been a member of the National Press Photographers Association for most of my career in photography. I also have a special interest in Madison Elementary School. For ten years before the pandemic, I mentored students there through the Big Brother Big Sister Program. The school is a rich mix of ethnic identities, and the staff make a special effort to celebrate that diversity. As such, I've been thinking of doing a project like this at Madison for a while.

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## Project Information

**SEE ATTACHMENTS**

**Project Title:**

Midtown Mural featuring artist Anna Johnson

**Amount Requested:**

15000

## Applicant Contact Information:

**Applicant (Individual or Organization):**

Nikki Berglund(Bernie's Wines & Liquors/Luna Fargo)

**Legal Structure, if applicable:**

BLANK

**Contact First/Last Name:**

Nikki Berglund

**Address:**

1557 University Drive S

**Phone:**

303-912-0689

**Email:**

nikki@lunafargo.com

## Application Questions

- 1. Project Overview (up to 300 words) - Describe the project, the source of inspiration and how the artwork, event or performance is uniquely "Fargo". (Optional): Describe what, if any, connection to the Madison/Unicorn Core Neighborhood Plan.**

For as long as I can remember, my wheels have been turning about the possibilities for the large blank cement wall on the south end of the Southside Shopping Center located on 16th Ave South. To me, it has always seemed like the perfect venue for some sort of community mural. Although technically the wall is part of my family business (which makes it very easy in terms of the necessary permissions), I have never seen it as something that we should advertise our businesses on. Instead, I have always dreamed of adding color and character to the corner of a building that is bustling with vibrant and unique community owned businesses.

I first encountered Anna Johnson's work as she was one of the first artists to occupy a space in Aptitude, the community arts collaboration between The Arts Partnership and West Acres Mall. Since then, I have been a huge fan of her work. She was one of our most popular artists to date, when we featured her work on the walls of Luna. Although I have always wanted to see a mural in this spot, finding the perfect artist was the challenge.

When I saw Anna Johnson's contribution to the now famous "Greetings from Fargo" mural (she painted the A), I knew that she was the right person for this project.

The wall itself is approximately 16.6X 60ft. We have attached a rough draft of her design but of course there will be a little tweaking as the wall becomes a living breathing thing. We will most likely add "Midtown" to the design or something that points to the neighborhood in which it will live but are still working on how that will work in relation to her design.

- 2. Purpose Statement (up to 150 words) - Describe the purpose of the artwork, event or performance.**

(see above)

- 3. Public Art (up to 200 words)- Describe how the artwork, event or performance encourages public participation or function, or complements, enhances or modifies a public space.**

I grew up in this neighborhood and am now privileged to operate not one, but two businesses right smack dab in the middle of it. It has always struck me just how little art we have in this up and coming yet also well-established neighborhood. I am the 3rd generation to run Bernie's Wines & Liquors on the corner of University and 16th Ave. My restaurant Luna Fargo is located right next door. I have also been very vocal about my intention to create a new business district called Midtown. Pre COVID, and with the help of Arlette Preston, we had just established a committee and were starting to meet about ways to set this unique and vibrant part of town apart from Downtown and make it a destination. Surrounded by two diverse and equally important and interesting neighborhoods with different demographics, this rich area of town deserves to be its own thing. This mural would make a great focal point for our newly formed business district. I can see it being used on brochures and other advertising materials, and eventually becoming a sort of signature for this part of town.

**4. Outcomes (up to 300 words) - Identify the stakeholders who have interest in the project. Describe any anticipated outcomes; consider the physical, social, emotional, relational outcomes.**

I was recently chatting with Arlette Preston, and we agreed that with the recent news of renovation to the block directly south of us, now would be a great time to revisit the forming of the Midtown Business District(MBD). This neighborhood is ripe for new business opportunities and a fresh new look, and this mural could really spark that change. In the past our neighborhood has proven to be very supportive of anything that positively affects the area. Whether it's the annual block parties that we threw pre COVID or the overwhelming support when we fought against the widening of University, the people who live in this area, love this area. We have no doubt that a mural will not only spark a ton of interest but will also be well received, well loved, and well photographed. Who says Downtown is the only place with cool murals?

**5. Communication (up to 250 words) - Outline a plan for communications necessary to invite or gain awareness about the project. For example, the timing and frequency of press releases, social media, posters, paid advertising, or public relations activities, etc.**

Besides being the 3rd generation to operate Bernie's Wines & Liquors, I also have my own unique contribution to the neighborhood next door, Luna Fargo. Over the years we have generated a healthy presence in the community and a robust social media and email following. Before COVID we would hold an annual block party (referenced above) that people are still waiting for us to bring back. Although we may wait one more year for that event to happen again, we would love to do something similar to garner attention and support for the mural. I also spoke at length with Dayna Del Val about this project. Not only does she have a personal interest as a person who lives in the neighborhood, but as the CEO of The Arts Partnership she has offered up all their support and has assured me that TAPs would love to document the process.

**6. Timeline (up to 150 words) - Outline key milestone activities and dates including project kick-off and completion.**

Anna is guessing that this project will take her approximately 8 weeks from start to finish.

**7. Budget (up to 150 words) - Outline the total income and expenses including materials, permits, labor, marketing, etc. to produce or fabricate.**

	LINE ITEM	DESCRIPTION	AMOUNT
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<b>EXPENSE</b>	Artist fee	\$15/sq ft x 996 sq ft	\$14,940.00
	Rentals	pressure washer	\$75.00
	Paint	exterior house paint	\$400.00
	Misc supplies	paint brushes and scaffolding	\$200.00
		<b>TOTAL EXPENSE</b>	<b>\$15,615.00</b>

**8. Experience (up to 400 words) - Describe or list your experience leading or curating and implementing projects and how the specific criteria established will be met.**

Although I have never overseen a mural, I do have a lot of experience with community projects. For many years pre-COVID I travelled to Guatemala with Rotary International. On these trips I participated in a variety of community projects with a very small group of people. The lack of people meant that we all needed to be self-starters and very task orientated. Our projects included several schools and many painting projects including a large ocean scene which you could consider a mural. These experiences taught me how to manage people and delegate responsibility in a physical labor setting. In my everyday life, I delegate every day and have opened several businesses which have required a lot of organization and hands on experience.

I was also a member of The Arts Partnership board for many years and my family has been strong supporters of the arts in this community for as long as I can remember. Having a piece of art on the side of our building would be a dream come true for our family as well as our neighborhood.

**9. Artistic or Cultural Practice and Integrity (up to 300 words) - Describe your art or cultural practice.**

Anna Johnson seeks to bridge the gap between the world she lives in and the culture she came from. Not only is her artistic style unique, colorful, and inspiring, but it also conveys a sense of pride for her community and her heritage that I think would be perfect for this project.

When she feels or experiences discrimination, she is moved to make a difference about social injustice, religion and spirituality, and other issues that Native Americans, women, and people everywhere face on a daily basis.

The imagery Johnson uses comes directly from her Chippewa culture, and she incorporates many different totem animals and traditional designs. She works with a variety of media but concentrates on drawing and printmaking. She uses many different media- watercolor, ink, collage- and various techniques to create layers that document her creative process. Through her collage, she employs simple texture and natural items, such as birch bark and different fabrics. Last summer she was the local artist chosen to collaborate on the Johnson is originally from Bismarck and has lived most of her life in North Dakota. She received her BFA from NDSU in 2010. Johnson is an enrolled member of the Turtle Mountain band of Chippewa Indians. Most of her family members live in the Turtle Mountains in Belcourt, North Dakota, where she spends a great deal of her free time. The natural beauty of the area continues to inspire her and influence her work.

## Project Information

## SEE ATTACHMENTS

### Project Title:

North Dakota Human Rights Film and Arts Festival

### Amount Requested:

1500

## Applicant Contact Information:

### Applicant (Individual or Organization):

The Human Family

### Legal Structure, if applicable:

501(c)(3)

### Contact First/Last Name:

Sean Coffman

### Address:

417 Main Ave, Suite 401, Fargo, ND 58103

### Phone:

701-205-0248

### Email:

sean@human-family.org

## Application Questions

- 1. Project Overview (up to 300 words) - Describe the project, the source of inspiration and how the artwork, event or performance is uniquely "Fargo". (Optional): Describe what, if any, connection to the Madison/Unicorn CoreNeighborhood Plan.**

The mission of The Human Family is to celebrate and amplify the courageous voices of filmmakers and artists bringing awareness to human rights, civil rights, or social justice issues. The Human Family believes that engagement with difficult conversations through film and art cultivates learning and compassion, amplifies the voice of underrepresented artists, and promotes diversity. The Human Family works to encourage community change through empathy, understanding, and perspective-shifting.

The North Dakota Human Rights Film and Arts Festival (NDHRFF), a program of The Human Family, centers conversations around and amplifies the voices of those who have been systemically underrepresented so that residents of Fargo gain a deeper understanding of the historical underpinnings of urgent contemporary human rights, civil rights, and social justice issues.

Through film screenings at the historic Fargo Theatre, NDHRFF showcases over 40 independent narrative, documentary, and short films from local and international sources as part of its film series. Via a month-long art exhibition at The Plains Art Museum, the festival hosts over 50 local, regional, national, and international artists of varied mediums. Film screenings and art events are paired with community conversations, artist workshops, or presentations that bring hosted filmmakers, artists, and local community leaders actively engaged in social change to Fargo to discuss their work with audiences. In 2021, six days of film screenings and twenty-two community conversations, educational workshops, or presentations were held in Fargo.

Recognizing that the economic disparities resulting from privilege are a barrier to engagement, NDHRFF has completely removed financial barriers to engage with the festival. As a result, access to film screenings, community discussions, and educational workshops is free and accessible to all. Providing improved access to cultural programs for all ethnicities, rural populations, and low- and moderate-income families is vital to develop well-rounded

communities.

**2. Purpose Statement (up to 150 words) - Describe the purpose of the artwork, event or performance.**

Dedicated to bringing change in equity and equality through the power of storytelling, NDHRFF creates access for economically and demographically diverse audiences.

In addition to in-person events, the festival also provides online access for engagement throughout Cass County. Special festival programs include discussions focusing on Native American, First-Nation, BIPOC, female-produced films, and eco-centric and LGBTQIA+ artists.

Many residents are isolated geographically and lack exposure to different cultures and perspectives. As our community struggles to understand a complicated and changing view of race and justice, NDHRFF centers conversations around the voices of those who have been systemically underrepresented so that residents gain a deeper understanding of the historical underpinnings of contemporary justice issues.

Through film and art, the festival creates dialogue and engagement around subject matter that would not otherwise happen in our community, providing opportunities to challenge preconceived notions and allow for perspective-shifting.

**3. Public Art (up to 200 words)- Describe how the artwork, event or performance encourages public participation or function, or complements,enhances or modifies a public space.**

NDHRFF audiences include rural and urban students, retirees, filmmakers, artists, educators, culture seekers, cinephiles, and those interested in current social issues. The festival's vision requires equity and diversity in participants and programming to increase the community's access to differences in gender, ethnicity, and life experiences.

NDHRFF uses a committee-led approach in programming to create strong and lasting bonds with community members. First, we host public circle discussions to identify the local human rights or social justice issue of most concern. Once identified, films, artists, and local community leaders addressing said issue are invited to participate in the festival. Second, the festival's selection Jury is comprised of filmmakers, artists, social justice advocates, and everyday individuals, ensuring that community members are selecting the content for the festival.

Finally, NDHRFF's Advisory Board and Audience Engagement Committee are focused on expanding outreach, building relationships, and creating a welcome environment for all. In sum, the concerns and questions from our community are centered, and the conversations the festival initiates are guided by the residents of Fargo.

Programming is free to all events. In 2021, when the cost barrier was removed, we saw an 800% increase in attendance to festival programming.

**4. Outcomes (up to 300 words) - Identify the stakeholders who have interest in the project. Describe any anticipated outcomes; consider the physical, social, emotional, relational outcomes.**

Success is measured through participation and diverse representation through our artists

in quantitative, qualitative, and participatory evaluation practices.

We track the number of participants and survey their responses to programming. They rate presentations and films numerically and provide a written impression of their experience. We also hold community circles for a discussion about their experiences and thoughts of the festival and its content, our success in meeting their expectations with content, and invite them to share what they would like to see addressed or created in the future. Success is measured by attendance, overall high experience rating of the program, and a deepened relationship with the community.

In 2020 we implemented a process that, for the first time, helped track the demographics of selected artists at our events. 38% of our artists identify as male, and 30% identify as female. The remaining 32% identified as a mix of Queer, non-binary, or transgender. 37% identified as heterosexual. The remaining 63% identify as Asexual, Bisexual, Gay, or Lesbian. 50% of artists identify as White, & 50% identify as Black, Indigenous, or person of color. Only 4% of our artists identify as persons with a disability.

For 2022, we aim to increase the filmmakers and artists engaged who identify as Black, Indigenous or person of color to 65%, and increase the number of artists who identify as persons with a disability to 20%.

For accessibility all programming takes place at ADA-compliant facilities. In 2021, we automatically included accessibility components to our programming, including using an ASL Interpreter and/or closed captioning as a component of our live broadcasts. We are also exploring the possibility of producing future programs in braille and having audio accessibility to artworks and film for those with limited vision.

**5. Communication (up to 250 words) - Outline a plan for communications necessary to invite or gain awareness about the project. For example, the timing and frequency of press releases, social media, posters, paid advertising, or public relations activities, etc.**

The Human Family engages in several different marketing and advertising strategies to develop our audiences, utilizing the full spectrum of traditional and contemporary tactics.

We use conventional print publications for print ads, buying space in smaller rural newspapers in their online and print editions. In addition, we regularly issue press releases leading up to and through the festival, engaging print, television, and radio for individual stories about artists, films, filmmakers, or special guests.

The Human Family also engages in online marketing, running social media and OTT advertisements, and regularly posting to our blog. Finally, over the past five years, we have developed an extensive mailing list and regularly communicate with our members through a monthly e-newsletter.

Promotion for the film and art festivals will begin six months prior to the festival in June 2022. We'll begin by promoting save-the-date language, gradually release details, and engage artists and community conversations leading up to the festival's opening in November.

June 1, 2022 – Festival Save the Date information released

June 1, 2022 – Art Festival Call for Submissions released

July 1, 2022 – Filmmakers notified of their selection to the festival

August 1, 2022 – Weekly promotion of film festival and workshops

September 31, 2022 -Art Festival artists notified of their selection to the festival

October 1, 2022 – Daily promotion of film festival and workshops

November 1, 2022 – Daily promotion of film festival  
December 1, 2022 – Weekly promotion of art festival  
January 1, 2023 – Daily promotion of art exhibition

**6. Timeline (up to 150 words) - Outline key milestone activities and dates including project kick-off and completion.**

June 1, 2022 – Festival Save the Date information released, and festival updates released regularly every two-weeks  
June 1, 2022 – Art Festival Call for Submissions released  
July 1, 2022 – Filmmakers notified of their selection to the festival  
August 1, 2022 – Weekly promotion of film festival and workshops  
September 31, 2022 -Art Festival artists notified of their selection to the festival  
October 1, 2022 – Daily promotion of film festival and workshops  
November 2-5, 2022 – Film Festival at the Fargo Theatre  
December 1, 2022 – Weekly promotion of art festival  
January 1-31, 2023 – Art Festival at the Plains Art Museum

**7. Budget (up to 150 words) - Outline the total income and expenses including materials, permits, labor, marketing, etc. to produce or fabricate.**

A zero-sum budget for the project is included as part of this application. Total project budget is \$65,500. 77% of the budget is derived from other funding sources. \$15,000 represents 23% of the budget.

In 2021, we shifted the financial burden of access from individuals to corporate entities. Removal of the financial barrier resulted in an 800% increase in participation. Our intention is to continue to host the events free of charge, allowing for the greatest level of community engagement possible.

56% of the budget directly supports the work of artists coming to Fargo. NDHRFF provides free lodging, travel stipends, and honorariums to presenting filmmakers, artists, and social justice advocates.

In 2022, THF is eligible for its first NEA grant. Confirmation of this grant will be received in April 2022. If funding is not received, expense budgets will be modified to adjust to event income.

**8. Experience (up to 400 words) - Describe or list your experience leading or curating and implementing projects and how the specific criteria established will be met.**

The Human Family was founded in 2017 by local leaders to initiate the creation and exhibition of human rights and social justice-related programming throughout North Dakota. Utilizing the power of art as a catalyst for community change, THF hosts and facilitates various arts-driven events.

Over six years, THF has curated, managed, and facilitated numerous art-centric events including the ND Human Rights Film and Arts Festivals, the Fargo-Moorhead LGBT Film Festival, and the ND Environmental Rights Film Festival. Most of our events are state-wide and originate in Fargo. From there, they travel to theaters, galleries, and museums in both rural and urban communities throughout the state. Since 2017, programming has engaged over 9,000 artists and community members. 54% of those engaged are in the Fargo-

Moorhead vicinity.

THF has created an environment where all levels of artists are welcomed and encouraged to participate. Programming intentionally encourages new and emerging artists to submit and join alongside established and renowned artists. Engagement along the spectrum of experience has allowed us to inspire and connect mentees with potential mentors. Our goal is to establish a community between artists, activists, and attendees through this flexibility. Our festivals have had youth from 6th grade displaying works side-by-side with artists and activists in their 70s.

Artistic quality is determined in two ways: First, through the craftsmanship of the work. The art or film is reviewed from an artist's perspective and critiqued traditionally: How was the medium used? How did composition or color choice influence the work? How did the choice of materials or acting talent affect the overall work? Second, the art is graded from a content perspective. How important is the message in the film? Is the narrative a story that the public has heard, or is it something that needs to be lifted? Whom are the voices centered in the work, and how does that impact the piece?

Final selections are chosen by a diverse Jury of volunteer peers: Artists and activists. The jury is largely made up of individuals from North Dakota or Minnesota, with a few international voices. The jury determines which works will be selected to be shared in an exhibition or on the screen through point grading and discussion. North Dakota artists and filmmakers are lifted through this process and given priority placement in both art exhibitions and film screenings.

**9. Artistic or Cultural Practice and Integrity (up to 300 words) - Describe your art or cultural practice.**

The Human Family is a 501(c)(3) formed in 2017. Administrative offices for the organization are in Fargo, North Dakota. The Human Family has a Governance Board that provides a strategic vision, establishes ethical standards and values, & oversees the management and finances.

Advisory Boards are made up of community-specific volunteers to provide knowledge, experience, & opinions on how to best grow, engage, & support a particular event's community base. Currently, Advisory Boards are in place for the ND Human Rights Film & Arts Festivals and the Fargo-Moorhead LGBT Film Festival.

The Human Family's audience includes rural and urban students, retirees, filmmakers, educators, culture seekers, cinephiles, and those interested in current social issues. The organization's vision requires equity and diversity in participants and programming to increase the community's access to differences in gender, ethnicity, and life experiences.

The Human Family builds on existing networks to gather community input on content and engagement opportunities, including workshops, presentations, exhibitions, and education. Our partners share our commitment to fostering community change between the intersectional communities we serve through engagement with art. In addition to using a committee-led approach with community members to develop programming, The Human Family routinely invites participation from service organizations in the community. Recent partners have included organizations such as The High Plains Fair Housing Center, The North Dakota Human Rights Coalition, The Indigenous Association, Sacred Pipe Resource Center, The Water Protector Legal Collective, Youth Works, The Fargo-Moorhead Coalition to End Homelessness, the Plains Art Museum, NDSU, the Pride Community Network, and the Red River Rainbow Seniors.

Combined, engagement with individuals and organizations in our community ensure that

our work reflects the needs and desires of Fargo, and that we are held accountable to the goals and objectives of our organization.

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## **Project Information**

**Project Title:**

One Vision

**Amount Requested:**

10000

## **Applicant Contact Information:**

**Applicant (Individual or Organization):**

Philome Productions LLC

**Legal Structure, if applicable:**

LLC

**Contact First/Last Name:**

Wess Philome

**Address:**

3120 25th ST S STE Z #339

**Phone:**

7015418553

**Email:**

PhilomeProductions@gmail.com

## **Application Questions**

- 1. Project Overview (up to 300 words) - Describe the project, the source of inspiration and how the artwork, event or performance is uniquely "Fargo". (Optional): Describe what, if any, connection to the Madison/Unicorn Core Neighborhood Plan.**

The "One Vision" summer program created by Philome Productions LLC with the support of the Plains Art Museum to teach kids about film and photography.

- 2. Purpose Statement (up to 150 words) - Describe the purpose of the artwork, event or performance.**

The purpose of the program is to empower local youth in the art of inclusive story telling through visual arts.

- 3. Public Art (up to 200 words)- Describe how the artwork, event or performance encourages public participation or function, or complements, enhances or modifies a public space.**

Content produce through the program will be put on exhibit and displayed throughout our community which will not only inspire the youth involved, but all who are able to view their work.

- 4. Outcomes (up to 300 words) - Identify the stakeholders who have interest in the project. Describe any anticipated outcomes; consider the physical, social, emotional, relational outcomes.**

Wess Philome of Philome Productions and Dr. Kelvin Monroe of the Plains Art Museum will be leading the initiative. Our desired outcome is to have an enlightening impact on the youth involved and the overall community by showing how representation and inclusiveness can be the foundation of a positive community.

- 5. Communication (up to 250 words) - Outline a plan for communications necessary to invite or gain awareness about the project. For example, the timing and frequency of press releases, social media, posters, paid**



**advertising, or public relations activities, etc.**

Communication will be done through our vast networks of engaged supporters as well as our deep media connections. The High Plains Reader has already agreed to also support the project.

**6. Timeline (up to 150 words) - Outline key milestone activities and dates including project kick-off and completion.**

The selection process will begin in May. The program will run from June through July with a final exhibit in August.

**7. Budget (up to 150 words) - Outline the total income and expenses including materials, permits, labor, marketing, etc. to produce or fabricate.**

There is a fixed budget of about \$3,000 that will go towards wages. The additional funds will be used to purchase camera equipment, transportation, access to locations, and materials for the participants.

