

**City of Ramsey**  
**Agenda**  
**City Council Work Session**  
**Tuesday, April 25, 2023**

**5:30 pm**  
**Lake Itasca Room, 7550 Sunwood Drive NW**

Remote Attendance available at [www.cityoframsey.com/meetings](http://www.cityoframsey.com/meetings).  
Those joining remotely and requesting to speak are asked to use a webcam when speaking.

**1. Call to Order**

**2. Topics for Discussion**

1. Attorney-Client Privileged Discussion of Litigation: PSD Holdings, LLC v. City of Ramsey - Closed to the Public
2. Discuss New Personnel Request for Full-Time Public Works Administrative Assistant
3. Considering Public Art Opportunities

**3. Topics for Future Discussion**

1. Review Future Topics/Calendar

**4. Mayor/Council/Staff Input**

**5. Adjournment\***

**\*Note: the City Council may motion to recess this Work Session meeting and reconvene after the regular City Council meeting if items on the agenda are not completed.**

**CC Work Session**

**2. 1.**

**Meeting Date:** 04/25/2023

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**Information**

**Title:**

Attorney-Client Privileged Discussion of Litigation: PSD Holdings, LLC v. City of Ramsey - Closed to the Public

**Purpose/Background:**

This portion of the meeting will be closed to the public for an attorney-client privileged discussion regarding litigation of PSD Holdings, LLC and BLIP II, LLC v. City of Ramsey. The statutory authority for closing this portion of the meeting is Minnesota Statutes, section 13D.05, subd. 3(b).

**Timeframe:**

30 minutes

**Funding Source:**

**Responsible Party(ies):**

Justin Templin, Hoff Barry, P.A.  
Brian Hagen, City Administrator  
Fritz Knaak, City Attorney

**Outcome:**

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**Attachments**

*No file(s) attached.*

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**Form Review**

<b>Inbox</b>	<b>Reviewed By</b>	<b>Date</b>
Brian Hagen	Brian Hagen	04/20/2023 12:59 PM
Form Started By: Brian Hagen		Started On: 04/04/2023 08:54 AM
Final Approval Date: 04/20/2023		

Meeting Date: 04/25/2023

**Information**

**Title:**

Discuss New Personnel Request for Full-Time Public Works Administrative Assistant

**Purpose/Background:**

Public Works currently employs one (1) full-time administrative assistant who spends over 80-percent of their time working on Parks reservations. There are 3 primary divisions in Public Works including Streets, Parks and Utilities. Since the current administrative assistant spends most of their time working on Parks reservations the other divisions are unable to utilize the administrative assistant to any significant extent.

Below is a list of tasks the Streets, Parks and Utilities divisions have identified as some of the more critical administrative assistant needs that are currently not being met on a continual basis or are being done by others.

- Assist with invoice processing/Tungsten
- Administer annual mailbox replacements due to snowplow hits
- Administer annual turf repair due to snowplow damage
- Assist with updating/developing/formatting RFQ's for contracted services
- Separate duties required for civic rec coordination (park reservations) and the athletic organizations coordination
- Billing athletic organizations for services throughout the year
- Update summer seasonal and ice rink attendant handbooks
- Update warming house calendars each year
- Update mow crew log sheets
- Update mower safety training spreadsheet
- Special events permits
- Send out/schedule all Gopher state locate requests
- Apply for grants and follow through with process
- Assist with writing cases and resolutions
- Scanning plans
- Scanning O&M manuals
- Scheduling appointments on PIMS
- Prepare and mail water meter leak letters and conduct follow up when residents call
- Assist when residents call on utility billing questions
- Monitor the monthly tornado alarm
- Assist with putting together word and excel documents
- Respond to questions from OPUS21
- Assist with monitoring SCADA during core work times
- Assist with calling contractors to get bids/quotes
- Assist with logistics with ordering PW vehicles
- Pick up repair supplies from vendors when ordered
- Assist with CIP planning
- Scan utility tie cards
- Check in all utility permits to make sure all was completed
- Send out and schedule all water meter repairs
- Monitor on call phone and address all Emergency calls during work hours
- Schedule meeting requests with appropriate supervisors
- Attend needed meetings to keep ahead of upcoming developments
- Work with vendors and suppliers to get lowest prices on needed equipment/tools/supplies
- Order chemicals for water distribution
- Assist with organizing punch lists for all developments/commercial sites
- Schedule needed maintenance for PW site (garage doors, hvac, fuel island, etc)
- Logis utility GIS updates
- Prepare Facebook and website updates for PW (water main flushing, sweeping, pot hole repairs, snow plow updates etc.)
- Assist with state level documents for state bids, DNR water appropriations, water conservation permits, sanitary sewer permits, etc.
- Assist contractors with purchasing water meters for all new structures and scheduling all water turn hookups and disconnects.
- Monitor electric and gas disconnects and schedule all water disconnects when appropriate
- Scan in water meter repair forms and forward to billing company.

**Timeframe:**

Staff anticipates 15 minutes will be needed to present this case and respond to questions.

**Funding Source:**

Similar to the current administrative assistant position, this new position will be funded through a mix of streets, parks, and utility funds.

Below is the 2023 administrative assistant pay scale for all 6 steps.

2023	Step 1	Step 2	Step 3	Step 4	Step 5	Step 6
Position	Hourly	Hourly	Hourly	Hourly	Hourly	Hourly
PW Admin Asst	23.960	25.158	26.356	27.554	28.752	29.950

Estimated 2023 budget impact for step 1 with benefits = \$36,028.

Estimated 2023 budget impact for step 6 with benefits = \$43,258.

These costs assume single insurance coverage and 6 months employment in 2023.

**Responsible Party(ies):**

City Engineer/Public Works Director Westby will introduce the case.

City Administrator Hagen, Administrative Services Director Lasher, and Finance Director Lund will be available for questions.

**Outcome:**

Receive consensus direction from Council to recruit for this new Public Works administrative assistant position and to further explore necessary office space needs.

**Attachments**

No file(s) attached.

**Form Review**

**Inbox**

Brian Hagen  
Brian Hagen  
Form Started By: Bruce Westby  
Final Approval Date: 04/21/2023

**Reviewed By**

Brian Hagen  
Brian Hagen

**Date**

04/20/2023 04:26 PM  
04/21/2023 11:00 AM  
Started On: 04/20/2023 02:03 PM

Meeting Date: 04/25/2023

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### Information

**Title:**

Considering Public Art Opportunities

**Purpose/Background:**

This topic of Public Art is intended to gauge Council's interest in pursuing more opportunities for informed Public Art in, and for the community. There are three items for discussion during the work session, that staff seeks consensus direction on at this time:

**1) Public Art Plan and Policy**

**2) Whimsical Sculptural Carving of Two Oaks at Sunfish Lake Park**

**3) Women Veterans Memorial**

Public Art Plan

On the first item above, staff feels it may be useful for the city to have a Public Art Plan to guide decisions and priorities when it comes to matters of Public Art. Indeed, the community is operating in the realm of Public Art already—examples include designing the architectural treatments on bridges and intersections with the Hwy 10 project, to elements with landscape and park and city building projects, to recreation programming like the Summer concert performances, Movie Night, annual photo contest or Art in the Park classes. The annual Art Fair at Elmcrest Park is another aspect of Public Art, and one that like Ramsey's other festival Happy Days, also includes demonstrable economic benefits to small businesses and the larger community.

Why Public Art, why now? Some have observed that Ramsey may be a bit lacking in a sense of unique community identity. Public Art can build a sense of place and connect the community through shared experiences and aesthetic. Public Art can represent that a city has 'arrived' and is maturing, has history and is special and memorable—beautiful perhaps. "Public Art matters because our communities gain cultural, social and economic value through Public Art." For two decades Public Art has been envisioned for Ramsey's downtown, and most notably as way-finding elements in terms of significant monuments, or sculptural elements across from City Hall at Municipal Plaza and also at The Waterfront. Significant investments like these should be well-thought-out, and reflect the community's values, while inspiring visitors and welcoming regulars. Achieving community buy-in and ownership on subjects like these can be best performed through a deliberate public engagement process in developing a Public Art Plan and Policy. The Ramsey Foundation's membership agrees, and they have pledged \$8,000 to the city to fund a Public Art Plan, and if City Council accepts this offer, a terrific place to begin the public engagement would be at the sixth annual Art Fair this coming June 24th.

Sculptural Carving of Two Oaks at Sunfish Lake

Three years ago two prominent trees in the center of Sunfish Lake Park died at the same time. The Park and Recreation Commission has recommended to City Council that these trees be sculpted by a professional chainsaw artist into two large pieces of thematic art in the park as fun discovery subjects. That is to say, rather than incurring a cost to remove the trees, for a few thousand more, the trees can become a feature of Public Art that will surprise park and trail visitors the first time they see it, and returning patrons can enjoy the unique visual presence of the whimsical wooden sculptures.

Women Veterans Memorial

Early in 2022, City Council authorized the application to the MN Arts and Cultural Heritage Fund for a Women Veteran Memorial and was successful in receiving an award of \$5,000 which was subsequently matched by a

donation by the Otsego VFW. The metal sculptures are in production now, and half-sized mock-ups will be available at the work session. This subject is included within this work session case as a status update on the project—and as both an example of Public Art and an instance of how Public Art may be funded. Additionally, the sculptures were described within the grant application as intended to 'travel' around the Ramsey area intentionally, for maximum exposure and public benefit for the first year before a more permanent location may be developed. This may also be a useful tool to garner public input on a Public Art Plan, with resident engagement being an important and valuable aspect of the proposed plan and policy. The text below is intended to be on a plaque mounted on the faux stone bases of the sculptural silhouettes:

*"This Women Veteran Memorial, recognizes the brave and selfless Minnesota women who have served our armed forces with dignity and honor.*

*Funding and advocacy for this tribute is from the Minnesota Arts and Cultural Heritage Fund, Otsego VFW Post 5518, Mid-State Metal Works, Rumriver Art Center, the City of Ramsey, and by artist SSG M.J. Horgan, USA, RET."*

**Timeframe:**

Staff anticipates a brief overview of the Public Art opportunity for the city (5 minutes), then a broad discussion by City Council on the Foundation's offer of funding (approximately 30 minutes), followed by a 5-10 minute consensus direction on the tree sculpture and Veterans Memorial.

**Funding Source:**

Funding for the subjects of this work session case are discussed above.

**Responsible Party(ies):**

Parks & Asst. Public Works Director Riverblood will introduce the three related topics and other staff will be available to respond to the value and practical applications for Public Art in the community.

**Outcome:**

Provide consensus direction on:

~ Council's desire to further explore a Public Art Plan and Policy

~ Proceeding with the Park and Recreation Commission's recommendation to create two whimsical chainsaw sculptures at Sunfish Lake Park

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**Attachments**

What is Public Art

Why Public Art

PAIL

Example Plan and Ordinance

View Center St and Parkway

Sunfish Lk Tree Sculpture

Vet Memorial Council case

Vet grant application

VFW invitation for Vet project

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## Form Review

**Inbox**

Brian Hagen

Form Started By: Mark Riverblood

Final Approval Date: 04/20/2023

**Reviewed By**

Brian Hagen

**Date**

04/20/2023 12:37 PM

Started On: 03/01/2023 01:29 PM

## Types of Public Art

PERMANENT

MONUMENTS

ARCHITECTURE

PAVING  
WALLS

SCULPTURE

INFRASTRUCTURE

LIVING ART

WATER FEATURES

"POP-UP" GALLERIES

EPHEMERAL

PERFORMANCES

## Locations for Public Art

PUBLIC

SIDEWALK

GATEWAYS

PARKS/TRAILS

PLAZAS

STREETS

FESTIVALS

SCHOOLS

STOREFRONTS

INTERIOR BUILDINGS

PRIVATE

TRADITIONAL VENUES



# WHY PUBLIC ART MATTERS 2018



**A**rt in public spaces plays a distinguishing role in our country's history and culture. It reflects and reveals our society, enhances meaning in our civic spaces, and adds uniqueness to our communities. Public art humanizes the built environment. It provides an intersection between past, present, and future between disciplines and ideas. Public art matters because our communities gain cultural, social, and economic value through public art.

