



MEMORANDUM

TO: Arts and Culture Commission

FROM: Kylie Murphy, Assistant Planner

DATE: February 21, 2018

RE: Arts and Culture Commission Meeting

The next meeting of the Arts and Culture Commission will be held on February 21 at 5:00 p.m. in the City Commission Room, City Hall. If you are not able to attend, please contact staff at 701.241.1474 or planning@FargoND.gov. Thank you.

ARTS AND CULTURE COMMISSION
Wednesday, February 21, 2018 5:00 p.m.
City Commission Room
AGENDA

1. Approve Order of Agenda
2. Approval of Minutes – December 20, 2017
3. 2018 Budget (#5)
 - a. Electrical Box Art Proposal (Chris Schlepp BID) (#6, 7, 8)
 - b. Red Ball Project (Brad Bachmeier) (#6, 7, 8)
 - c. Other Public Art Possibilities – Porch Fest (#6, 7, 8)
4. New City Hall Report – RFP for Exterior Panels (Goal #1, #2)
5. Monthly Management Report– Hayes (#3)
6. Managing Controversy (#7)
7. Public Art Status Report (#1)
8. Native American Commission Liaison (#8)
9. Arts and Culture Commission Seat Vacancy

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

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

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

10. 2018 Work Plan

11. Other Business or Public Comments

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ARTS AND CULTURE COMMISSION MINUTES

Regular Meeting:

Wednesday:

December 20, 2017:

The Regular Meeting of the Arts and Culture Commission of the City of Fargo, North Dakota, was held in the City Commission Room at City Hall at 5:00 o'clock p.m., Wednesday, December 20, 2017.

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

Present: Arlette Preston, Jon Offutt, Michael Olsen, Mark Johnson, Deb Williams
Jessica Jung,

Absent: David Bertolini, Denese Odegaard, Tim Lamey

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

Item 1: Order of Agenda

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

Item 2: Minutes: Regular Meeting of November 15, 2017

Ms. Williams moved the minutes of the November 15, 2017 Arts and Culture Commission meeting be approved. Second by Mr. Johnson. All Members present voted aye and the motion was declared carried.

Item 3: Chris Schlepp – Electrical Box Art Idea

Chris Schlepp, with the Business Improvement District (BID) brings forward his idea of wrapping the electrical boxes that are in downtown Fargo with work from local artists from Cass County. Chris lets the commission know this is an informational meeting to see how much support he can get from different organizations in town. He is still trying to figure out what his budget needs are for the project. Derrick LaPoint, City of Fargo Planner, lets the commission know that the BID is looking to partner with Folkways and could possibly expand the project outside of downtown.

Commissioners would like to see the project be throughout Fargo in the future. When the project is developed further the commission invites Chris back to hear a proposal.

Item 4: Tania Blanich – Curate Extension

Brittany Rokawitz, planning intern, informs the commission that the current exhibits that are in the skyway and mayor's office will be decommissioned after the Christmas holiday. Due to the fact that the new city hall will not be finished until early summer staff would like to extend Tania's contract to curate the current city hall skyway and mayor's office through the Spring of 2018.

Mr. Olson moves that we approve Tania's curating contract extension. Ms. Jung seconds. All Members present voted ay and the motion was declared carried.

Item 5: Acquisition of Artwork - Dakotaland

Kylie Bagley, Assistant Planner, informs the commissioners that they will be purchasing two prints from Char-Marie Floods show Dakotaland. Staff would like the Mayor to pick the two pieces of art.

Ms. Jung moves that we approve the Mayor picking two pieces from the Dakotaland Exhibit to purchase. Mr. Olson seconds. All Members present voted ay and the motion was declared carried.

Item 6: Monthly Management Report

Ms. Rakowitz introduces the monthly management report and explains how she is reorganizing and managing the permanent collection. Brittany will do a conditions report at each of the libraries after the first of the year.

Item 7: Public Comments

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

MEMORANDUM

TO: Arts and Culture Commission

FROM: Kylie Bagley
Brittany Rakowitz

DATE: February 21, 2018

RE: Meeting Report

Below is a monthly report corresponding to the agenda items for the February 21st meeting.

Item 3) 2018 Budget

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

DESCRIPTION OF SERVICES	AMOUNT SPENT
REGRANTING FOR THE ARTS PARTNERSHIP	\$112,000.00
PURCHASING CHAR MARIE FLOOD'S ARTWORK FOR OUR PERMANENT COLLECTION	\$175.00
RETREAT	\$982.97
PAYMENT FOR CURATING SERVICES	\$5,250.00
TOTAL SPENT	\$118,407.97
CURRENT BALANCE	\$31,592.03

In addition to the \$150,000, the Arts and Culture Commission also received \$85,000 in a Capital Improvement Project Fund, which does not need to be spent in the 2018 fiscal year. No money has been spent from this fund as of February 13, 2018.

Item 7) Native American Commission Liaison

The Native American Commission would like to have a liaison commissioner sit on the Arts and Culture Commission. The liaison commissioner would not be a voting member of the Arts and Culture Commission, they would be there to observe what the Arts and Culture Commission does and see if there are any projects that the commissions could work on together.

Item 8) Arts and Culture Commission Vacancy

Tim Lamey will no longer be serving on the Arts and Culture Commission due to schedule conflicts. Staff has notified the commission offices of the vacancy and will be working to fill his seat.



PLANNING AND DEVELOPMENT

200 Third Street North
 Fargo, North Dakota 58102
 Phone: (701) 241-1474
 Fax: (701) 241-1526

E-Mail: planning@fargond.gov
www.fargond.gov

Creative Capital Sponsorship Application

The Arts and Culture Commission (ACC) is committed to increasing The City of Fargo's creative capital. The ACC works to expand and facilitate arts development, provide opportunities for local and emerging artists and promote the creative capacity of Fargo.

Applicants are encouraged to apply for funds that will benefit impact driven projects which reflect the vision of the ACC and are aimed at growing the creative landscape of Fargo.

Please complete the following application to be considered for the Creative Capital Sponsorship.

Organization Name:	Fargo BID, DCP, TAP, City of Fargo
Project:	Utility Box Wrap Project
Amount Requested:	\$5,210.00
Submittal Date:	19 January 2018

Representation Information

Name (<i>printed</i>):	Christopher R. Schlepp
Address:	210 Broadway N Suite 202
Phone:	(701) 238-1051
Email:	chris@downtownfargo.com
Legal structure of organization, if applicable:	

Description of Project/ Goal

<p>Wrap 7 existing downtown utility boxes with art submitted by local artists. The utility boxes present a great opportunity to serve as urban canvases. When unused, the metal is often dirty, rusted, or covered in graffiti and fliers. Yet from any angle – even above – this untapped space can add another facet of dynamic style, culture, color, and allure to the streets of Downtown Fargo ultimately enhancing the beautification of downtown.</p>



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Why is the Value to the Community of Fargo?

Public art has terrific value because it's accessible to every person who happens upon it regardless of income, art experience or intention. Taking away the barrier of a formal art institution means that suddenly the community becomes the canvas, and the opportunity to experience the arts in a communal way creates a shared experience. Public art helps to activate underutilized spaces, to create community gathering areas and to bridge the cultural, language and age differences in our community. Additionally, public art creates a sense of place and pride by citizens and encourages growth around it.

How will the project be marketed and or advertised?

Once the budget piece is finalized, a Call for Art will be sent out requesting that local, professional artists submit designs that might be used on the utility boxes. If the design is approved, these artists would receive compensation of \$250.00. After the initial 7 boxes are artistically wrapped, there is the possibility that additional boxes throughout downtown could be completed in the same manner sometime in the near future.

How will the funds be distributed?

\$3,460.00 to the vendor per the attached quote.
\$250.00 to each approved artist.

How will success be measured?

This is the kind of project that will likely provide more qualitative than quantitative measurements. We'll track social media for people taking photos with the boxes as well as just being out and about with typical BID work. Another measure of success will be if there's a desire to continue wrapping other boxes or creating additional public art from businesses downtown. Finally, we will be successful if we end up with 20 or more artist submissions.

Timeline

Completion date for this project is 7 May 2018.

Items that will need to be submitted

- A project proposal must accompany the application.
- Images or illustrations must be submitted which accurately depict the project seeking funding. If the ACC commits funds, it must be listed as a sponsor in all publicity.
- In the event funds are committed and the project does not come fruition by the established deadline, funds must be returned to the ACC

Representative (*Signature*) _____ Date _____



Utility Box Proposal

Submitted to:
Arts & Culture Commission



Proposal to the Fargo Arts & Culture Commission

THE PROJECT

In collaboration with The Arts Partnership (TAP) and the Fargo Downtown Community Partnership (DCP), The Business Improvement District (BID) submits this proposal for consideration of this two-phase project to the Fargo City Commission to install energetic, vinyl printed art replicas on the utility and electrical boxes in downtown Fargo along the Broadway corridor.

Submitted artwork meeting established criteria will be eligible for selection. A jury of local working artists will select an undetermined number of artists' submissions and the public, through an online vote, will then select the final works. Selected works will be licensed from the artist for a period of time yet to be determined.

WHY

The utility boxes present a great opportunity to serve as urban canvases. When unused, the metal is often dirty, rusted, or covered in graffiti and fliers. Yet from any angle – even above – this untapped space can add another facet of dynamic style, culture, color, and allure to the streets of Downtown Fargo ultimately enhancing the beautification of downtown.