**8. Experience (up to 400 words) - Describe or list your experience leading or curating and implementing projects and how the specific criteria established will be met.**

The Plains Art Museum is the most well-known art gallery in our state and would be considered experts in the arts and curating. Philome Productions has won an international award for its film work, and Wess Philome has been part of several exhibits throughout the FM area.

**9. Artistic or Cultural Practice and Integrity (up to 300 words) - Describe your art or cultural practice.**

Philome Productions art and cultural practices are based on equality and inclusivity; ensuring that all feel welcomed and see themselves within our visual arts.

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Painted Playground – Madison Neighborhood, Fargo, ND

Funds requested: \$3,500

Jessica Miller, The Neighborhood Church

Contact Information: Jessica Miller, 730 27<sup>th</sup> St. N., Fargo, ND 57642

1. **Project Overview:** This project will transform a portion of our parking lot into a painted playground, adding vibrant joy to a space where kids and families can build connections while enjoying leisure time. This project is inspired by the neighborhood children who naturally gather and play in our outdoor space, their report that “there’s nothing to do”, and our shared desire to bring joy and opportunities for community-building to our neighborhood. Our parking lot is a giant blank canvas waiting for transformation.
2. **Public Art:** This art project will encourage public participation in its creation. As our lead artist engages local children and families, the painting process will be an opportunity for intergenerational and cross-cultural community-building. The painted playground will invite participation of all ages by incorporating a basketball three-point line (with an already existing basketball hoop), as well as four-square, hopscotch, and other games into the wider mural expressing vibrancy of our Fargo community, our Madison neighborhood, and our sense of community through images of nature (sun, sky, flowers, river) and neighborhood (houses) using bold shapes and brilliant colors.

Durable, outdoor, rough surface paint will be used for this art installation. Safety will be accounted for by measuring safety distances from streets and drive through areas. This art installation is anticipated to be most vibrant in year one. It will be assessed if a ‘refresh’ coat of paint would be needed annually in future years. There are no structural impacts of this project.

3. **Outcomes:** Stakeholders are all neighbors in our Fargo community, and especially local children, families, and neighbors right here in our Madison Neighborhood, who enjoy seeing children play safely. A key group of neighbors are excited about this project, and we have a clearly identified artist who has led the painting of other outdoor murals.

Some resounding themes from people also is that: life is busy, we don’t know our neighbors, and there is a sense of isolation. We strive to incorporate the goals of building community and strengthening the social fabric of our neighborhood. Anticipated outcomes are that children will have an inviting space to play outside that is not on the streets, when many kids do play outside in the streets, which can be dangerous with frequent fast moving traffic. This outdoor play area will promote physical wellness, social connection among children of all ages and their families. This project will spark joy and hope through both its creation and final project. Overall, this project will provide an opportunity for social connection in our neighborhood. The color and design of the playground will be one celebrating the people and beauty of our Madison neighborhood.

4. Communication: Communication will occur through a network of families, including word of mouth, texting, social media and outdoor signage posted in our yard. Targeted, boosted social media posts will be made weekly starting one month prior to project and more frequently during the weeks of preparation and painting. We will communicate via email and phone with our local school and PTA group to engage children and families twice in May prior to the conclusion of the school year to invite participation. Outdoor signage will be posted one week prior and throughout the preparation and painting processes.
5. Timeline: April: Approval received. May: Plan finalized. Communication with schools, families, children. June: Week 1, Surface prep; Week 2, Painting. Week 3, Celebration.
6. Budget: \$4000 will cover the cost of the paint (this kind of paint is more expensive than regular paint) and brushes, and compensate for the artist's time in designing, applying, and guiding others to help with the project. \$500 would be contributed by sponsors; \$3,500 requested from the City of Fargo.
7. Local artist Lauren Starling of Starling Artistry would be the one to design and lead the painting of the ground mural. She has over 7 years of painting experience and over 4 years of large-scale mural painting experience. She has created several works in the Fargo-Moorhead area, as well as beyond into the surrounding states. She is also currently working on a large-scale community project with Churches United that involves leading other members of the community to have a hand in the completion of the murals. She also has 4+ years of experience with leading step-by-step painting classes.  
  
First, she will be compensated with a deposit before creating a sketch, in order to compensate for her design time, then the design will be reviewed by the community, some tweaks will be made here & there, and an additional review will take place with the community. Once the final design is approved, she will sketch out the outline of the design, organize volunteers to paint the base layer, and she will complete the finishing fine details at the very end.
8. Artistic or Cultural Practice and Integrity: Lauren's art doesn't have finite boundaries! Lauren mainly works with acrylic paints on walls or on canvas, but occasionally branches out and makes collages, writes poetry, shoots photography, and boundless more crafty creations. Her painting is often described as whimsical, colorful, and engaging. Her practice entails creating something that inspires and uplifts people when they come across her work. Lauren is very sociable and her core belief is that public art should bring communities together.

Attachments:

Example A: Painted Playground <https://www.morganmurals.com/uncategorized/coolest-playground-blacktop-mural-diy-instructions/>

Example B: Pathways Painted Playground <https://www.cleveland.com/community/2020/11/the-gift-of-art-helps-young-students-in-avon-lake-stay-socially-distanced.html>

## Project Information

## SEE ATTACHMENTS

### Project Title:

Roger Maris Mural Project

### Amount Requested:

15000

## Applicant Contact Information:

### Applicant (Individual or Organization):

Cory Gillerstein and Jared Froeber (Upper Hand Signs LLC)

### Legal Structure, if applicable:

LLC

### Contact First/Last Name:

Cory Gilerstein

### Address:

11 8th St. S. #201, Fargo ND 58103

### Phone:

701-361-5965

### Email:

info@upperhandsigns.com

## Application Questions

- 1. Project Overview (up to 300 words) - Describe the project, the source of inspiration and how the artwork, event or performance is uniquely "Fargo". (Optional): Describe what, if any, connection to the Madison/Unicorn Core Neighborhood Plan.**

The goal of this project is to create a permanent, exterior mural to commemorate Roger Maris' record-breaking 1961 season. The scale of the mural would be as large as is feasible depending on location. It can either be painted directly on a wall surface, or painted on panels and mounted.

We're both Fargo natives and lifelong baseball fans. The story of Roger Maris has been a huge inspiration for us since childhood, and we've long dreamed of creating a mural to honor him. It is an incredible achievement and an important piece of Fargo history that deserves to be commemorated and would make an excellent addition to Fargo's growing collection of public art. We had great success in creating Moorhead's Florence Klingensmith mural, and have similar objectives with this project, but on a larger scale.

A location has not been finalized yet, as we'd like to present the City of Fargo with the first opportunity to place it on city property.

- 2. Purpose Statement (up to 150 words) - Describe the purpose of the artwork, event or performance.**

The purpose of this mural is to instill a sense of pride in the community, as well as to recognize a fascinating piece of Fargo history. It is important for cities to celebrate their history and accomplishments in order to create a sense of community. It is an inspiration for younger residents, and can invoke pride from older generations.

- 3. Public Art (up to 200 words)- Describe how the artwork, event or performance encourages public participation or function, or complements, enhances or modifies a public space.**

The mural will create a landmark in the city of Fargo, and add another large-scale piece of art to the visual landscape. These often serve as great photo backdrops or marketing for the city. Murals are a fantastic draw for tourists or locals to check out different parts of the city, while also learning more about its history. It will also encourage a younger generation to learn the story of Roger Maris, and be inspired by his success and legacy.

- 4. Outcomes (up to 300 words) - Identify the stakeholders who have interest in the project. Describe any anticipated outcomes; consider the physical, social, emotional, relational outcomes.**

The entire city of Fargo will benefit from this project. The older generation will recall fond memories of an exciting time when a local athlete was at the center of the professional sports world.

As we have not finalized a location yet, we haven't identified any specific stakeholders, beyond the general public. We're open to the feedback of the council before we proceed with procuring placement.

**5. Communication (up to 250 words) - Outline a plan for communications necessary to invite or gain awareness about the project. For example, the timing and frequency of press releases, social media, posters, paid advertising, or public relations activities, etc.**

We plan on using social media as well as traditional media to create awareness of the project. We also plan on contacting local historians or anybody who is closely involved with the story for their input as the project takes shape. The mural will also include a short excerpt that will briefly help tell the story of the historic event and its significance.

**6. Timeline (up to 150 words) - Outline key milestone activities and dates including project kick-off and completion.**

The design process would start immediately, and a rough concept would be created to help further clarify the project and to assist with promotion. The process of securing a site would also begin. Our goal is to paint the mural in September, with a finish date/ unveiling on October 1st- the day of Maris' 61st home run. Final painting dates would be selected and promoted as the project develops.

**7. Budget (up to 150 words) - Outline the total income and expenses including materials, permits, labor, marketing, etc. to produce or fabricate.**

We're seeking a \$15,000 budget for this project. Since we're in the early development stages, we're projecting expenses based on how we would like to approach the project. The scale will be determined by the available wall space, and level of detail will be somewhat determined by budget. With this full amount, we'll be able to execute the project how we envision it. Our rough breakdown at this point is \$5,000 for materials, fabrication, lift rental, etc., and \$10,000 in labor and design costs.

**8. Experience (up to 400 words) - Describe or list your experience leading or curating and implementing projects and how the specific criteria established will be met.**

Cory and Jared are both Fargo natives and graphic design graduates of MSTATE and MSUM Moorhead, respectively. We are both members of The Walldogs, a national organization focusing on historical murals in towns nationwide, and have assisted in multiple Walldogs events. We've created a number of recognizable painted signs and murals in the area, including the Florence Klingensmith memorial on Main Avenue, and the "Greetings From Moorhead" 150th Anniversary mural in the Moorhead Center Mall (both attached). We are previous recipients of Arts Partnership and City of Moorhead grants, and have also taught a mural painting class at The Plains Art Museum.

**9. Artistic or Cultural Practice and Integrity (up to 300 words) - Describe your art or cultural practice.**

Our business (Upper Hand Signs) is focused on traditional sign painting and design. We strive to combine traditional and historical techniques, with a modern approach to create the best quality signs and murals for our clients. Over the past decade we've continued to gain experience and learn our trade and have been fortunate to learn and work with other muralists nationwide. Our goal is to keep improving the overall image of our city and region and promote professional work wherever we can.

## Project Information

## SEE ATTACHMENTS

### Project Title:

Fargo wings

### Amount Requested:

300.00

## Applicant Contact Information:

### Applicant (Individual or Organization):

Room by Room with Chandra

### Legal Structure, if applicable:

BLANK

### Contact First/Last Name:

Chandra Lendobeja

### Address:

1808 23rd St S

### Phone:

701-540-3014

### Email:

roombyroomwithme@gmail.com

## Application Questions

- 1. Project Overview (up to 300 words) - Describe the project, the source of inspiration and how the artwork, event or performance is uniquely “Fargo”. (Optional): Describe what, if any, connection to the Madison/Unicorn Core Neighborhood Plan.**

My art piece is Butterfly wings that incorporates all of the community and what Fargo means to me. For example bike rides, friendly smiles, parks, the red River, and a RedHawks game. The piece has everyone in mind from little children to older adults. It represents togetherness and united. It tells what Fargo is all about.

- 2. Purpose Statement (up to 150 words) - Describe the purpose of the artwork, event or performance.**

The purpose of the artwork is to unite the community. It will bring color and life to the space and let the children and their family members have fun.

- 3. Public Art (up to 200 words)- Describe how the artwork, event or performance encourages public participation or function, or complements, enhances or modifies a public space.**

People can stand in front of the wings and take pictures. People can see and talk about the different fun activities that Fargo provides. It is something that catches your eye as you're driving down the road and All your kids are in the backseat halloring “mommy stop stop I want to go over there.” It's something that you can ride your bike to in the warmer weather. A destination for families to congregate and have a fun outing.

- 4. Outcomes (up to 300 words) - Identify the stakeholders who have interest in the project. Describe any anticipated outcomes; consider the physical, social, emotional, relational outcomes.**

I have talked with epic from West Fargo in the past. They were very interested in the West Fargo wings and the Fargo wings. They did not have the budget at that time to make it all happen. I feel that if there is a need at that time there should be one now. Fargo is an up-and-coming city. It keeps growing and evolving. There's a lot of youth a lot of teenagers and college students. They like to go out and take pictures around town. For example the graffiti wall, the Mario wall. It's a great way for people to get out and enjoy our wonderful city. Art has a way of uniting people.

- 5. Communication (up to 250 words) - Outline a plan for communications necessary to invite or gain**

**awareness about the project. For example, the timing and frequency of press releases, social media, posters, paid advertising, or public relations activities, etc.**

First we would need to determine the size and location for the art piece. Next we would bring it to a local company who can make vinyl for outdoor display. I know there is a one cost for the making of the art in a second for installation. If someone wanted to paint it we could collaborate with another artist. Then we would need to set up a time frame with them and discuss supplies. We could contact the media to do a timeline of beginning to end of the space. We could make stickers and posters. Information can be you put on the Fargo Moorehead Facebook page and Instagram. We could also talk to the news channel and the morning Valley today show to promote the installation of the art piece. Maybe it can correlate with one of the downtown events.

**6. Timeline (up to 150 words) - Outline key milestone activities and dates including project kick-off and completion.**

From start to finish I can see it happening relatively quickly. Maybe a window of 30 days. That's been very generous. Once the ball is rolling production and set up will go fast. The kick off and the completion can be done within a few hours.

**7. Budget (up to 150 words) - Outline the total income and expenses including materials, permits, labor, marketing, etc. to produce or fabricate.**

I've been told in the past they for making the vinyl piece it's about 180. And then installation is around the same price. So 180+180 equals \$360 i'm guessing there will be expenses for marketing. I honestly don't know the cost of that. That is not my strong suit. I'm hoping someone will help me walk through the process of permits and marketing expenses.

**8. Experience (up to 400 words) - Describe or list your experience leading or curating and implementing projects and how the specific criteria established will be met.**

I have experience leading small groups. In those groups we implement projects for volunteering within the community. We have all interioered at Ronald McDonald house, YWCA, Tricias united, the food pantry, box of balloons, I am very good at handling emails communicating with different people to get a project completed. I'm a go-getter. If there's something that needs to be done and I don't understand it I will figure it out to make it happen.

**9. Artistic or Cultural Practice and Integrity (up to 300 words) - Describe your art or cultural practice.**

I like having a project and being inspired by what others can and do feel in it. With the Fargo wings I have a great love for this community and what it has to offer. I take that feeling and think of others feelings and become inspired by all that is and can be. I was Born and raised in Fargo and have watched the community grow and develop over the years. And people really love it here. They want to stay. They want to see their children grow and their grandchildren grow. That fills my heart and is outwardly expressed in my art.

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**17 Skyway Mosaic - Tommy Schmidt****SEE ATTACHMENTS****Project Information****Project Title:**

Skyway Mosaic

**Amount Requested:**

7500.00

**Applicant Contact Information:****Applicant (Individual or Organization):**

Tommy Schmidt

**Legal Structure, if applicable:**

BLANK

**Contact First/Last Name:**

Tommy Schmidt

**Address:**

923 14TH STREET SOUTH

**Phone:**

7013401075

**Email:**

tschmidt1993@gmail.com

**Application Questions**

- 1. Project Overview (up to 300 words) - Describe the project, the source of inspiration and how the artwork, event or performance is uniquely "Fargo". (Optional): Describe what, if any, connection to the Madison/Unicorn Core Neighborhood Plan.**

The project involves cladding the existing concrete columns supporting downtown's skyways with custom designed mosaic tile. There are currently six existing such columns downtown, and each one presents an opportunity for a unique art installation that is not something that has been done in any part of Fargo thus far. Fargo presents itself as the city that is 'far more', and embraces art of all kind. This far more attitude should embrace all aspects of Fargo. The skyways can be 'far more' than just a utilitarian piece of infrastructure, especially at street level. There are six existing columns, and we are proposing to utilize two for this years installation. The remaining columns can be done in future years with additional funding and additional artists. The concept is much like the utility box wraps around downtown Fargo currently.

- 2. Purpose Statement (up to 150 words) - Describe the purpose of the artwork, event or performance.**

Walking through downtown, the skyways have been a fixture for decades. They are a piece of public infrastructure that can fade away from the greater vision of downtown, but the closer you look at them, the more un-inspiring they can appear. At ground level, the skyways appear old, tired, and completely utilitarian. That doesn't have to be their future.

- 3. Public Art (up to 200 words)- Describe how the artwork, event or performance encourages public participation or function, or complements, enhances or modifies a public space.**

Wrapping the columns in mosaic tile that is custom to the area and tells a story creates interest and color to our dynamic and thriving sidewalks of downtown. The installation would occur during an event (likely the Red River Market) with an informational booth at the site describing what was happening and encouraging the public to take part in watching their physical built landscape change before their eyes.

- 4. Outcomes (up to 300 words) - Identify the stakeholders who have interest in the project. Describe any anticipated outcomes; consider the physical, social, emotional, relational outcomes.**

The outcome is to improve upon existing public infrastructure and beautify it. These columns lie directly outside many existing businesses, and those businesses would be invited to participate in the design process to be cognizant of their brands and visions for their front steps. This is a new type of artwork for downtown, and will hopefully inspire other artists to pursue unique new opportunities in our community.

**5. Communication (up to 250 words) - Outline a plan for communications necessary to invite or gain awareness about the project. For example, the timing and frequency of press releases, social media, posters, paid advertising, or public relations activities, etc.**

Installation is planned for this Fall, so there would be plenty of time between then and when the project is awarded to plan for communications with businesses located directly adjacent to the columns chosen. At the time of the installation, we would coordinate with any events (Red River Market) that may be happening at the same time and cross-promote each other. Much like the Greetings Tour mural installed in 2021, we would invite the media to cover the installation as well.

**6. Timeline (up to 150 words) - Outline key milestone activities and dates including project kick-off and completion.**

This is outlined in the attached PDF. This Spring we would be awarded the project. Summer would begin the design process for the final layout of the tiles, which would be presented to the Arts and Culture Commission and nearby businesses. Fall would be the installation of the artwork.

**7. Budget (up to 150 words) - Outline the total income and expenses including materials, permits, labor, marketing, etc. to produce or fabricate.**

We are requesting \$7,500.00 in total for the two columns. This cost covers all materials (tile, mortar, grout) as well as cleaning and artist fees. We are anticipating a higher cost than typical with ever inflating material costs for construction materials. Any leftover funds can be returned to the Arts and Culture Commission.

**8. Experience (up to 400 words) - Describe or list your experience leading or curating and implementing projects and how the specific criteria established will be met.**

Lesley is an experienced artist who works on many projects throughout the region. Her work locally can be found at murals next to Pounds and Wild Terra. She has experience with Folkways in planning events and coordinating with local vendors. Tommy is a licensed architect practicing in Downtown Fargo. While a board member of the Downtown Fargo Neighborhood Association, he started the Greetings Tour mural project, which completed last Summer. Through his architectural experience, he has the construction experience and resources to make a tile installation like this feasible.

**9. Artistic or Cultural Practice and Integrity (up to 300 words) - Describe your art or cultural practice.**

The art is meant to transform bland, utilitarian public infrastructure with something beautiful in a creative and thoughtful way. Mosaic tile can be found worldwide to embrace culture and tell the story of its people. Our goal is to do just that, and design unique tile installations at, eventually, each concrete column supporting the skyways. Some initial ideas we have include a mosaic displaying natural landscapes of the region, filled with color of wildflowers, and possibly an art deco approach for the column near the Black Building to honor its history and significance in Fargo. We are excited for this opportunity, and to further expand our idea and possibilities for what this art can become.

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May 6, 2022

RE: 2022 Arts and Culture Public Arts Project submittal; ND Human Rights Film and Arts Festival

Dear The Human Family,

We are pleased to inform you that the 2022 Selection Panel of the Arts and Culture Commission's Call for Public Arts Projects is recommending your project, North Dakota Human Rights Film and Arts Festival, be fully funded at \$15,000.

The next steps include:

- Staff submit recommendations to the Arts and Culture Commission on the May 18<sup>th</sup> meeting.
- Staff submit recommendations from the Arts and Culture Commission to the City Commission on the May 31<sup>st</sup> meeting.
- Staff develops and coordinates recipient agreement with project managers of approved projects.

Attached please find the score card produced by the selection panel. Between May 18<sup>th</sup> and May 31<sup>st</sup>, staff will work with you to confirm the administration processes.

Please contact Nicole Crutchfield, 701-297-7782 or email at [ncrutchfield@fargond.gov](mailto:ncrutchfield@fargond.gov) to affirm your commitment and interest in proceeding with accepting the 2022 Arts and Culture Commission grant allocation.

Thank you for your application and for offering your arts and culture talents to the community.