In this document we will explore how public art impacts five community values: Economic Growth and Sustainability, Attachment and Cultural Identity, Artists as Contributors, Social Cohesion and Cultural Understanding, and Public Health and Belonging. Each section includes a summary, reasoning statement, supporting data, and examples. This document is designed as a tool for those making the case for public art in their community. We encourage the distribution of this document and the information provided to anyone interested in this topic or in need of an educational tool.

"Why Public Art Matters (2018)" reflects on the previous green paper of the same title released in the late 2000's. The current document was developed in collaboration with the 2018 Public Art Network Advisory Council who Americans for the Arts thanks for their dedication to strengthening the public art field.



Magic Carpet by Candy Coated. Association for Public Art, Philadelphia, PA. Photo credit: Constance Mensh  
**FRONT & BACK COVER:** "Firmament" by Christopher Schardt. Discovery Green Conservancy, Houston, TX. Photo credit: Kayla Horner

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# ECONOMIC GROWTH AND SUSTAINABILITY

By engaging in public art as a tool for growth and sustainability, communities can thrive economically.



Karl Unnasch's sculpture "Ruminant (The Grand Masticator)." Installed in Reedsburg, WI as part of the Farm/Art DTour public art roadside tour, 2015. Photo credit: Aaron Dysart.

## REASONING:

Enhancing the identity and character of communities through public art directly supports cultural tourism and economic development strategies, which can both retain and attract residents. In addition, incorporating public art into private development can be a way for buildings to stand out as developers and managers look for renters—whether businesses or residents. The attention public art can bring to a development project can be calculated. A healthy public art ecosystem also drives the growth of new businesses.

## EXAMPLES:

- Reston Town Center in Reston, Virginia has a less than one-half of one percent (0.5 percent) office vacancy rate in a region where the average office vacancy is 16-18 percent. Real estate broker Joe Ritchey attributes the low vacancy rate in part to the permanent and temporary public arts located in the Center. (Public Art Spurs Economic Development).
- Indianapolis, Indiana has seen the growth of two new manufacturing businesses that have either branched out or sprung up anew to handle the demand for the fabrication of public art and employing people in the process.
- The [Farm/Art DTour](#) in Sauk County, Wisconsin generated tourism in the area with an estimated 4,200 visitors—over 65% of whom traveled over 50 miles to see the installations which helped to increase the revenue of many local businesses; some of whom saw revenue increases as much as 300%.
- In Nashville, projects over \$150,000 are estimated to distribute two-thirds to three-quarters of the budget back into the local economy via fabricators, installers, art handlers, electricians, landscape architects, concrete companies, and other locally-based businesses.
- Public art projects have boosted cultural tourism, including an influx estimate of \$1 billion from Christo's and Jeanne-Claude's the "Gates" in New York's Central Park and the Bay Area Lights on the San Francisco-Oakland Bay Bridge—with an informal economic impact assessment conservatively estimated at \$97 million dollars added to the local economy.

## DATA:

**70 percent** of Americans believe that the "arts improve the image and identity" of their community.\*

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Half of people with college degrees (**49 percent**) and a majority of Millennials (**52 percent**) and Generation Xs (**54 percent**) say they would strongly consider whether a community is rich in the arts when deciding where to locate for a job.\*\*

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[Arts, culture, and creativity can improve a community's competitive edge, attract new and visiting populations, and integrate the visions of both community and business leaders.](#)

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*\*Americans Speak Out About the Arts, 2018*  
*\*\*Americans Speak Out About the Arts, 2016*

# ATTACHMENT AND CULTURAL IDENTITY

Public art directly influences how people see and connect with a place, providing access to aesthetics that support its identity and making residents feel appreciated and valued. Public art encourages attachment to a location for residents through cultural and historical understanding, and by highlighting what is unique about the places where people live, work, and play.

"Ballroom Luminoso" by Joe O'Connell and Blessing Hancock in San Antonio, TX. Commissioned by Public Art San Antonio, 2013. Photo credit: Fred Gonzales.

## REASONING:

When people see themselves reflected in their civic spaces they have a sense of attachment that allows them to feel ownership and respect. Attachment to a location, whether it be a neighborhood, town, or city is key to retention of residents and commuters alike. Public art makes places unique through the reflection of local history and culture which gives communities a sense of place and identity.

## EXAMPLES:

- In San Antonio, Texas "[Ballroom Luminoso](#)" transformed a highway underpass into a community-friendly space that helped unify and strengthen the identity of the nearby neighborhoods.
- In "[Charting Pogues Run](#)," by Sean Derry, a temporary project in Indianapolis mapped the invisible path of a local water system and indicated how the development of the city continues to change over time.
- In York, Alabama "[Open House](#)" by Matthew Mazzotta addressed the lack of public gathering spaces by providing a physical location as common ground for community dialogue and activities.

## DATA:

**Aesthetics** is one of the **top three characteristics** of [why residents attach themselves to a community](#).

**70 percent** of Americans say they experience the arts in a "non-arts" venue such as a park, hospital, shopping mall, or airport.\*

**70 percent** of Americans believe that the "arts improve the image and identity" of their community.\*

*\*Americans Speak Out About the Arts, 2018*



Matthew Mazzotta's "Open House" was created in collaboration with the people of York, AL and the Coleman Center for the Arts, 2011. Photo credits: Matthew Mazzotta, Shana Berger, and Nathan Purath.

# ARTISTS AS CONTRIBUTORS

Providing a public art ecosystem supports artists and other creatives by validating them as important contributors to the community.

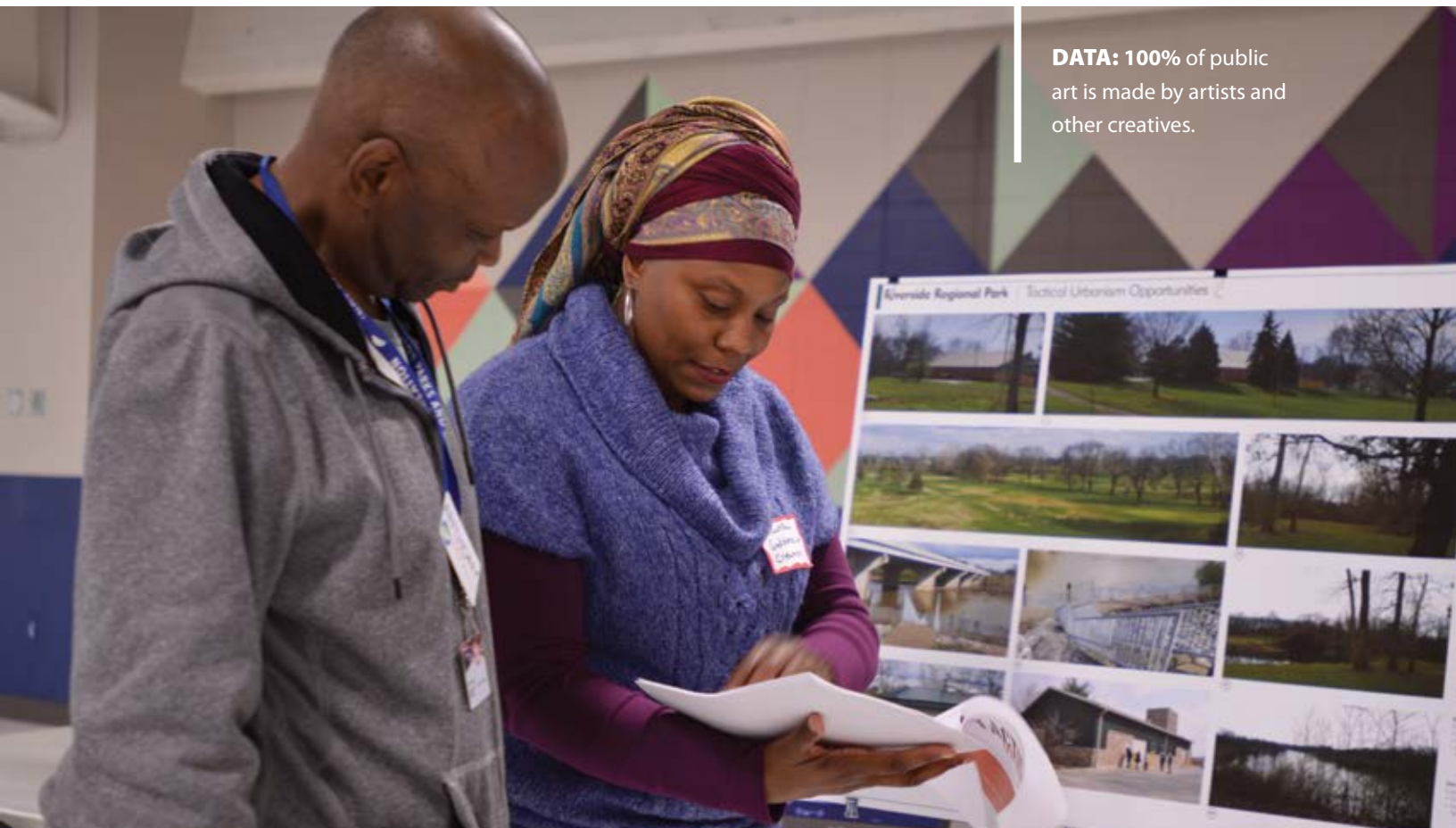
## REASONING:

A public art ecosystem resonates with artists and other creatives as a visual reminder that they are embraced by a community. Artists bring innovation and problem-solving wherever they go, which strengthens America's competitiveness in the global marketplace, and plays an important role in building and sustaining a vibrant economy. Artists provide valuable contributions when they are included in the planning of public spaces and amenities with planners, engineers, designers, elected officials, and community stakeholders. Artists bring their creative skills and interpretations to each idea, site, social construct, and aesthetic potential. These conversations generate creativity in others inspiring an inventive result. Artists become civic leaders advocating through art for alternative perspectives that can challenge assumptions, beliefs, and community values.

## EXAMPLES:

- When Indianapolis developed their 2017 Riverside Park Master Plan, an artist's contributions to the planning team worked out so well that the parks and recreations department hired another artist to be on the planning team for the Broad Ripple Park Master Plan in 2018.
- In Madison, Wisconsin [The Blubber @ Madison Public Library](#) provides the community with access to artists and art in the forms of programming, exhibitions, and more—this provides a space for learning and reflection. For example, their teen programs develop art and aim to provide “relationship building, basic skill development, and connection to the community.”
- “[Everyday Poems for City Sidewalk](#)” re-imagines Saint Paul's annual sidewalk maintenance program as an ongoing publishing entity for a city-sized book of poetry. Created by one artist, it allows for the self-expression of many local artists as it addresses beautification of infrastructure.
- In [Boston's Artist-in-Residence \(AIR\)](#) program, artists, community members, and city employees work on projects that help reframe social conversations. These artists explore the ways they can use art and media to improve and bolster city initiatives. They also search for ways to make artistic social practice a part of government and community work.

**DATA:** 100% of public art is made by artists and other creatives.



Artist LaShawnda Crowe Storm as part of the planning team for the Riverside Park Master Plan in Indianapolis, IN. Photo credit: Ratio Architects.



**LEFT:** “47 Stories” by Shira Walinsky and Laura Deutch in Philadelphia, PA. Commissioned by Mural Arts Philadelphia in collaboration with Southeastern Pennsylvania Transportation Authority, 2017. Photo credit: Steve Weinik. **RIGHT:** “Union” by Martha Jackson Jarvis in Seattle, WA. Administered by the Seattle Office of Arts & Culture and Commissioned with Seattle Department of Transportation 1% for Art Funds, 2016. Photo credit: Spike Mafford.

## SOCIAL COHESION AND CULTURAL UNDERSTANDING

Public art provides a visual mechanism for understanding other cultures and perspectives, reinforcing social connectivity with others.

### REASONING:

Public art supports communities by providing social cohesion and encouraging civic engagement. Public art activates the imagination through visual art and storytelling to emphasize the shared humanity of civic spaces—allowing the individual to better understand strangers and neighbors alike. Public art aids communities in visualizing different perspectives through civic icons and infrastructure projects such as train stations, traffic circles, hospitals, water treatment facilities, and airports. By reinforcing the culture of a community, public art acts as a catalyst for unity and social engagement.