CASE STUDY: BOISE, ID

Karen Bubb, Public arts Manager at Boise City Department of Arts and History, indicated that by beautifying the traffic boxes, the city enlivened the social and physical environment on the streets. The community accepted the project: “people just love them.” Bubb went on to say that the project has revealed a younger demographic that is interested in public art. According to Boise City Police Department monitoring, after installation **there was a significant decrease in graffiti, even on structures that were not wrapped in art.**

According to The Arts Partnership (TAP), the communities of Moorhead, MN and Bismarck, ND have also found this to be true.

TYPES OF ARTWORK

Any high resolution imagery that fits the size and shape specifications may be submitted since the artwork is installed as a printed vinyl wrap. Artists may submit a new piece or a complete, partial or modified image of already-created work such as imagery of a three-dimensional sculpture or a small detail of an originally large painting or photograph.

WHO IS ELIGIBLE TO SUBMIT WORK?

Working, professional artists residing within Cass County are welcome to submit. Multiple entries may be submitted.

PROCESS - PHASE 1:

Phase 1 encapsulates the entire process for 7 utility boxes along the Broadway corridor to be artistically wrapped; see below timeline for specifics. Artwork for these boxes will be reviewed and selected by a public art sub-committee. Once a design is approved, selected artists would receive compensation in the amount of \$250.00 for their submission. The committee would then contract with the approved vendor to print and install the artwork.

The 7 utility boxes would serve as a test group and allow for the local community to view a sample of the artwork before initiating phase 2.

Boise, ID started with a similar model and found that phase 1 significantly motivated local artists to submit artwork, subsequently boosting the quantity, quality, and diversity of proposals.

PROCESS - PHASE 2:

After phase 1 concludes and any lessons learned have been incorporated into the overall process, Phase 2 begins. This phase would copy the previous phase in regards to submission and selection of artwork for the additional electrical boxes along Broadway and ultimately in other areas of Downtown Fargo.

ARTIST COMPENSATION AND OWNERSHIP:

Part of The Arts Partnership's mission is to support and advocate for local artists. Because the artists are providing the creative work that the public will experience, our committee is mindful that the selected artists should be compensated at a fair rate for their contribution.

The artists will retain copyright ownership of the original piece but would agree that images of their installed work may be used for promotional and education purposes. Details specifying responsibilities in the event an electrical box becomes damaged to the extent that the artwork must be replaced have not yet been discussed.

PROPOSED STEPS & TIMELINE:

PHASE 1:

Step 1: Present the proposal to the Arts & Culture Commission for their awareness. **(Completed)**

Step 2: Submit a RFP to vendors to determine cost of the project. **(Completed)**

Step 3: Once a vendor is selected and the budget is finalized, submit the grant request to the Arts & Culture Commission for possible funding. **(Submitted)**

Step 4: Promotion begins and the Call for Art is announced; deadline for entries is 30 March 2018.

Step 5: Applications reviewed for completeness by the public art sub-committee.

Step 6: Winners announced, contracts signed, artwork submitted to vendor; NLT 16 April 2018.

Step 7: Installation of designs onto utility boxes NLT 7 May 2018.

Step 8: Evaluation of process and community response post installation.

PHASE 2: Repeat above steps while implementing any recommended changes during evaluation.

FACTORS FOR CONSIDERATION:

Maintenance: While repair work may require reprinted pieces from the installer, the BID will be responsible for general cleaning and maintenance.

Administration: Our committee will function as the contracted administrator for this process.

BUDGET: To be determined based upon quote from approved vendor.

Downtown Fargo's Utility Box

Call for Art

The Business Improvement District (BID), Downtown Community Partnership (DCP), and The Arts Partnership (TAP) in cooperation with the City of Fargo are seeking visual artists to submit their artwork for placement on city-owned utility boxes.

Downtown Fargo's Utility Box Art Program will give the downtown Fargo community the opportunity to transform ordinary objects of urban infrastructure into something artistic and unique, enhancing our public spaces.

Selected Artists will be compensated a **\$250.00** licensing fee for rights to use their image on the utility box and in promotional materials. Artist's name and title of artwork will appear on the utility box.

This program is intended to **highlight, encourage, and promote** Fargo artists by giving them the opportunity to present their artwork publicly.

Selection Process

A public art sub-committee will review the applications and high resolution images for consideration. Once the sub-committee approves the design, selected artists will each receive a licensing fee of \$250.00 per image upon completion of an art release / waiver.

Location, layout, and length of artwork installation will be determined by the City of Fargo. *The BID, DCP, TAP or City of Fargo has the right to decline all submissions and retract this call for entries for any reason at any time.*

How to Submit

Submit a high-resolution (300 dpi) jpg, pdf, or ai file of your artwork along with an entry form. Your artwork can be any medium; drawing, photography or graphic design. Just take a high-resolution photo of the work or save as a jpg for submission. A graphic artist will make adjustments to your art so that it can fit on this 3D space!

All application materials must be received via email to **chris@downtownfargo.com** by 11:59 on **30 March 2018**.

For general questions, please contact Chris Schlepp at **chris@downtownfargo.com** or Dayna Del Val at **dayna@theartspartnership.net**.

Guidelines for Art Selection

The sub-committee will select Art based upon the following considerations:

The images submitted are of high quality, engaging and positive.

The design submitted does not promote or advertise a particular community group or business.

Individual artist submissions must be from individuals over 18 years of age, residents of Fargo, and considered to be professional artists.

Art submitted for consideration should be able to translate well to a utility box wrap, such that parts of the image may be repeated, doubled, flipped, or even removed to accommodate openings, keyholes, protrusions and other general design constraints.

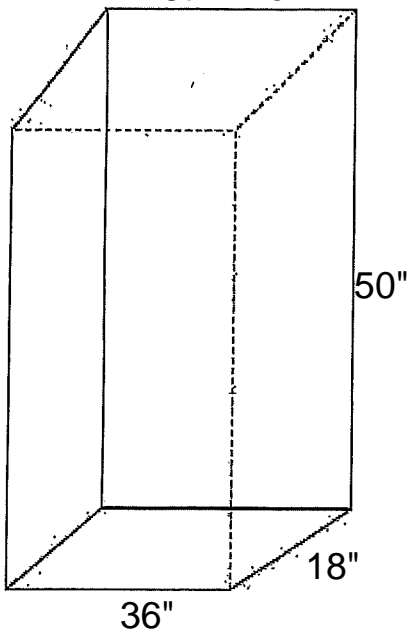
Liability and Publicity Release

The submitted work of literary or graphic art (*collectively or individually referred to as the "Art"*) will be evaluated by a sub-committee. Selected Art may receive editing suggestions from the sub-committee.

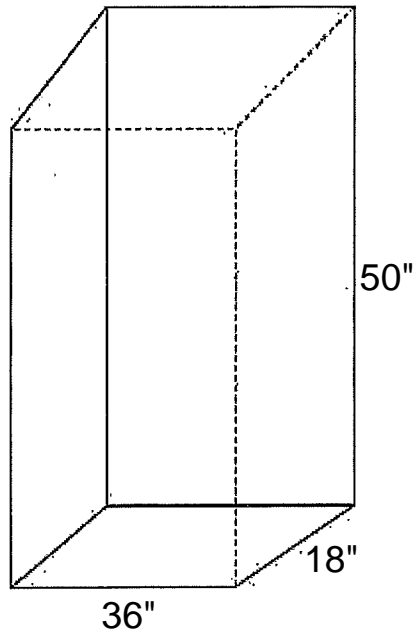
By submitting Art and submitting an application form, you agree that:

- You are the sole designer of the Art that is submitted for consideration and that the contents of the Art are original and do not infringe upon any copyright or any intellectual rights of others, and that you have the unencumbered right to make this submission.
- You grant the involved organizations the right to perpetually use the Art, including, but not limited to: reproduction, posting, displaying, creation of derivative works, or documenting the work in any media or in any form, now known or later invented, without limitation for promotional, documentary, celebratory or any other commercial or non-commercial purposes. You will retain copyright of the Art.
- Individual artists who submit Art are over 18 years of age and residents of Fargo.
- You have read and agree with all of the terms and conditions of this call for art and hereby absolve the BID, DCP, TAP and the City of Fargo or its representatives from any claim or loss, either past, present or future, in association with the call for art. The terms of the contest are binding on the artist, the artist's successors, assigns, representatives or administrators.