Sincerely,



Nicole Crutchfield, AICP ASLA  
Planning Director

# CALL FOR PUBLIC ART PROJECTS

## Application Scorecard



### ND Human Rights Film and Arts Festival

Excellent, Outstanding 7 – 9 Points	Very Good, Strong 4 – 6 Points	Weak, Inadequate 0 – 3 Points	SCORE
<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Detailed, clear description of project</li> <li>Project clearly expresses creativity, innovation or originality</li> <li>Clearly describes how the project is inspired by or uniquely “Fargo”</li> </ul>	<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Project generally described</li> <li>Project generally expresses creativity, innovation or originality</li> <li>Describes how the project is inspired by or uniquely “Fargo”</li> </ul>	<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Project overview is unclear</li> <li>Project express limited creativity, innovation or originality</li> <li>Limited description of how project is inspired by or uniquely “Fargo”</li> </ul>	8.7
<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Detailed, clear description of project</li> </ul>	<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Project generally described</li> </ul>	<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Project is unclear</li> </ul>	8.7
<b>3. Public Art</b> <ul style="list-style-type: none"> <li>Project describes community building, deep participation or complements, enhances or modifies a public space</li> <li>Describes a clear plan for material, form, durability, public safety and liability</li> <li>Response includes a plan for structural and surface integrity, permanence and protection as appropriate</li> </ul>	<b>3. Public Art</b> <ul style="list-style-type: none"> <li>Project describes limited community participation or complements, enhances or modifies a public space</li> <li>Describes plan for style, scale, material, form, durability, public safety and liability</li> <li>Response considers structural and surface integrity, permanence and protection as appropriate</li> </ul>	<b>3. Public Art</b> <ul style="list-style-type: none"> <li>No evidence of community participation, or project does not complement, enhance or modify a public space</li> <li>Project material, scale, form, or durability are a public safety liability</li> <li>Response does not account for appropriate structural and surface integrity, permanence or protection</li> </ul>	8.5
<b>4. Outcomes</b> <ul style="list-style-type: none"> <li>Strong evidence of committed partners and clearly identified stakeholders</li> <li>Clearly identifies outcomes for stakeholders</li> <li>Conveys a clear and appropriate message for public display or performance</li> <li>Actively opposes discrimination, stereotypes, and cultural appropriation</li> </ul>	<b>4. Outcomes</b> <ul style="list-style-type: none"> <li>Identifies partners and stakeholders</li> <li>Describes outcomes for stakeholders</li> <li>Conveys an appropriate message or meaning for public display or performance</li> <li>Passively opposes discrimination, stereotypes, and cultural appropriation</li> </ul>	<b>4. Outcomes</b> <ul style="list-style-type: none"> <li>Does not identify stakeholders</li> <li>Limited outcomes identified</li> <li>Overtly or passively includes advertisement or permits racism, discrimination, stereotypes or cultural appropriation</li> </ul>	7.8
<b>5. Communication</b> <ul style="list-style-type: none"> <li>Outlines specific and obtainable plan for communications and identifies communication channels</li> </ul>	<b>5. Communication</b> <ul style="list-style-type: none"> <li>Outlines a communication plan</li> </ul>	<b>5. Communication</b> <ul style="list-style-type: none"> <li>Communication plan is vague or not included</li> </ul>	8.5
<b>6. Budget</b> <ul style="list-style-type: none"> <li>Project income/expenses are obtainable and comprehensive</li> </ul>	<b>6. Budget</b> <ul style="list-style-type: none"> <li>Lists project income/expenses</li> </ul>	<b>6. Budget</b> <ul style="list-style-type: none"> <li>Incomplete income/expenses budget information provided</li> </ul>	8.0
<b>7. Timeline</b> <ul style="list-style-type: none"> <li>Timeline is clear, specific and obtainable</li> </ul>	<b>7. Timeline</b> <ul style="list-style-type: none"> <li>Timeline outlines the project’s key milestone activities and dates</li> </ul>	<b>7. Timeline</b> <ul style="list-style-type: none"> <li>Timeline is vague</li> </ul>	8.8

# CALL FOR PUBLIC ART PROJECTS

## Application Scorecard



<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Demonstrates capability to complete projects with the specific criteria established in the response</li> <li>• Demonstrates extensive experience leading projects or arts, cultural or creative projects</li> <li>• Outlines needs or plans for material maintenance as appropriate</li> </ul>	<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Demonstrates intent to complete projects with the specific criteria established in the response</li> <li>• Demonstrates some experience leading projects</li> <li>• Vaguely outlines needs for appropriate material maintenance</li> </ul>	<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Limited evidence of capability to complete projects with the specific criteria established in the response</li> <li>• Experience with projects, not as lead</li> <li>• Lacks or ignores maintenance plan necessary for material choice</li> </ul>	<b>8.8</b>
<b>9. Artistic or Cultural Practice and Integrity</b> <ul style="list-style-type: none"> <li>• Response honors relationships to a cultural community and observes protocols, practices and traditions</li> <li>• Demonstrates evidence of mastery craftsmanship, skills or techniques</li> <li>• Response demonstrates mastery of art and design principles</li> </ul>	<b>9. Artistic or Cultural Practice and Integrity</b> <ul style="list-style-type: none"> <li>• Response recognizes relationships to a cultural community and observes protocols, practices and traditions</li> <li>• Demonstrates evidence of quality craftsmanship, skills or techniques</li> <li>• Response considers basic principles of art and design</li> </ul>	<b>9. Artistic or Cultural Practice and Integrity</b> <ul style="list-style-type: none"> <li>• Response does not include cultural community relationships</li> <li>• Limited evidence of craftsmanship, skill or technique</li> <li>• Limited consideration of art and design principles</li> </ul>	<b>8.7</b>

### Reviewer's Comments:

- Excellent proposal and excellent organization. No question that it should be funded.
- Great work on establishing and sharing the film festival. The management of the budget and fund raising is to be commended as well as the removal of the financial barrier to access. The demographic on participation are fantastic. More about outcomes or take aways would be great.
- A complete and solid application with outcomes that serves the FM area in a deep and meaningful way.
- this is a great organization and seeing support come from the city would be a good thing
- inclusive; representative; accessible
- Very well planned out and well written proposal, although I docked them a bit for just going on to long, above the recommended length. Good organizational and community support and participation.

**Suggestions, if any, the reviewers have for the applicant to make this a stronger public art application warranting the use of public dollars:**



May 6, 2022

RE: 2022 Arts and Culture Public Arts Project submittal; Downtown Music Mural Peggy Lee

Dear Jeff,

We are pleased to inform you that the 2022 Selection Panel of the Arts and Culture Commission's Call for Public Arts Projects is recommending your project, Downtown Music Mural: Peggy Lee, be fully funded at \$2,110.

The next steps include:

- Staff submits recommendations to the Arts and Culture Commission on the May 18<sup>th</sup> meeting.
- Staff submits recommendations from the Arts and Culture Commission to the City Commission on the May 31<sup>st</sup> meeting.
- Staff develops and coordinates recipient agreement with project managers of approved projects.

Attached please find the score card produced by the selection panel. Between May 18<sup>th</sup> and May 31<sup>st</sup>, staff will work with you to confirm the administration processes.

Please contact Nicole Crutchfield, 701-297-7782 or email at [ncrutchfield@fargond.gov](mailto:ncrutchfield@fargond.gov) to affirm your commitment and interest in proceeding to accept the 2022 Arts and Culture Commission grant allocation, conditional to the City Commission approval.

Thank you for your application and for offering your arts and culture talents to the community.

Sincerely,



Nicole Crutchfield, AICP ASLA  
Planning Director

# CALL FOR PUBLIC ART PROJECTS

## Application Scorecard



### Downtown Music Mural Peggy Lee

Excellent, Outstanding 7 – 9 Points	Very Good, Strong 4 – 6 Points	Weak, Inadequate 0 – 3 Points	SCORE
<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Detailed, clear description of project</li> <li>Project clearly expresses creativity, innovation or originality</li> <li>Clearly describes how the project is inspired by or uniquely “Fargo”</li> </ul>	<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Project generally described</li> <li>Project generally expresses creativity, innovation or originality</li> <li>Describes how the project is inspired by or uniquely “Fargo”</li> </ul>	<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Project overview is unclear</li> <li>Project express limited creativity, innovation or originality</li> <li>Limited description of how project is inspired by or uniquely “Fargo”</li> </ul>	<b>7.8</b>
<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Detailed, clear description of project</li> </ul>	<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Project generally described</li> </ul>	<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Project is unclear</li> </ul>	<b>7.8</b>
<b>3. Public Art</b> <ul style="list-style-type: none"> <li>Project describes community building, deep participation or complements, enhances or modifies a public space</li> <li>Describes a clear plan for material, form, durability, public safety and liability</li> <li>Response includes a plan for structural and surface integrity, permanence and protection as appropriate</li> </ul>	<b>3. Public Art</b> <ul style="list-style-type: none"> <li>Project describes limited community participation or complements, enhances or modifies a public space</li> <li>Describes plan for style, scale, material, form, durability, public safety and liability</li> <li>Response considers structural and surface integrity, permanence and protection as appropriate</li> </ul>	<b>3. Public Art</b> <ul style="list-style-type: none"> <li>No evidence of community participation, or project does not complement, enhance or modify a public space</li> <li>Project material, scale, form, or durability are a public safety liability</li> <li>Response does not account for appropriate structural and surface integrity, permanence or protection</li> </ul>	<b>8.2</b>
<b>4. Outcomes</b> <ul style="list-style-type: none"> <li>Strong evidence of committed partners and clearly identified stakeholders</li> <li>Clearly identifies outcomes for stakeholders</li> <li>Conveys a clear and appropriate message for public display or performance</li> <li>Actively opposes discrimination, stereotypes, and cultural appropriation</li> </ul>	<b>4. Outcomes</b> <ul style="list-style-type: none"> <li>Identifies partners and stakeholders</li> <li>Describes outcomes for stakeholders</li> <li>Conveys an appropriate message or meaning for public display or performance</li> <li>Passively opposes discrimination, stereotypes, and cultural appropriation</li> </ul>	<b>4. Outcomes</b> <ul style="list-style-type: none"> <li>Does not identify stakeholders</li> <li>Limited outcomes identified</li> <li>Overtly or passively includes advertisement or permits racism, discrimination, stereotypes or cultural appropriation</li> </ul>	<b>7.7</b>
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<b>6. Budget</b> <ul style="list-style-type: none"> <li>Project income/expenses are obtainable and comprehensive</li> </ul>	<b>6. Budget</b> <ul style="list-style-type: none"> <li>Lists project income/expenses</li> </ul>	<b>6. Budget</b> <ul style="list-style-type: none"> <li>Incomplete income/expenses budget information provided</li> </ul>	<b>7.5</b>
<b>7. Timeline</b> <ul style="list-style-type: none"> <li>Timeline is clear, specific and obtainable</li> </ul>	<b>7. Timeline</b> <ul style="list-style-type: none"> <li>Timeline outlines the project’s key milestone activities and dates</li> </ul>	<b>7. Timeline</b> <ul style="list-style-type: none"> <li>Timeline is vague</li> </ul>	<b>7.7</b>

# CALL FOR PUBLIC ART PROJECTS

## Application Scorecard



Excellent, Outstanding 7 – 9 Points	Very Good, Strong 4 – 6 Points	Weak, Inadequate 0 – 3 Points	SCORE
<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Demonstrates capability to complete projects with the specific criteria established in the response</li> <li>• Demonstrates extensive experience leading projects or arts, cultural or creative projects</li> <li>• Outlines needs or plans for material maintenance as appropriate</li> </ul>	<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Demonstrates intent to complete projects with the specific criteria established in the response</li> <li>• Demonstrates some experience leading projects</li> <li>• Vaguely outlines needs for appropriate material maintenance</li> </ul>	<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Limited evidence of capability to complete projects with the specific criteria established in the response</li> <li>• Experience with projects, not as lead</li> <li>• Lacks or ignores maintenance plan necessary for material choice</li> </ul>	<b>8.2</b>
<b>9. Artistic or Cultural Practice and Integrity</b> <ul style="list-style-type: none"> <li>• Response honors relationships to a cultural community and observes protocols, practices and traditions</li> <li>• Demonstrates evidence of mastery craftsmanship, skills or techniques</li> <li>• Response demonstrates mastery of art and design principles</li> </ul>	<b>9. Artistic or Cultural Practice and Integrity</b> <ul style="list-style-type: none"> <li>• Response recognizes relationships to a cultural community and observes protocols, practices and traditions</li> <li>• Demonstrates evidence of quality craftsmanship, skills or techniques</li> <li>• Response considers basic principles of art and design</li> </ul>	<b>9. Artistic or Cultural Practice and Integrity</b> <ul style="list-style-type: none"> <li>• Response does not include cultural community relationships</li> <li>• Limited evidence of craftsmanship, skill or technique</li> <li>• Limited consideration of art and design principles</li> </ul>	<b>8.2</b>

### Reviewer's Comments:

- Good plan. I'm wondering about the events included in the communication section? I don't think it's right that the scaffolding company is paid more than the artist.
- This is a strong proposal by an artist who has had experience with 2 other downtown mural. The proposed location - near where Peggy Lee used to sing in downtown Fargo - feels appropriate and historically correct. Regarding the communications plan, I would encourage them to develop a communications timeline that coincides with the project timeline.
- Excellent project to continue the musician series; we know Jeff can accomplish the project; the budget seems accurate; celebrating a female
- I think the previous murals were a solid contribution to the FM area, would like to see a continuance of this tradition.
- Mural; history of ND; music and art connection
- I know of Jeff's work. His approach is impeccable and he does undertake projects that mean something to himself and the public. How about murals featuring other Fargo musicians, like Bob Dylan who lived here for a short time. Great art, modest price tag.



May 6, 2022

RE: 2022 Arts and Culture Public Arts Project submittal; Madison Unicorn Neighborhood: Inside Out

Dear Dan,

We are pleased to inform you that the 2022 Selection Panel of the Arts and Culture Commission's Call for Public Arts Projects is recommending your project, Madison/Unicorn Neighborhood: Inside Out, to be fully funded at \$6,425.

The next steps include:

- Staff submits recommendations to the Arts and Culture Commission on the May 18<sup>th</sup> meeting.
- Staff submits recommendations from the Arts and Culture Commission to the City Commission on the May 31<sup>st</sup> meeting.
- Staff develops and coordinates recipient agreement with project managers of approved projects.

Attached please find the score card produced by the selection panel. Between May 18<sup>th</sup> and May 31<sup>st</sup>, staff will work with you to confirm the administration processes.

Please contact Nicole Crutchfield, 701-297-7782 or email at [ncrutchfield@fargond.gov](mailto:ncrutchfield@fargond.gov) to affirm your commitment and interest in proceeding to accept the 2022 Arts and Culture Commission grant allocation, conditional to the City Commission approval.

Thank you for your application and for offering your arts and culture talents to the community.

Sincerely,



Nicole Crutchfield, AICP ASLA  
Planning Director

# CALL FOR PUBLIC ART PROJECTS

## Application Scorecard



### Madison-Unicorn Neighborhood - Inside Out

Excellent, Outstanding 7 – 9 Points	Very Good, Strong 4 – 6 Points	Weak, Inadequate 0 – 3 Points	SCORE
<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Detailed, clear description of project</li> <li>Project clearly expresses creativity, innovation or originality</li> <li>Clearly describes how the project is inspired by or uniquely “Fargo”</li> </ul>	<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Project generally described</li> <li>Project generally expresses creativity, innovation or originality</li> <li>Describes how the project is inspired by or uniquely “Fargo”</li> </ul>	<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Project overview is unclear</li> <li>Project express limited creativity, innovation or originality</li> <li>Limited description of how project is inspired by or uniquely “Fargo”</li> </ul>	<b>8.3</b>
<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Detailed, clear description of project</li> </ul>	<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Project generally described</li> </ul>	<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Project is unclear</li> </ul>	<b>7.8</b>
<b>3. Public Art</b> <ul style="list-style-type: none"> <li>Project describes community building, deep participation or complements, enhances or modifies a public space</li> <li>Describes a clear plan for material, form, durability, public safety and liability</li> <li>Response includes a plan for structural and surface integrity, permanence and protection as appropriate</li> </ul>	<b>3. Public Art</b> <ul style="list-style-type: none"> <li>Project describes limited community participation or complements, enhances or modifies a public space</li> <li>Describes plan for style, scale, material, form, durability, public safety and liability</li> <li>Response considers structural and surface integrity, permanence and protection as appropriate</li> </ul>	<b>3. Public Art</b> <ul style="list-style-type: none"> <li>No evidence of community participation, or project does not complement, enhance or modify a public space</li> <li>Project material, scale, form, or durability are a public safety liability</li> <li>Response does not account for appropriate structural and surface integrity, permanence or protection</li> </ul>	<b>7.5</b>
<b>4. Outcomes</b> <ul style="list-style-type: none"> <li>Strong evidence of committed partners and clearly identified stakeholders</li> <li>Clearly identifies outcomes for stakeholders</li> <li>Conveys a clear and appropriate message for public display or performance</li> <li>Actively opposes discrimination, stereotypes, and cultural appropriation</li> </ul>	<b>4. Outcomes</b> <ul style="list-style-type: none"> <li>Identifies partners and stakeholders</li> <li>Describes outcomes for stakeholders</li> <li>Conveys an appropriate message or meaning for public display or performance</li> <li>Passively opposes discrimination, stereotypes, and cultural appropriation</li> </ul>	<b>4. Outcomes</b> <ul style="list-style-type: none"> <li>Does not identify stakeholders</li> <li>Limited outcomes identified</li> <li>Overtly or passively includes advertisement or permits racism, discrimination, stereotypes or cultural appropriation</li> </ul>	<b>7.7</b>
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<b>6. Budget</b> <ul style="list-style-type: none"> <li>Project income/expenses are obtainable and comprehensive</li> </ul>	<b>6. Budget</b> <ul style="list-style-type: none"> <li>Lists project income/expenses</li> </ul>	<b>6. Budget</b> <ul style="list-style-type: none"> <li>Incomplete income/expenses budget information provided</li> </ul>	<b>6.8</b>
<b>7. Timeline</b> <ul style="list-style-type: none"> <li>Timeline is clear, specific and obtainable</li> </ul>	<b>7. Timeline</b> <ul style="list-style-type: none"> <li>Timeline outlines the project’s key milestone activities and dates</li> </ul>	<b>7. Timeline</b> <ul style="list-style-type: none"> <li>Timeline is vague</li> </ul>	<b>7.7</b>

### Madison-Unicorn Neighborhood - Inside Out

#### APPLICATION SCORECARD

4/13/2022

# CALL FOR PUBLIC ART PROJECTS

## Application Scorecard



<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Demonstrates capability to complete projects with the specific criteria established in the response</li> <li>• Demonstrates extensive experience leading projects or arts, cultural or creative projects</li> <li>• Outlines needs or plans for material maintenance as appropriate</li> </ul>	<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Demonstrates intent to complete projects with the specific criteria established in the response</li> <li>• Demonstrates some experience leading projects</li> <li>• Vaguely outlines needs for appropriate material maintenance</li> </ul>	<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Limited evidence of capability to complete projects with the specific criteria established in the response</li> <li>• Experience with projects, not as lead</li> <li>• Lacks or ignores maintenance plan necessary for material choice</li> </ul>	<b>8.5</b>
<b>9. Artistic or Cultural Practice and Integrity</b> <ul style="list-style-type: none"> <li>• Response honors relationships to a cultural community and observes protocols, practices and traditions</li> <li>• Demonstrates evidence of mastery craftsmanship, skills or techniques</li> <li>• Response demonstrates mastery of art and design principles</li> </ul>	<b>9. Artistic or Cultural Practice and Integrity</b> <ul style="list-style-type: none"> <li>• Response recognizes relationships to a cultural community and observes protocols, practices and traditions</li> <li>• Demonstrates evidence of quality craftsmanship, skills or techniques</li> <li>• Response considers basic principles of art and design</li> </ul>	<b>9. Artistic or Cultural Practice and Integrity</b> <ul style="list-style-type: none"> <li>• Response does not include cultural community relationships</li> <li>• Limited evidence of craftsmanship, skill or technique</li> <li>• Limited consideration of art and design principles</li> </ul>	<b>8.2</b>

### Reviewer's Comments:

- Wonderful project, drawing on an international project but adapting it to our community. Artist is well-known in the community and extremely capable.
- Is Madison Elementary a partner? Have they approved this project? How is the project protected from vandalism? Is signing the release for the end of the parental involvement?
- Strong concept and intent. The experience and consideration to cultural diversity is appreciated. My only question is the cost of installation was not addressed. Would like to see more information on installation.
- I like the idea of installing in spring 2023 so they can be up all summer. I am uncertain if they would last long in the winter
- community; experience; diversity
- Well-thought plan and path to completion. Please keep in mind all opportunities for student involvement. I may be misunderstanding the \$20 dollar per portrait funding plan and will need some explanation on that

### Suggestions if any, the reviewers have for the applicant to make this a stronger public art application warranting the use of public dollars:

- Be more explicit about the student involvement, classes etc. Address obvious concerns about displaying photos of children.

May 6, 2022

RE: 2022 Arts and Culture Public Arts Project submittal; Fargo Juneteenth

Dear Frederick,

We are pleased to inform you that the 2022 Selection Panel of the Arts and Culture Commission's Call for Public Arts Projects is recommending your project, Fargo Juneteenth, be fully funded at \$12,000.

The next steps include:

- Staff submits recommendations to the Arts and Culture Commission at the May 18<sup>th</sup> meeting.
- Staff submits recommendations from the Arts and Culture Commission to the City Commission at the May 31<sup>st</sup> meeting.
- Staff develops and coordinates recipient agreement with project managers of approved projects.

Attached please find the score card produced by the selection panel. Between May 18<sup>th</sup> and May 31<sup>st</sup>, staff will work with you to confirm the administration processes.

Please contact Nicole Crutchfield, 701-297-7782 or email at [ncrutchfield@fargond.gov](mailto:ncrutchfield@fargond.gov) to affirm your commitment and interest in proceeding to accept the 2022 Arts and Culture Commission grant allocation, conditional to the City Commission approval.

Thank you for your application and for offering your arts and culture talents to the community.