### DATA:

**72 percent** of Americans believe “the arts unify our communities regardless of age, race, and ethnicity.”\*

**69 percent** of the population believe the arts “lift me up beyond everyday experiences.”\*

**73 percent** of Americans agree that the arts “helps me understand other cultures better.”\*

### EXAMPLES:

- In Philadelphia, artists Shira Walinsky and Laura Deutch utilized the 47 bus as a mobile gallery to showcase places that are important to members of diverse communities who live and work along the route. Quotations revealed what interviewees love and value about the city.
- In New York City, the project “Key to the City” provided everyday citizens a key to unlock 20 public art sites across the city’s five boroughs. Participants could access cemeteries, community gardens, and police stations while initiating conversations about belonging.
- Located in a rapidly gentrifying neighborhood in Seattle’s Central Area Union, serves as a gateway marker to a historically African-American community whom are becoming increasingly displaced. The artwork was designed at the request of community members who expressed an interest in both landmark and gathering areas.

\**Americans Speak Out About the Arts, 2018*

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# PUBLIC HEALTH AND BELONGING

Public art addresses public health and personal illness by reducing stress, providing a sense of belonging, and addressing stigmas towards those with mental health issues.

## REASONING:

Strong social cohesion creates a positive environment, which in turn supports both physical health and mental well-being of the community. By both engaging in public artwork development and facing artwork in the environment, individuals become aware of others and their role in their community. Public artworks can address negative stigma issues towards another culture or group by providing another perspective when considering peoples of different backgrounds. Additionally, located in healing spaces such as hospitals, public art improves healthcare and the healing process by providing an aesthetically interesting place for providers to work in and for patients to heal.

## EXAMPLES:

- Mural Arts Philadelphia researched the impact of public art on mental health with their [Porch Light](#) project where they found “a promising and sustained relative decrease in stigma toward individuals with mental illness, and a relative decrease in stress.”
- Mikyoung Kim’s [Ripple Garden](#) at Miami Jackson Hospital in Miami, Florida was designed as an opportunity for fresh air, light exercise, therapeutic gardening, and offering covered seating to accommodate patients whose medications are adversely affected by sunlight.
- [San Francisco Hospitals](#) have a plethora of exterior and interior works of public art which provide several benefits from creating healthy environments to connecting with the community in which the hospital is situated.

## DATA:

Public art [can function as a powerful catalyst for improved mental and physical health.](#)

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Public art has been shown to [have clear public health impacts including decreased stress, eliciting awe, developing shared identity, reinforcing self-efficacy, and promoting positive health behaviors.](#)

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Art located in hospitals offer major opportunities in the delivery of better health and improved experiences for patients, service users, and staff alike.

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Public art is also noted as [slowing pedestrians down to enjoy their space and providing a positive impact on mood.](#)

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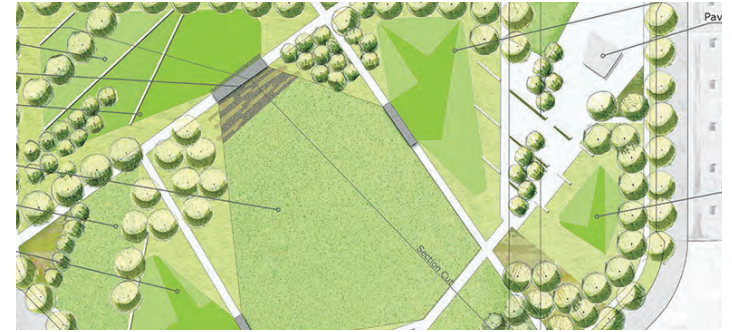
**LEFT:** “Ethereal Bodies 8” by Cliff Garten at the Zuckerberg General Hospital and Trauma Center in San Francisco, CA. 2016. Commissioned by San Francisco Arts Commission, 2016. Photo credit: Jeremy Green. **RIGHT TOP AND BOTTOM:** “Ripple Garden” by Mikyoung Kim at the South Community Hospital in Miami, FL. Commissioned by Miami Dade County Art in Public Places, 2011. Photo credit: Robin Hill.



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[AmericansForTheArts.org](http://AmericansForTheArts.org)



The Most Livable  
City in America

## CITY OF SAINT PAUL PUBLIC ART ORDINANCE

UPDATED MARCH 2017

## PAIL – Public Art Ideas List

ON THE COVER. Clockwise from top left:

Mears Park in Lowertown. Brad Goldberg and Don Ganje, Parks and Recreation.

Curfew Commons drawing with integrated public art by Craig David, member of the plan team for *Strategic Stormwater Solutions for Transit-Oriented Development* addressing University Avenue and the Central Corridor.

*We Belong Together* illuminated signage at Arlington Hills Community Center by Shanai Matteson and Colin Kloecker, Works Progress LLC.

Mississippi Riverfront. *Scattered Light*, Jim Campbell, Northern Spark 2011.



ABOVE. From concept to installation; Amanda Lovelee's *House Trees* for Highland and Sunray Libraries, Saint Paul, MN.

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The idea for the PAIL was initiated during a workshop with City Public Works staff in Spring 2011 led by Jun-Li Wang, past Public Art Ordinance Administrator, and Marcus Young, City Artist in Residence, and included local artists Seitu Jones, Janet Lofquist, Christine Bauemler and Matt Olson.

The PAIL Supplement to the Public Art Ordinance Program Guidelines was developed and produced by Regina M. Flanagan, Public Art Ordinance Administrator. This position and the City Artist Program are supported by Public Art Saint Paul, a private non-profit arts organization.

September 20, 2012, Updated April 2014 and March 2017



*The Saint Paul Cultural Garden.* Cliff Garten, Ta-Coumba Aiken, Armando Gutierrez, Xiaowei Ma, Roberta Hill-Whiteman, Soyini Guyton, John Minczski and David Mura. Saint Paul, MN

## Introduction

The Public Art Ideas List (PAIL) supplements the City of Saint Paul Public Art Ordinance Program Guidelines and Technical Manual. The PAIL is a resource for City departments, consultant/proposers seeking artists, community organizations, residents and artists as they explore public art opportunities in the context of the city.

The artworks in the PAIL are captioned, at minimum, with the artist's name and where the artwork is located or was temporarily installed. Users of the PAIL are encouraged to do an online search using the artist's name and/or the location to learn more about the artwork.

The PAIL is not exhaustive – it offers ideas and examples meant to spark the imagination and begin the conversation. All of the works in the PAIL were created under very specific circumstances especially for their locations; they are not literally recommended for sites or projects in Saint Paul.

The PAIL portrays the breadth, depth and inventiveness of contemporary public art practice.



*Meander, 2015.* Futures North: Daniel Dean, John Kim, Adam Marcus, Molly Reichert. CHS Field, Saint Paul, MN

Photographs in the PAIL were made available by the artists; the organizations and agencies that commissioned the public art; photographer Regina Flanagan; or sourced from images publicly available on the internet.

# PLANS

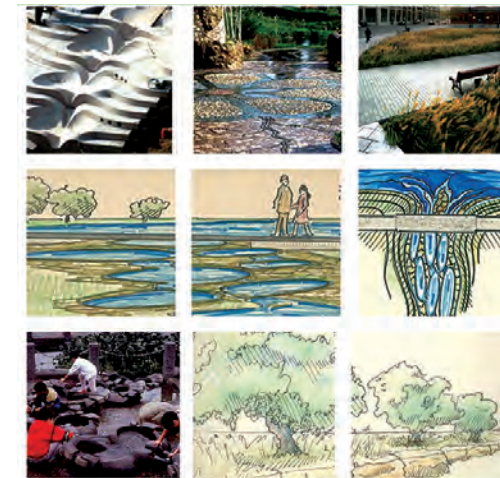
Saint Paul's Ordinance is unique because artists add their perspectives and insights to the City's plans.

Recent contributions to City Plans by artists include:

- Great River Passage Master Plan
- Greater Lowertown Master Plan
- Central Corridor Strategic Stormwater Solutions for Transit-Oriented Development
- Citywide Street Design Manual



City Artist in Residence Program played an important role in shaping the City's Greater Lowertown Master Plan, 2012. <http://visionlowertown.com/>



Central Corridor Strategic Stormwater Solutions, Saint Paul, MN, 2013. Artist Craig David's ideas and concepts for integrated public art are woven throughout the plan and feature prominently in the design for Curfew Commons, a proposed park with bio-retention gardens.

# CAPITAL PROJECTS

Saint Paul's Ordinance establishes the principle *that artists should be involved from the earliest stages of conceptual planning, and continue through project design and implementation*. Artists serve on Plan teams and also create work for Capital Projects.

Following are examples of the breadth and depth of public art in Saint Paul and throughout the United States. Several international examples are also featured.

## STREETS / STREETSCAPE

### Elements

- Art Benches
- Art Pole
- Awnings
- Bike Racks
- Bollards
- Bus Shelters
- Bus Stop Markers
- Handrail/Railings/Gates
- Kiosks
- Lighting
- Manhole Covers
- Markers/Gateways
- Murals
- Paving Details/Streetname Inlay or Bronze or Granite Inlays
- Plant Pots/Planters
- Poetry Box
- Railing in Wall
- Sidewalks/Sidewalk Haiku
- Signal and Utility Box Wraps/Wayfinding
- Signature Sculpture
- Stone Objects
- Street Sign Poles
- Traffic Circle/Roundabout (Lighting, Signature Sculpture, Marker)
- Tree Pit Fence/Grate

### Concepts

- Boulevard Art
- Creative Color
- Great Trees
- Multi-Site Art
- New Media
- Social Practice Art
- Tiny Art

# STREETS / STREETSCAPE

## ART BENCHES / SEATING

Encourage public gathering and sociability; conversation starters; neighborhood identity; landmarks; color; playfulness.



Lois Teicher. Detroit, MI



Ron Baron. Long Island, NY



Jill Sebastian. Madison, WI



Mary Laredo Herbeck. Detroit, MI



Angelica Pozo. Cleveland, OH



James Carpenter. Battery Park City, NYC



Jill Sebastian. Madison, WI



Marquardt & Behar. Scottsdale, AZ



Paul Sires. Raleigh, NC



James Carpenter. Battery Park City, NYC

# STREETS / STREETScape

## AWNINGS

Neighborhood identity; business identity and marketing; district character; color.



Artist unknown. Nicollet Mall, Minneapolis, MN

## BIKE RACKS

Encourages biking and healthful activity; neighborhood or district logo/identity; color; playfulness.



Artist unidentified. Pittsburgh, PA

## BOLLARDS

Protection of the public and structures; defining edges between functions; integration with landscaping or with street furniture; harmony with place/creating place.



Laurie Lundquist. Tempe, AZ

## BUS SHELTERS

Visible landmark; function and identity; historic or locational references; color; texture/materials.



Mags Harries & Lajos Heder. Phoenix, AZ



Philip Larson. Nicollet Mall, Minneapolis, MN



Isaac Duncan. Louisville, KY



James Carpenter. Battery Park City, NYC



Marjorie Pitz. Minneapolis MN

# STREETS / STREETScape

## GATHERING / RESTING PLACES / POCKET PARKS

Promotes neighborhood socializing; uses small, leftover spaces; identity; landmarks.



Mags Harries and Llagos Heder. Phoenix, AZ



Jody Pinto. Phoenix, AZ



Howard Ben Tre. Nicollet Mall, Minneapolis

## HANDRAILS / RAILINGS / GATES

Function; color; texture; contrast; interaction with landscape/site.



Ann Hamilton. Allegheny Riverfront Park Pittsburgh, PA



Beth Galston. Phoenix, AZ



Cliff Garten. Sammamish, WA



Eric Powell.



Eric Powell. Madison, WI



Artist and location unknown.

## KIOSKS

Community bulletin board; announces special events; interactive; engaging.



Artist and location unknown.



Janet Zweig. Milwaukee, WI

# STREETS / STREETScape

## LIGHTING

Day time/night time presence; excitement; visibility; security/safety; landmarks.