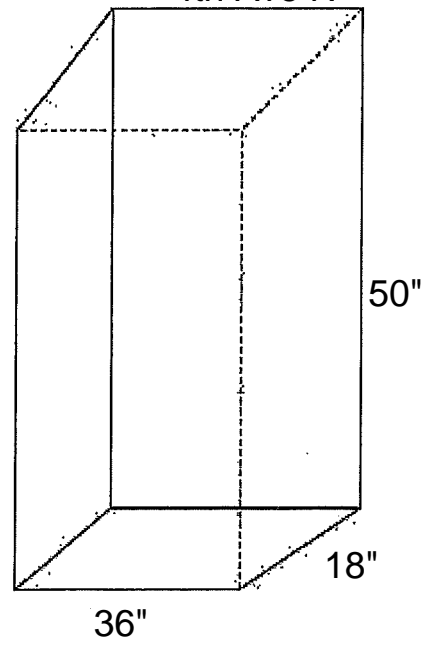
6th Ave N



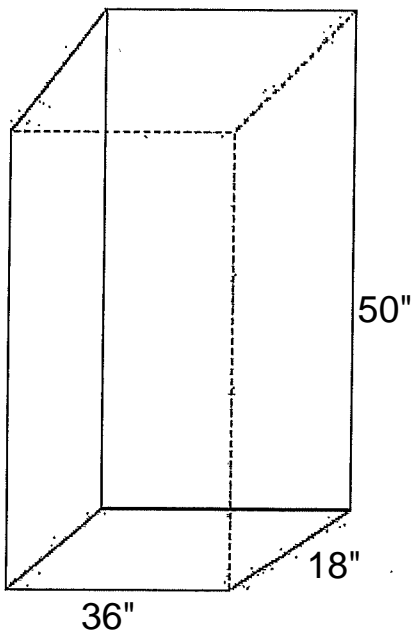
4th Ave N



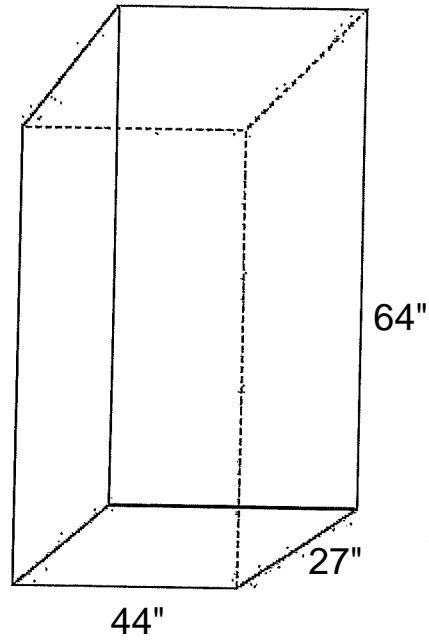
4th Ave N



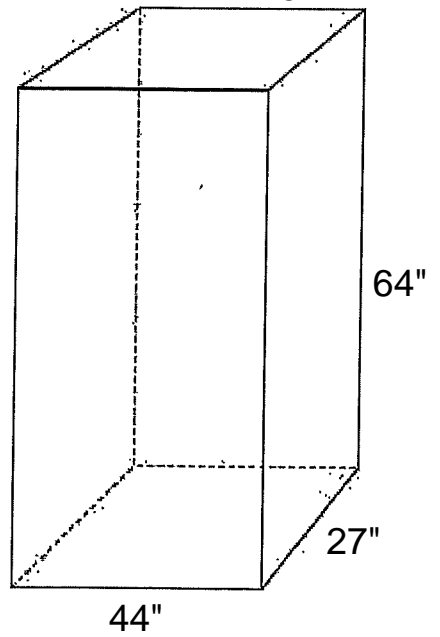
2nd Ave N



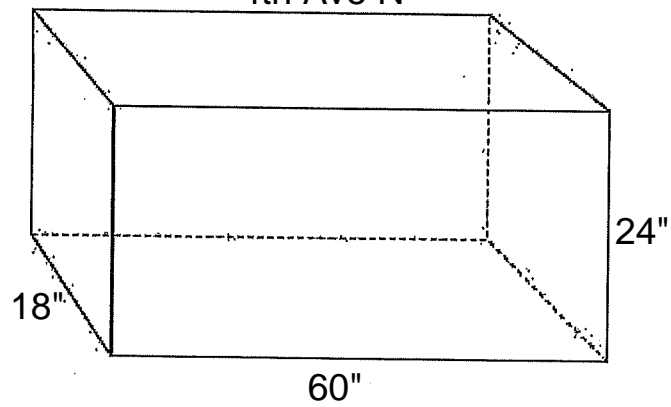
1st Ave N



NP Ave



4th Ave N



OFFICE SIGN C O M P A N Y

Quote

310 NP Avenue
 Fargo, ND 58102
 P: 701-526-3835
 F: 701-356-3836
 E: service@officesigncompany.com
 URL: www.officesigncompany.com

Date	02/13/18
Expires	03/16/18
Quote #	POWERSTATIONS-R6
Account #	
PO #	

CUSTOMER

Chris Schlepp
chris@downtownfargo.com
 FARGO BID
 701-238-1051

SHIP TO

QUOTE INCLUDES WRAPPING TOP OF
 BOXES
 INCLUDES VANDAL GUARD GRAFFITI PRO

SHIPPING DETAILS

Freight Type	UPS Ground
Est. Ship Date	N/A
Est. Gross Weight	N/A
Est. Cubic Weight	N/A
Total Packages	N/A
Country of Origin	United States
Port of Embarkation	N/A
Port of Discharge	N/A
Reason for Export	N/A

PART #	DESCRIPTION	QTY	UNIT PRICE	LINE TOTAL
NP AVE	•NP AVENUE POWER STATION; • Graphics = ~88' ft. of material; • Installation = ~2 hrs; • Price = \$535.16	1	\$535.16	\$535.16
1ST AVE	•1ST AVENUE POWER STATION; • Graphics = ~88' ft. of material; • Installation = ~2 hrs; • Price = \$535.16	1	\$535.16	\$535.16
2ND AVE	•2ND AVENUE POWER STATION; • Graphics = ~51' ft. of material; • Installation = ~1.75 hrs; • Price = \$348.57	1	\$348.57	\$348.57
4TH AVE	•4TH AVENUE POWER STATIONS (2 at location!); • Graphics = ~51' ft. of material (per box); • Installation = ~1.75 hrs (per box); • Price = \$348.57	2	\$348.57	\$697.14
6TH AVE	•6TH AVENUE POWER STATION; • Graphics = ~51' ft. of material; • Installation = ~1.75 hrs; • Price = \$348.57;	1	\$348.57	\$348.57
BLACK BOX	•BLACK BOX POWER STATION; • Graphics = ~44' ft. of material; • Installation = ~1.5 hrs; • Price = \$330.58;	1	\$330.58	\$330.58

MP Updated 6/19/14

ARTWORK SETUP FEE	<ul style="list-style-type: none"> • SETUP FEE/TEMPLATE FOR ARTWORK FOR EACH BOX; • Qty = 7 boxes; • This will cover us providing Illustrator templates for each box for the artist to follow, and/or assistance with getting the artists' artwork formatted into the templates; • Price = \$75.00/box; 	7	\$75.00	\$525.00
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***INCLUDES VANDAL GUARD LAMINATE (GRAFFITI PROOF)

TERMS AND CONIDTIONS
<p>Price quotes are only valid for 30 days.</p> <p>Quote includes standard production timeframe* (5-6 business days) upon order placement and standard shipping via UPS Ground (3-5 business days, within the contiguous US).</p> <p>*Please note that additional lead time may be required if any materials need to be special ordered.</p>

Subtotal	\$3,320.18
Tax Rate	7.50%
Tax	\$136.51
Discount	\$0.00
Insurance	\$0.00
Shipping	\$0.00
Handling	\$0.00
Rush Fee	\$0.00
Inspection/Cert.	\$0.00
Other (Specify)	\$0.00
TOTAL	\$3,456.69
Currency	USD



Creative Capital Sponsorship

The Arts and Culture Commission (ACC) is committed to increasing The City of Fargo's creative capital. The ACC works to expand and facilitate arts development, provide opportunities for local and emerging artists and promote the creative capacity of Fargo.

Applicants are encouraged to apply for funds that will benefit impact driven projects which reflect the vision of the ACC and are aimed at growing the creative landscape of Fargo.

Please complete the following application to be considered for the Creative Capital Sponsorship.

Organization Name: Plains Art Museum, in partnership with Minnesota State University Moorhead

Project: The RedBall Project

Amount Requested: \$15,000

Submittal Date: 2/21/18

Contact Information

Contact Name: Andy Maus

Address: 704 1st Ave. N.

Phone: (701) 551-6123

Email: amaus@plainsart.org

Legal structure of organization, if applicable. 501c3 Nonprofit

Description of Project/ Goal

Plains Art Museum, in partnership with The School of Visual Arts at Minnesota State University Moorhead (MSUM) would like to bring an international, temporary public art installation to the Fargo metropolitan area. The work of art is called The RedBall Project, a large, inflatable, interactive temporary sculpture by Kurt Perschke that has travelled to major cities around the world. The artist is interested in bringing the piece to the Fargo metro for a 7-10 day installation where the artist, and his team, place the 15' red ball in a variety of interesting positions around the city – bringing attention to the ball, but even more so, the circumstances that it is in, and the spaces around it. The ball is placed in one location each day. The partner organizations – Plains Art Museum and MSUM - would be charged with hosting the artist and his team during a site visit and during the 7-10 day series of installations, and would act collaboratively as the project managers. Successful implementation of this project is pending a diverse pool of sponsors and partners across all three sectors.



Creative Capital Sponsorship

What is the Value to the Community of Fargo?

The RedBall Project has the potential to build much-needed cultural collaboration across the metro cities, to bring people together in a truly unique way, to change the way people think about public art, and to boost cultural tourism. In each city that hosts The RedBall project, tens-of-thousands of people (or more) interact with it in person, many follow it from place-to-place, and in addition, millions of online impressions via social media are generated.

How will the project be marketed/ advertised?

Hosting The RedBall Project comes with the artist and his team of people who help with the installation, and who have an impressive following on social media. In addition, the School of Visual Arts at MSUM and Plains Art Museum would be promoting through e-blasts, social media and in print. In addition, the Fargo-Moorhead CVB has expressed interest in the project.