Sincerely,



Nicole Crutchfield, AICP ASLA  
Planning Director



# CALL FOR PUBLIC ART PROJECTS

## Application Scorecard



### Fargo Juneteenth

Excellent, Outstanding 7 – 9 Points	Very Good, Strong 4 – 6 Points	Weak, Inadequate 0 – 3 Points	SCORE
<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Detailed, clear description of project</li> <li>Project clearly expresses creativity, innovation or originality</li> <li>Clearly describes how the project is inspired by or uniquely “Fargo”</li> </ul>	<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Project generally described</li> <li>Project generally expresses creativity, innovation or originality</li> <li>Describes how the project is inspired by or uniquely “Fargo”</li> </ul>	<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Project overview is unclear</li> <li>Project express limited creativity, innovation or originality</li> <li>Limited description of how project is inspired by or uniquely “Fargo”</li> </ul>	6.8
<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Detailed, clear description of project</li> </ul>	<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Project generally described</li> </ul>	<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Project is unclear</li> </ul>	7.0
<b>3. Public Art</b> <ul style="list-style-type: none"> <li>Project describes community building, deep participation or complements, enhances or modifies a public space</li> <li>Describes a clear plan for material, form, durability, public safety and liability</li> <li>Response includes a plan for structural and surface integrity, permanence and protection as appropriate</li> </ul>	<b>3. Public Art</b> <ul style="list-style-type: none"> <li>Project describes limited community participation or complements, enhances or modifies a public space</li> <li>Describes plan for style, scale, material, form, durability, public safety and liability</li> <li>Response considers structural and surface integrity, permanence and protection as appropriate</li> </ul>	<b>3. Public Art</b> <ul style="list-style-type: none"> <li>No evidence of community participation, or project does not complement, enhance or modify a public space</li> <li>Project material, scale, form, or durability are a public safety liability</li> <li>Response does not account for appropriate structural and surface integrity, permanence or protection</li> </ul>	7.3
<b>4. Outcomes</b> <ul style="list-style-type: none"> <li>Strong evidence of committed partners and clearly identified stakeholders</li> <li>Clearly identifies outcomes for stakeholders</li> <li>Conveys a clear and appropriate message for public display or performance</li> <li>Actively opposes discrimination, stereotypes, and cultural appropriation</li> </ul>	<b>4. Outcomes</b> <ul style="list-style-type: none"> <li>Identifies partners and stakeholders</li> <li>Describes outcomes for stakeholders</li> <li>Conveys an appropriate message or meaning for public display or performance</li> <li>Passively opposes discrimination, stereotypes, and cultural appropriation</li> </ul>	<b>4. Outcomes</b> <ul style="list-style-type: none"> <li>Does not identify stakeholders</li> <li>Limited outcomes identified</li> <li>Overtly or passively includes advertisement or permits racism, discrimination, stereotypes or cultural appropriation</li> </ul>	7.3
<b>5. Communication</b> <ul style="list-style-type: none"> <li>Outlines specific and obtainable plan for communications and identifies communication channels</li> </ul>	<b>5. Communication</b> <ul style="list-style-type: none"> <li>Outlines a communication plan</li> </ul>	<b>5. Communication</b> <ul style="list-style-type: none"> <li>Communication plan is vague or not included</li> </ul>	7.0
<b>6. Budget</b> <ul style="list-style-type: none"> <li>Project income/expenses are obtainable and comprehensive</li> </ul>	<b>6. Budget</b> <ul style="list-style-type: none"> <li>Lists project income/expenses</li> </ul>	<b>6. Budget</b> <ul style="list-style-type: none"> <li>Incomplete income/expenses budget information provided</li> </ul>	6.3
<b>7. Timeline</b> <ul style="list-style-type: none"> <li>Timeline is clear, specific and obtainable</li> </ul>	<b>7. Timeline</b> <ul style="list-style-type: none"> <li>Timeline outlines the project’s key milestone activities and dates</li> </ul>	<b>7. Timeline</b> <ul style="list-style-type: none"> <li>Timeline is vague</li> </ul>	6.5

# CALL FOR PUBLIC ART PROJECTS

## Application Scorecard



<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Demonstrates capability to complete projects with the specific criteria established in the response</li> <li>• Demonstrates extensive experience leading projects or arts, cultural or creative projects</li> <li>• Outlines needs or plans for material maintenance as appropriate</li> </ul>	<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Demonstrates intent to complete projects with the specific criteria established in the response</li> <li>• Demonstrates some experience leading projects</li> <li>• Vaguely outlines needs for appropriate material maintenance</li> </ul>	<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Limited evidence of capability to complete projects with the specific criteria established in the response</li> <li>• Experience with projects, not as lead</li> <li>• Lacks or ignores maintenance plan necessary for material choice</li> </ul>	<b>7.5</b>
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### Reviewer's Comments:

- It is clear that there is a very committed leader with a vision but it is not clear how the larger organization of the event will unfold.
- The budget does not include the mentioned digital marketing, augmented reality, or community mural. The sponsors are not included as income in the budget.
- It was helpful to see the brochure from a previous event to see the scope and understand who was involved because that was not detailed in the proposal. The low scores on a couple of the sections reflect the need to more fully address the question(s) asked. It would be good to have a little more detail/context about the budget - don't need more line items, but for example, would like to know how \$5000 in cultural entertainment breaks down (how many artists will be paid how much money?) These are grant-writing quibbles. The idea and the importance of having a Juneteenth event in our community is not in question.
- The cultural practice question is of the most important questions in the application and this applicant addressed this thoroughly. The budget was precise and outcomes are so important for the FM area (and beyond).  
This has been a very successful event in the past, reaching thousands of people.  
Promoting and creating a place where you celebrate each other in a sober environment is important to promote.  
A few lines in the budget seemed large- would like a little more clarification
- Diversity emphasis, educational, engagement, history of success, community sponsors reflect wide range of investment and support
- The ND legislature passed a bill in April of 2021 making Juneteenth an official ceremonial holiday. It is

# **CALL FOR PUBLIC ART PROJECTS**

## **Application Scorecard**



entirely appropriate to build on this legislative action and fully support a Juneteenth celebration.

May 6, 2022

RE: 2022 Arts and Culture Public Arts Project submittal; Roger Maris Mural Project

Dear Cory and Jared,

We are pleased to inform you that the 2022 Selection Panel of the Arts and Culture Commission's Call for Public Arts Projects is recommending your project, Roger Maris Mural Project, to be fully funded at \$15,000.

The next steps include:

- Staff submits recommendations to the Arts and Culture Commission on the May 18<sup>th</sup> meeting.
- Staff submits recommendations from the Arts and Culture Commission to the City Commission on the May 31<sup>st</sup> meeting.
- Staff develops and coordinates recipient agreement with project managers of approved projects.

Attached please find the score card produced by the selection panel. Between May 18<sup>th</sup> and May 31<sup>st</sup>, staff will work with you to confirm the administration processes.

Please contact Nicole Crutchfield, 701-297-7782 or email at [ncrutchfield@fargond.gov](mailto:ncrutchfield@fargond.gov) to affirm your commitment and interest in proceeding to accept the 2022 Arts and Culture Commission grant allocation, conditional to the City Commission approval.

Thank you for your application and for offering your arts and culture talents to the community.

Sincerely,



Nicole Crutchfield, AICP ASLA  
Planning Director



# CALL FOR PUBLIC ART PROJECTS

## Application Scorecard



### Roger Maris Mural Project

Excellent, Outstanding 7 – 9 Points	Very Good, Strong 4 – 6 Points	Weak, Inadequate 0 – 3 Points	SCORE
<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Detailed, clear description of project</li> <li>Project clearly expresses creativity, innovation or originality</li> <li>Clearly describes how the project is inspired by or uniquely “Fargo”</li> </ul>	<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Project generally described</li> <li>Project generally expresses creativity, innovation or originality</li> <li>Describes how the project is inspired by or uniquely “Fargo”</li> </ul>	<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Project overview is unclear</li> <li>Project express limited creativity, innovation or originality</li> <li>Limited description of how project is inspired by or uniquely “Fargo”</li> </ul>	6.8
<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Detailed, clear description of project</li> </ul>	<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Project generally described</li> </ul>	<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Project is unclear</li> </ul>	6.5
<b>3. Public Art</b> <ul style="list-style-type: none"> <li>Project describes community building, deep participation or complements, enhances or modifies a public space</li> <li>Describes a clear plan for material, form, durability, public safety and liability</li> <li>Response includes a plan for structural and surface integrity, permanence and protection as appropriate</li> </ul>	<b>3. Public Art</b> <ul style="list-style-type: none"> <li>Project describes limited community participation or complements, enhances or modifies a public space</li> <li>Describes plan for style, scale, material, form, durability, public safety and liability</li> <li>Response considers structural and surface integrity, permanence and protection as appropriate</li> </ul>	<b>3. Public Art</b> <ul style="list-style-type: none"> <li>No evidence of community participation, or project does not complement, enhance or modify a public space</li> <li>Project material, scale, form, or durability are a public safety liability</li> <li>Response does not account for appropriate structural and surface integrity, permanence or protection</li> </ul>	7.0
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<b>7. Timeline</b> <ul style="list-style-type: none"> <li>Timeline is clear, specific and obtainable</li> </ul>	<b>7. Timeline</b> <ul style="list-style-type: none"> <li>Timeline outlines the project’s key milestone activities and dates</li> </ul>	<b>7. Timeline</b> <ul style="list-style-type: none"> <li>Timeline is vague</li> </ul>	5.3

# CALL FOR PUBLIC ART PROJECTS

## Application Scorecard



<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Demonstrates capability to complete projects with the specific criteria established in the response</li> <li>• Demonstrates extensive experience leading projects or arts, cultural or creative projects</li> <li>• Outlines needs or plans for material maintenance as appropriate</li> </ul>	<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Demonstrates intent to complete projects with the specific criteria established in the response</li> <li>• Demonstrates some experience leading projects</li> <li>• Vaguely outlines needs for appropriate material maintenance</li> </ul>	<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Limited evidence of capability to complete projects with the specific criteria established in the response</li> <li>• Experience with projects, not as lead</li> <li>• Lacks or ignores maintenance plan necessary for material choice</li> </ul>	<b>7.8</b>
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### Reviewer's Comments:

- These artists are experienced and very capable of producing a good mural and certainly, Maris and his accomplishments merit celebrating. There were some weaknesses in the proposal, particularly outcomes and communications.
- The plan remains fairly vague as the location, size, and timeline is not determined. There would seem to be a number of opportunities to communicate about this project and connect with the wider community.
- The applicants have demonstrated their expertise and experience in this field. And the concept is solid. The timeline seems tight but with their experience I am comfortable with their proposal.
- Quality candidates would be able to pull off this type of project. The variable of not having a location/size for this project makes me have some questions.
- This is an idea with supportive rationale and vision; however there is no space designated and the budget is vague.
- Great idea but it needs to be fleshed out more. Ideas for placement? Put it where the people are. Maybe the exterior of the Redhawks stadium

### Suggestions, if any, the reviewers have for the applicant to make this a stronger public art application warranting the use of public dollars:

- locate a space and gain permission, build a stronger and more specific budget, identify other artists who will develop the mural and share their experience if this is something you intend as a collaborative project

May 6, 2022

RE: 2022 Arts and Culture Public Arts Project submittal; Midtown Mural

Dear Nikki,

We are pleased to inform you that the 2022 Selection Panel of the Arts and Culture Commission's Call for Public Arts Projects is recommending your project, Midtown Mural featuring artist Anna Johnson, to be fully funded at \$15,000.

The next steps include:

- Staff submits recommendations to the Arts and Culture Commission on the May 18<sup>th</sup> meeting.
- Staff submits recommendations from the Arts and Culture Commission to the City Commission on the May 31<sup>st</sup> meeting.
- Staff develops and coordinates recipient agreement with project managers of approved projects.

Attached please find the score card produced by the selection panel. Between May 18<sup>th</sup> and May 31<sup>st</sup>, staff will work with you to confirm the administration processes.

Please contact Nicole Crutchfield, 701-297-7782 or email at [ncrutchfield@fargond.gov](mailto:ncrutchfield@fargond.gov) to affirm your commitment and interest in proceeding to accept the 2022 Arts and Culture Commission grant allocation, conditional to the City Commission approval.

Thank you for your application and for offering your arts and culture talents to the community.

Sincerely,



Nicole Crutchfield, AICP ASLA  
Planning Director

# CALL FOR PUBLIC ART PROJECTS

## Application Scorecard



### Midtown Mural featuring artist Anna Johnson

Excellent, Outstanding 7 – 9 Points	Very Good, Strong 4 – 6 Points	Weak, Inadequate 0 – 3 Points	SCORE
<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Detailed, clear description of project</li> <li>Project clearly expresses creativity, innovation or originality</li> <li>Clearly describes how the project is inspired by or uniquely “Fargo”</li> </ul>	<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Project generally described</li> <li>Project generally expresses creativity, innovation or originality</li> <li>Describes how the project is inspired by or uniquely “Fargo”</li> </ul>	<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Project overview is unclear</li> <li>Project express limited creativity, innovation or originality</li> <li>Limited description of how project is inspired by or uniquely “Fargo”</li> </ul>	<b>6.8</b>
<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Detailed, clear description of project</li> </ul>	<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Project generally described</li> </ul>	<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Project is unclear</li> </ul>	<b>5.5</b>
<b>3. Public Art</b> <ul style="list-style-type: none"> <li>Project describes community building, deep participation or complements, enhances or modifies a public space</li> <li>Describes a clear plan for material, form, durability, public safety and liability</li> <li>Response includes a plan for structural and surface integrity, permanence and protection as appropriate</li> </ul>	<b>3. Public Art</b> <ul style="list-style-type: none"> <li>Project describes limited community participation or complements, enhances or modifies a public space</li> <li>Describes plan for style, scale, material, form, durability, public safety and liability</li> <li>Response considers structural and surface integrity, permanence and protection as appropriate</li> </ul>	<b>3. Public Art</b> <ul style="list-style-type: none"> <li>No evidence of community participation, or project does not complement, enhance or modify a public space</li> <li>Project material, scale, form, or durability are a public safety liability</li> <li>Response does not account for appropriate structural and surface integrity, permanence or protection</li> </ul>	<b>6.0</b>
<b>4. Outcomes</b> <ul style="list-style-type: none"> <li>Strong evidence of committed partners and clearly identified stakeholders</li> <li>Clearly identifies outcomes for stakeholders</li> <li>Conveys a clear and appropriate message for public display or performance</li> <li>Actively opposes discrimination, stereotypes, and cultural appropriation</li> </ul>	<b>4. Outcomes</b> <ul style="list-style-type: none"> <li>Identifies partners and stakeholders</li> <li>Describes outcomes for stakeholders</li> <li>Conveys an appropriate message or meaning for public display or performance</li> <li>Passively opposes discrimination, stereotypes, and cultural appropriation</li> </ul>	<b>4. Outcomes</b> <ul style="list-style-type: none"> <li>Does not identify stakeholders</li> <li>Limited outcomes identified</li> <li>Overtly or passively includes advertisement or permits racism, discrimination, stereotypes or cultural appropriation</li> </ul>	<b>5.7</b>
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<b>7. Timeline</b> <ul style="list-style-type: none"> <li>Timeline is clear, specific and obtainable</li> </ul>	<b>7. Timeline</b> <ul style="list-style-type: none"> <li>Timeline outlines the project’s key milestone activities and dates</li> </ul>	<b>7. Timeline</b> <ul style="list-style-type: none"> <li>Timeline is vague</li> </ul>	<b>5.5</b>

### Midtown Mural featuring artist Anna Johnson

#### APPLICATION SCORECARD

4/13/2022



# CALL FOR PUBLIC ART PROJECTS

## Application Scorecard



<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Demonstrates capability to complete projects with the specific criteria established in the response</li> <li>• Demonstrates extensive experience leading projects or arts, cultural or creative projects</li> <li>• Outlines needs or plans for material maintenance as appropriate</li> </ul>	<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Demonstrates intent to complete projects with the specific criteria established in the response</li> <li>• Demonstrates some experience leading projects</li> <li>• Vaguely outlines needs for appropriate material maintenance</li> </ul>	<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Limited evidence of capability to complete projects with the specific criteria established in the response</li> <li>• Experience with projects, not as lead</li> <li>• Lacks or ignores maintenance plan necessary for material choice</li> </ul>	<b>6.0</b>
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### Reviewer's Comments:

- It's not clear what is being celebrated about the Midtown neighborhood. Presumably mural help to solidify a community identity shared by the "two diverse and equally important and interesting neighborhoods".
- Solid proposal attached to a well-known, capable artist. That stretch of University is quite unappealing visually, so this would really be a great way to help provide some aesthetic interest.
- Anna Johnson is an experienced muralist and a community member focused on inclusion. Her work would be a great addition to the FM area.
- Its a great idea and will look nice on that wall.
- specific to applicant business location; beautifies; doesn't link to culture or place of Fargo; expensive
- Nice to see dedication to this relatively newly named, at least for me, MidTown area. I wish it was on the North Side of the building so drivers heading south would see it. Will people pull over someplace to view the piece? Accessibility may be an issue.

### Suggestions, if any, the reviewers have for the applicant to make this a stronger public art application warranting the use of public dollars:

- The mural will draw a lot of positive attention to the Bernie's business and it would be nice to see them supporting the art financially.
- specific to applicant business location; beautifies; doesn't link to culture or place of Fargo
- Perhaps the neighborhood can chip in. This is a good project. My only concern is accessibility...getting people to stop and enjoy it.

Midtown Mural featuring artist Anna Johnson

APPLICATION SCORECARD

4/13/2022

May 6, 2022

RE: 2022 Arts and Culture Public Arts Project submittal; Skyway Mosaic

Dear Tommy,

We are pleased to inform you that the 2022 Selection Panel of the Arts and Culture Commission's Call for Public Arts Projects is recommending your project, Skyway Mosaic be conditionally approved.

The next steps include:

- Staff submit recommendations to the Arts and Culture Commission on the May 18<sup>th</sup> meeting.
- Staff submit recommendations from the Arts and Culture Commission to the City Commission on the May 31<sup>st</sup> meeting.
- Staff develops and coordinates recipient agreement with project managers of approved projects.

Attached please find the score card produced by the selection panel. Between May 18<sup>th</sup> and May 31<sup>st</sup>, staff will work with you to confirm the administration processes. The conditions with this approval are specific to permitting processes and confirmation of availability of full funding. Staff will be glad to work with you in more detail based on your availability and interest.

Please contact me, 701-297-7782 or email at [ncrutchfield@fargond.gov](mailto:ncrutchfield@fargond.gov) to affirm your commitment and interest and to set up a meeting to coordinate permitting processes in more detail.

Thank you for your application and for offering your arts and culture talents to the community.

Sincerely,

Nicole Crutchfield, AICP ASLA  
Planning Director

# CALL FOR PUBLIC ART PROJECTS

## Application Scorecard



### Skyway Mosaic

Excellent, Outstanding 7 – 9 Points	Very Good, Strong 4 – 6 Points	Weak, Inadequate 0 – 3 Points	SCORE
<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Detailed, clear description of project</li> <li>Project clearly expresses creativity, innovation or originality</li> <li>Clearly describes how the project is inspired by or uniquely “Fargo”</li> </ul>	<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Project generally described</li> <li>Project generally expresses creativity, innovation or originality</li> <li>Describes how the project is inspired by or uniquely “Fargo”</li> </ul>	<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Project overview is unclear</li> <li>Project express limited creativity, innovation or originality</li> <li>Limited description of how project is inspired by or uniquely “Fargo”</li> </ul>	<b>6.0</b>
<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Detailed, clear description of project</li> </ul>	<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Project generally described</li> </ul>	<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Project is unclear</li> </ul>	<b>5.5</b>
<b>3. Public Art</b> <ul style="list-style-type: none"> <li>Project describes community building, deep participation or complements, enhances or modifies a public space</li> <li>Describes a clear plan for material, form, durability, public safety and liability</li> <li>Response includes a plan for structural and surface integrity, permanence and protection as appropriate</li> </ul>	<b>3. Public Art</b> <ul style="list-style-type: none"> <li>Project describes limited community participation or complements, enhances or modifies a public space</li> <li>Describes plan for style, scale, material, form, durability, public safety and liability</li> <li>Response considers structural and surface integrity, permanence and protection as appropriate</li> </ul>	<b>3. Public Art</b> <ul style="list-style-type: none"> <li>No evidence of community participation, or project does not complement, enhance or modify a public space</li> <li>Project material, scale, form, or durability are a public safety liability</li> <li>Response does not account for appropriate structural and surface integrity, permanence or protection</li> </ul>	<b>6.3</b>
<b>4. Outcomes</b> <ul style="list-style-type: none"> <li>Strong evidence of committed partners and clearly identified stakeholders</li> <li>Clearly identifies outcomes for stakeholders</li> <li>Conveys a clear and appropriate message for public display or performance</li> <li>Actively opposes discrimination, stereotypes, and cultural appropriation</li> </ul>	<b>4. Outcomes</b> <ul style="list-style-type: none"> <li>Identifies partners and stakeholders</li> <li>Describes outcomes for stakeholders</li> <li>Conveys an appropriate message or meaning for public display or performance</li> <li>Passively opposes discrimination, stereotypes, and cultural appropriation</li> </ul>	<b>4. Outcomes</b> <ul style="list-style-type: none"> <li>Does not identify stakeholders</li> <li>Limited outcomes identified</li> <li>Overtly or passively includes advertisement or permits racism, discrimination, stereotypes or cultural appropriation</li> </ul>	<b>5.7</b>
<b>5. Communication</b> <ul style="list-style-type: none"> <li>Outlines specific and obtainable plan for communications and identifies communication channels</li> </ul>	<b>5. Communication</b> <ul style="list-style-type: none"> <li>Outlines a communication plan</li> </ul>	<b>5. Communication</b> <ul style="list-style-type: none"> <li>Communication plan is vague or not included</li> </ul>	<b>5.5</b>
<b>6. Budget</b> <ul style="list-style-type: none"> <li>Project income/expenses are obtainable and comprehensive</li> </ul>	<b>6. Budget</b> <ul style="list-style-type: none"> <li>Lists project income/expenses</li> </ul>	<b>6. Budget</b> <ul style="list-style-type: none"> <li>Incomplete income/expenses budget information provided</li> </ul>	<b>4.7</b>
<b>7. Timeline</b> <ul style="list-style-type: none"> <li>Timeline is clear, specific and obtainable</li> </ul>	<b>7. Timeline</b> <ul style="list-style-type: none"> <li>Timeline outlines the project’s key milestone activities and dates</li> </ul>	<b>7. Timeline</b> <ul style="list-style-type: none"> <li>Timeline is vague</li> </ul>	<b>5.2</b>

# CALL FOR PUBLIC ART PROJECTS

## Application Scorecard



<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Demonstrates capability to complete projects with the specific criteria established in the response</li> <li>• Demonstrates extensive experience leading projects or arts, cultural or creative projects</li> <li>• Outlines needs or plans for material maintenance as appropriate</li> </ul>	<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Demonstrates intent to complete projects with the specific criteria established in the response</li> <li>• Demonstrates some experience leading projects</li> <li>• Vaguely outlines needs for appropriate material maintenance</li> </ul>	<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Limited evidence of capability to complete projects with the specific criteria established in the response</li> <li>• Experience with projects, not as lead</li> <li>• Lacks or ignores maintenance plan necessary for material choice</li> </ul>	<b>5.7</b>
<b>9. Artistic or Cultural Practice and Integrity</b> <ul style="list-style-type: none"> <li>• Response honors relationships to a cultural community and observes protocols, practices and traditions</li> <li>• Demonstrates evidence of mastery craftsmanship, skills or techniques</li> <li>• Response demonstrates mastery of art and design principles</li> </ul>	<b>9. Artistic or Cultural Practice and Integrity</b> <ul style="list-style-type: none"> <li>• Response recognizes relationships to a cultural community and observes protocols, practices and traditions</li> <li>• Demonstrates evidence of quality craftsmanship, skills or techniques</li> <li>• Response considers basic principles of art and design</li> </ul>	<b>9. Artistic or Cultural Practice and Integrity</b> <ul style="list-style-type: none"> <li>• Response does not include cultural community relationships</li> <li>• Limited evidence of craftsmanship, skill or technique</li> <li>• Limited consideration of art and design principles</li> </ul>	<b>5.3</b>

### Reviewer's Comments:

- Wondering about the budget breakdown. In regards to the local business, what will it mean to be "cognizant of their brands and visions for their front steps"? What will be the procedure? What about community input?
- Cool idea but needs some fleshing out.
- Concept is sound, and outcomes are in line with Fargo master plan. General concern over long lasting existence of the pieces. Would like to know more on how to ensure the creation of work will mitigate potential additional costs to the City to maintain and repair work over time.
- I have concern that they don't have mosaic experience. If not done properly this could turn into a temporary installation It is a great idea though!
- public art, downtown presence, reflects ND, community, long range vision
- I don't see any mention of the durability of the project and am questioning that? Really neat idea, but implementation seems iffy. How long is it supposed to last? Nice team. I like the idea of using the infrastructure as a "canvas" to create a work of art.