James Carpenter. Battery Park City, NYC



Cliff Garten. Phoenix, AZ



Ray King. Philadelphia, PA



Cliff Garten. Charlotte, NC

## MANHOLE COVERS

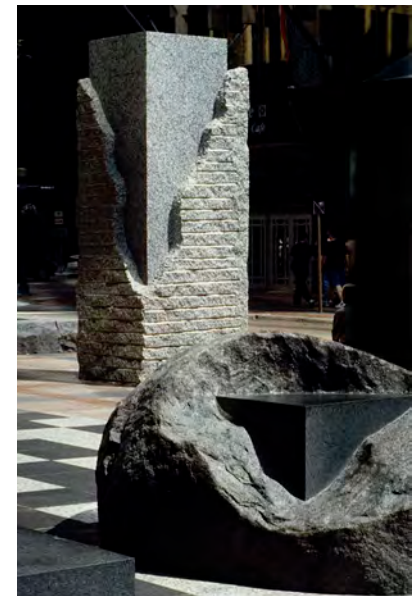
Function; identity/logo; texture.



Nancy Blum. Seattle, WA

## MARKERS / GATEWAYS

Landmarks; memorials; meeting/gathering places; overall design of space and ensemble of elements.



Brad Goldberg. Nicollet Mall, Minneapolis

# STREETS / STREETSCAPE

## MURALS

Color; figurative work; stories/ history/cultures; architectural highlight; supported by local businesses.



Robert Healey & East Los Streetscapers. Los Angeles, CA



Roberto Delgado. Phoenix, AZ



Temporary construction site mural. Madison, WI



Maria Mijares. Union City, NJ



David Fichter and Joshua Winer. Cambridge, MN

## PAVING DETAILS / STREETNAME OR BRONZE OR GRANITE INLAYS

Wayfinding; identity/logo.



Andrew Leicester. Minnesota History Center, Saint Paul



Cliff Garten. Kellogg Park Mall, Saint Paul

## PLANT POTS / PLANTERS

Function; texture; color; unexpected scale.



Brad Goldberg. Nicollet Mall, Minneapolis



Artist unknown. Chicago, IL

# STREETS / STREETSCAPE

## POLE EMBELLISHMENTS

Kinetic art; wayfinding; identity/logo; landmarks.



Kurt Kiefer. Seattle, WA



Kurt Kiefer. Portland, OR

## RAIN GARDENS IN BOULEVARD

Function; contrast; promotes resident's care of landscape.



Brad Kaspari, Residential Street Vitality Program, Saint Paul, MN

## SIDEWALKS / SIDEWALK HAIKU

Function; local history; unexpected individual encounters.



Everyday Poems for City Sidewalk. Lowertown, Saint Paul, MN



Mike Mandel. Cambridge, MA

## STOP SIGN POSTS

Function; neighborhood identity; wayfinding.



Lisa Elias. Residential Street Vitality Program, Saint Paul, MN



# STREETS / STREETSCAPE

## SIGNATURE SCULPTURE / LANDMARK

Meeting place; identity; interaction; color; functions day/night.



Rob Neilson. Los Angeles, CA



Peter Woytek.  
University of Minnesota-  
Saint Paul  
Campus



Anish Kapoor. New York, NY



Ed Carpenter. Orlando, FL



Brad Goldberg. Dallas, TX



Athena Tacha. Louisville, KY



Alexander Calder. Chicago, IL

## STONE OBJECTS

Interaction with landscape/site; beauty; function; tactile qualities.



Lei Yixin. Saint Paul, MN



Peter Morales. Wayzata, MN

# STREETS / STREETScape

## TRAFFIC CIRCLE / ROUNDABOUT

Wayfinding; traffic calming; community identity/logo; landmarks.



Andrea Myklebust and Stanton Sears. Saint Louis Park, MN



Artist unknown. United Kingdom



Steve Jensen. Olympia, WA

## TREE PIT FENCE / GRATE

Function; identity/logo; texture; contrast.



Lisa Elias. Minneapolis, MN



Artist unknown. Vancouver, BC.



Artist unknown. Richmond, BC.

## BOULEVARD ART

Wayfinding; landmark; traffic calming; day/night presence.



Saint Paul, MN



Janet Echelman. Porto, Portugal



Barbara Grygutis. Long Beach, CA

## CREATIVE COLOR

Highlight site/location; unexpected; wayfinding/identity.



Jo Ann Verburg. 4th and Cedar Vertical Connection, Saint Paul, MN.



Vicki Scuri. Phoenix, AZ



Cliff Garten. Saint Paul, MN

# STREETS / STREETScape

## GREAT TREES

Honor trees and the natural world; draw attention to City's great trees.



Helene Oppenheimer, Coral Lambert, Jim Brenner, Theresa Smith. Saint Paul, MN



Pierre Huyghe, Minneapolis, MN

## MULTI-SITE ART

Series of experiences along a path or within a site; history; interactivity.



Cliff Garten. Saint Paul, MN



Janet Zweig. Milwaukee, WI

## NEW MEDIA

Engaged entertainment; experiencing a place in a new light.



Michael Murnane and Andrew Saboe. Northern Spark 2011, Saint Paul, MN

## TINY ART

Scaled to children; discovery/surprise.



Tom Otterness. Connell, WA

## SOCIAL PRACTICE ART

Interaction with and commentary on City systems and functions.



Marcus Young. Nicollet Mall, Minneapolis



Mierle Laderman Ukeles, New York Sanitation Department Artist in Residence

# BRIDGES

## Pedestrian and Vehicular Bridges

### Elements and Concepts

- Walls/Cast-in-place concrete, MSE, brick, ceramic or metal reliefs
- Bridges/Piers, side fascia, abutments, wing walls, railings, lighting
- Pedestrian Bridges
- Creative Color
- Paving Details/Streetname Inlay or Bronze or Granite Inlays
- Lighting
- Handrail/Railings
- Railings in Walls
- Markers/Gateways
- Murals
- Signature Sculpture/Landmark
- Stone Objects
- Sidewalks/Sidewalk Haiku
- Tiny Art

## WALLS / CAST-IN-PLACE CONCRETE, MSE, BRICK, CERAMIC OR METAL RELIEFS

Function; texture/sculptural relief; imagery/iconography; community identity.



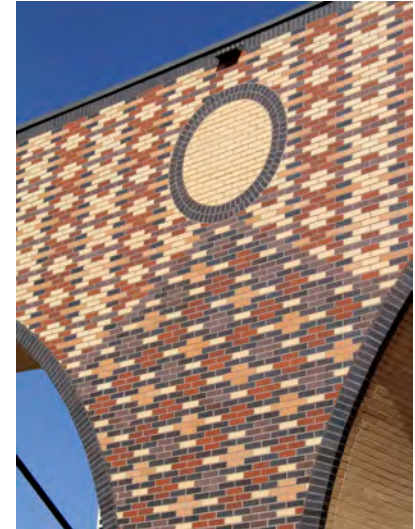
Carolyn Braaksma. Scottsdale, AZ



Steven Weitzman. Wichita, KS



Vicki Scuri. Kirkland, WA



Andrew Leicester. Metrodome LRT Station, Minneapolis



Hubert Massey (with neighborhood children). Detroit, MI

# BRIDGES

## BRIDGES / PIERS, SIDE FASCIA, ABUTMENTS, WING WALLS, RAILINGS, LIGHTING

Function; identity/wayfinding; color; texture; contrast; interaction with landscape/site; recognizes history, community and place.



Cliff Garten. Sammamish, WA



Roberto Delgado. Phoenix, AZ



Michael Mercil. Selby Avenue Bridge, Saint Paul, MN



James Carpenter. Boston, MA



Beth Galston. Phoenix, AZ



Cliff Garten. Charlotte, NC



Teresita Fernandez (top and bottom). Olympic Sculpture Park, Seattle, WA

# BRIDGES

## PEDESTRIAN BRIDGES

Function/public safety; identity for neighborhood; gateway; color; texture; contrast; interaction with landscape/site; unique pedestrian experience.



## CREATIVE COLOR

Function; identity/wayfinding; color; contrast.



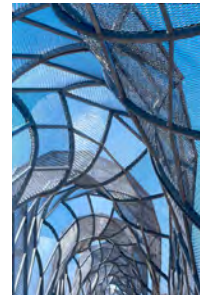
Vicki Scuri. Phoenix, AZ



Rosemary Lonetree and Jacobs Engineering. Phoenix, AZ



Artist and location unknown.



Al Price. Phoenix, AZ



Ed Carpenter. Phoenix, AZ



Laurie Lundquist. Phoenix, AZ



Barbara Grygutis. Chandler, AZ

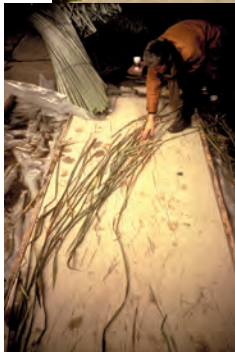
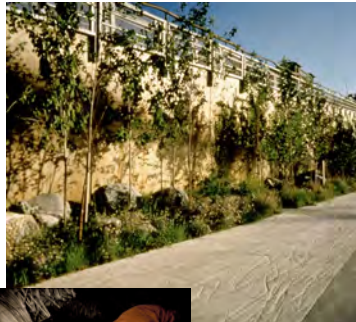


Siah Armajani. Minneapolis, MN

# BRIDGES

## PAVING DETAILS / STREETNAME INLAY OR BRONZE OR GRANITE INLAYS

Identity; history; texture/detail.



Ann Hamilton and Michael Mercil. Allegheny Riverfront Park, Pittsburgh, PA



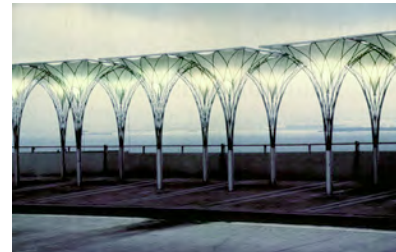
Cliff Garten. Kellogg Park Mall, Saint Paul

## LIGHTING

Day/night presence; neighborhood identity; wayfinding; landmark; color.



Cliff Garten. Phoenix, AZ



Donna Walcavage. New York, NY



Barbara Grygutis. Greeley, CO



James Carpenter. Chattanooga, TN



Janet Zweig. St. Louis, MO

# BRIDGES

## HANDRAIL / RAILINGS

Color; texture; local history; interaction with landscape.



Cliff Garten. Saint Paul, MN



Barbara Grygutis. Phoenix, AZ



Cliff Garten. Sammamish, WA

## RAILINGS IN WALLS

Integration with sculptural walls; unifies site; local history.



Beth Galston. Phoenix, AZ



Seitu Jones. Saint Paul, MN

## MARKERS / GATEWAYS

Landmark; gathering spot.



Artist and location unknown.



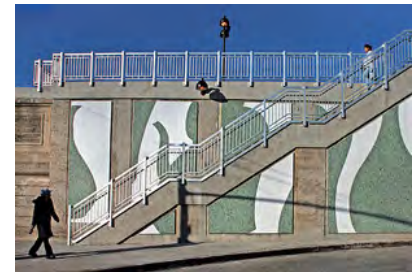
Jody Pinto. Santa Monica, CA

## MURALS

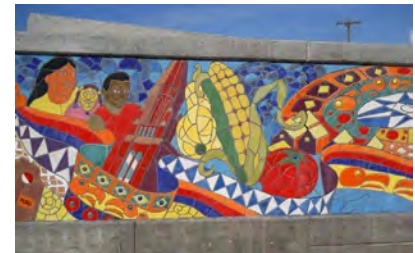
Neighborhood identity; history; color, texture.



Roberto Delgado. Phoenix, AZ



Jean Shin. Long Island, NY



Hubert Massey. Detroit, MI

# BRIDGES

## SIGNATURE SCULPTURE / LANDMARK

Day/night time presence; gathering/resting place.



Cliff Garten. North Hollywood, CA



Mags Harries and Llagos Heder. Phoenix, AZ

## STONE OBJECTS

Monuments; texture.

Sakara Peltola. Saint Paul, MN



Pasquale Martini. Saint Paul, MN



Brad Goldberg. Minneapolis, MN

## SIDEWALKS / SIDEWALK HAIKU

Function; history; neighborhood identity; unexpected encounters.



Everyday Poems for City Sidewalk. Saint Paul, MN



Mike Mandel. Cambridge, MA

## TINY ART

Especially scaled to children; discovery/surprise.