Budget: How will the funds be distributed?

The project budget includes artist fees of \$35,500 + Production and travel costs that are estimated at \$5,000. Plains Art Museum is the fiscal sponsor of the project and will administer the expenses, and the School of Visual Arts at MSUM will lead the coordination with the artist and his team.

How will success be measured?

Quantitatively, success will be measured by the number of people who interact with the piece and the artist, as well as the number of online impressions, and media stories generated. Qualitatively, success will be measured in the short-term through feedback from audiences, and long-term, if it inspires more artistically-diverse permanent or temporary public art projects in the city.

Timeline

February-March, 2018: Partner Organization and Submission of Deposit - 10% of Project Expenses
Week of April 1-8, 2018: Site Visit with the Artists and Placement Research, Submission of 20% of Project Expenses
September 1, 2018: Submission of 40% of Project Expenses
Early October, 2018: Official Installations and Submission of Remaining 30% of Project Expenses

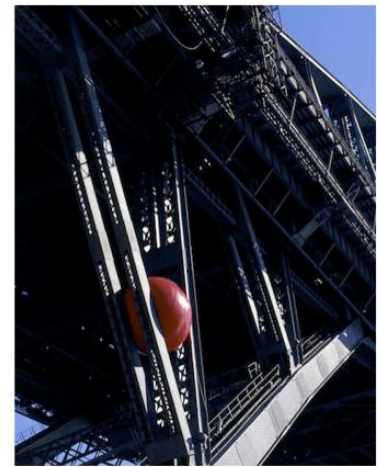
A project proposal must accompany the application.

Images or illustrations must be submitted which accurately depict the project seeking funding. If the ACC commits funds, it must be listed as a sponsor in all publicity.

In the event funds are committed and the project does not come fruition by the established deadline, funds must be returned to the ACC.

Kurt Perschke

RedBall Project





REDBALL

IS ABOUT

PEOPLE



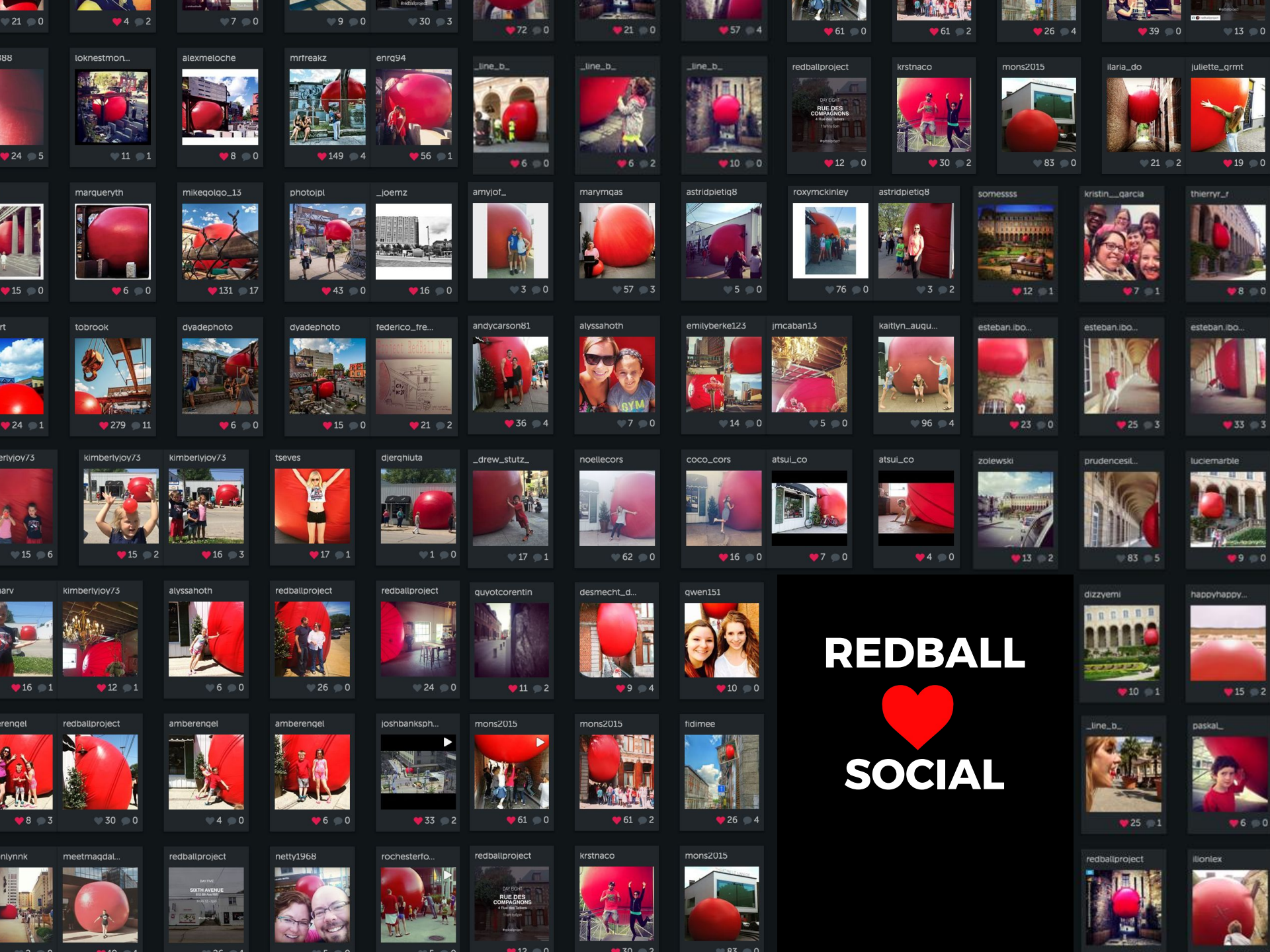
Synopsys

Artist Kurt Perschke's RedBall Project is a sculptural installation traveling around the globe, adopting cities as its canvas. Perschke uses RedBall to explore each city's unique architectural landscape and history. With vision and wit, he squeezes RedBall between buildings and hoists it above bridges, punctuating overlooked possibilities. The city itself becomes a canvas of potential as the work searches for new opportunities. RedBall represents the immediate creative impulse embedded in all of us—the simple act of seeing afresh. Where would you put it?

Artist Statement

Through the RedBall Project I utilize my opportunity as an artist to be a catalyst for new encounters within the everyday. The magnetic, playful, and charismatic nature of RedBall allows the work to access the imagination embedded in all of us. On the surface, the experience seems to be about the ball itself as an object, but the true power of the project is what it can create for those who experience it. It opens a doorway to imagine what if?

As RedBall travels around the world people approach me on the street with excited suggestions about where to put it in their city. In that moment, the person is not a spectator but a participant in the act of imagination. I've witnessed this from people young and old, from diverse cultures, speaking hundreds of languages across continents, all naturally responding to RedBall's invitation. That invitation to engage, to collectively imagine, is the true essence of RedBall Project. The larger arc of the project is how each city responds to that invitation and, over time, what the developing story reveals about our individual and cultural imagination.









RedBall Project Introduction

Thank you for your interest in learning more about the RedBall Project. This document outlines the general guidelines for the project that have proven most effective around the world.

Project

The RedBall Project is an inflatable mobile sculpture work that exists as a short series of daily architectural installations over a brief time of one to three weeks. It is a transient work, easily moving between locations and engaging the public. In brief this project involves the following: an initial site visit by the artist to select a series of locations and create site drawings, securing permissions for the sites while selecting a final group, and the artist's team returning to oversee the daily installation of the RedBall in each location, document the event, and meet with the public and the press.

Partners

The RedBall Project has been sponsored and underwritten by various partners including city public art programs, national grants, festivals, art institutions, and private individuals. Each type of sponsor has its own needs for acknowledgement. The opportunities for sponsor acknowledgments include PR, social media, private events, performance advertising, the RedBall Project website, books and film.

RedBall Project Tour Phases

Invitation (6-8 months in advance)

Initial discussion with partner & stakeholders, agreement to contract & technical rider

Artist Site Visit (1-3 weeks, 4-8 months in advance)

Artist to visit city for site research, creation of performance plan

On site production meetings with partner & stakeholders

Long-lead press interviews & Social Media meet and greet between Artist and blog writers

End of trip partner review of proposed sites & logistical feedback

Production Planning (2-4 months in advance)

Acquire site approvals, adjust plan as needed

Development of production schedule, including times, locations and logistics

Development of media and promotional materials & plans

Promotion Pre-Launch (2 weeks in advance)

Teaser distribution & press conference invitation, 5 days prior to launch

Distribution of paid press release, 1-2 days prior to launch

Start of social media campaign including posts, email campaign and advertisements

Performance (1-3 weeks)

Performance of project, a new site, new audience, stories & pictures, every day.

Frequently Asked Questions

Q: Do the locations of the RedBall remain a secret?

A: No. Identification of the sites to the press and public happen before the event starts. However, sites can be embargoed information up to a press launch to create interest.

Q: Who chooses the locations?

A: The artist who created the work, Kurt Perschke, chooses all the locations for the project. Sponsors and stakeholders can offer input during the site visit, however, the final decision of the sites is made by the artist.

Q: Can we add signage or promotional material to the RedBall/around the RedBall?

A: The installations are free of advertising and signage. The public must experience the work in an authentic and undirected manner. When approved, authorized staff may distribute a printed schedule of the sites and online links, but this is done on request by the public - not flyering passers-by.