### Suggestions, if any, the reviewers have for the applicant to make this a stronger public art application warranting the use of public dollars:

- Demonstrating a clearer understanding of creating a mosaic that will withstand the cold.
- I bet there would be other sponsors interested in this idea if we don't have all of the funds to support this idea



May 6, 2022

RE: 2022 Arts and Culture Public Arts Project submittal, EPIC Group Art Show

Dear Mathew,

Thank you for your public art project submittal for consideration. The 2022 Selection Panel of the Arts and Culture Commission's Call for Public Arts Projects is not recommending your project, EPIC Group Art Show, not be funded with the current pool of funds available for the 2022 granting year. However, the selection panel is suggesting that consideration be made if future funds become available.

The next steps include:

- Staff submit recommendations to the Arts and Culture Commission on the May 18<sup>th</sup> meeting.
- Staff submit recommendations from the Arts and Culture Commission to the City Commission on the May 31<sup>st</sup> meeting.

Attached please find the score card produced by the selection panel. Staff will be glad to visit with you in more detail if you have questions about the process or the review comments. We encourage you to consider future grant rounds when they become available.

Please contact me, 701-297-7782 or email at [ncrutchfield@fargond.gov](mailto:ncrutchfield@fargond.gov) if you'd like to discuss the outcomes further or if you would like to learn more about the City's Arts and Culture Commission's goals.

Thank you for your application and for offering your arts and culture talents to the community.

Sincerely,



Nicole Crutchfield, AICP ASLA  
Planning Director

# CALL FOR PUBLIC ART PROJECTS

## Application Scorecard



### EPIC Group Art Show

Excellent, Outstanding 7 – 9 Points	Very Good, Strong 4 – 6 Points	Weak, Inadequate 0 – 3 Points	SCORE
<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Detailed, clear description of project</li> <li>Project clearly expresses creativity, innovation or originality</li> <li>Clearly describes how the project is inspired by or uniquely “Fargo”</li> </ul>	<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Project generally described</li> <li>Project generally expresses creativity, innovation or originality</li> <li>Describes how the project is inspired by or uniquely “Fargo”</li> </ul>	<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Project overview is unclear</li> <li>Project express limited creativity, innovation or originality</li> <li>Limited description of how project is inspired by or uniquely “Fargo”</li> </ul>	<b>7.0</b>
<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Detailed, clear description of project</li> </ul>	<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Project generally described</li> </ul>	<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Project is unclear</li> </ul>	<b>5.3</b>
<b>3. Public Art</b> <ul style="list-style-type: none"> <li>Project describes community building, deep participation or complements, enhances or modifies a public space</li> <li>Describes a clear plan for material, form, durability, public safety and liability</li> <li>Response includes a plan for structural and surface integrity, permanence and protection as appropriate</li> </ul>	<b>3. Public Art</b> <ul style="list-style-type: none"> <li>Project describes limited community participation or complements, enhances or modifies a public space</li> <li>Describes plan for style, scale, material, form, durability, public safety and liability</li> <li>Response considers structural and surface integrity, permanence and protection as appropriate</li> </ul>	<b>3. Public Art</b> <ul style="list-style-type: none"> <li>No evidence of community participation, or project does not complement, enhance or modify a public space</li> <li>Project material, scale, form, or durability are a public safety liability</li> <li>Response does not account for appropriate structural and surface integrity, permanence or protection</li> </ul>	<b>5.8</b>
<b>4. Outcomes</b> <ul style="list-style-type: none"> <li>Strong evidence of committed partners and clearly identified stakeholders</li> <li>Clearly identifies outcomes for stakeholders</li> <li>Conveys a clear and appropriate message for public display or performance</li> <li>Actively opposes discrimination, stereotypes, and cultural appropriation</li> </ul>	<b>4. Outcomes</b> <ul style="list-style-type: none"> <li>Identifies partners and stakeholders</li> <li>Describes outcomes for stakeholders</li> <li>Conveys an appropriate message or meaning for public display or performance</li> <li>Passively opposes discrimination, stereotypes, and cultural appropriation</li> </ul>	<b>4. Outcomes</b> <ul style="list-style-type: none"> <li>Does not identify stakeholders</li> <li>Limited outcomes identified</li> <li>Overtly or passively includes advertisement or permits racism, discrimination, stereotypes or cultural appropriation</li> </ul>	<b>5.7</b>
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# CALL FOR PUBLIC ART PROJECTS

## Application Scorecard



<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Demonstrates capability to complete projects with the specific criteria established in the response</li> <li>• Demonstrates extensive experience leading projects or arts, cultural or creative projects</li> <li>• Outlines needs or plans for material maintenance as appropriate</li> </ul>	<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Demonstrates intent to complete projects with the specific criteria established in the response</li> <li>• Demonstrates some experience leading projects</li> <li>• Vaguely outlines needs for appropriate material maintenance</li> </ul>	<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Limited evidence of capability to complete projects with the specific criteria established in the response</li> <li>• Experience with projects, not as lead</li> <li>• Lacks or ignores maintenance plan necessary for material choice</li> </ul>	<b>6.2</b>
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### Reviewer's Comments:

- I love the idea of art shows in vacant spaces. Also nice to provide music. The budget doesn't include your income from splits or sponsorships. It's not clear how you solicit participation or select work to be included. How do you promote inclusion of the 'community as a whole'?
- The idea is good - love the idea of bringing art to new neighborhoods in non-traditional gallery spaces. And since this would be the 3rd time that Epic is doing the exhibit, one can assume that it has been a successful event.
- The proposal notes numbers of past artist participants but no details about whether they were emerging or well-established or a mix or how they were selected to participate. There was no mention of how many visitors attended the exhibits or who they were (specific to a neighborhood, from throughout the Metro). The budget was both overly detailed (to the penny!) and lacking context/detail. It's fine to base it on the past budget but not merely to replicate it.
- I think the concept of the event is great, having an art fair/show in various places in the FM area showcases different places of our city. I feel though the presenter has experience and know-how to run an event like this, the details presented were less detailed and more hype to their experience. I also understand their timeline is based on whether or not they are funded, but a detailed timeline of the process would have garnered more confidence in the proposal.
- Repeated event with strong history, accessible, inclusive; there's not a specific visit to represent culture and diversity but rather is a global event, invitations to participate should expand or be specific to marginalized community members or under-represented, minority artists
- This project, with the backing of the progressive and aggressive development Epic Development Company is nearly guaranteed to be a success. They have a fine reputation and are known for giving back to the

## CALL FOR PUBLIC ART PROJECTS

### Application Scorecard



community. I think that is evidenced by having an artist on staff to sit in on all of their meetings, helping determine where art, public art, will fit into their plans.

**Suggestions, if any, the reviewers have for the applicant to make this a stronger public art application warranting the use of public dollars:**

- I would be interested in hearing more about the audience experience as an impetus for the show. Currently, artist exposure seems to play a larger role in your planning.
- This is a good idea and has great potential - but the proposal needs to provide more details that convince us that this is worthy of spending public funds.
- The budget was from the last show and is variable. It would be nice to see a new budget that reflects what the next show will cost/what expense you would like help with.
- I think more fact-based language and details addressing the specifics of each section. Question 9 could have addressed this in more detail.



May 6, 2022

RE: 2022 Arts and Culture Public Arts Project submittal, All Nations Community Celebration

Dear Jessica,

Thank you for your public art project submittal for consideration. This letter is to inform you that the Planning Department staff are recommending full funding of the requested \$6,500 be provided through funding received by the Kresge Foundation. The 2022 Selection Panel of the Arts and Culture reviewed your application and a scorecard is attached for your review and for further consideration as you plan the execution of your project.

The next steps include:

- Staff submit recommendations to the Arts and Culture Commission on the May 18<sup>th</sup> meeting.
- Staff submit recommendations from the Arts and Culture Commission to the City Commission on the May 31<sup>st</sup> meeting.

I recommend upon your availability we schedule a meeting to further coordinate timelines, logistics, and agreements for allocating funding. Please contact me to affirm your interest and commitment to accept these grants funds and to plan next steps. As part of the granting I would like to assign a project manager to your team to provide assistance in coordination.

Please contact me, 701-297-7782 or email at [ncrutchfield@fargond.gov](mailto:ncrutchfield@fargond.gov) to affirm your interest in proceeding.

Thank you for your application and for offering your arts and culture talents to the community.

Sincerely,



Nicole Crutchfield, AICP ASLA  
Planning Director

# CALL FOR PUBLIC ART PROJECTS

## Application Scorecard



**All Nations Community Celebration at Madison**  
*Project benefits the Madison/Unicorn Neighborhood*

Excellent, Outstanding 7 – 9 Points	Very Good, Strong 4 – 6 Points	Weak, Inadequate 0 – 3 Points	SCORE
<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Detailed, clear description of project</li> <li>Project clearly expresses creativity, innovation or originality</li> <li>Clearly describes how the project is inspired by or uniquely “Fargo”</li> </ul>	<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Project generally described</li> <li>Project generally expresses creativity, innovation or originality</li> <li>Describes how the project is inspired by or uniquely “Fargo”</li> </ul>	<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Project overview is unclear</li> <li>Project express limited creativity, innovation or originality</li> <li>Limited description of how project is inspired by or uniquely “Fargo”</li> </ul>	<b>5.2</b>
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**All Nations Community Celebration at Madison**

**APPLICATION SCORECARD**

4/12/2022

# CALL FOR PUBLIC ART PROJECTS

## Application Scorecard



<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Demonstrates capability to complete projects with the specific criteria established in the response</li> <li>• Demonstrates extensive experience leading projects or arts, cultural or creative projects</li> <li>• Outlines needs or plans for material maintenance as appropriate</li> </ul>	<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Demonstrates intent to complete projects with the specific criteria established in the response</li> <li>• Demonstrates some experience leading projects</li> <li>• Vaguely outlines needs for appropriate material maintenance</li> </ul>	<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Limited evidence of capability to complete projects with the specific criteria established in the response</li> <li>• Experience with projects, not as lead</li> <li>• Lacks or ignores maintenance plan necessary for material choice</li> </ul>	<b>6.5</b>
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### Reviewer's Comments:

- A community building event with great potential. I'm wondering about the plan for performances over the course of the day. How is participation invited? How are the performers selected? What is the role of the church as host for the event? Are the performances participatory? Is there a central theme for the event? Who prepares the food and is it also culturally based? Is it free?
- The proposal doesn't convince me of the multicultural ART aspects of this "block party." The \$1,500 designated for a petting zoo, carriage ride and bouncy house don't translate to art or culture. Perhaps a more artful approach could have been a kids' art corner with artists from other cultures being the teachers.
- Timeline and budget are strong, somewhat vague on the agenda of the event.
- Seems like a great event that includes a lot of community members. Would like to see more specifics on the communication. If they put out info on the event more than a month in advance, they could potentially get more participation from the community. Are they looking for more participants? (culture bearers and artists)
- I had to score purpose statement a zero because they did not include it. Perhaps there are other funding sources for the group too.

### Suggestions, if any, the reviewers have for the applicant to make this a stronger public art application warranting the use of public dollars:

- Focus the performances/activities through the use of a theme perhaps. Start the work of gathering people earlier, begin community building while inviting performers.
- See above - while I believe a block party CAN help a community bond, this is a proposal to an Arts and Culture Commission and it feels that there are some missed opportunities to truly incorporate a range of

### All Nations Community Celebration at Madison

### APPLICATION SCORECARD

4/12/2022

## CALL FOR PUBLIC ART PROJECTS

### Application Scorecard



arts-and-culture experiences into this. Also, while it may be early for the applicant to identify actual performers, it would have been helpful to know who had performed in the past and what they were thinking of. (They identified possible culture bearers by culture/ethnicity but not that there would be dancers and musicians, etc.)

- Sample of agenda from previous years.
- If the application contained a confirmed list of performers and artists with at least 1 short or midterm outcome other than a single event where people may take the state or not, I am not sure if this is more of a neighborhood picnic or a true community art event.



May 6, 2022

RE: 2022 Arts and Culture Public Arts Project submittal, Painted Playground at Madison Neighborhood

Dear Jessica,

Thank you for your public art project submittal for consideration. This letter is to inform you that the Planning Department staff are recommending full funding of the requested \$3,500 be provided through funding received by the Kresge Foundation. The 2022 Selection Panel of the Arts and Culture reviewed your application and a scorecard is attached for your review and for further consideration as you plan the execution of your project.

The next steps include:

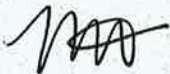
- Staff submit recommendations to the Arts and Culture Commission on the May 18<sup>th</sup> meeting.
- Staff submit recommendations from the Arts and Culture Commission to the City Commission on the May 31<sup>st</sup> meeting.

I recommend upon your availability we schedule a meeting to further coordinate timelines, logistics, and agreements for allocating funding. Please contact me to affirm your interest and commitment to accept these grants funds and to plan next steps. As part of the granting I would like to assign a project manager to your team to provide assistance in coordination.

Please contact me, 701-297-7782 or email at [ncrutchfield@fargond.gov](mailto:ncrutchfield@fargond.gov) to affirm your interest in proceeding.

Thank you for your application and for offering your arts and culture talents to the community.

Sincerely,



Nicole Crutchfield, AICP ASLA  
Planning Director

# CALL FOR PUBLIC ART PROJECTS

## Application Scorecard



### Painted Playground at Madison Neighborhood

Excellent, Outstanding 7 – 9 Points	Very Good, Strong 4 – 6 Points	Weak, Inadequate 0 – 3 Points	SCORE
<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Detailed, clear description of project</li> <li>Project clearly expresses creativity, innovation or originality</li> <li>Clearly describes how the project is inspired by or uniquely “Fargo”</li> </ul>	<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Project generally described</li> <li>Project generally expresses creativity, innovation or originality</li> <li>Describes how the project is inspired by or uniquely “Fargo”</li> </ul>	<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Project overview is unclear</li> <li>Project express limited creativity, innovation or originality</li> <li>Limited description of how project is inspired by or uniquely “Fargo”</li> </ul>	<b>5.3</b>
<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Detailed, clear description of project</li> </ul>	<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Project generally described</li> </ul>	<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Project is unclear</li> </ul>	<b>4.3</b>
<b>3. Public Art</b> <ul style="list-style-type: none"> <li>Project describes community building, deep participation or complements, enhances or modifies a public space</li> <li>Describes a clear plan for material, form, durability, public safety and liability</li> <li>Response includes a plan for structural and surface integrity, permanence and protection as appropriate</li> </ul>	<b>3. Public Art</b> <ul style="list-style-type: none"> <li>Project describes limited community participation or complements, enhances or modifies a public space</li> <li>Describes plan for style, scale, material, form, durability, public safety and liability</li> <li>Response considers structural and surface integrity, permanence and protection as appropriate</li> </ul>	<b>3. Public Art</b> <ul style="list-style-type: none"> <li>No evidence of community participation, or project does not complement, enhance or modify a public space</li> <li>Project material, scale, form, or durability are a public safety liability</li> <li>Response does not account for appropriate structural and surface integrity, permanence or protection</li> </ul>	<b>6.2</b>
<b>4. Outcomes</b> <ul style="list-style-type: none"> <li>Strong evidence of committed partners and clearly identified stakeholders</li> <li>Clearly identifies outcomes for stakeholders</li> <li>Conveys a clear and appropriate message for public display or performance</li> <li>Actively opposes discrimination, stereotypes, and cultural appropriation</li> </ul>	<b>4. Outcomes</b> <ul style="list-style-type: none"> <li>Identifies partners and stakeholders</li> <li>Describes outcomes for stakeholders</li> <li>Conveys an appropriate message or meaning for public display or performance</li> <li>Passively opposes discrimination, stereotypes, and cultural appropriation</li> </ul>	<b>4. Outcomes</b> <ul style="list-style-type: none"> <li>Does not identify stakeholders</li> <li>Limited outcomes identified</li> <li>Overtly or passively includes advertisement or permits racism, discrimination, stereotypes or cultural appropriation</li> </ul>	<b>5.3</b>
<b>5. Communication</b> <ul style="list-style-type: none"> <li>Outlines specific and obtainable plan for communications and identifies communication channels</li> </ul>	<b>5. Communication</b> <ul style="list-style-type: none"> <li>Outlines a communication plan</li> </ul>	<b>5. Communication</b> <ul style="list-style-type: none"> <li>Communication plan is vague or not included</li> </ul>	<b>4.7</b>
<b>6. Budget</b> <ul style="list-style-type: none"> <li>Project income/expenses are obtainable and comprehensive</li> </ul>	<b>6. Budget</b> <ul style="list-style-type: none"> <li>Lists project income/expenses</li> </ul>	<b>6. Budget</b> <ul style="list-style-type: none"> <li>Incomplete income/expenses budget information provided</li> </ul>	<b>4.2</b>
<b>7. Timeline</b> <ul style="list-style-type: none"> <li>Timeline is clear, specific and obtainable</li> </ul>	<b>7. Timeline</b> <ul style="list-style-type: none"> <li>Timeline outlines the project’s key milestone activities and dates</li> </ul>	<b>7. Timeline</b> <ul style="list-style-type: none"> <li>Timeline is vague</li> </ul>	<b>5.3</b>

### Painted Playground at Madison Neighborhood

#### APPLICATION SCORECARD

4/14/2022

# CALL FOR PUBLIC ART PROJECTS

## Application Scorecard



<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Demonstrates capability to complete projects with the specific criteria established in the response</li> <li>• Demonstrates extensive experience leading projects or arts, cultural or creative projects</li> <li>• Outlines needs or plans for material maintenance as appropriate</li> </ul>	<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Demonstrates intent to complete projects with the specific criteria established in the response</li> <li>• Demonstrates some experience leading projects</li> <li>• Vaguely outlines needs for appropriate material maintenance</li> </ul>	<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Limited evidence of capability to complete projects with the specific criteria established in the response</li> <li>• Experience with projects, not as lead</li> <li>• Lacks or ignores maintenance plan necessary for material choice</li> </ul>	<b>5.7</b>
<b>9. Artistic or Cultural Practice and Integrity</b> <ul style="list-style-type: none"> <li>• Response honors relationships to a cultural community and observes protocols, practices and traditions</li> <li>• Demonstrates evidence of mastery craftsmanship, skills or techniques</li> <li>• Response demonstrates mastery of art and design principles</li> </ul>	<b>9. Artistic or Cultural Practice and Integrity</b> <ul style="list-style-type: none"> <li>• Response recognizes relationships to a cultural community and observes protocols, practices and traditions</li> <li>• Demonstrates evidence of quality craftsmanship, skills or techniques</li> <li>• Response considers basic principles of art and design</li> </ul>	<b>9. Artistic or Cultural Practice and Integrity</b> <ul style="list-style-type: none"> <li>• Response does not include cultural community relationships</li> <li>• Limited evidence of craftsmanship, skill or technique</li> <li>• Limited consideration of art and design principles</li> </ul>	<b>4.7</b>

### Reviewer's Comments:

- Pictures of the parking lot would be helpful. Is the area conducive to gathering? Who will pay for the annual repainting materials? It would be nice to know more about the celebration at the completion. How will the community finalize the plan?
- The proposal was not overly convincing. It's a potentially good idea but left a lot of unanswered questions. It is technically art accessible to the public, but being in a parking lot of a church means that it's also on public property.
- would be a great addition to the neighborhood, would the community be involved in the design? I have reserves funding a project when we haven't seen the design, unless you are wanting the community to work with the artist and help with the design.
- Ground murals are a new and exciting project, so the project overview is strong. Would like to see details of "this kind of paint" in regards to the pavement paint. It would have been better to understand what the practice in it's application to the project rather than the artist. How does this project mean to the Fargo/community need artistically and culturally?
- overall a strong submission; experience; community-minded

### Suggestions, if any, the reviewers have for the applicant to make this a stronger public art application warranting the use of public dollars:

- The upkeep of the playground could use some more forethought. And ensuring it is a place where people can gather comfortably and safely.
- a rough draft of a design concept would have helped this application immensely

### Painted Playground at Madison Neighborhood

### APPLICATION SCORECARD

4/14/2022

May 6, 2022

RE: 2022 Arts and Culture Public Arts Project submittal, Fargo Wings

Dear Chandra,

Thank you for your submittal in response to the 2022 Arts and Culture Commission's Call for Public Arts Projects. We received approximately two times the number of applications we have available funding for. Unfortunately, the project Fargo Wings did not receive a recommendation from the selection panel to be funded this year. For your reference, the selection panel's project scorecard is attached.