Tom Otterness. Connell, WA



Tom Otterness. San Jose, CA

# BIKE TRAILS / BIKEWAYS / BIKE LANES

## Elements

- Bollards
- Gathering/Resting Places
- Guardrail/Handrail/Railings
- Interpretive Signage
- Kiosks
- Markers/Gateways
- Stone Objects

## Concepts

- Great Trees
- Habitat Art
- Social Practice Art: Safety Program
- Tiny Art

## BOLLARDS

Sculptural delineation of space; protection/safety for pedestrians and bicyclists.



Lauire Lundquist. Tempe, AZ



Artist and location unknown.

## GATHERING / RESTING PLACES

Multi-function for social space and stormwater storage; history/identity/commemoration.



Jackie Ferrara. Tempe, AZ



Jackie Ferrara. Tempe, AZ



Foster Willey. Plymouth, MN

## GUARDRAIL / HANDRAIL / RAILINGS

Neighborhood identity; interaction with landscape/urban environment.



Barbara Grygutis. Phoenix, AZ



Ann Hamilton and Michael Mercil. Allegheny Riverfront Park, Pittsburgh, PA



Cliff Garten. Sammamish, WA

# BIKE TRAILS / BIKEWAYS / BIKE LANES

## INTERPRETIVE SIGNAGE

Engaging information source; public education.



Artist unknown. Chicago, IL



Regina Flanagan and Dan Donovan. Ramsey, MN



## KIOSKS

Interactive educational information; announce events/walks/lectures.



Artist and location unknown.



## MARKERS / GATEWAYS

Mark transition between environments.



Artist and location unknown.



Mags Harries & Lagos Heder. Phoenix, AZ

## STONE OBJECTS

Material sympathetic to natural environment; mark trail nodes.



Lei Yixin. Saint Paul, MN



Pasquale Martini. Saint Paul, MN

# BIKE TRAILS / BIKEWAYS / BIKE LANES

## GREAT TREES

Highlight great trees; honor those about to be cut down/destroyed.



Helen Oppenheimer, Coral Lambert, Jim Brenner, Theresa Smith. Saint Paul, MN



Pierre Huyghe. Minneapolis, MN

## HABITAT ART

Educates and engages through new experiences and ways of perceiving landscapes.



Laurie Lundquist. Tempe, AZ



Lorna Jordan. Kent, WA



Patricia Johanson. Dallas, TX

## TINY ART

Small scale; surprising discoveries.



Tom Otterness. Connell, WA



Tom Otterness. Minneapolis, MN



Tom Otterness. Location unknown

# STORMWATER IMPROVEMENTS AND ENVIRONMENTAL ART

## Elements

- Catch Basins/ Manhole Covers
- Great Trees
- Rain Gardens
- Earth Forms and Plantings

### CATCH BASINS / MANHOLE COVERS

Function; identity/logo for City.



Nancy Blum. Seattle, WA

### GREAT TREES

Highlight great trees; honor those about to be cut down/destroyed.



Helen Oppenheimer, Coral Lambert, Jim Brenner, Theresa Smith. Saint Paul, MN



### RAIN GARDENS

Functional amenity; educate and enlighten about natural systems.



Olympic Sculpture Park, Seattle, WA



Brad Kaspari, Residential Street Vitality Program, Saint Paul, MN



Signage. Peggy Notebaert Nature Museum, Chicago, IL.

# STORMWATER IMPROVEMENTS AND ENVIRONMENTAL ART

## EARTH FORMS AND PLANTINGS

Sculptural form; functional amenity; landmark gathering place; appreciation of natural materials; texture; color.



Herbert Bayer. Kent, WA



Agnes Denes. Ylojarvi, Finland



Brad Goldberg.  
Saint Paul,  
MN



Lorna Jordan. Kent, WA



Lorna Jordan.  
Scottsdale,  
AZ

# PARKS AND PARKLANDS

## Elements and Concepts

- Courtyards/Plazas/  
Gathering Places
- Sculpture Parks/  
Sculpture in Parks
- Environmental Art and  
Plantings
- Interaction with Landscape  
and Nature

## COURTYARDS / PLAZAS / GATHERING PLACES

Resting places in the landscape; contemplative places; experience natural materials; landmark/icons; nature imagery.



Jackie Ferrara. Tempe, AZ



Koryn Rolstad. Tacoma, WA



Scott Burton. Seattle, WA



James Carpenter. Raspberry Island,  
Saint Paul, MN



Richard Turner. Seattle, WA



Kinji Akagawa. Cambridge, MN



Lloyd Hamrol. Los Angeles, CA

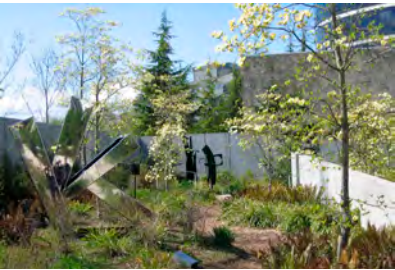


Koryn Rolstad. Park City, UT

# PARKS AND PARKLANDS

## SCULPTURE PARKS / SCULPTURE IN PARKS

Olympic Sculpture Park. Seattle, WA



Louise Bourgeois. Fountain

Millenium Park. Chicago, IL



Jaume Pensa. Crown Fountain.



Terry Evans photography exhibit



Frank Gehry. Pavillion and bridge

Central Park. New York, NY



Christo and Jeanne-Claude. The Gates in Central Park, NY

Minneapolis Sculpture Garden



Claes Oldenburg & Coosje Van Bruggen. Minneapolis, MN



Kinji Akagawa. Sculptural seating



George Segal. Madison, WI (now NYC)



Lei Yixin. Saint Paul, MN



Douglas Freeman. Saint Paul, MN



Helmick & Schechter. Pasadena, CA

# PARKS AND PARKLANDS

## ENVIRONMENTAL ART AND PLANTINGS

Functional amenity; public engagement and experience of landscape; landmark gathering places in nature.



Patricia Johanson, Dallas, TX



Lorna Jordan. Kent, WA



Vicki Scuri. Lake Forest Heights, WA

## INTERACTION WITH LANDSCAPE AND NATURE

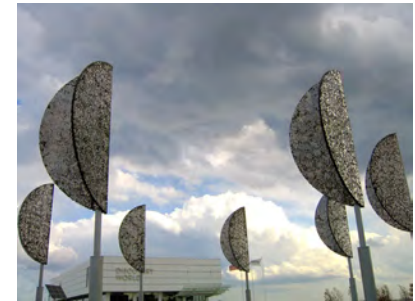
Perceiving landscape and weather, water, sound or light/atmosphere.



Pierre Huyghe. Minneapolis, MN



Doug Hollis. Seattle, WA (sound piece)



Ned Kahn. Milwaukee, WI



Stanton Sears. Minneapolis, MN



Karl Ciesluk. Canada

# PARK FACILITIES AND AMENITIES

## Elements

- Water, Water Features and Fountains
- Swimming Pools
- Tot Lots/Play Areas
- Gates
- Retaining Walls
- Railings
- Furniture

## WATER, WATER FEATURES AND FOUNTAINS

Functional amenity; experience and appreciation of water; refreshment; sculptural form with natural materials.



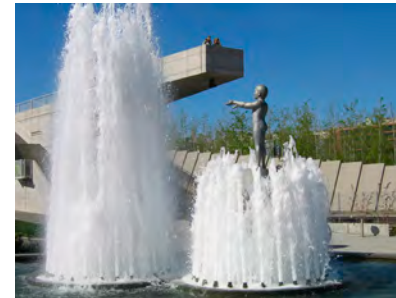
Siah Armajani. Seattle, WA



Louise Bourgeois. Seattle, WA



George Trakas. Seattle, WA



Katherine Gustafson. Millennium Park, Chicago, IL



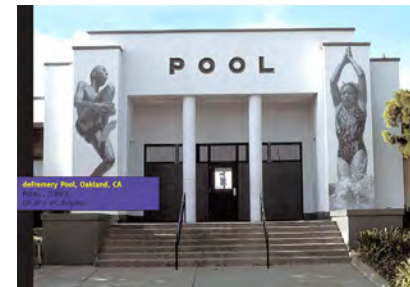
Brad Goldberg. Houston, TX

## SWIMMING POOLS

Identity; function; highlight/complement architecture.



Eric Powell. Madison, WI



Mike Mandel. Oakland, CA

## TOT LOTS / PLAY AREAS

Small scale; discovery/surprise.



Vicki Scuri. Bellevue, WA

# PARK FACILITIES AND AMENITIES

## GATES

Identity; function; wayfinding; interaction with landscape views.



Artist and location unknown.



Eric Powell. Bodega Bay, CA



Eric Powell. Berkeley, CA

## RETAINING WALLS

Nature imagery; local history; texture; color.



Carolyn Braaksma. Denver, CO



Hubert Massey. Detroit, MI



Vicki Scuri. Kirland, WA

## RAILINGS

Integration with plantings; function; organic form.



Lisa Elias. Minneapolis, MN



Cliff Garten. Sammamish, WA



Whitesavage & Lyle. Seattle, WA

## FURNITURE

Nature imagery; texture; function; organic and man-made materials.



Lisa Elias. Minneapolis, MN



Truman Lowe. Cloquet, MN



Garth Edwards. Maple Valley, WA

# BUILDINGS – EXTERIORS

## Exteriors

- Architecturally Integrated Work
- Courtyards/Plazas

## Interiors

- Architecturally Integrated Work
- Freestanding Work

## Skyways, Hallways, Tunnels, Lobbies

- Architecturally Integrated Work

## ARCHITECTURALLY INTEGRATED WORK

Neighborhood identity; wayfinding/landmark; local history; complements architecture.



David Fichter and Joshua Winer. Location unknown



Amanda Lovelee. Sunray Library, Saint Paul, MN



Craig David, Saint Paul, MN



Maria Mijares. Union City, NJ



Shanai Matteson and Colin Kloecker, Works Progress LLC. Arlington Hills Community Center, Saint Paul, MN.



Janet Lofquist. East Lake Street Library, Minneapolis, MN.



Whitesavage & Lyle. Seattle, WA

# BUILDINGS – EXTERIORS

## COURTYARDS / PLAZAS

Landmarks; resting and gathering places; civic character.



Futures North: Daniel Dean, John Kim, Adam Marcus, Molly Reichert. CHS Field, Saint Paul



Foster Willey. Saint Louis Park, MN



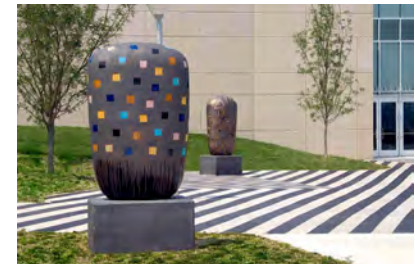
Brad Goldberg. Phoenix, AZ



Andrew Leicester, Minnesota History Center, Saint Paul, MN



Myklebust and Sears. Minneapolis, MN



Richard Fleischner. Saint Paul, MN



Athena Tacha. Trenton, NJ



Howard Ben Tre. Minneapolis, MN



Jun Kaneko. Kansas City, MO

# BUILDINGS – INTERIORS

## ARCHITECTURALLY INTEGRATED WORK

Subject/content of artwork relates to building function and/or the community; local history/people; affects views inside/outside; engages children; light; color.