Q: What is the RedBall team size?

A: The team size 4-5, which includes the artist, artist assistant/social media manager, installation manager/photographer, and a two person director/cameraman video content crew. Additional crew is hired locally to staff the project.

Q: Who gets the permissions for the sites?

A: The local partner or festival arranges permissions. This permitting process is much the same as obtaining permits for an event or film shoot. This needs to be completed by the city or experienced local location permit professional.

Q: How does the RedBall arrive?

A: It is shipped via air or ocean cargo freight. The equipment all is in one case. Details in the tech rider.

Q: Is it possible to have a gallery exhibition parallel to the public performance?

A: Yes. This can be arranged in advance and can be an excellent 'hub' for information and events around the project. Past exhibitions have included city colleges, maps, sketches, video, and photographs.

Media Opportunities Social Media Marketing

The project has an active social media presence on **Facebook, Twitter, Google+, Vimeo** and **Instagram**. Daily content is supplied by the RedBall staff at each performance. Social Media is a specific strength of the project both locally and internationally. We continue to seek ways to develop the project to enhance the user-experience and connect with our audience.

Demographics & Statistics

Facebook:

35% Male, 65% Female

Top Engagement for Ages 25-44

Impressions Per Month: 1,800,000

Twitter:

54% Male, 46% Female

Top Engagement for Ages 25-34

Clicks Per Month: 500+

ReTweets Per Month: 50+

Instagram:

60-100% increase in followers per tour

Approximately 700 #redballproject hashtagged images per tour

Paris Case Study Instagram Contest

The Project saw over 600 Instagram photo submissions during the **#maredball Instagram contest**, supported by partner Bacardi Martini.

FRENCH VERSION

WHAT IF YOU FOLLOWED THE **REDBALL** ?

REDBALL
KURT PERSCHKE
PARIS 2013

In its permanent effort of pushing art , Bacardi Martini France is supporting the work of American artist **Kurt Perschke**, author of the audacious « **RedBall Project** ».

After exposing in Taipei, Chicago, Abu Dhabi, Sydney or London, **Martini France** invited the artist to come expose for the very first time in Paris most unique locations.

BACARDI MARTINI
FRANCE

WHERE IS THE REDBALL ?

CHECK US EVERYDAY ON :
facebook.com/redballproject

#MaRedBall


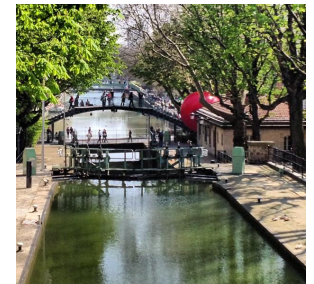
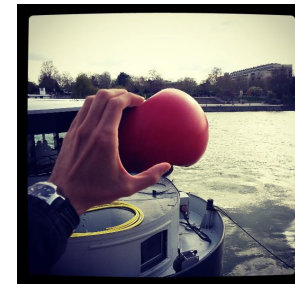
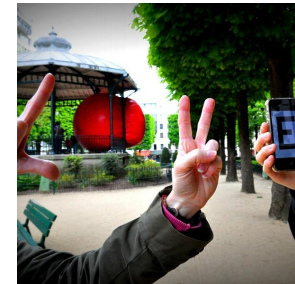

Instagram

PHOTO CONTEST
#MaRedBall

Take part of the Redball Paris contest, just by posting on Instagram the most inspiring pictures of the redball using the #MaRedBall. Kurt Perschke himself will be selecting the best five Instagram pictures . Five lucky winners will receive an official print of the "RedBall Project" signed by the artist.
Contest open from April 18 to the 28th . *Find contest rules here.*



Paris Case Study Image Assets

Still photography was produced daily, and made available for use across our social media networks, as well as for media promotion and editorial use.



RedBall Project Poster Examples



USA - 2012

TIME MAGAZINE



The Culture

Pop Chart



SECOND-ACT EDITION

GOOD WEEK/ BAD WEEK

Diddy

The rapper will run his own Comcast cable network, as will Magic Johnson

Jayson Blair

The disgraced former New York Times reporter now advises others as a life coach



FOOD Can Two Wrongs Make a Right?

In an effort to boost sales after a slow year, Taco Bell is unveiling the Doritos Locos Taco. It's the standard beef taco with a shell made of—well, you can guess the second part. Now you can have all the guilt that comes with eating a fast-food taco with the bonus of cheesy-dust fingers.

WHAT BALL?

Since 2001, New York City-based installation artist Kurt Perschke has taken his RedBall on the road, from Abu Dhabi and Taiwan (right, in 2010) to Chicago and now Perth, Australia. He says that as he makes his way around the world, he is constantly approached by people who have ideas about what spaces he should try to squeeze the inflatable vinyl ball into. Perschke writes on his website, "It opens a doorway to imagine What if?"



FASHION Bag Lady

One industry's punching bag is another's muse. Though music critics universally blasted Lana Del Rey's off-pitch *Saturday Night Live* performance, the fashion community can't get enough of her. British brand Mulberry named a new satchel after Del Rey, who appears on recent covers of *British Vogue* and *T* magazine.

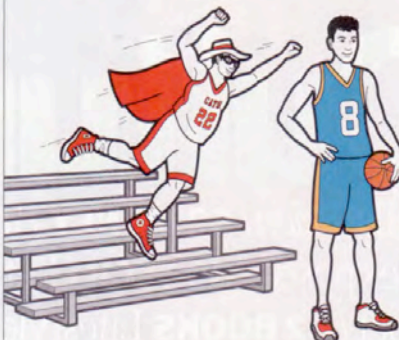


ODDITIES Itemized Hirsuteness

At first glance, it seems like your typical protest: a group plans to march on Washington for tax reform. But look closer. The sponsor is the American Mustache Institute, and the Million Mustache March will fight for a tax credit for hairy-lipped Americans. Did we mention this is set for April Fools' Day? Despite the silliness, H&R Block will donate to charity for every mustachioed marcher.

CRIME The Case of the Piggyback Bandit

Sherwin Shayegan, 28, likes to drop in on high school sports matches (typically basketball) and persuade players to give him piggyback rides, though he has been known to jump on without asking. So far he's been barred from school athletic events in five states.



HOLLYWOOD

94%
WHITE

77%
MALE

86%
50 OR OLDER

Who determines each year's Oscar winners? Old(er) white men, for the most part, according to a recent Los Angeles Times study of the Academy's 5,765 person voting roster.

CLOCKWISE FROM TOP LEFT: CHRISTOPHER POLK—GETTY IMAGES; SWANKY HSIAD; MICHAEL KOVAC—WIREIMAGE/GETTY IMAGES; MULBERRY; ZHANG XIAD; DAVE J. HOGAN—GETTY IMAGES; GILBERT CARRASQUILLO—GETTY IMAGES; SIMON WILLMS—GETTY IMAGES; ILLUSTRATION BY BROWN BIRD DESIGN FOR TIME; TACO BELL; GETTY IMAGES



The RedBall

- Quantity: one RedBall
- Size: 4.6 meters (15 ft.) in diameter, weighs 120 kilos (250 lbs) unpacked, and is made of a 32 oz. PVC fabric.
- Duration: 1-3 weeks
- Frequency: about three times per year
- Location: one site each day, moving throughout a city, building an audience.
- Basic timeline: contract, site visit, media, performance

Cities

RedBall has been in over 26 cities:

- The Americas: St. Louis (2001), Portland (2005), Chicago (2007), Scottsdale (2008), Grand Rapids (2008), Toronto (2008), California (2013), Montreal (2014), Rochester (2015), Toledo (2015),
- Europe: Barcelona (2002), Norwich (2010), UK Olympic Tour (2012), Leuven (2012), Paris (2013), Lausanne (2013), Rennes (2014), Galway (2014), Mons (2015), Marseille (2015), Bordeaux (2015)
- Asia: Busan Biennale (2006), Taipei (2009), (Abu Dhabi 2011)
- Australia: Sydney (2003), Perth (2012)

Current networks

Official Website <http://redballproject.com>

Facebook www.facebook.com/redballproject

Twitter www.twitter.com/redballproject

Google+ www.plus.google.com/+redballproject

Instagram www.instagram.com/redballproject

Pinterest www.pinterest.com/redballproject

Vimeo www.vimeo.com/channels/redball

YouTube www.bit.ly/redballyoutube

@redballproject

@redballproject

+redballproject

@redballproject

@redballproject

(embeddable videos)



What was your inspiration for the redball project?

The piece came directly out of working with an urban site for a commission. I had been offered an opportunity to develop an idea for one of three sites in St. Louis through the Arts in Transit program. I kept coming back to this ugly area, underneath an overpass with a bit of gravel on the ground. It had clearly been offered up because it was one of those leftover spots in a city, but I was drawn to the way the concrete bridge merged into the earth and the space it created. RedBall came out of my thinking about that space, and how to show what I was seeing.

Why red?

Red invites a sense of play. Red is the color of energy and love. It's always been red, even when I first drew it.

How many RedBalls are there?

There is only one RedBall.

How big is it?

The RedBall weighs 250lbs or 113kg, with or without the air. It is approximately 15 feet or 4.5 metres high. The project is worldwide, so it is essentially big in two ways.

Do the locations of the RedBall remain a secret?