If you would like to follow the Public Art selection process through the final review stages, the next steps are as follows:

- Staff submit recommendations to the Arts and Culture Commission on the May 18<sup>th</sup> meeting.
- Staff submit recommendations from the Arts and Culture Commission to the City Commission on the May 31<sup>st</sup> meeting.

If you would like to learn more about the processes or have comments, please contact me at 701-297-7782 or email at [ncrutchfield@fargond.gov](mailto:ncrutchfield@fargond.gov). We welcome your participation in future grant opportunities as they become available.

Thank you for your application and for offering your arts and culture talents to the community.

Sincerely,



Nicole Crutchfield, AICP ASLA  
Planning Director



# CALL FOR PUBLIC ART PROJECTS

## Application Scorecard



### Room by Room with Chandra

Excellent, Outstanding 7 – 9 Points	Very Good, Strong 4 – 6 Points	Weak, Inadequate 0 – 3 Points	SCORE
<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Detailed, clear description of project</li> <li>Project clearly expresses creativity, innovation or originality</li> <li>Clearly describes how the project is inspired by or uniquely “Fargo”</li> </ul>	<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Project generally described</li> <li>Project generally expresses creativity, innovation or originality</li> <li>Describes how the project is inspired by or uniquely “Fargo”</li> </ul>	<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Project overview is unclear</li> <li>Project express limited creativity, innovation or originality</li> <li>Limited description of how project is inspired by or uniquely “Fargo”</li> </ul>	1.7
<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Detailed, clear description of project</li> </ul>	<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Project generally described</li> </ul>	<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Project is unclear</li> </ul>	1.8
<b>3. Public Art</b> <ul style="list-style-type: none"> <li>Project describes community building, deep participation or complements, enhances or modifies a public space</li> <li>Describes a clear plan for material, form, durability, public safety and liability</li> <li>Response includes a plan for structural and surface integrity, permanence and protection as appropriate</li> </ul>	<b>3. Public Art</b> <ul style="list-style-type: none"> <li>Project describes limited community participation or complements, enhances or modifies a public space</li> <li>Describes plan for style, scale, material, form, durability, public safety and liability</li> <li>Response considers structural and surface integrity, permanence and protection as appropriate</li> </ul>	<b>3. Public Art</b> <ul style="list-style-type: none"> <li>No evidence of community participation, or project does not complement, enhance or modify a public space</li> <li>Project material, scale, form, or durability are a public safety liability</li> <li>Response does not account for appropriate structural and surface integrity, permanence or protection</li> </ul>	2.5
<b>4. Outcomes</b> <ul style="list-style-type: none"> <li>Strong evidence of committed partners and clearly identified stakeholders</li> <li>Clearly identifies outcomes for stakeholders</li> <li>Conveys a clear and appropriate message for public display or performance</li> <li>Actively opposes discrimination, stereotypes, and cultural appropriation</li> </ul>	<b>4. Outcomes</b> <ul style="list-style-type: none"> <li>Identifies partners and stakeholders</li> <li>Describes outcomes for stakeholders</li> <li>Conveys an appropriate message or meaning for public display or performance</li> <li>Passively opposes discrimination, stereotypes, and cultural appropriation</li> </ul>	<b>4. Outcomes</b> <ul style="list-style-type: none"> <li>Does not identify stakeholders</li> <li>Limited outcomes identified</li> <li>Overtly or passively includes advertisement or permits racism, discrimination, stereotypes or cultural appropriation</li> </ul>	1.8
<b>5. Communication</b> <ul style="list-style-type: none"> <li>Outlines specific and obtainable plan for communications and identifies communication channels</li> </ul>	<b>5. Communication</b> <ul style="list-style-type: none"> <li>Outlines a communication plan</li> </ul>	<b>5. Communication</b> <ul style="list-style-type: none"> <li>Communication plan is vague or not included</li> </ul>	1.8
<b>6. Budget</b> <ul style="list-style-type: none"> <li>Project income/expenses are obtainable and comprehensive</li> </ul>	<b>6. Budget</b> <ul style="list-style-type: none"> <li>Lists project income/expenses</li> </ul>	<b>6. Budget</b> <ul style="list-style-type: none"> <li>Incomplete income/expenses budget information provided</li> </ul>	1.7
<b>7. Timeline</b> <ul style="list-style-type: none"> <li>Timeline is clear, specific and obtainable</li> </ul>	<b>7. Timeline</b> <ul style="list-style-type: none"> <li>Timeline outlines the project’s key milestone activities and dates</li> </ul>	<b>7. Timeline</b> <ul style="list-style-type: none"> <li>Timeline is vague</li> </ul>	1.3

### Room by Room with Chandra

#### APPLICATION SCORECARD

4/13/2022

# CALL FOR PUBLIC ART PROJECTS

## Application Scorecard



<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Demonstrates capability to complete projects with the specific criteria established in the response</li> <li>• Demonstrates extensive experience leading projects or arts, cultural or creative projects</li> <li>• Outlines needs or plans for material maintenance as appropriate</li> </ul>	<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Demonstrates intent to complete projects with the specific criteria established in the response</li> <li>• Demonstrates some experience leading projects</li> <li>• Vaguely outlines needs for appropriate material maintenance</li> </ul>	<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Limited evidence of capability to complete projects with the specific criteria established in the response</li> <li>• Experience with projects, not as lead</li> <li>• Lacks or ignores maintenance plan necessary for material choice</li> </ul>	<b>1.7</b>
<b>9. Artistic or Cultural Practice and Integrity</b> <ul style="list-style-type: none"> <li>• Response honors relationships to a cultural community and observes protocols, practices and traditions</li> <li>• Demonstrates evidence of mastery craftsmanship, skills or techniques</li> <li>• Response demonstrates mastery of art and design principles</li> </ul>	<b>9. Artistic or Cultural Practice and Integrity</b> <ul style="list-style-type: none"> <li>• Response recognizes relationships to a cultural community and observes protocols, practices and traditions</li> <li>• Demonstrates evidence of quality craftsmanship, skills or techniques</li> <li>• Response considers basic principles of art and design</li> </ul>	<b>9. Artistic or Cultural Practice and Integrity</b> <ul style="list-style-type: none"> <li>• Response does not include cultural community relationships</li> <li>• Limited evidence of craftsmanship, skill or technique</li> <li>• Limited consideration of art and design principles</li> </ul>	<b>2.2</b>

### Reviewer's Comments:

- This is not fully developed or reflective of the mission for public art.
- The project needs quite a bit of development: locations, how many sets of wings, how will they hang etc . The project definitely has wings!
- This is not a new idea for our community and the proposal was very thin.
- I don't understand why the artist wouldn't be getting paid for the design of the work. I would like to see a location for the wings, would give me a better idea of interaction they would have, as well as safety.
- More research on production and budget is needed for the project, though it is completely feasible. The purpose and outcomes seem appropriate.
- The artist has a wonderful feel-good project for which she has all the best intentions. I would hope she could raise the \$300 dollars from private sources. Otherwise, the application must be more detailed and precise. I encourage her to pursue this project.

### Suggestions, if any, the reviewers have for the applicant to make this a stronger public art application warranting the use of public dollars:

- There were too many variables for this project that weren't figured out.
- More research with budget, logistics, execution needed.

Room by Room with Chandra

APPLICATION SCORECARD

4/13/2022

May 6, 2022

RE: 2022 Arts and Culture Public Arts Project submittal, Artist Runway

Dear Theodore,

Thank you for your submittal in response to the 2022 Arts and Culture Commission's Call for Public Arts Projects. We received approximately two times the number of applications we have available funding for. Unfortunately, the project Artist Runway did not receive a recommendation from the selection panel to be funded this year. For your reference, the selection panel's project scorecard is attached.

If you would like to follow the Public Art selection process through the final review stages, the next steps are as follows:

- Staff submit recommendations to the Arts and Culture Commission on the May 18<sup>th</sup> meeting.
- Staff submit recommendations from the Arts and Culture Commission to the City Commission on the May 31<sup>st</sup> meeting.

If you would like to learn more about the processes or have comments, please contact me at 701-297-7782 or email at [ncrutchfield@fargond.gov](mailto:ncrutchfield@fargond.gov). We welcome your participation in future grant opportunities as they become available.

Thank you for your application and for offering your arts and culture talents to the community.

Sincerely,



Nicole Crutchfield, AICP ASLA  
Planning Director

# CALL FOR PUBLIC ART PROJECTS

## Application Scorecard



### Artist Runway

Excellent, Outstanding 7 – 9 Points	Very Good, Strong 4 – 6 Points	Weak, Inadequate 0 – 3 Points	SCORE
<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Detailed, clear description of project</li> <li>Project clearly expresses creativity, innovation or originality</li> <li>Clearly describes how the project is inspired by or uniquely “Fargo”</li> </ul>	<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Project generally described</li> <li>Project generally expresses creativity, innovation or originality</li> <li>Describes how the project is inspired by or uniquely “Fargo”</li> </ul>	<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Project overview is unclear</li> <li>Project express limited creativity, innovation or originality</li> <li>Limited description of how project is inspired by or uniquely “Fargo”</li> </ul>	2.3
<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Detailed, clear description of project</li> </ul>	<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Project generally described</li> </ul>	<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Project is unclear</li> </ul>	2.8
<b>3. Public Art</b> <ul style="list-style-type: none"> <li>Project describes community building, deep participation or complements, enhances or modifies a public space</li> <li>Describes a clear plan for material, form, durability, public safety and liability</li> <li>Response includes a plan for structural and surface integrity, permanence and protection as appropriate</li> </ul>	<b>3. Public Art</b> <ul style="list-style-type: none"> <li>Project describes limited community participation or complements, enhances or modifies a public space</li> <li>Describes plan for style, scale, material, form, durability, public safety and liability</li> <li>Response considers structural and surface integrity, permanence and protection as appropriate</li> </ul>	<b>3. Public Art</b> <ul style="list-style-type: none"> <li>No evidence of community participation, or project does not complement, enhance or modify a public space</li> <li>Project material, scale, form, or durability are a public safety liability</li> <li>Response does not account for appropriate structural and surface integrity, permanence or protection</li> </ul>	2.5
<b>4. Outcomes</b> <ul style="list-style-type: none"> <li>Strong evidence of committed partners and clearly identified stakeholders</li> <li>Clearly identifies outcomes for stakeholders</li> <li>Conveys a clear and appropriate message for public display or performance</li> <li>Actively opposes discrimination, stereotypes, and cultural appropriation</li> </ul>	<b>4. Outcomes</b> <ul style="list-style-type: none"> <li>Identifies partners and stakeholders</li> <li>Describes outcomes for stakeholders</li> <li>Conveys an appropriate message or meaning for public display or performance</li> <li>Passively opposes discrimination, stereotypes, and cultural appropriation</li> </ul>	<b>4. Outcomes</b> <ul style="list-style-type: none"> <li>Does not identify stakeholders</li> <li>Limited outcomes identified</li> <li>Overtly or passively includes advertisement or permits racism, discrimination, stereotypes or cultural appropriation</li> </ul>	2.3
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<b>7. Timeline</b> <ul style="list-style-type: none"> <li>Timeline is clear, specific and obtainable</li> </ul>	<b>7. Timeline</b> <ul style="list-style-type: none"> <li>Timeline outlines the project’s key milestone activities and dates</li> </ul>	<b>7. Timeline</b> <ul style="list-style-type: none"> <li>Timeline is vague</li> </ul>	2.0



# CALL FOR PUBLIC ART PROJECTS

## Application Scorecard



<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Demonstrates capability to complete projects with the specific criteria established in the response</li> <li>• Demonstrates extensive experience leading projects or arts, cultural or creative projects</li> <li>• Outlines needs or plans for material maintenance as appropriate</li> </ul>	<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Demonstrates intent to complete projects with the specific criteria established in the response</li> <li>• Demonstrates some experience leading projects</li> <li>• Vaguely outlines needs for appropriate material maintenance</li> </ul>	<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Limited evidence of capability to complete projects with the specific criteria established in the response</li> <li>• Experience with projects, not as lead</li> <li>• Lacks or ignores maintenance plan necessary for material choice</li> </ul>	<b>4.3</b>
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### Reviewer's Comments:

- So many questions. The budget looks like a sales plan. What is the income from the sponsors in relation to actual costs? How are these maintained, secured, and insured? Why is the (female?) mannequin relevant to the display of art?
- The proposal was very thin, hard to understand (lack of complete sentences) and far too many unknowns to consider for public funding.
- The written statement does not address cultural practices or art space within the FM area. This feels more of an advertising project.
- The idea doesn't seem completely thought out. There are a few variables that I didn't completely understand. The mannequins will be reused? Is the artist allowed to paint/alter mannequin? What kind of art are they looking for to display on mannequin? The example on the Veronica example is lovely but makes me wonder what the intended age is for this art form. Will kids be comfortable in the public space while viewing this work? Do they have any interested artists? Any interested locations to display?
- Focus is on sharing art but also has a strong revenue-based message; mannequins may be seen differently by some cultures and genders in our community; may not be accessible to some members of our community
- Interesting 'new' concept but with a ways to go before implementing

### Suggestions, if any, the reviewers have for the applicant to make this a stronger public art application warranting the use of public dollars:

- This came off as an idea and not a plan of action. If there were examples of who you would be working with to display the works, or if you had artists examples of what you envision the work to look like would help a bit.

May 6, 2022

RE: 2022 Arts and Culture Public Arts Project submittal, One Vision

Dear Wess,

Thank you for your submittal in response to the 2022 Arts and Culture Commission's Call for Public Arts Projects. We received approximately two times the number of applications we have available funding for. Unfortunately, One Vision did not receive a recommendation from the selection panel to be funded this year. For your reference, the selection panel's project scorecard is attached.

If you would like to follow the Public Art selection process through the final review stages, the next steps are as follows:

- Staff submit recommendations to the Arts and Culture Commission on the May 18<sup>th</sup> meeting.
- Staff submit recommendations from the Arts and Culture Commission to the City Commission on the May 31<sup>st</sup> meeting.

If you would like to learn more about the processes or have comments, please contact me at 701-297-7782 or email at [ncrutchfield@fargond.gov](mailto:ncrutchfield@fargond.gov). We welcome your participation in future grant opportunities as they become available.

Thank you for your application and for offering your arts and culture talents to the community.

Sincerely,



Nicole Crutchfield, AICP ASLA  
Planning Director

# CALL FOR PUBLIC ART PROJECTS

## Application Scorecard



### One Vision

Excellent, Outstanding 7 – 9 Points	Very Good, Strong 4 – 6 Points	Weak, Inadequate 0 – 3 Points	SCORE
<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Detailed, clear description of project</li> <li>Project clearly expresses creativity, innovation or originality</li> <li>Clearly describes how the project is inspired by or uniquely “Fargo”</li> </ul>	<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Project generally described</li> <li>Project generally expresses creativity, innovation or originality</li> <li>Describes how the project is inspired by or uniquely “Fargo”</li> </ul>	<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Project overview is unclear</li> <li>Project express limited creativity, innovation or originality</li> <li>Limited description of how project is inspired by or uniquely “Fargo”</li> </ul>	<b>3.5</b>
<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Detailed, clear description of project</li> </ul>	<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Project generally described</li> </ul>	<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Project is unclear</li> </ul>	<b>3.8</b>
<b>3. Public Art</b> <ul style="list-style-type: none"> <li>Project describes community building, deep participation or complements, enhances or modifies a public space</li> <li>Describes a clear plan for material, form, durability, public safety and liability</li> <li>Response includes a plan for structural and surface integrity, permanence and protection as appropriate</li> </ul>	<b>3. Public Art</b> <ul style="list-style-type: none"> <li>Project describes limited community participation or complements, enhances or modifies a public space</li> <li>Describes plan for style, scale, material, form, durability, public safety and liability</li> <li>Response considers structural and surface integrity, permanence and protection as appropriate</li> </ul>	<b>3. Public Art</b> <ul style="list-style-type: none"> <li>No evidence of community participation, or project does not complement, enhance or modify a public space</li> <li>Project material, scale, form, or durability are a public safety liability</li> <li>Response does not account for appropriate structural and surface integrity, permanence or protection</li> </ul>	<b>4.3</b>
<b>4. Outcomes</b> <ul style="list-style-type: none"> <li>Strong evidence of committed partners and clearly identified stakeholders</li> <li>Clearly identifies outcomes for stakeholders</li> <li>Conveys a clear and appropriate message for public display or performance</li> <li>Actively opposes discrimination, stereotypes, and cultural appropriation</li> </ul>	<b>4. Outcomes</b> <ul style="list-style-type: none"> <li>Identifies partners and stakeholders</li> <li>Describes outcomes for stakeholders</li> <li>Conveys an appropriate message or meaning for public display or performance</li> <li>Passively opposes discrimination, stereotypes, and cultural appropriation</li> </ul>	<b>4. Outcomes</b> <ul style="list-style-type: none"> <li>Does not identify stakeholders</li> <li>Limited outcomes identified</li> <li>Overtly or passively includes advertisement or permits racism, discrimination, stereotypes or cultural appropriation</li> </ul>	<b>4.0</b>
<b>5. Communication</b> <ul style="list-style-type: none"> <li>Outlines specific and obtainable plan for communications and identifies communication channels</li> </ul>	<b>5. Communication</b> <ul style="list-style-type: none"> <li>Outlines a communication plan</li> </ul>	<b>5. Communication</b> <ul style="list-style-type: none"> <li>Communication plan is vague or not included</li> </ul>	<b>3.5</b>
<b>6. Budget</b> <ul style="list-style-type: none"> <li>Project income/expenses are obtainable and comprehensive</li> </ul>	<b>6. Budget</b> <ul style="list-style-type: none"> <li>Lists project income/expenses</li> </ul>	<b>6. Budget</b> <ul style="list-style-type: none"> <li>Incomplete income/expenses budget information provided</li> </ul>	<b>2.5</b>
<b>7. Timeline</b> <ul style="list-style-type: none"> <li>Timeline is clear, specific and obtainable</li> </ul>	<b>7. Timeline</b> <ul style="list-style-type: none"> <li>Timeline outlines the project’s key milestone activities and dates</li> </ul>	<b>7. Timeline</b> <ul style="list-style-type: none"> <li>Timeline is vague</li> </ul>	<b>3.8</b>

### One Vision

### APPLICATION SCORECARD

4/13/2022

# CALL FOR PUBLIC ART PROJECTS

## Application Scorecard



<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Demonstrates capability to complete projects with the specific criteria established in the response</li> <li>• Demonstrates extensive experience leading projects or arts, cultural or creative projects</li> <li>• Outlines needs or plans for material maintenance as appropriate</li> </ul>	<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Demonstrates intent to complete projects with the specific criteria established in the response</li> <li>• Demonstrates some experience leading projects</li> <li>• Vaguely outlines needs for appropriate material maintenance</li> </ul>	<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Limited evidence of capability to complete projects with the specific criteria established in the response</li> <li>• Experience with projects, not as lead</li> <li>• Lacks or ignores maintenance plan necessary for material choice</li> </ul>	<b>4.7</b>
<b>9. Artistic or Cultural Practice and Integrity</b> <ul style="list-style-type: none"> <li>• Response honors relationships to a cultural community and observes protocols, practices and traditions</li> <li>• Demonstrates evidence of mastery craftsmanship, skills or techniques</li> <li>• Response demonstrates mastery of art and design principles</li> </ul>	<b>9. Artistic or Cultural Practice and Integrity</b> <ul style="list-style-type: none"> <li>• Response recognizes relationships to a cultural community and observes protocols, practices and traditions</li> <li>• Demonstrates evidence of quality craftsmanship, skills or techniques</li> <li>• Response considers basic principles of art and design</li> </ul>	<b>9. Artistic or Cultural Practice and Integrity</b> <ul style="list-style-type: none"> <li>• Response does not include cultural community relationships</li> <li>• Limited evidence of craftsmanship, skill or technique</li> <li>• Limited consideration of art and design principles</li> </ul>	<b>4.2</b>

### Reviewer's Comments:

- No mention of what the student contact hours will be. Who will be teaching? How many students? How is participation solicited and selected? Do the students keep the cameras? The budget doesn't include display materials.
- This is such a great idea but a very thin proposal. This type of programming has been very successful for years in different parts of the world, so has a good chance of being successful here. But without more information, can't in good conscience support it. Also, I'm not positive that this can/should be considered public art.
- I would like to know more about what the kids would be doing during the class time. This seems like a great idea but this application doesn't tell me much about the class. The applicant must have priced out the items listed out in the budget and I would like to see what they are expecting to pay for each line item.
- A well-meaning program but vague in it's description and execution.
- novel; inclusive; support from community; youth focus; diverse
- All of the criteria categories are addressed with basically the same general theme. I think the project needs to address each of the categories in more detail to warrant public funding of this project. Again...sounds like a great idea with a solid partner, but it needs more attention and explanation for this committee.

### Suggestions, if any, the reviewers have for the applicant to make this a stronger public art application warranting the use of public dollars:

- The proposal needs more details about the how the program will work. What will the student experience be?

## CALL FOR PUBLIC ART PROJECTS

### Application Scorecard



- we need to know more details about where the money would be going in the budget. How much time will you be spending on this project? what is the duration of the class. is the museum able to provide cameras? Where would the cameras go after this class? has Wess Philome worked with kids before? is the museum going to be providing support in teaching the classes?
- More details will be needed in budget, support, and public art installations.
- The application needs more specifics and detail involving most of the categories.