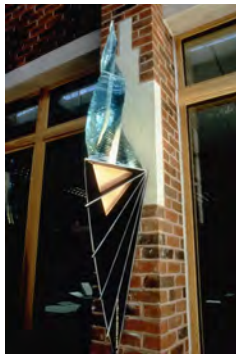
Teresa Cox. Duluth, MN



Christian Korab. Orlando, FL



Starn Twins. New York, NY



Ray King.  
Austin, MN



Mike Mandel. Vancouver, BC



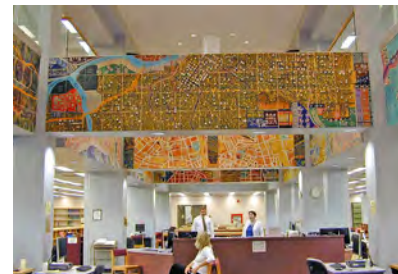
Roberto Behar and Rosario Marquardt.  
Madison (WI) Public Library



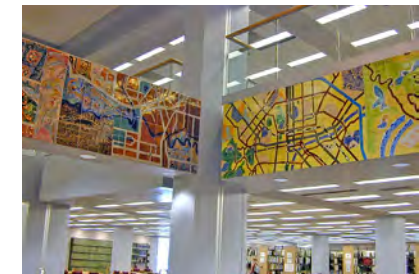
Broken Crow. Minneapolis, MN



Amy Cordova. Saint Paul,  
MN



Joyce Kozloff. Mankato State University  
Library



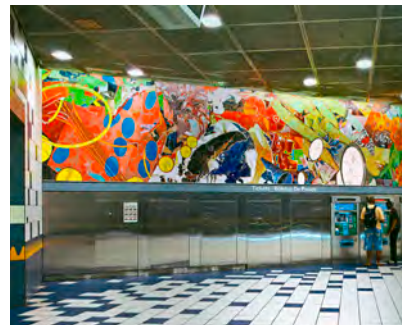
# BUILDINGS – INTERIORS

## ARCHITECTURALLY INTEGRATED WORK

Neighborhood identity; wayfinding/landmark; local history; complements architecture.



Stephan Huber. Frankfurt, Germany



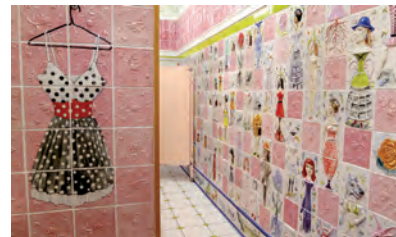
Stephen T. Johnson. Universal City Metro Station, Los Angeles, CA



Clifford Ross. Federal Courthouse, Austin, TX



Jo Ann Verburg. Mill City Museum, Minneapolis, MN



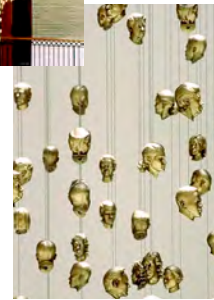
Cynthia Consentino. Kohler, WI

## FREESTANDING WORK

Responds to unusual spaces; subject/content relates to site.



Ralph Helmick & Stu Schechter. East Saint Louis, IL



Blair Bender, Metro State University, Saint Paul, MN



Dick Huss. Saint Paul, MN

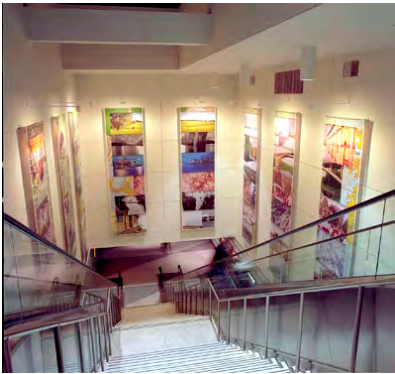


James Carpenter. New York, NY



# BUILDINGS – SKYWAYS, HALLWAYS, TUNNELS, LOBBIES

## ARCHITECTURALLY INTEGRATED WORK



Chris Faust. Minneapolis-Saint Paul International Airport, MN



Jo Ann Verburg. 4th and Cedar Vertical Connection, Saint Paul, MN



Reiner John. Denver, CO

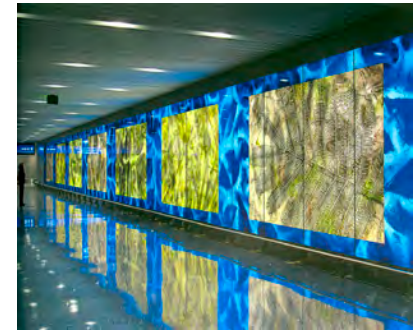


Nancy Ann Coyne. Minneapolis, MN

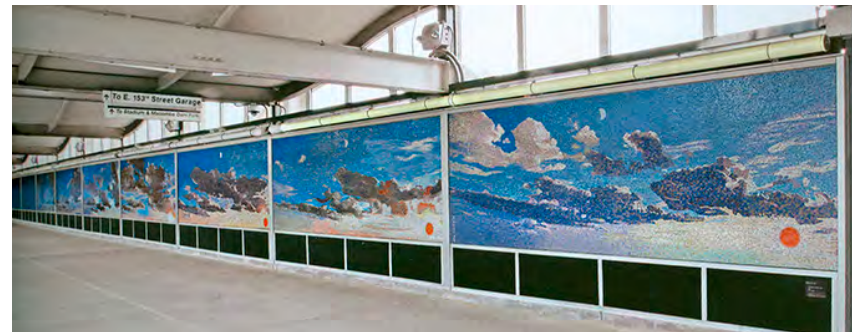
Photo: George Heinrich



Daniel Mayer. Phoenix Sky Harbor International Airport, AZ



Stephanie Zoche and Sabine Haubitz. Munich, Germany



Ellen Harvey. Metro RR at Yankee Stadium, NYC

# HISTORIC PROPERTIES

## Elements

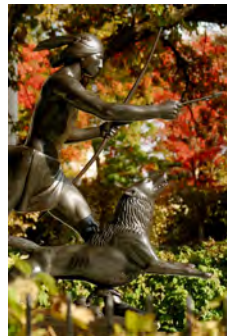
- Freestanding Sculpture
- Architectural Embellishment
- Interpretation and Signage
- Restoration of Unique Historic Features

### FREESTANDING SCULPTURE

Re-siting and reinstallation of historic sculptures.



Saint-Gaudens. Saint Paul, MN



Paul Manship. Saint Paul, MN

### ARCHITECTURAL EMBELLISHMENT



Artisan unknown. City Hall Annex, Saint Paul, MN

### INTERPRETATION & SIGNAGE

Commemorate historic events and significant individuals.



Mike Mandel. Atlanta, GA

### RESTORATION OF UNIQUE HISTORIC FEATURES

Railings; lighting; terra cotta integrated with architecture.



Artisans unknown. Hamm Building, Saint Paul, MN. Toltz, King, Day Architects



Cyril Colnick. Milwaukee (WI) City Hall

# TEMPORARY WORK, EXPLORATORY PROJECTS PERFORMANCES, EVENTS

The Ordinance defines public art to mean *publicly accessible and original art* including *performances, installations and other temporary works* in addition to permanent public art.

Categories include, but are not limited to:

- **Temporary Work**
- **Participatory Work**
- **Performances**
- **Festivals and Events**
- **Social Practice**
- **Public Process**
- **Temporary Artist in Residence**

## TEMPORARY WORK

Unique experiences and spectacle.



Photo: Dusty Hoskovec.



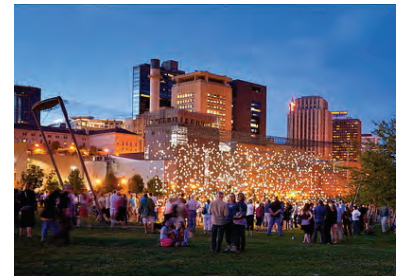
Chris Larson. *Celebration/Love/Loss*. Saint Paul, Northern Spark 2013



Terry Evans. Millenium Park, Chicago, IL

## PARTICIPATORY WORK

Activated by presence of people.



Jim Campbell. *Scattered Light*. Mississippi Riverfront, Saint Paul. Northern Spark, 2011



Photo: Nicholas Knouf.

Monica Haller with Nick Knouf, Molly Reichert and Jonathan Zorn. *can you listen to the same river twice...* Lambert's Landing, Mississippi River. Saint Paul, Northern Spark 2013



Emily Stover. Minneapolis, MN

# TEMPORARY WORK, EXPLORATORY PROJECTS PERFORMANCES, EVENTS

## PERFORMANCES

Celebrate local talent; bring neighbors together.



Wing Young Huie. University Avenue project, summer 2010. Temporary photo exhibition and weekly performances



Ashley Hanson. Paddling Theater, Mississippi River. Granite Falls, MN



Andrea Steudel. Minneapolis, MN

## FESTIVALS AND EVENTS

Topical festivals; address social or environmental issues; art-making activities; interaction with artists.



Marcus Young. Wishes for the Sky event. Saint Paul's Harriet Island, 2010



International stone carving symposium Minnesota Rocks! Public Art Saint Paul on the grounds of Saint Paul Community College. Summer 2006



Michael Murnane and Andrew Saboe. *Landmark in a River City*. Saint Paul, Northern Spark, 2011

# TEMPORARY WORK, EXPLORATORY PROJECTS PERFORMANCES, EVENTS

## SOCIAL PRACTICE PUBLIC ART

Explores social justice issues, environmental topics, city systems.



Shanai Matteson and Colin Kloecker, Works Progress. *Walk a Mile in My Shoes*. Minneapolis, MN



Marcus Young. Nicollet Mall, Minneapolis



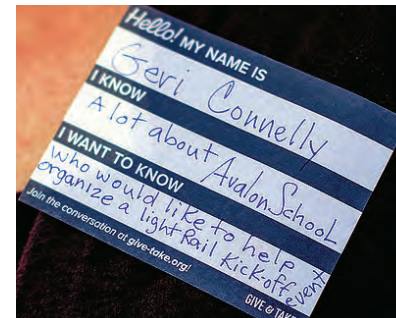
Peter Haakon Thompson. Neighborhood artist-in-residence. Minneapolis, MN



Mierle Laderman Ukeles, New York Sanitation Department Artist in Residence

## PUBLIC PROCESS EVENTS

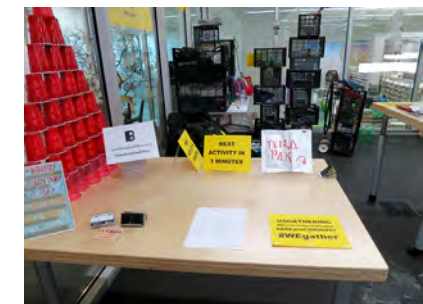
Innovative forums for social exchange and progress.



Shanai Matteson and Colin Kloecker, Works Progress. Give and Take events. Various locations, MN

## TEMPORARY ARTIST IN RESIDENCE

Unique hands-on experiences for adults and children.



Victor Castro. Madison (WI) Public Library. The Bubbler



AVAILABLE ONLINE AT  
[www.stpaul.gov/publicart](http://www.stpaul.gov/publicart)



The Most Livable  
City in America

# CITY OF SAINT PAUL PUBLIC ART ORDINANCE

EFFECTIVE DATE: JUNE 23, 2014

## Program Guidelines



Wishes for the Sky, Harriet Island, 2010. Marcus Young, City Artist in Residence.  
House to Touch the Sky, Peter Kraimer. Photo Credit: Andy King.

*... "In developing its vision for the future of the city, the city council believes that planning and development decisions should give aesthetic and social value equal weight with any project's functional and economic values... therefore, the council wishes to implement a process and provide funding to involve artists in the design, implementation and integration of art in public projects."*

– Ordinance passed in 2009  
establishing the City of Saint  
Paul's public art program.



ON THE COVER

Left to right:

- **Over 700 locations throughout the City.** *Everyday Poems for City Sidewalk*, a project by Marcus Young, City Artist in Residence (2008-2015) with Public Art Saint Paul and Saint Paul Public Works. Photo: King Studios.
- **Mississippi Riverfront.** *Scattered Light*, Jim Campbell. Temporary installation during Northern Spark, 2010. Produced by Minnesota Museum of American Art.
- **City's residential neighborhoods.** *Flora Sign Post* in forged steel by Lisa Elias created through the City of Saint Paul's Residential Street Vitality Program (RSVP). Detail also shown above. Photos by King Studios.

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## History of the Public Art Ordinance and Program

Saint Paul's Public Art Ordinance arose from the aspiration and vision of civic leaders, artists and the community for a creative city at the headwaters of the Mississippi River. It arose from decades of exploration and observation as the City planned its future, as its population diversified, and as the practice of public art evolved. The Ordinance emerged in 2009 as a powerful tool that places artists at the core of civic action in shaping the form and experience of the city.

Public Art Saint Paul, the City's non-profit public art partner, was charged by the City Council in 2005 to draft significant revision to its existing ordinance. That charge set us upon a long and careful course. Public Art Saint Paul volunteered hundreds of hours over several years to research and review the history of public art development in Saint Paul; the City's existing public art ordinance, policies and practices; the work of non-profits and community organizations to develop and care for public art; city-wide and neighborhood plans that reference public art; plans and policies that express the City's capital development values; and the public art policies and experiences of other cities nationwide.