No. Sometimes we hold the announcement of the sites in a city secret while everything is prepared. However, before the performance begins, the sites are always announced to the public and press. Often it is announced first via the project's email updates, Facebook and Twitter pages, so follow along!

How do the locations get chosen?

I travel to each city far in advance to find the sites. The selection of sites is the creation of the artwork. The ball is only an object, the performance is the joining of site+audience to it. As a process, I go to each city, a year in advance usually, and literally walk and bike the streets looking. I carry a camera, a sketchbook, and a laser meter and go exploring a city, getting very lost, over and over.

What I am looking for is a collection of sites that together might make a great project. Some sites offer architectural excitement or history, others are at a nexus of pedestrian energy. I am always hunting for great sun and the chance for surprise. Really seeing is an active state. For the serious RedBall site hunters out there, check out a book by Christopher Alexander called *A Pattern Language*; it's a codex of the psychology of our architectural environment.

RedBall seems to encourage play and invite humor, why is that important?

In making a public work I am very conscious of the history of sculpture in public places, its origins in monuments, and how that leads – for better or worse – into a perception of what public art should be today. RedBall is riffing on all that static mass in the permanent hierarchy, and instead exploring the living space of a city. The urban environment is overbuilt and full of possibilities, and the project is about seeing and playing with the sculptural spaces of a city. The humor and charisma of the piece allow it access to the city and invites others into its story. I think it's essential for public work to do more than be 'outdoors' – it needs to live in the public's imagination. Simply being placed in public space does not make a work public in the communal sense. Scale, tactility, physical presence – these are all tools of sculpture and here they are used as an invitation. Creating a sense of play is serious business.

Why is it so different in each city?

When the project has performed, that specific uniqueness becomes clear because it's the public that really creates the story of a city. When I look back at where the project has been, certain sites stand out, but beyond that, reaction is driven by the public on the street. In the end, art is about people, and I look forward to seeing how each city responds to the invitation RedBall offers. The project is not about a ball; it's about what the combination of the site, the piece, and everyone's energy creates together in that day.

Are RedBall street installations legal or illegal?

For its European premiere in Barcelona it was all illegal street installations except the Museu d'Art Contemporani de Barcelona (MACBA) site. It was, in some ways, the real beginning of RedBall, and the first time it moved through a city the way I had imagined.

Now, the project is often working with a festival or cultural programmer, so we obtain permissions, which allows me to tell fans, "it will be at that spot on Saturday" and we make sure it is. The work's history lives in both worlds, so I don't rule anything out.

Contact

Kurt Perschke

RedBall Project

kurt@redballproject.com

www.redballproject.com

Social

Facebook www.facebook.com/redballproject

Twitter www.twitter.com/redballproject

Google+ www.goo.gl/hyK1WL

Vimeo www.vimeo.com/channels/redball

Instagram www.instagram.com/redballproject



Project Artist Ltd.
Kurt Perschke
2 Lynmar Ave Asheville NC 28804
ph: 917 378 3882
kurt@redballproject.com
redballproject.com

RedBall Fargo & Moorhead – 2018

7 day performance – 7 sites \$35,500 + Production

10 day performance – 10 sites \$45,000 + Production

Turn Key – RedBall team does all production except local site permissions – Must be quoted per city.

Typically double the artist fee, but does vary for each city.

Fee Includes:

- Artist & Production Manager on site visit
- All press and public events with artist for launch
- Artist team fee's, 3 persons (artist, production, photographer)
- Production Manager to train local staff
- Daily social media updates for each site in coordination with local team
- Photos of project in every location delivered daily for social media & press
- Delivery of site research document to be used in permissioning
- Website section for city
- All RB equipment replacement costs
- Liability insurance for artist & assistants
- Crating for RB

Presenter General Project Requirements: (see tech rider for all details)

- Site visit days of research equal to performance run length (or adjusted as agreed)
- RT travel from NYC for site visit (usually 2 persons including artist)
- RT travel for performance team (3-4 persons including artist)
- Hotel & per diem for stay (artist and staff, artist may only do launch, schedule dependent)
- Transport of RB crate 210 kg by plane/truck
- Local dedicated producer to manage performance
- Hire Local tech crew (2 persons)
- Hire Local staff to speak to public during daily 7 hour performance window
- Onsite wifi communications device w/ plan
- Marketing budget, social media ad plan
- Daily delivery van (or done by local crew/assistants)
- Transportation for whole team during performance
- Rental of local production equipment (heavy equipment, generators, flycase, transport)

Terms:

- 10% deposit is required to secure dates prior to site visit
- 20% at end of site visit on delivery of site proposal
- 40% 30 days before start of event
- 30% 10 days after event concludes

quote good for 90 days from September 6, 17, subject to deposit



Project Artist Ltd.
Kurt Perschke
203 34th St. Brooklyn, NY 11232
ph: 917 378 3882
kurt@redballproject.com
redballproject.com

COMMISSIONING PROCESS

1. You have read about how the project works, it's parameters and received a quote for your city for either fee + production, or a total 'turn-key' cost where our team handles production.
2. You review the quote and get any more information you need.
3. Respond to us that you are interested in moving forward, or not, and we tentatively set up dates for the site visit, and performance. You are sent a draft contract.
4. A deposit is due, your deposit confirms the dates for the site visit and performance. No dates or plans are reserved without a deposit. We can arrange a letter of agreement if you want to sign the contract at a later date, but the deposit must be made.
5. Travel is booked for the site visit. Your team begins working on site ideas, which you send to our team in advance.
6. Site visit takes place; we begin with the advance site ideas and then search the city. This process is also when we can have production meetings, or press and stakeholder meetings when Kurt is present. At the end of this visit we propose the final sites and meet with you to discuss them and make a plan.
7. You begin the permissioning process for all the sites. You also permission the 'backup' sites as it's hard to predict what sites will have conflicts. As this process progresses we stay in communication.
8. Press and communications begins planning, based on the site plan, and advance press with Kurt. Print and web design materials are reviewed and approved.
9. Performance! Team arrives 1-2 days in advance of the performance for equipment tests and staff meetings to prepare. We launch and run for the duration, providing images from the project daily and other social communications as outlined in the contract. We often have a 'wrap' event close to the end of the run for all our teams.
10. Wrap. Your PR team assembles the press from the event and forwards to us via pdf as is convenient. We also share press content from the city we might have, and a full suite of images from the sites for your archival use. If gifts are requested, for donors or stakeholders as mementos, please let us know in advance so we can schedule the production time. In the past people have requested on-demand photo books or suites of individual photo prints be made available. Just let us know.

Request for Proposal

New City Hall Exterior Panels

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

About the Space

City Hall houses the administration offices of Fargo's municipal government and is an innovative and efficient addition to the City's skyline.

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

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

Criteria

Theme: Fargo's past, present and future.

The three exterior walls, each featuring four art panels, will reflect Fargo's past, present, and future. The following bullet points provide insight and inspiration for artwork submission.

Past

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

Present

- Iconic Fargo: Preserving architecture, history, and retaining the City's character
- Emphasis on the arts and creativity
- Education: NDSU leading research university
- Inclusion

Future

- Technology
- Forward thinking
- Vibrant and innovative City

1. Subject matter is open; however, the theme must be adhered to. Artwork found to be offensive or to be cultural misappropriation will not be considered.
2. Submit artwork that can be sized to the scale of the panel measurements. Multiple images may be submitted. A single image may also be submitted that can be quadriptych (divided) across four panels on a single wall.
3. Artwork must be able to transfer onto a vinyl wrap.

Request for Proposal

New City Hall Exterior Panels



4. Artist must provide a narrative for the artwork submitted.
 - How does the artwork enhance the aesthetic value of the New City Hall and The City of Fargo?
 - How does the artwork reflect the theme?
 - Why was the subject matter chosen?
6. Digital or raw image formats will be accepted- .jpeg, .pdf, .tif, .eps.
Images: 300dpi is preferred. No less than 150dpi.

Eligibility

Artist must be a resident of the Fargo- Moorhead area. If there is not a sufficient response, artists residing within the region will be considered.

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

Selection

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

Budget

Artist(s) compensation: \$ X,000.00 per panel.

DEADLINE

June 15th, 2018

Submission

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

Request for Proposal

New City Hall Exterior Panels



RFP Timeline- This timeline is subject to change if there are not enough submissions received by the June 15th deadline.

RFP Announced	May 1 st , 2018
Deadline	June 15 th , 2018
Review Committee evaluates submissions	June 25 th , 2018
Review Committee interviews artists and design refinement	July 9 th , 2018
Top 3 artwork/ artist selected and forwarded to Mayor's Office	July 23 rd , 2018
Fabrication	August 6 th , 2018
Installation	September 3 rd , 2018

Monthly Management Report -

PERMANENT COLLECTION

Hayes, Randy

Untitled (Woman with Blanket) AKA Rain on the Reservation

1989

Pastel on Paper

2013.001.001

Background:

Microsoft's interest in temporarily loaning the artwork to The City of Fargo was due to the corporations Fargo Campus ties within the community and an interest in sharing the cultural benefits provided to their employees. The artist has no ties to The City of Fargo, nor is the subject matter inspired by the Great Plains region.

The artwork was loaned to The City of Fargo from Microsoft (Nov. 1st, 2010- June 1st, 2011). Per documentation, after the initial loan period Microsoft would re-evaluate the loan and possible extend for a total of five years.

Microsoft was unable to secure the necessary documentation from the City to extend the loan agreement. The artwork remained in the City's possession during this time.