May 6, 2022

RE: 2022 Arts and Culture Public Arts Project submittal, Maddnellyz Daisy

Dear Danelle,

Thank you for your submittal in response to the 2022 Arts and Culture Commission's Call for Public Arts Projects. We received approximately two times the number of applications we have available funding for. Unfortunately, the project Maddnellyz Daisy- A Symbol of Intentional Choice did not receive a recommendation from the selection panel to be funded this year. For your reference, the selection panel's project scorecard is attached.

If you would like to follow the Public Art selection process through the final review stages, the next steps are as follows:

- Staff submit recommendations to the Arts and Culture Commission on the May 18<sup>th</sup> meeting.
- Staff submit recommendations from the Arts and Culture Commission to the City Commission on the May 31<sup>st</sup> meeting.

If you would like to learn more about the processes or have comments, please contact me at 701-297-7782 or email at [ncrutchfield@fargond.gov](mailto:ncrutchfield@fargond.gov). We welcome your participation in future grant opportunities as they become available.

Thank you for your application and for offering your arts and culture talents to the community.

Sincerely,



Nicole Crutchfield, AICP ASLA  
Planning Director

# CALL FOR PUBLIC ART PROJECTS

## Application Scorecard



Maddnellyz Daisy

Excellent, Outstanding 7 – 9 Points	Very Good, Strong 4 – 6 Points	Weak, Inadequate 0 – 3 Points	SCORE
<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Detailed, clear description of project</li> <li>Project clearly expresses creativity, innovation or originality</li> <li>Clearly describes how the project is inspired by or uniquely “Fargo”</li> </ul>	<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Project generally described</li> <li>Project generally expresses creativity, innovation or originality</li> <li>Describes how the project is inspired by or uniquely “Fargo”</li> </ul>	<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Project overview is unclear</li> <li>Project express limited creativity, innovation or originality</li> <li>Limited description of how project is inspired by or uniquely “Fargo”</li> </ul>	<b>2.3</b>
<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Detailed, clear description of project</li> </ul>	<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Project generally described</li> </ul>	<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Project is unclear</li> </ul>	<b>2.2</b>
<b>3. Public Art</b> <ul style="list-style-type: none"> <li>Project describes community building, deep participation or complements, enhances or modifies a public space</li> <li>Describes a clear plan for material, form, durability, public safety and liability</li> <li>Response includes a plan for structural and surface integrity, permanence and protection as appropriate</li> </ul>	<b>3. Public Art</b> <ul style="list-style-type: none"> <li>Project describes limited community participation or complements, enhances or modifies a public space</li> <li>Describes plan for style, scale, material, form, durability, public safety and liability</li> <li>Response considers structural and surface integrity, permanence and protection as appropriate</li> </ul>	<b>3. Public Art</b> <ul style="list-style-type: none"> <li>No evidence of community participation, or project does not complement, enhance or modify a public space</li> <li>Project material, scale, form, or durability are a public safety liability</li> <li>Response does not account for appropriate structural and surface integrity, permanence or protection</li> </ul>	<b>2.0</b>
<b>4. Outcomes</b> <ul style="list-style-type: none"> <li>Strong evidence of committed partners and clearly identified stakeholders</li> <li>Clearly identifies outcomes for stakeholders</li> <li>Conveys a clear and appropriate message for public display or performance</li> <li>Actively opposes discrimination, stereotypes, and cultural appropriation</li> </ul>	<b>4. Outcomes</b> <ul style="list-style-type: none"> <li>Identifies partners and stakeholders</li> <li>Describes outcomes for stakeholders</li> <li>Conveys an appropriate message or meaning for public display or performance</li> <li>Passively opposes discrimination, stereotypes, and cultural appropriation</li> </ul>	<b>4. Outcomes</b> <ul style="list-style-type: none"> <li>Does not identify stakeholders</li> <li>Limited outcomes identified</li> <li>Overtly or passively includes advertisement or permits racism, discrimination, stereotypes or cultural appropriation</li> </ul>	<b>1.5</b>
<b>5. Communication</b> <ul style="list-style-type: none"> <li>Outlines specific and obtainable plan for communications and identifies communication channels</li> </ul>	<b>5. Communication</b> <ul style="list-style-type: none"> <li>Outlines a communication plan</li> </ul>	<b>5. Communication</b> <ul style="list-style-type: none"> <li>Communication plan is vague or not included</li> </ul>	<b>1.2</b>
<b>6. Budget</b> <ul style="list-style-type: none"> <li>Project income/expenses are obtainable and comprehensive</li> </ul>	<b>6. Budget</b> <ul style="list-style-type: none"> <li>Lists project income/expenses</li> </ul>	<b>6. Budget</b> <ul style="list-style-type: none"> <li>Incomplete income/expenses budget information provided</li> </ul>	<b>0.7</b>
<b>7. Timeline</b> <ul style="list-style-type: none"> <li>Timeline is clear, specific and obtainable</li> </ul>	<b>7. Timeline</b> <ul style="list-style-type: none"> <li>Timeline outlines the project’s key milestone activities and dates</li> </ul>	<b>7. Timeline</b> <ul style="list-style-type: none"> <li>Timeline is vague</li> </ul>	<b>0.7</b>

# CALL FOR PUBLIC ART PROJECTS

## Application Scorecard



<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Demonstrates capability to complete projects with the specific criteria established in the response</li> <li>• Demonstrates extensive experience leading projects or arts, cultural or creative projects</li> <li>• Outlines needs or plans for material maintenance as appropriate</li> </ul>	<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Demonstrates intent to complete projects with the specific criteria established in the response</li> <li>• Demonstrates some experience leading projects</li> <li>• Vaguely outlines needs for appropriate material maintenance</li> </ul>	<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Limited evidence of capability to complete projects with the specific criteria established in the response</li> <li>• Experience with projects, not as lead</li> <li>• Lacks or ignores maintenance plan necessary for material choice</li> </ul>	<b>1.8</b>
<b>9. Artistic or Cultural Practice and Integrity</b> <ul style="list-style-type: none"> <li>• Response honors relationships to a cultural community and observes protocols, practices and traditions</li> <li>• Demonstrates evidence of mastery craftsmanship, skills or techniques</li> <li>• Response demonstrates mastery of art and design principles</li> </ul>	<b>9. Artistic or Cultural Practice and Integrity</b> <ul style="list-style-type: none"> <li>• Response recognizes relationships to a cultural community and observes protocols, practices and traditions</li> <li>• Demonstrates evidence of quality craftsmanship, skills or techniques</li> <li>• Response considers basic principles of art and design</li> </ul>	<b>9. Artistic or Cultural Practice and Integrity</b> <ul style="list-style-type: none"> <li>• Response does not include cultural community relationships</li> <li>• Limited evidence of craftsmanship, skill or technique</li> <li>• Limited consideration of art and design principles</li> </ul>	<b>1.3</b>

### Reviewer's Comments:

- This is a sweet project for a difficult time - but there were a lot of unanswered questions in the proposal that meant it was impossible to give higher scores.
- This project needs some detail and actual plans. A side note: It might be part of their charm, but the daisies that grow everywhere against all odds (Oxeye Daisy) are invasive. <https://extension.umn.edu/identify-invasive-species/oxeye-daisy>. The Shasta Daisy on the other hand is not invasive but not nearly as easy to propagate.
- More details of the project are needed as well as the environmental impact of the planting of so many daisies. But this is a feel-good project for sure.
- Great idea but I would like to see more details fleshed out. Where would the flowers go? how much do flower seeds cost? would you work with the parks district to help keep the flowers watered? these are just a few of the questions that come to mind.
- vague; culture of Fargo not addressed; permissions and upkeep not addressed
- A real neat idea that lacks important information for review. I think another run at this at another time, with firmed up ideas, timeline, and numbers would make a positive difference for the artist

### Suggestions, if any, the reviewers have for the applicant to make this a stronger public art application warranting the use of public dollars:

- More details and research required for a public proposal. But it is a feel-good proposal.
- The project has such heart, yet I need more information on details.
- More specifics.



May 6, 2022

RE: 2022 Arts and Culture Public Arts Project submittal, Filling the Cup

Dear Cody,

Thank you for your submittal in response to the 2022 Arts and Culture Commission's Call for Public Arts Projects. We received approximately two times the number of applications we have available funding for. Unfortunately, Filling the Cup did not receive a recommendation from the selection panel to be funded this year. For your reference, the selection panel's project scorecard is attached.

If you would like to follow the Public Art selection process through the final review stages, the next steps are as follows:

- Staff submit recommendations to the Arts and Culture Commission on the May 18<sup>th</sup> meeting.
- Staff submit recommendations from the Arts and Culture Commission to the City Commission on the May 31<sup>st</sup> meeting.

If you would like to learn more about the processes or have comments, please contact me at 701-297-7782 or email at [ncrutchfield@fargond.gov](mailto:ncrutchfield@fargond.gov). We welcome your participation in future grant opportunities as they become available.

Thank you for your application and for offering your arts and culture talents to the community.

Sincerely,



Nicole Crutchfield, AICP ASLA  
Planning Director

# CALL FOR PUBLIC ART PROJECTS

## Application Scorecard



### Filling The Cup

Excellent, Outstanding 7 – 9 Points	Very Good, Strong 4 – 6 Points	Weak, Inadequate 0 – 3 Points	SCORE
<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Detailed, clear description of project</li> <li>Project clearly expresses creativity, innovation or originality</li> <li>Clearly describes how the project is inspired by or uniquely “Fargo”</li> </ul>	<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Project generally described</li> <li>Project generally expresses creativity, innovation or originality</li> <li>Describes how the project is inspired by or uniquely “Fargo”</li> </ul>	<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Project overview is unclear</li> <li>Project express limited creativity, innovation or originality</li> <li>Limited description of how project is inspired by or uniquely “Fargo”</li> </ul>	<b>4.7</b>
<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Detailed, clear description of project</li> </ul>	<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Project generally described</li> </ul>	<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Project is unclear</li> </ul>	<b>4</b>
<b>3. Public Art</b> <ul style="list-style-type: none"> <li>Project describes community building, deep participation or complements, enhances or modifies a public space</li> <li>Describes a clear plan for material, form, durability, public safety and liability</li> <li>Response includes a plan for structural and surface integrity, permanence and protection as appropriate</li> </ul>	<b>3. Public Art</b> <ul style="list-style-type: none"> <li>Project describes limited community participation or complements, enhances or modifies a public space</li> <li>Describes plan for style, scale, material, form, durability, public safety and liability</li> <li>Response considers structural and surface integrity, permanence and protection as appropriate</li> </ul>	<b>3. Public Art</b> <ul style="list-style-type: none"> <li>No evidence of community participation, or project does not complement, enhance or modify a public space</li> <li>Project material, scale, form, or durability are a public safety liability</li> <li>Response does not account for appropriate structural and surface integrity, permanence or protection</li> </ul>	<b>3.3</b>
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# CALL FOR PUBLIC ART PROJECTS

## Application Scorecard



<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Demonstrates capability to complete projects with the specific criteria established in the response</li> <li>• Demonstrates extensive experience leading projects or arts, cultural or creative projects</li> <li>• Outlines needs or plans for material maintenance as appropriate</li> </ul>	<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Demonstrates intent to complete projects with the specific criteria established in the response</li> <li>• Demonstrates some experience leading projects</li> <li>• Vaguely outlines needs for appropriate material maintenance</li> </ul>	<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Limited evidence of capability to complete projects with the specific criteria established in the response</li> <li>• Experience with projects, not as lead</li> <li>• Lacks or ignores maintenance plan necessary for material choice</li> </ul>	<b>4.2</b>
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### Reviewer's Comments:

- Really interesting idea. Needs some more investigation regarding the technology/materials needed, the scale, and the presentation.
- Is the cup a logo? I'm wondering what it looks like? How large is this artwork? Is it a mural?
- This may technically count as public art (it is in the public) but painting an organization's logo on the side of the building in which its headquarters sits feels more like an advertisement for the organization than art.
- The description of artistic and cultural practice are sound, as is the timeline, communication plan and budget. A bit vague on what CUP technically does.
- Great idea but I would like a better idea of what it looks like and who would be painting it. The budget seems high for materials and artist fees, but I would have a better idea if I knew the scale of the piece. The timeline has a month designated to painting the mural itself, this would make me think that the design is going to be very detailed and large in scale. If that is the case it would seem more appropriate but the description of the work is a rainbow coming out of a cup. This decision would be easier if we had a visual of the potential work.
- Specific to this business although inclusive; budget is high for this project; benefits community diversity and support
- Although the cause is wonderful, that doesn't really count towards the criteria for awarding this grant from the city. Cup does great work, but hopefully they can look elsewhere for financial help. This piece is more of a PR piece or conversation starter for the organization than it is art for art's sake. Someone will help get the job done.

## CALL FOR PUBLIC ART PROJECTS

### Application Scorecard



**Suggestions, if any; the reviewers have for the applicant to make this a stronger public art application warranting the use of public dollars:**

- Some visuals would help this application. And a broader perspective on the stakeholders. More emphasis on connecting the metaphor of the cup to the community as both an invitation and a call action. How could the call to caring be made clearer to the public at large through the addition of this art work?
- A mural that wasn't logo based but actually had a stronger message about caring for and lifting up the community could be powerful.
- A more detailed description of the use of the budget for marketing.
- If you stated the artist you're working with and had a drawing of the image I would have had a better understanding of the project. The organization is a great addition to this community and I am glad for it.
- This may support the vision of this organization but the public art focus is not communicated clearly.

May 6, 2022

RE: 2022 Arts and Culture Public Arts Project submittal, Indefinite

Dear Tylar,

Thank you for your submittal in response to the 2022 Arts and Culture Commission's Call for Public Arts Projects. We received approximately two times the number of applications we have available funding for. Unfortunately, Indefinite did not receive a recommendation from the selection panel to be funded this year. For your reference, the selection panel's project scorecard is attached.


If you would like to follow the Public Art selection process through the final review stages, the next steps are as follows:

- Staff submit recommendations to the Arts and Culture Commission on the May 18<sup>th</sup> meeting.
- Staff submit recommendations from the Arts and Culture Commission to the City Commission on the May 31<sup>st</sup> meeting.

If you would like to learn more about the processes or have comments, please contact me at 701-297-7782 or email at [ncrutchfield@fargond.gov](mailto:ncrutchfield@fargond.gov). We welcome your participation in future grant opportunities as they become available.

Thank you for your application and for offering your arts and culture talents to the community.

Sincerely,



Nicole Crutchfield, AICP ASLA  
Planning Director



# CALL FOR PUBLIC ART PROJECTS

## Application Scorecard



Indefinite

Excellent, Outstanding 7 – 9 Points	Very Good, Strong 4 – 6 Points	Weak, Inadequate 0 – 3 Points	SCORE
<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Detailed, clear description of project</li> <li>Project clearly expresses creativity, innovation or originality</li> <li>Clearly describes how the project is inspired by or uniquely “Fargo”</li> </ul>	<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Project generally described</li> <li>Project generally expresses creativity, innovation or originality</li> <li>Describes how the project is inspired by or uniquely “Fargo”</li> </ul>	<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Project overview is unclear</li> <li>Project express limited creativity, innovation or originality</li> <li>Limited description of how project is inspired by or uniquely “Fargo”</li> </ul>	3.3
<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Detailed, clear description of project</li> </ul>	<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Project generally described</li> </ul>	<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Project is unclear</li> </ul>	4.0
<b>3. Public Art</b> <ul style="list-style-type: none"> <li>Project describes community building, deep participation or complements, enhances or modifies a public space</li> <li>Describes a clear plan for material, form, durability, public safety and liability</li> <li>Response includes a plan for structural and surface integrity, permanence and protection as appropriate</li> </ul>	<b>3. Public Art</b> <ul style="list-style-type: none"> <li>Project describes limited community participation or complements, enhances or modifies a public space</li> <li>Describes plan for style, scale, material, form, durability, public safety and liability</li> <li>Response considers structural and surface integrity, permanence and protection as appropriate</li> </ul>	<b>3. Public Art</b> <ul style="list-style-type: none"> <li>No evidence of community participation, or project does not complement, enhance or modify a public space</li> <li>Project material, scale, form, or durability are a public safety liability</li> <li>Response does not account for appropriate structural and surface integrity, permanence or protection</li> </ul>	4.0
<b>4. Outcomes</b> <ul style="list-style-type: none"> <li>Strong evidence of committed partners and clearly identified stakeholders</li> <li>Clearly identifies outcomes for stakeholders</li> <li>Conveys a clear and appropriate message for public display or performance</li> <li>Actively opposes discrimination, stereotypes, and cultural appropriation</li> </ul>	<b>4. Outcomes</b> <ul style="list-style-type: none"> <li>Identifies partners and stakeholders</li> <li>Describes outcomes for stakeholders</li> <li>Conveys an appropriate message or meaning for public display or performance</li> <li>Passively opposes discrimination, stereotypes, and cultural appropriation</li> </ul>	<b>4. Outcomes</b> <ul style="list-style-type: none"> <li>Does not identify stakeholders</li> <li>Limited outcomes identified</li> <li>Overtly or passively includes advertisement or permits racism, discrimination, stereotypes or cultural appropriation</li> </ul>	2.8
<b>5. Communication</b> <ul style="list-style-type: none"> <li>Outlines specific and obtainable plan for communications and identifies communication channels</li> </ul>	<b>5. Communication</b> <ul style="list-style-type: none"> <li>Outlines a communication plan</li> </ul>	<b>5. Communication</b> <ul style="list-style-type: none"> <li>Communication plan is vague or not included</li> </ul>	2.8
<b>6. Budget</b> <ul style="list-style-type: none"> <li>Project income/expenses are obtainable and comprehensive</li> </ul>	<b>6. Budget</b> <ul style="list-style-type: none"> <li>Lists project income/expenses</li> </ul>	<b>6. Budget</b> <ul style="list-style-type: none"> <li>Incomplete income/expenses budget information provided</li> </ul>	2.7
<b>7. Timeline</b> <ul style="list-style-type: none"> <li>Timeline is clear, specific and obtainable</li> </ul>	<b>7. Timeline</b> <ul style="list-style-type: none"> <li>Timeline outlines the project’s key milestone activities and dates</li> </ul>	<b>7. Timeline</b> <ul style="list-style-type: none"> <li>Timeline is vague</li> </ul>	3.0

Indefinite

APPLICATION SCORECARD

4/13/2022

# CALL FOR PUBLIC ART PROJECTS

## Application Scorecard



<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Demonstrates capability to complete projects with the specific criteria established in the response</li> <li>• Demonstrates extensive experience leading projects or arts, cultural or creative projects</li> <li>• Outlines needs or plans for material maintenance as appropriate</li> </ul>	<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Demonstrates intent to complete projects with the specific criteria established in the response</li> <li>• Demonstrates some experience leading projects</li> <li>• Vaguely outlines needs for appropriate material maintenance</li> </ul>	<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Limited evidence of capability to complete projects with the specific criteria established in the response</li> <li>• Experience with projects, not as lead</li> <li>• Lacks or ignores maintenance plan necessary for material choice</li> </ul>	<b>2.5</b>
<b>9. Artistic or Cultural Practice and Integrity</b> <ul style="list-style-type: none"> <li>• Response honors relationships to a cultural community and observes protocols, practices and traditions</li> <li>• Demonstrates evidence of mastery craftsmanship, skills or techniques</li> <li>• Response demonstrates mastery of art and design principles</li> </ul>	<b>9. Artistic or Cultural Practice and Integrity</b> <ul style="list-style-type: none"> <li>• Response recognizes relationships to a cultural community and observes protocols, practices and traditions</li> <li>• Demonstrates evidence of quality craftsmanship, skills or techniques</li> <li>• Response considers basic principles of art and design</li> </ul>	<b>9. Artistic or Cultural Practice and Integrity</b> <ul style="list-style-type: none"> <li>• Response does not include cultural community relationships</li> <li>• Limited evidence of craftsmanship, skill or technique</li> <li>• Limited consideration of art and design principles</li> </ul>	<b>3.0</b>

### Reviewer's Comments:

- Really interesting idea. Needs some more investigation regarding the technology/materials needed, the scale, and the presentation.
- Cool idea but very much lacking in concrete information about how this even COULD be implemented.
- The overview should contain a completed proposal and avoid presenting options. The concept is strong and inspiring, and would be an interesting public event. The budget itself is consistent, however I would address the practice of the work as how it relates to Fargo and not a validation of the artist. And the artist doesn't need validation, they are important and ready!
- A drawing or photo of your idea would help me visualize your idea better. I like the idea of having a wall of negatives, but when I have put negatives in the sunlight (for personal home display) they have faded from the uv light. Obviously this is a temporary installation, but understanding your materials would help give a better understanding of the duration of this installation. I would like to know how the wall is constructed, so many variables to outdoor work- the wind being a big one!
- unclear; experience isn't clear; focus and aim isn't clear; may not address communities within Fargo; access of materials isn't clearly possible at this time for the intention
- This project sounds like a great idea but has a long way to go to make it a reality. It needs much more planning to assure there will be a product worth investing in. I hope there is another way we can encourage young artists like this other than funding this particular project

### Suggestions, if any, the reviewers have for the applicant to make this a stronger public art application warranting the use of public dollars:

- Additional research would need to be done to make a solid proposal on implementation, let alone all the

Indefinite

APPLICATION SCORECARD

4/13/2022

## CALL FOR PUBLIC ART PROJECTS

### Application Scorecard



other pieces of the puzzle. Artwork like this (the light box concept) has been done in other places and their experiences could be adapted.

- My main concern is to see the plan for the long-term public upkeep of the project. Would the negatives retain their effect or fade out within a few years? I would like to see a stronger case for the work and it's reflection and benefit for Fargo as a whole.
- This is a great idea for a project, thinking about the past and reflecting on old technology and analog systems, however I think that the applicant needs to do some tests before the city invests money into this project.
- unclear; experience isn't clear; focus and aim isn't clear; may not address communities within Fargo; access of materials isn't clearly possible at this time for the intention
- I'm sure we can all appreciate the enthusiasm of the artist. She simply needs to be out there working, gaining more experience and learning how to transform her ideas into reality.