A host of artistic, urban planning and design, heritage preservation, and community partners participated in this work. City staff from the Departments of Planning and Economic Development, Public Works, Parks and Recreation, Libraries, and Financial Services offered essential insights and ideas. Representatives of the Saint Paul arts and cultural community, district councils, and community organizations were vitally engaged.

Many neighborhood and city-wide planning documents testify to the value citizens place on public art. Citizens see public art as promoting the city and individual neighborhoods as desirable places to live, work and visit, and improving the attractiveness and pedestrian friendli-

ness of city streetscapes. Planning studies articulate the potential of public art for expressing neighborhood history, identity and sense of place, and for fostering intercultural harmony and understanding in our increasingly diverse city. They embrace public art as a partner in promoting the vitality of commercial nodes.

The Ordinance recognizes that public art encompasses a broad range of media, including visual, performing and literary arts. It sets forth the idea that artists have an essential role in articulating a vision for the future through city planning and in imagining the shape of the built environment through capital project design. It provides funding and process mandates to support artists in those roles as well as to support the creation of art integrated into capital projects.

The Ordinance asserts that public art stewardship is essential; it provides funding mandates for inventory, condition assessment and maintenance of the City's public art collection. The Ordinance recognizes that generous individuals and organizations have donated artworks to the City throughout its history and will continue to do so into the future; it provides guidance for the City's acceptance of these donations. The Ordinance recognizes that artists and arts organizations abound in Saint Paul and take initiative to fund, develop and produce public art; it provides guidance to facilitate and encourage the flourishing of this activity.

The City again turned to Public Art Saint Paul to lead development of Guidelines to support Ordinance implementation. With grants from the Katherine B. Andersen Fund and Saint Paul Cultural STAR, Public Art Saint Paul engaged a public art administrator who has worked within City since 2011 to operationalize the Ordinance directives. She worked from a base in the Office of Financial Services, which is charged in the Ordinance to determine the dedication of

funds for public art. The administrator assembled a Public Art Working Group of City staff to participate in development, review, and editing of the Guidelines. She also worked closely with the City Artist in Residence Program, convened a Public Artist Working Group, and met regularly with the District Council Consortium to gain input and feedback. To help steer this effort, Public Art Saint Paul convened an Oversight Committee including a City Councilmember, City department directors, and arts and design professionals. Participants are recognized in the Appendix.

As Guidelines were being developed, Public Art Saint Paul led a partnership with the City of Saint Paul, City of Minneapolis, Capitol Region and Ramsey Washington Metro Watershed Districts, Saint Paul Design Center, and University District Alliance to create a cross-jurisdictional public art plan for the Central Light Rail Transit Corridor. The resulting *Plan for Artistic Practice in the Central Corridor* authored by Cliff Garten, Todd Bressi, and Blaine Merker brought forward a three-part foundation for art's role in shaping the urban future. System-based Urban Languages of modern life (food, water, waste and Infrastructure, gathering, identity and creative spark) look beyond specific site or structure to articulate a greater inter-related whole. Communities of Practice immerse and engage public artists in collaboration with a host of professionals across disciplines to explore important issues of the urban future. Work developed within and across Urban Languages over time move past the idea of singular public art opportunities and aim to redefine our ideas of Placemaking beyond a specific site to a larger sense of the city. This plan greatly influenced interpretation of the Public Art Ordinance and strategies set forth in the Guidelines.

The Guidelines and the supplemental Public Art Ideas List (PAIL) were first introduced by the City in September, 2012 and completed in 2013. These final Guidelines are accompanied by a Technical Manual to serve as a resource to sustain an innovative public art and design program that is distinguished by its high quality. The Technical Manual

integrates the Public Art Ordinance Program into City-wide procedures and promotes contemporary best practices from the field of public art. It is designed to be used by City departments and others, and contains reference materials to support the administration of Plans and Capital Projects.

City Councilmember Russ Stark, who has represented the Council on the Oversight Committee throughout development of these Guidelines, remarks, “as we go about the incredibly important business of making Saint Paul a City that serves its citizens, attracts new residents, businesses and visitors, the Public Art Ordinance and City Artists in Residence program are playing critical roles in helping us create great places – places that reflect our history, cultures, and ideas, and that reinforce our fondness for this City and ties to our community.”

The Saint Paul Public Art Ordinance Guidelines, Technical Manual and the PAIL are available online at [www.stpaul.gov/publicart](http://www.stpaul.gov/publicart)

## A Visionary and Flexible Public Art Ordinance...

In 2009, the City of Saint Paul passed an Ordinance supporting public art. Its visionary legislative purpose and intention is clear ... *“the city council believes that planning and development decisions should give aesthetic and social value equal weight with any project’s functional and economic values.”*

*“Public art strengthens public places and enhances and promotes Saint Paul’s identity as a livable and creative city and a desirable place to live, work and visit. Therefore, the council wishes to implement a process and provide funding to involve artists in the design, implementation and integration of art in public projects.”*

The Ordinance established the principle ***that artists should be involved from the earliest stages of conceptual planning, and continue through project design and implementation.*** It directs that sufficient resources should be committed to sustain an innovative public art and design program distinguished by its high quality.

Saint Paul’s Ordinance is unique among municipal public art programs nationwide because artists add their perspectives and insights to the City’s plans and capital project designs, as well as create public art for capital projects. The Ordinance encourages performances, installations, events and other temporary works. The City Ordinance also embraces the privately-funded City Artist in Residence Program that operates within City departments.

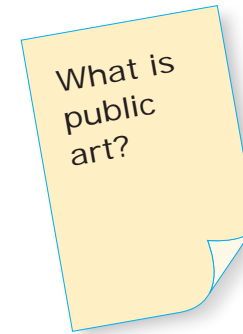
According to the Ordinance, policies and procedures shall be developed to facilitate and support the creation and implementation of a public art program. The Office of Financial Services determines eligible funding sources and projects.

The City of Saint Paul Public Art Ordinance Program Guidelines establish the working methods to operationalize the Ordinance citywide.

## How to Use the Guidelines

Each page of the Guidelines begins by posing a question.

For example:



The answer to the question is explored in detail on that page.

There are thirteen sections in the Guidelines, with the title of the section in CAPITAL LETTERS on the bottom left corner of the page. (You are reading the INTRODUCTION section now.)

The sections addressing PUBLIC ARTISTS SCOPE OF WORK and SELECTING PUBLIC ARTISTS are the most important and detailed sections. They have helpful color-coded graphics and tables.

In the APPENDIX, profiles of recent plans and projects are featured.

The Guidelines are amplified in the Public Art Ordinance Program Technical Manual that integrates the program into City-wide procedures and promotes contemporary best practices from the field of public art.

The Public Art Ideas List (PAIL), a supplement, illustrates hundreds of examples of public art.

Downloadable pdfs of the Guidelines, Technical Manual and PAIL are available at: [www.stpaul.gov/publicart](http://www.stpaul.gov/publicart)



The Ordinance says that

**“Public art plan** shall mean a biennial plan which identifies opportunities for acquisition and inclusion of public art within capital projects. The office of financial services shall be responsible for implementation of the public art capital budget plan as part of the City capital improvement budget.”

## Public Art Ordinance Program Guidelines

The Guidelines are to be used citywide – by City departments, district councils, neighborhood groups, art producers, consultants and artists.

The purpose of the Guidelines is to provide administrative guidance for involving artists in neighborhood and area plans, and in capital projects funded through the City’s capital improvement budget on properties that will be owned and operated by the City. Guidance is also provided for temporary projects, exploratory projects, performances and events that are encouraged by the Ordinance and may be funded and produced by the City or others.

The Guidelines also provide artists with critical information about their roles and responsibilities and what may be expected of them while working on City plans and/or capital projects.

The Guidelines have two parts:

1. Adopted Capital Improvement Projects – Summary Public Art Eligibility Master List and Status Report prepared annually by the Office of Financial Services and updated as necessary throughout the calendar year. This master list meets the Ordinance requirement for a biennial plan identifying opportunities for public art as part of the City’s capital improvement budget and may be found online at [www.stpaul.gov/publicart](http://www.stpaul.gov/publicart)
2. Procedures to ensure consistent administration of the funds appropriated under the Ordinance, thereby enabling an innovative, high-quality public art and design program. The procedures are detailed on the following pages.

What is public art?

The Ordinance says that

**“Public art** shall mean publicly accessible original art that enriches the City and evokes meaning. It may include permanent visual art, performances, installations, events and other temporary works, preservation or restoration of unique architectural features, ornamentation or details. It may also include the artist-designed infrastructure and structures themselves. Public art should consider the site, its context and audience. Public art may possess functional as well as aesthetic qualities; it may be integrated into the site or a discrete work.”

The Public Art Ideas List (PAIL), an illustrated supplement, contains additional examples of public art. The PAIL may be downloaded at [www.stpaul.gov/publicart](http://www.stpaul.gov/publicart)



*Meditation*, Lei Yixin. Lake Phalen Park. Created as part of Public Art Saint Paul's 2006 international stone carving symposium Minnesota Rocks!



*Indian Hunter and Dog*, Paul Manship, 1926. Gift to the City from the Cochran Family.

Photo: Brad Daniels.



*The Saint Paul Cultural Garden*. Cliff Garten with six poets and visual artists commissioned by The Saint Paul Foundation.



*Rain Flowers Series* by Brad Kaspari. City's Residential Street Vitality Program, 2012-2014.



*River Song*, Amy Cordova. Saint Paul RiverCentre. Privately funded.



*Flora Sign Post* by Lisa Elias. City's Residential Street Vitality Program, 2012-2014.



*Wing Young Huie*. University Avenue project, summer 2010. Produced by Public Art Saint Paul.

Photo: Linda Chrissomallis

What is a "public place"?

The Ordinance says that

**"Public place** shall mean publicly accessible landscapes, structures, and infrastructure. Public places include, but are not limited to public parks, plazas, streets and boulevards, bridges and stairways, buildings and waterworks."

The Public Art Ideas List (PAIL), an illustrated supplement, contains additional examples of public art in public places. The PAIL may be downloaded at [www.stpaul.gov/publicart](http://www.stpaul.gov/publicart)



Selby Avenue bridge abutment. Michael Mercil.



Wabasha Avenue retaining wall. Seitu Jones.



Upper Landing Park. Mississippi Guardian Birds, Douglas Freeman.

Photo: Jerry Mathiason



Mears Park. Brad Goldberg and Don Ganje.



Kellogg Mall Park details. Cliff Garten.



Landmark Center. Landmark in a River City, Michael Murnane and Andrew Saboe. Northern Spark, 2011.

Who qualifies as an artist?

The Ordinance says that

**“Artist** shall mean an individual who creates original art and is recognized by professional peers and critics as a professional practitioner of the visual, craft, literary, musical, conceptual or performing arts, as judged by the quality of that practitioner’s body of work and experience.”

This recognition is demonstrated in the artist’s resume through credentials such as an exhibition record, past public art commissions, published work, previous performances, reviews and recommendations.

What is a public artist in residence?

The Ordinance says that

**“Public artist in residence program** shall mean an artist or artists who works within the City as a resource in urban planning, capital project design, and the identification of public art opportunities.”

### City Artists Program

In 2005, Public Art Saint Paul, a private non-profit public art organization, in partnership with the City initiated and launched the City Artist in Residence Program, now known as the City Artists Program. Public Art Saint Paul has developed and sustained the program since that time, providing overall program goals, strategy, and funding from private sources.

The City Artists (CAs) are employees of Public Art Saint Paul who work across City agencies from a base in the City’s Office of Financial Services.

The CA Program is overseen by a committee composed of City department directors and by representatives of Public Art Saint Paul and the art community.

The CAs are present at the earliest stages of new thinking in order to have systemic impact within the living systems of the City – its infrastructure, water, forest, open spaces and the daily function and use of public places.

Two CAs currently serve in this capacity: Amanda Lovelee and Aaron Dysart. Marcus Young spearheaded the program from 2008-2015.