Microsoft choose to donated the artwork to the City through Deed of Gift dated December 5th, 2013.

Appraised 2012 / Reassessment Appraisal 2013 by Microsoft: * See attachment

\$6,690

Issue:

In 2017 the artwork was damage (water) while in storage resulting in bleeding, staining, and discoloration along the bottom portion.

An estimate for restoration was prepared by Dianna Clise, Senior Paper Conservator with Midwest Art Conservation Center. MACC is a regional center for the preservation and conservation of art and artifacts.

<http://www.rap-arcc.org/rap-members/midwest-art-conservation-center>

Restoration estimate: * See attachment

\$5,045- \$6,635


Insurance Status

North Dakota Insurance Reserve Fund (NDIRF).

****** As of 1/21/2017- Microsoft has been removed as the 'Loss Payee'.
The City of Fargo: Ownership verified through the Deed of Gift.

The current insurance status of the artwork is listed as a 'Civic Loan' dated April 15, 2010.
The insurance coverage does not reflect the transfer of ownership from Microsoft to The City of Fargo dated December 2013. Therefore, under the current insurance coverage, if a claim were filed Microsoft (loss payee) would be the recipient of the funds.

* Currently working with finance to determine if insurance coverage can be corrected/ back dated based on the documentation substantiating ownership.

		NAMED MEMBER FARGO, CITY OF		INSURED COPY			
		MEMORANDUM NUMBER IM 0001147 07					
		EFFECTIVE DATE 06/01/2017 TO 06/01/2018					
EQUIPMENT SCHEDULE							
COV / SEQ	QTY	DESCRIPTION OF ITEM	SERIAL NUMBER	VALUATION	DEDUCTIBLE	MAXIMUM COVERAGE PER ITEM	TOTAL
MISCEQ 00001		MICROSOFT PAINTING (SEE INFORMATION ON FILE W/NDIRF)		Stated Amt	\$250		\$6,000
		LOSS PAYEE : MICROSOFT ART COLLECTION	REGISTRAR				

Options:

1. Restoration at own cost
2. Restoration through insurance
2. Deaccession:
 - Damage is unaffordable or unfeasible
 - Artwork was removed from public display- public controversy (minimal information was communicated as to the context of the artwork, resulting in unfavorable interpretations of the subject matter).
 - Artwork is not relevant to The City of Fargo or region/ Irrelevant to permanent collection
 - Unable to properly store due to size

Deaccession

- See attachment (Fine Art Deaccession Guidelines- Public Art Policy Draft 2017)
- See attachment- North Dakota Administrative Code
(CHAPTER 40-01-03 DEACCESSION AND DISPOSAL OF COLLECTIONS)



Fine Art Deaccession Guidelines

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

Criteria for Deaccession:

- Irrelevance to the Permanent Collection
- Duplication
- Inferior Quality or Poor Condition- items found to be fragile or those that are potential targets for vandalism and may not be appropriate for display in public spaces.
- Undesirable Public Response that undermines the Mission, Vision, and Goals of the Commission
- Public Safety Concerns
- Inability for the City of Fargo to meet a standard of care or storage
- Issues with authenticity, attribution, or provenance
- Ethical, Political and Legal Concerns
- Financial burden associated with maintenance and preservation

Prior to deaccessioning, the artwork must be properly documented including the justification presented to the Commission and notification to accounting for insurance purposes. If applicable, reasonable efforts should be made to contact the original donors' immediate family of the City's plan to deaccession the artwork. If the immediate family has no interest in reacquiring the artwork, the process for disposal may proceed.

Disposal Methods:

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

Process:

1. Deaccession from Permanent Collection Form
2. Documentation scanned into digital file.
 - Image of Artwork prior to damage and image of Artwork post damage
 - Conservation method- Applicable, futile, not attempted due to financial burden
 - Donated, exchanged, or sold agreement
 - Insurance loss noted

NORTH DAKOTA ADMINISTRATIVE CODE
CHAPTER 40-01-03
DEACCESSION AND DISPOSAL OF COLLECTIONS
<http://www.legis.nd.gov/information/acdata/pdf/40-01-03.pdf>

“Deaccession” means the process of permanently removing articles from the collections of the state historical society of North Dakota; it involves state historical board action, records management procedures, and disposal of the articles.

History: Effective September 1, 1989.

General Authority: NDCC 28-32-02

Law Implemented: NDCC 55-01-02(3)

40-01-03-02. General method of deaccession and disposal - Exception.

With the exception of those articles constituted by human skeletal remains and associated grave goods, the state historical board may deaccession articles from its collections upon the assessment of the director. The director, in making such an assessment to deaccession articles, shall also discuss the method of disposal. Methods of disposal must be as follows:

1. In the case of donated articles, unless other conditions are specified in a deed, gift, or other conveyance, deaccessioned articles will first be offered back to the donor if the donor is alive.
2. Articles may be transferred to another educational institution through gift, or exchange for other articles, or purchase by that institution.
3. Articles inappropriate to the collecting policy of the state historical board and other articles of no value to the state historical society or other institutions may be physically destroyed.
4. Articles of monetary value may be sold or traded for articles of similar value.

History: Effective September 1, 1989.

General Authority: NDCC 28-32-02

Law Implemented: NDCC 55-01-02(3)

40-01-03-03. Records of deaccession.

A permanent record will be kept of all articles deaccessioned in accordance with section 40-01-03-02.



Midwest Art Conservation Center

2400 Third Avenue South Minneapolis, MN 55404 612-870-3120

Owner: City of Fargo Planning and Development
Address: Fargo City Hall
200 3rd Street North
Fargo, ND 58102
Contact: Brittany Rakowitz
Phone: 701-476-4151
Project No.: 18.15557.1
Artist: Randy Hayes
Title: Untitled (Woman in Blanket)
Medium: pastel on paper
Dimensions: 54" H x 80" W x 2" deep
Marks:

DESCRIPTION

A large pastel drawing (approximately 54" H x 80" W x 2" deep) was found to have experienced a significant amount of water damage at some time in the past. Given the size of the work of art and the presence of friable fine art materials such as pastels, it was decided to minimize the risk from vibration and transport by bringing a paper conservator to Fargo, North Dakota, rather than shipping the drawing to the Midwest Art Conservation Center (MACC) in Minneapolis.

Because the conservator has not yet been able to examine the work of art in person, digital photographs were examined. A series of vertical drip marks may be present on the front of the work. Brown tide line staining can be seen in the lower margin (approximately 4"-8" H) and the lower corners. It is not known how the work of art is mounted, or whether the back of the drawing can be accessed.

Please note that it is possible that the water disaster that led to drip marks and tide line staining may have also resulted in some amount of mold growth. The presence of mold growth will make the conservation treatment of this work of art more urgent and also more time consuming.

This treatment proposal will allow one conservator to travel to Fargo, North Dakota, to examine the work of art on front and back. It will be necessary to unframe the work to allow examination, and the conservator will need help handling this oversized work. The conservator will examine the unframed work of art and discuss treatment options with the client before treatment begins.

The conservator will need a clean, well-lit work space that is large enough for this oversized drawing.

Given the time and expense involved in bringing a conservator to Fargo, this proposal allows for two full work days onsite. An optional third day is included in case the project turns out to require more time.

It is very likely that this work of art will benefit from being reframed in all new acid-free framing materials and a new sheet of UV filtering acrylic glazing. MACC will discuss framing recommendations with a local framer in ND if the client wishes, but will not have the materials or equipment necessary to reframe the work of art.

HOUSING

none

FURTHER RECOMMENDATIONS for exhibition and housing, not included in this proposal:

Works on paper should be placed in an all rag, acid-free mat. Among many paper board products available, Rising brand Museum Mounting Board is 100% rag board and neutral pH. Alpharag Artcare matboard, manufactured by Nielsen and Bainbridge, may offer enhanced protection against both acidity and environmental pollutants although testing to date is inconclusive. Both window and back mats should be all rag.

The Midwest Art Conservation Center uses museum quality attachments for securing a work into a mount. If a framer is engaged to hinge or otherwise mount the work, the piece should be attached with good quality, all bast fiber Japanese paper hinges and a reversible adhesive such as gluten-free wheat starch paste or laboratory grade cellulose ether. Photo corners from all rag paper or stable plastic such as polyester film may also be appropriate for attaching the piece to the back mat.

Ultraviolet light filtering glazing should be used in the frame package. The glazing should never rest on the face of the work on paper but should be separated from it using either acrylic or rag spacers and/or a rag window mat. The frame should be capable of supporting the weight of its contents.

In order to slow fading and deterioration of both the media and paper, works on paper should not be exposed to direct or excessive reflected light. Damage from light can also be slowed by avoiding permanent exhibition of any work, and by glazing with ultraviolet light filtering glass or Plexiglas.

TREATMENT STEPS

- 1 The conservator will travel to and from Fargo, North Dakota, to examine and treat the work of art.
- 2 The work of art must be unframed prior to examination, and it would be best if this could happen before the conservator arrives. If that is not practical, please note the conservator will need help handling this oversized work of art.
- 3 Examination. Condition Report. Treatment Proposal.
- 4 Photo-document the work digitally before and after treatment.
- 5 If possible, surface clean the back of the drawing using a Nilfisk HEPA filtered vacuum with variable speed controls and appropriate microtools.
- 6 If mold growth is visible on the front of the work of art, it will be necessary to lift mold growth away from the friable pastel surface very carefully. Please note that this is a very time-consuming treatment step that must be performed while observed under magnification. Strong raking light can be helpful in this process.