May 6, 2022

RE: 2022 Arts and Culture Public Arts Project submittal, Indian Statue

Dear Christopher,

Thank you for your submittal in response to the 2022 Arts and Culture Commission's Call for Public Arts Projects. We received approximately two times the number of applications we have available funding for. Unfortunately, the project Indian Statue did not receive a recommendation from the selection panel to be funded this year. For your reference, the selection panel's project scorecard is attached.

If you would like to follow the Public Art selection process through the final review stages, the next steps are as follows:

- Staff submit recommendations to the Arts and Culture Commission on the May 18<sup>th</sup> meeting.
- Staff submit recommendations from the Arts and Culture Commission to the City Commission on the May 31<sup>st</sup> meeting.

If you would like to learn more about the processes or have comments, please contact me at 701-297-7782 or email at [ncrutchfield@fargond.gov](mailto:ncrutchfield@fargond.gov). We welcome your participation in future grant opportunities as they become available.

Thank you for your application and for offering your arts and culture talents to the community.

Sincerely,



Nicole Crutchfield, AICP ASLA  
Planning Director

# CALL FOR PUBLIC ART PROJECTS

## Application Scorecard



### Indian Statue

Excellent, Outstanding 7 – 9 Points	Very Good, Strong 4 – 6 Points	Weak, Inadequate 0 – 3 Points	SCORE
<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Detailed, clear description of project</li> <li>Project clearly expresses creativity, innovation or originality</li> <li>Clearly describes how the project is inspired by or uniquely “Fargo”</li> </ul>	<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Project generally described</li> <li>Project generally expresses creativity, innovation or originality</li> <li>Describes how the project is inspired by or uniquely “Fargo”</li> </ul>	<b>1. Project Overview</b> <ul style="list-style-type: none"> <li>Project overview is unclear</li> <li>Project express limited creativity, innovation or originality</li> <li>Limited description of how project is inspired by or uniquely “Fargo”</li> </ul>	<b>1.7</b>
<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Detailed, clear description of project</li> </ul>	<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Project generally described</li> </ul>	<b>2. Purpose Statement</b> <ul style="list-style-type: none"> <li>Project is unclear</li> </ul>	<b>1.8</b>
<b>3. Public Art</b> <ul style="list-style-type: none"> <li>Project describes community building, deep participation or complements, enhances or modifies a public space</li> <li>Describes a clear plan for material, form, durability, public safety and liability</li> <li>Response includes a plan for structural and surface integrity, permanence and protection as appropriate</li> </ul>	<b>3. Public Art</b> <ul style="list-style-type: none"> <li>Project describes limited community participation or complements, enhances or modifies a public space</li> <li>Describes plan for style, scale, material, form, durability, public safety and liability</li> <li>Response considers structural and surface integrity, permanence and protection as appropriate</li> </ul>	<b>3. Public Art</b> <ul style="list-style-type: none"> <li>No evidence of community participation, or project does not complement, enhance or modify a public space</li> <li>Project material, scale, form, or durability are a public safety liability</li> <li>Response does not account for appropriate structural and surface integrity, permanence or protection</li> </ul>	<b>3.5</b>
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<b>7. Timeline</b> <ul style="list-style-type: none"> <li>Timeline is clear, specific and obtainable</li> </ul>	<b>7. Timeline</b> <ul style="list-style-type: none"> <li>Timeline outlines the project’s key milestone activities and dates</li> </ul>	<b>7. Timeline</b> <ul style="list-style-type: none"> <li>Timeline is vague</li> </ul>	<b>2.7</b>

# CALL FOR PUBLIC ART PROJECTS

## Application Scorecard



<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Demonstrates capability to complete projects with the specific criteria established in the response</li> <li>• Demonstrates extensive experience leading projects or arts, cultural or creative projects</li> <li>• Outlines needs or plans for material maintenance as appropriate</li> </ul>	<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Demonstrates intent to complete projects with the specific criteria established in the response</li> <li>• Demonstrates some experience leading projects</li> <li>• Vaguely outlines needs for appropriate material maintenance</li> </ul>	<b>8. Experience, Fabrication or Production</b> <ul style="list-style-type: none"> <li>• Limited evidence of capability to complete projects with the specific criteria established in the response</li> <li>• Experience with projects, not as lead</li> <li>• Lacks or ignores maintenance plan necessary for material choice</li> </ul>	<b>2.7</b>
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### Reviewer's Comments:

- The proposal was very thin, so hard to determine its merit. When proposing an artwork that focuses on a particular culture, to avoid cultural appropriation, it is necessary to work with, get feedback and buy-in from that community .
- A tribal endorsement would be a welcome addition to the application. The statue is a product of an earlier time, and may not provide the "powerful symbol of respect for our cultural diversity" that is intended.
- The descriptions are vague at best. While the intent to honor Indigenous people is commendable, the language is problematic. The project would not be completed by the author. No details of this being an independent project are present, and details of collaborations are not proposed.
- An American Indian community-based focus group would be absolutely necessary to provide feedback on this idea as representation of culture must be addressed and respected. "Chicago Indigenous history experts, art historians and Croatian heritage leaders have met to discuss the Bowman and the Spearman, with some defenders of the sculptures pleading that the pieces are objects of Croatian pride rather than an attempt to harm Native American people. But, as this debate unfolds, it is clear that the problem is about more than one artist, one immigrant group and one monument. What is at stake in the debate is how Indigenous history is understood in American society more broadly." <https://www.washingtonpost.com/outlook/2021/05/21/some-representations-native-americans-erase-their-history/>
- The artist's intentions may be noble, but I think the idea of the Indian statue is best kept as a historical reference to past public works. Has the artist spoken with the various tribes represented in the FM population as to what they see as appropriate art to honor Native Americans? The position of the statue seems as though it may present safety concerns.

## **CALL FOR PUBLIC ART PROJECTS**

### **Application Scorecard**



**Suggestions, if any, the reviewers have for the applicant to make this a stronger public art application warranting the use of public dollars:**

- The presentation lacks details of the execution of the project.

## MEMORANDUM

**TO:** Arts and Culture Commission

**FROM:** Nicole Crutchfield, Planning Director

**DATE:** May 17, 2022

**RE:** May Staff Report

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### **City Hall Panel Call for Artists**

On May 17<sup>th</sup>, the City plans to issue the RFP soliciting for artists to submit art panel concepts for placement on the exterior of City Hall. This is intended to replace the existing art that was placed in 2018. This year, the City has hired The Arts Partnership to administer the RFP selection process. Planning staff worked with City Administration to confirm the RFP and process to mimic and improve upon the previous process. Submittals are due June 20<sup>th</sup>. Please see the attached RFP and press release.

### **Fargo School District Utility Box Project**

Planning and Engineering staff, the Neighborhood Subcommittee, Sharon Eide (Fargo Public Schools), and the Business Improvement District (BID) have been working on different aspects for project implementation. Locations have been identified for 5 utility boxes (2 in North Fargo and 3 in South Fargo) and we are working to confirm those with the Engineering Department. We are also in communication of next steps with the BID for technical components of the wrap. We hope to see the wraps in the upcoming months, however this may depend on weather, logistics, and potential unveiling event that may align closer with the school district's schedule.

### **Curating City Hall**

Staff continues to work with The Arts Partnership to curating within City Hall as part of their ArtWORKS program. The second installation of work by John Paulson was installed on April 18th. We look forward to working with The Arts Partnership and the Health Department on potential event and communication opportunities.

Additionally, Dr. Terry Hogan, Director of Diversity, Equity, and Inclusion is coordinating another exhibit to be featured in the first floor of City Hall. We'll provide updates when we have more information.

### **Future Projects**

The following projects are next in the queue for work to occur over the next 3-4 months:

- City Bus Wraps
- CIP Project Request
- 2<sup>nd</sup> Street Pedestrian Bridge stakeholder and public outreach

# Request for Proposal

## New City Hall Exterior Art Panels



The City of Fargo and its Arts and Culture Commission encourage local artists, culture bearers and other creatives to participate in opportunities to enhance the City's quality of life and integrate public art into public spaces. Public art expresses a community's values, enhances our shared environment and transforms spaces into meaningful places.

The City is currently seeking proposals from local artists for new artwork for the art panels on the exterior of Fargo's City Hall.

**DEADLINE FOR PROPOSALS:** *Monday, June 20, 2022 at 4 pm*

### About the Request for Proposals

City Hall, located at the eastern edge of downtown Fargo, houses Fargo's municipal government and is an innovative addition to the City's skyline. The City first installed art on the building's east section in 2018. The panels are located on the northeast, east and southeast sides of the building's exterior, outside the Commission Chambers. Each of three sides has four vertical panels designed to incorporate artwork, for a total of twelve panels. The artwork panels are visible from 1<sup>st</sup> Avenue North and 2<sup>nd</sup> Street North in Downtown Fargo.

All proposals must present a cohesive artistic vision and reflect the theme of *Fargo: Past, Present and Future*. There are two options for proposals:

- 1) For four panels on a single exterior wall of the building.
- 2) For all twelve panels on the three exterior walls of the building.

Proposals may encompass a single artwork per wall, divided into four separate panels, or may be four separate but related works of art per wall. All must represent the theme.

One or three artists' work will be selected for this temporary installation lasting approximately 1-3 years. The minimum amount to be awarded to an artist for a selected proposal is \$8,000 (for a single wall of four panels) and the maximum is \$24,000 (for three walls of four panels each).

The selected art will be translated to vinyl, which will be installed in each panel section. The panels, measuring 17'3" H x 6' W, are individually incased in LED lighting. (See rendering on page 3).

### Theme: *Fargo: Past, Present and Future*

The three sub-themes must be represented fully on each side of the building.

The following provides some general ideas for proposed artwork; these are meant as suggestions only:

- Past
  - Transportation: Red River Steamboats, Northern Pacific Rail Line, Gateway to the West
  - Manufacturing
  - Agriculture



# Request for Proposal

## New City Hall Exterior Art Panels



- Present
  - Iconic Fargo: Preserving architecture, history, and retaining the City's character
  - Emphasis on the arts and creativity
  - Education
  - Inclusion
- Future
  - Technology
  - Forward thinking
  - Vibrant and innovative City

### Eligibility

Artists must be 18 years old and 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 artists and students enrolled in an arts program at a college/university level.

### Proposal Submission Instructions

**The deadline is 4 pm on Monday, June 20.**

Proposals must be dropped off in person at The City of Fargo Planning Department front desk, 225 N 4<sup>th</sup> Street or sent by email to [Planning@FargoND.gov](mailto:Planning@FargoND.gov) with the subject line: Art Panel Proposal.

*Please direct questions to the Planning and Development at 701.241.1474; Reference: City Hall Art Panels.*

A complete proposal includes:

- Contact information: Name, Address, Phone and Email
- A paragraph narrative for the artwork submitted that answers these questions:
  - How does the artwork enhance the aesthetics of New City Hall and The City of Fargo?
  - How does the artwork reflect the theme?
  - What is the significance of the subject matter?
- Images for the proposed artwork (see specifications below).
- A brief (no more than a single page) artistic bio.

*Notes:*

*Images do not need to be the highest resolution images for the purposes of submitting your proposal. If your email cannot be delivered due to size, break it into 2 or 3 emails.*

*By submitting a proposal, you acknowledge that you have read and agree with the terms and hereby absolve The City of Fargo or its representatives from any claim or loss, either past, present, or future, in association with the Request for Proposal (RFP). The terms of the RFP are binding on the artist, the artist's successors, assigns, representatives or administrators.*

# Request for Proposal

## New City Hall Exterior Art Panels

Proposed artwork must adhere to the following guidelines:

- Each wall of artwork must present a cohesive look that represents the theme.
- Subject matter and original artwork medium are not restricted.
- Submissions must solely be of your own creation and may not infringe upon copyright or the intellectual rights of others.
- Artwork may be designed to “read” vertically or horizontally across the four panels on a single wall or may be designed as four separate artworks that will be installed vertically on a single side.
- Artwork will not be considered that promotes or advertises a particular group, business or political message, misappropriates a culture or cultures or is found to be offensive.
- The art must be capable of being sized to the scale of the panel measurements listed without losing visual integrity or quality when it is transferred onto a vinyl wrap.
- Artists must be able to submit high-resolution 300dpi formats (.jpeg, .pdf, .tif, .eps) if their art is selected for the panels.

*See p. 4 for additional specifications about the artwork and the panels.*

### Selection Process

A sub-committee will review all submissions and forward proposals that meet the guidelines to the Arts and Culture Commission. The Mayor of The City of Fargo will make the final selection on artwork chosen for display. One or three proposals will be selected for implementation.

The City of Fargo and the Arts and Culture Commission are under no obligation to award a commission for artwork based solely on the fact that a proposal was submitted for consideration.

All artist who have submitted proposals will be contacted once the final selections are made.

### Artist Fee

Monetary compensation will be provided to selected artist(s) upon completion of an art release and artist contract.

Artists whose proposal(s) are selected will receive \$8,000 per 4-panel side, with a maximum stipend of \$24,000 if the proposal included all three sides and 12 panels. The artist stipend includes payment for the original design proposal and the artist’s time working with the producer of the vinyl wraps regarding layout and color. The cost of fabrication and installation is paid for separately by the City.



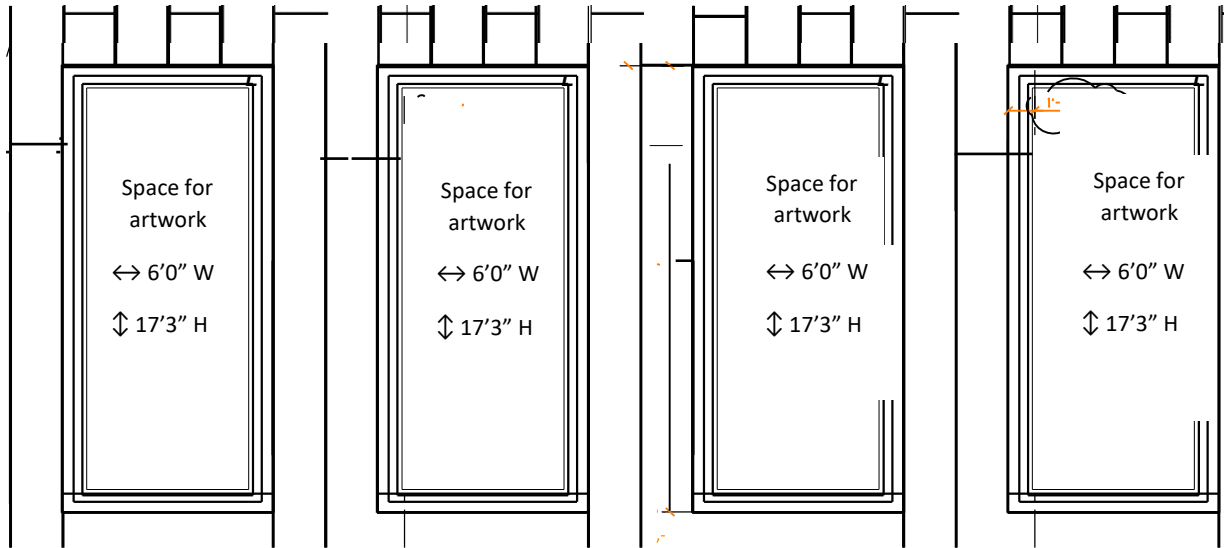


# Request for Proposal

## New City Hall Exterior Art Panels

### Panel Specifications

The artwork panels are visible from 1<sup>st</sup> Avenue North and 2<sup>nd</sup> Street North in Downtown Fargo. Three exterior walls (on City Hall's northeast, east and southeast exterior walls) feature four artwork panels. The rendering below represents a single side.



- Artist may submit artwork in a portrait or landscape format.
- Each side of four panels must be visually and thematically cohesive, whether it is a single work divided in four or four separate works to fit each panel
- Artwork must be able to be sized to meet the panel measurements without losing visual integrity or quality.
- Artwork must be transferrable to vinyl.

## **2022 RFP FOR PANEL ART FOR FARGO CITY HALL**

May 11, 2022

### **Communication Plan Outline**

#### **Key Strategies**

- Expand the invitation to artists to include culture bearers, traditional artists and artisans.
- Urge college/university faculty to participate – and to reach out to their students. [Note: given the timing at the end of the school year, this may be a tall order.]

#### **Key Message Topics**

- Application details: where to find it, funding \$8,000 per one side/four panels. Questions? Email [Planning@FargoND.Gov](mailto:Planning@FargoND.Gov)
- Why the focus on Fargo: Past, Present and Future
- What is Public Art, culture, goal of having people feel included
- Aspect/s of the review criteria
- ACC boilerplate statement

#### **Website**

- ACC pages: Host the 2022 RFP for Panel Art for City Hall TAP will draft, City will post

#### **Traditional Media/Outreach**

- Press Releases – TAP will draft, City will disseminate
- Direct Email (TAP and City Lists)
- Direct reach to HPR (TAP)
- Possible advertising (HPR, Forum, FB, Next Door, MPR, Prairie Public) City will handle

#### **Social Media Tactics**

- TAP newsletter, social media and website
- CoF Facebook, Twitter, Instagram, Next Door posts - City will post

#### **Community Partners Tactics**

- Plains Art Museum, Rourke Art Museum, FMVA, Red River Watercolor Society – personalized email from TAP
- ACC member outreach to their networks and circles of influence – City will facilitate

### **Communication Plan Details**

**Application:** Request for Proposals for Panel Art for City Hall Projects

**Opening Date:** May 15, 2022

**Closing Date:** June 20, 2022 at 4 pm

**Link/s:** <https://fargond.gov/work/bids-rfqs-rfps>

**Artist Stipends:** Minimum \$8,000 and maximum \$24,000

### **Context**

- The first art panels were installed in 2018 on the east side of City Hall. The art is built around the theme of Fargo: Past, Present and Future.
- There are twelve panels in all, four on each eastern wall (northeast, east and southeast).
- Artists may make a proposal for one wall/four panels or for all three walls/twelve panels.
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### **Quotes**

- Tracy Jordre, ACC Chair, “The ACC appreciates that everyone has a story to tell and the creative voices are an important part of who we are as a community, contributing to the culture of Fargo. We are proud to share a visual unique contribution of the community culture with the architecture of the city hall. It’s such a great opportunity to see community voices represented in a temporary art installation in such a prominent location”.
- Tim Mahoney, Mayor of the City of Fargo, says, “We look forward to showcasing a new set of artwork on the facade of City Hall. When we debuted this building in late 2018, we designed these structural art panels to be refreshed every three years and we are executing on that plan. In Fargo, we don’t just say we support art and encourage its integration into the fabric of our community; we prominently and proudly display art on our flagship governmental building! These panels provide a fantastic opportunity to share the community’s pride in Fargo’s history and imagining its future through art. We celebrate the ways artists are shaping our public landscape and we encourage more opportunities such as this throughout the City of Far More.”

### **ACC Boilerplate**

- The Arts and Culture Commission works to integrate diverse, free and accessible public art and cultural resources into every corner of the city.
- The Fargo Arts and Culture Commission (ACC) is committed to highlight and expand culture and arts in collaboration with citizens, artists, culture-bearers, organizers, business partners and city leaders. With the goal of fostering Fargo to become an art and culture hub by executing the ACC Public Art Master Plan (2017) to transform neighborhoods, parks and business areas into meaningful spaces for citizens.

### **Newsletter Blurb**

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## Communication Calendar

Date	Where	What	Who	Notes
5/15	ACC Web	Intro/Announcement + RFP	City	
	TAP Newsletter	Announcement + RFP	TAP	
	TAP Outreach	Email outreach to TAP contacts + RFP	TAP	
	City Outreach	Email outreach to City contacts with RFP	City	
	TAP Web	Posting under Call for Artists	TAP	
Week of 5/15	Press Release Draft	Announcement	TAP	Need quotes
	Press Release Dissemination		City	
	Social Media Posts	The City of Fargo has issued a request for proposals for panel art for the exterior of City Hall. Artists are invited to propose art based on the theme of Fargo: Past, Present and Future. Proposal may be for a single wall of four panels or for all three walls (or twelve panels). Applications close 6/17. Learn more: <a href="http://www.FargoND.GoV/CallForPublicArtProjects">www.FargoND.GoV/CallForPublicArtProjects</a>	TAP + City	Picture of current City Hall
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## **2022 RFP FOR PANEL ART FOR FARGO CITY HALL**

May 11, 2022

### **Communication Plan Outline**

#### **Key Strategies**

- Expand the invitation to artists to include culture bearers, traditional artists and artisans.
- Urge college/university faculty to participate – and to reach out to their students. [Note: given the timing at the end of the school year, this may be a tall order.]

#### **Key Message Topics**

- Application details: where to find it, funding \$8,000 per one side/four panels. Questions? Email [Planning@FargoND.Gov](mailto:Planning@FargoND.Gov)
- Why the focus on Fargo: Past, Present and Future
- What is Public Art, culture, goal of having people feel included
- Aspect/s of the review criteria
- ACC boilerplate statement

#### **Website**

- ACC pages: Host the 2022 RFP for Panel Art for City Hall TAP will draft, City will post

#### **Traditional Media/Outreach**

- Press Releases – TAP will draft, City will disseminate
- Direct Email (TAP and City Lists)
- Direct reach to HPR (TAP)
- Possible advertising (HPR, Forum, FB, Next Door, MPR, Prairie Public) City will handle

#### **Social Media Tactics**

- TAP newsletter, social media and website
- CoF Facebook, Twitter, Instagram, Next Door posts - City will post

#### **Community Partners Tactics**

- Plains Art Museum, Rourke Art Museum, FMVA, Red River Watercolor Society – personalized email from TAP
- ACC member outreach to their networks and circles of influence – City will facilitate

### **Communication Plan Details**

**Application:** Request for Proposals for Panel Art for City Hall Projects

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