- 7 Camouflage drip marks and tide line staining as well as possible using appropriate reversible fine art materials such as pastels.

Please note that it is likely that staining will still be visible when the work of art is viewed from an intimate distance or an oblique angle, but the appearance of the work can be improved.

8 **OPTIONAL STEP: Extra Day**

If the client wishes, an Option has been included with this proposal to allow the conservator to spend an additional day onsite treating the work of art.

Total Project Cost: \$5,045.00

The cost listed above is for treatment steps 1-7. Step 8 is an optional step to have a conservator onsite for an additional day. Please indicate below whether you would like to include the optional step.

_____ Steps 1-7 Only. Total Cost: \$5045.00
_____ Include Step 8. Total Cost: \$6635.00

Conservator: Dianna Clise
Proposal Date: 1/5/2018
Client: City of Fargo Planning and Development
Project No.: 18.15557.1

The undersigned authorizes and directs the Midwest Art Conservation Center (MACC) to perform the treatment outlined above and specifically authorizes the commencement of work as written in the Proposal for Treatment and further consents for MACC to take such action as MACC deems appropriate in connection with the treatment, subject to all terms and conditions appearing on the Deposit Terms and Conditions document which are expressly incorporated into this agreement. The undersigned also warrants: (i) that the undersigned is the sole owner or agent of the item described above; (ii) that he or she has full authority to deliver the item to MACC for the treatment proposed above; (iii) the proposed treatment is for the benefit of the item described above, and that (iv) the item is insured by the depositing institution or owner against any and all losses. In addition, if the undersigned is not the owner, the undersigned warrants that s/he/it has authority to authorize MACC to commence work and bind the owner, or applicable party, to pay MACC for services rendered and to be rendered. The depositing institution or owner agrees to pay the costs of all conservation not exceeding the above estimated cost by more than ten percent (10%) without the express written approval of the depositing institution or owner, and hereby grants MACC a lien on the item to secure payment of such charges. The depositing institution or owner hereby grants release to MACC of all claims to make or use images of the item for archival, educational, website or any other publications. All transportation and insurance costs are the responsibility of the owner or agent of the item.

Owned By: City of Fargo Planning and Development

Authorized by: _____

Title: _____ **Date:** _____

The **Midwest Art Conservation Center** uses **Facebook** and other social media to inform and educate the public on conservation and preservation work.

May we use images of this project on social media? _____ **Yes** _____ **No**

Would you like a credit line included or to mention a specific exhibition relating to the object?

Yes, please mention:

Managing Controversy- Public Art

First Amendment of the U.S. Constitution

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

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

-Free Speech and Press Clause

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

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

Censorship

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

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

Funding Public Art Program

U.S. Supreme Court

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

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

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

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

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

Managing Controversy- Public Art

Best Practices: National Coalition Against Censorship

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

Guidelines for Managing Controversy

- Exhibits are funded by the Arts and Culture Commission and managed by City Staff of the Planning and Development Department.
- Artwork or collections that have generated controversy should remain on display until the reported issue has been reviewed by the Planning Director, Planning and Development staff and the Arts and Culture Commission.
- If applicable, the Communications Manager and Public Relations Department should be notified if controversy cannot be mitigated within the Planning and Development Department.
 - The artists and, if applicable, the curator/ project manager should be notified and prepared for possible press attention. It is recommended to not comment on the issue and defer to the Communication Manager and Public Relations.
- Craft a statement of support for freedom of speech. Refrain from partaking in disputes about content or interpretation of the artwork on display.
- Evaluate the complaint/ concern: Who is reporting? What are their credentials? Is the complaint sincere, an act of political opportunism, a group leveraging controversy to serve a goal, or personal bias?
- Prepare and publicize talking points, questions, and answers. Provide exhibit materials and selection guidelines.
- Establish a learning opportunity and engage in thoughtful discussion with stakeholders.
- Call on supporters and utilized the Arts and Culture Commission to advocate. Reach out to free speech and arts organizations.
- Develop an exhibit feedback form to enable complaints or questions regarding the exhibit, the artist’s intent or public art and the First Amendment to be addressed immediately.

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

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

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

Project No: 2018-1

Public Art Project- Status Report

Project Name

ASL Bike Rack

Location

Broadway- under Skyway

Artist

Betty Homme/ Jeff Knight

Approved by ACC

July 2014

Project Completion

[Date]

Prepared by (City Staff)

Brittany Rakowitz

Project Overview

A functional art feature that brings awareness and inclusion to the deaf community. The bike rack spells F-A-R-G-O in American sign language.

Snapshot of Project

Activity	% Complete	Issues	Date	Name
Fabrication complete	50%	Prepping the installation location		
Existing bike rack removed and underground lines located	75%	Complete	Oct. 6th	
Installation/ Welding		Weather Restrictions- Jeremy Gordon	TBD	

Budget Overview

ACC Contribution	Total Cost of Project	Notes
Unknown	\$3000.00	Per August 2014 City Commission Memorandum- Dan Mahli





2018 WORK PLAN

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

ACTION STEPS IN PROCESS IN 2018

GOAL 1 Maintain Current Programs

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

GOAL 2 Develop capacity of Arts & Culture Commission

- Identify skills and interests of the commissioners

GOAL 3 Care for Fargo's Public Art Collection

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

GOAL 4 Ensure Public Art Program's Accessibility & Effectiveness

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

GOAL 6 Maintain citywide perspective and effective communications

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

GOAL 7 Encourage new ideas and keep abreast of evolving field

- Support the participation of local artist in public art projects



2018 WORK PLAN

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

The following work plan reflects the priority of action steps and their champions for the first quarter and to give shape to the A&CC agendas each month.

Fargo Public Art Master Plan	Action Steps	Champions	Agenda	Resources
Quarter 1 2018 January, February, March				
Goal 1 Maintain current programs	Review Arts & Culture Commission 2018 Work Plan (this document) Identify champions for each Action Step in Quarters 2-4 Add Actions Steps in progress to working agendas	Arlette, Deb	February	
Goal 1 Maintain current programs	Establish Task Force to develop arts plan and recommendations for new City Hall and Civic Plaza, include budget recommendations	Arlette, Kylie, Brittany	February	30-45 staff hours (coordination with administration and architecture team)
Goal 2 Develop capacity of the A&CC	Clarify roles and responsibilities for Arts and Culture Commission members, program staff, advisors, committees, and existing partners	Jon	February	15 staff hours (Draft report document + template per project)
Goal 6 Maintain citywide perspective & communications Goal 5 Adequately support program admin & projects	Identify upcoming infrastructure and improvement projects in each of the City's districts; and Investigate City support and inter-agency cooperation to support projects underway or planned for the future	Mark, Donald	February	CIP Plan, Internal department coordination strategy, 8-16 staff hours
Goal 2 Develop capacity of the A&CC	Adopt job description for Arts and Culture Commissioners, including recruitment procedures	Deb, Michael	March	
Goal 1 Maintain current programs	Document projects to share stories of projects and accomplishments and monitor projects progress	Michael, Jess, Brittany	March	Template, Case study list, 20 staff hours
Goal 5 Adequately support program admin & projects Goal 1 Maintain current programs	Review cost estimates for Fargo's public art program (see FPAMP 48); and Draft budgets for 2019	Kylie, Tim	March	Scope of work, 10 staff hours



2018 WORK PLAN

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

Goal 7 Encourage new ideas and keep abreast of evolving field	Review 2016 Public Art Possibilities submissions, rank according to viability, potential impact, budget Include top-ranked Public Art Possibilities project in budget request for year 2019	Jess	March	Staff hours?
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2018 WORK PLAN

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

Fargo Public Art Master Plan	Action Steps	Champions	Agenda
Quarter 2 April, May, June			
Goal 1 Maintain current programs GOAL 4 Ensure Public Art Program's Accessibility & Effectiveness	Develop evaluative criteria for projects; Use the Process Guide Tool (see FPAMP) to oversee projects start to finish; Draft outline of guidelines, policies, and procedures for site selection, artist selection, commissioning and maintaining artwork		
GOAL 4 Ensure Public Art Program's Accessibility & Effectiveness	Recruit community to serve on art selection panels and as advisors (jurors)		
Goal 5 Adequately support program admin & projects GOAL 4 Ensure Public Art Program's Accessibility & Effectiveness	Consider projects that serve shared goals of A&CC and identified Partners; Develop criteria to prioritize projects		
GOAL 3 Care for Fargo's Public Art Collection	Recommend 3-year maintenance and repair plan to the City Commission		
Goal 7 Encourage new ideas and keep abreast of evolving field	(June 15-17, Denver) A&CC Representative and Staff to attend Public Art Network Convention		
Quarter 3 July, August, September			
GOAL 7 Encourage new ideas and keep abreast of evolving field	Create Annual Communication Plan, include social media and public relations; Share information with committees and advisors		
GOAL 4 Ensure Public Art Program's Accessibility & Effectiveness	Gain community input into planning, projects and project implementation;		
Quarter 4 October, November, December			
Goal 5 Adequately support program admin & projects	Research private foundation sand community foundations as sources of support		
GOAL 7 Encourage new ideas and keep abreast of evolving field	Facilitate grants for artists		
Goal 6 Maintain citywide perspective & communications	Prioritize incorporating art in projects that offer the most impact		