The CA Program serves several important functions in support of the Ordinance. The Program:

- may **provide curatorial direction** for system-based capital projects such as the Saint Paul Streets (SPS) program. In that capacity, a

### CITY ARTISTS IN RESIDENCE PROGRAM



Photo: King Studios

#### Provides Curatorial Direction

City Artists Amanda Lovelee and Aaron Dysart provide curatorial leadership for the Saint Paul Streets (SPS) program working with artists Brad Kaspari, Irve Dell, Christine Baeumler, and Lisa Elias, whose *Flora Sign Post* for the Macalester Groveland neighborhood is shown above.

CA will shape the vision for the Ordinance public art investment, select artist(s) for the project(s), and provide overall design leadership.

- may **create and manage prototype projects** for system-based capital projects that may be built and sustained over time. In that capacity, a CA may be commissioned to create public art to illustrate a visionary curatorial idea.
- shall **serve as a resource**, as per the Ordinance, to identify artists to be included in the City's list of artists qualified to serve on consultant teams for planning or design studies and may participate in artist and consultant team selection for Ordinance-related capital projects.
- may **advise** on Ordinance-supported City planning initiatives.

The CA Program does not provide Ordinance administration or project management for artists commissioned with Ordinance funds outside of the team.

## CITY ARTISTS PROGRAM



Photo: Travis Spangler.

### Creates and Manages Prototype Projects

City Artist Marcus Young (2008-2015) created the ongoing program *Everyday Poems for City Sidewalk* which integrates work by citizen poets into City sidewalk systems through the annual maintenance program. Poem by Diego Vazquez, Jr.



### Serves as Resource and Advises

City Artists played an important role in shaping the City's Greater Lowertown Master Plan, <http://visionlowertown.com/>

How is public art funded?

The Ordinance mandates that

- Capital projects funded by eligible sources resulting in a property to be operated by the City shall dedicate one (1) percent of eligible project funds for public art.

Department directors may seek City Council approval to reallocate percent funds from one project to another within that Department to supplement other public art projects or public art maintenance.

- One half (½) of one percent of total Capital Improvement Budget capital maintenance projects shall be appropriated to support maintenance and restoration of the City's public art collection.

The Ordinance endorses the preservation or restoration of unique architectural features, ornamentation or details.



Photo: Brad Daniels.



Photo: Courtesy PASP.

(Left) Conservation by Kristin Chernonis of Paul Manship's 1926 sculpture *Indian Hunter*. (Above) Conservation workshop sponsored by Public Art Saint Paul and led by Chernonis involved community members in the restoration of the Nathan Hale sculpture.

When does the Ordinance apply?

The Ordinance states that artists shall be involved in the “design, implementation and integration of art in public projects.”

All City requests for the preparation of plans by private consultants (itemized below) or for the design of major capital projects by private consultants through

all project delivery methods (design/bid/build; design/build, lease from developer) shall require the involvement of artists.

**PLANS**

**CAPITAL PROJECTS**

**Public Artist as Consultant Team Member**

**Public Art for Major Capital Construction Projects**

Artists shall serve on teams for the following:	
District Plan	✓
Small Area Plan	✓
T3 Master Plan	✓
Regional or City Park Master Plan	✓
Saint Paul Comprehensive Plan Chapter	✓
Master Plan for 10+ acre site redevelopment	✓

Projects must meet all of these requirements:	
Eligible funding source	✓
Property to be operated by the City	✓
Department priority for percent application*	✓
Included on <i>Adopted Capital Improvement Projects – Summary Public Art Eligibility Master List and Status Report</i>	✓

The above requirements apply to private consultant teams only. Department in-house teams are not required to include a public artist, but are encouraged to do so, meeting the spirit and intent of the Ordinance.

\* The Ordinance allows department heads the option of reallocating funds between public art projects within the department, consistent with the public art plan, and with the approval of the Office of Financial Services and the City Council. The procedures for the reallocation process are detailed on page 50.

Other planning efforts such as community visioning studies, transit-oriented design plans or park plans that are intended to become part of small area plans, master plans or comprehensive plans are also encouraged, but not required, to involve a public artist.



The Ordinance says that

**“Eligible fund** means a source fund for construction projects from which art is not precluded as an object of expenditure.”

**“Construction project** means any capital project paid for wholly or in part by the City to construct or remodel any building, structure, park, utility, street, sidewalk, or parking facility, or any portion thereof, located within the limits of the City and to be operated by the City.”

### Funding Sources

Each year, after approval of the Capital Improvement Budget (CIB) by the City Council, the Office of Financial Services produces a spreadsheet that details *Adopted Capital Improvement Projects – Summary Public Art Eligibility Master List and Status Report*. This master list meets the Ordinance requirement for a biennial plan identifying opportunities for public art as part of the City’s capital improvement budget and may be found online at [www.stpaul.gov/publicart](http://www.stpaul.gov/publicart)

Minimum eligibility conditions include:

- the project must be capital in nature;
- on City-owned property;
- the useful life of the project must match the terms of the bonds; and
- the funding source does not prohibit public art.

Eligible funding sources for public art generally include but are not limited to:

Local general obligation bonds/notes; other local financing sources; state grants and aids; and federal grants and aids.

### Planning Study Teams and Design Teams

City Requests for Proposals (RFPs) to prepare the following shall include a public artist:

- District plans, small area plans, and T3/T4 master plans by private consultants;
- Master Plans for City and Regional Parks;
- Chapters of the City’s Comprehensive Plan;
- Master plans by private consultants for redevelopment sites greater than (10) ten acres undertaken by private consultants; and
- Design of major capital projects undertaken by private consultants resulting in a property to be operated by the City.

### Capital Projects

Eligible capital projects include the construction or renovation of new or existing city-owned facilities such as:

- Libraries and Library/ Recreation Centers.
- Police stations.
- Residential Street Vitality Program (RSVP).

- Sidewalk Reconstruction.
- Traffic calming; traffic circles.
- Streetscapes.
- Bikeways.
- Bridges (Vehicular and/or pedestrian).
- Stairs, walls and other structures.
- Parks.
- Tot lots, play area improvements and replacements.
- Trails.
- Recreation Centers.
- Business improvement projects.
- Other buildings.

Capital Projects generally require permanent public art that matches the useful life of the project in order to meet the terms of the eligible funding sources, which are usually bonds. These sources may not allow funding for performances, installations and other temporary works.

How can artists become involved?

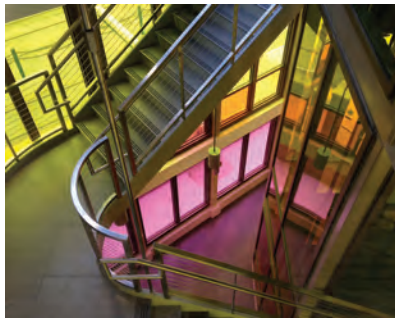
The Ordinance declares that artists shall be involved in the “design, implementation and integration of art in public projects” and goes on to state that involvement should begin at the earliest stage of conceptual planning.

Two ways to participate in eligible projects include:

- PLANS. Public artists are required to be members of City-sponsored private consultants’ planning teams that address district plans, small area plans, master plans and the city’s comprehensive plan.

- CAPITAL PROJECTS. Public artists are required to be involved in the design and implementation of City-funded capital projects.

Each of these opportunities involves different tasks and expertise. This section addresses the public artist scope of work for Plans and Capital Projects.



4th and Cedar Street Vertical Connection. Architectural stair tower with integrated glasswork by Jo Ann Verburg. Joint project between City of Saint Paul and the Metropolitan Council.

## PLANS

Public artists are members of a private consultant’s planning team.

Recent Examples:

- Central Corridor Station Area Plans
- Great River Passage Master Plan
- Greater Lowertown Master Plan
- Central Corridor Strategic Stormwater Solutions for Transit-Oriented Design
- Citywide Street Design Manual

## CAPITAL PROJECTS

Public artists are selected to produce conceptual/schematic design and design development proposals for art, and to create commissioned artwork for projects.

Recent Examples:

- *Everyday Poems for City Sidewalk*
- Penfield Development
- RSVP Program
- 4th/Cedar Vertical Connection
- Hamline Avenue Bridge
- CHS Field



The Ordinance states that “artist-involvement should begin at the earliest stages of planning, and a public artist is required to be a member of the consultant’s planning study team or design team.”

The following list describes the role that artists are anticipated to play during their involvement in Plans and is meant to guide City department staff as they develop specifications for Request for Proposals (RFPs) or Request for Qualifications (RFQs).

The list provides a starting point for creating a Scope of Work for Public Artists.

Following are some examples of roles and tasks for artists on planning teams.

## PLANS

### TASKS

- Play an integral role on the team.
- Participate in in-house, team and public meetings.
- Participate in collaborative processes where authorship of final products is shared.
- Take a multi-disciplinary approach to the City and work across departments and systems.
- Identify and integrate artful opportunities into plan chapters including goals, objectives and strategies addressing: the public realm; movement/circulation; preservation; water quality/environment; culture and art; and historical and cultural resources, as necessary. Public art may include visual art, performances, installations, events and other temporary work, preservation or restoration of unique architectural features, ornamentation or details.

- Alternately, contribute artful opportunities to chapters in plans that specifically address history, culture and art.
- Study related plans, including but not limited to, comprehensive plans, small area plans, public art plans, etc.
- Develop and illustrate public art concept designs for pilot or demonstration projects that may be part of plans.
- Advise on how to best involve artists in plan implementation.
- If necessary, work with Heritage Preservation Commission (HPC) staff to identify principles that balance preserving and reinforcing the prominent features of a district with adding vital new public art component(s).
- Assist consultant/proposers as they respond to City RFPs or RFQs, including outlining the artist’s roles and contributions in the Scope of Work statement.
- In-depth work with multi-disciplinary teams (e.g. planners, architects, landscape architects, civil and transportation engineers, etc.).
- Synthetic thinking; the ability to draw on ideas across disciplines and fields of inquiry to develop a deeper understanding, to combine ideas into a complex whole.
- Exhibits flexibility and adaptability when addressing new topic areas, disciplines and fields of inquiry.
- Understanding and experience with planning processes, and with presentations to the general public, councils and boards.
- Evidence of past contributions to planning documents including writing samples and/or examples of translating ideas into drawings, illustrations or photographs understandable to the general public.
- Ability to work with diverse communities; experience in community engagement.

### EXPERTISE

Following is the experience and capabilities that artists may need to show to accomplish the tasks:

- Demonstrates experience with innovative and engaging ways to work with the community.
- Familiarity with a broad range of artistic approaches, practices, media and artists.

- Direct experience working in highly-complex urban environments.
- Proficiency with computer software programs including Microsoft Word, Power Point and Excel; optional experience with advanced programs such as the Adobe Design Suite (Photo Shop, Illustrator, In Design and Acrobat Pro) and computer-assisted-design programs such as Sketchup and AutoCAD.

(Examples of recent RFPs calling for planning teams or planning and design teams with artists may be found in the Public Art Ordinance Program Technical Manual.)

## EVALUATION OF EXPERTISE

City staff evaluates consultant/proposer teams including public artists.

Evaluation may include, but is not limited to, the following considerations:

- Public Artist meets the Ordinance definition of “artist” as shown by the quality of their credentials and experience with public art detailed in their resume.
- Consultant/proposers weave the Public Artist’s efforts into their Scope of Work statement, and demonstrate thoughtful integration of public art and the Public Artist’s contributions.
- Proposal addresses the possible contributions by the Public Artist cited by the Public Artist Scope of Work in the RFP.
- The percentage of time the Public Artist is given and fees are identified in the consultant/proposers capacity work load tables.
- Public Artist (preferably) or another member of the consultant/proposer team has experience programming artists efforts, and shows a familiarity with a broad range of artistic practices, media and artists.

## TIPS FOR CONSULTANT/PROPOSERS

### HOW TO SELECT AN ARTIST FOR YOUR PLAN TEAM

Some artists are strong conceptual thinkers, skilled in ideation during planning and design phases, while others are the hands-on makers of aesthetic objects. Many artists have capabilities in both areas.

*What should you consider when selecting an artist for your team?*

Discuss potential approaches to the scope of work in the RFP and see if you share a similar outlook.

Ask about the artist’s role in past projects or plans; at what point did they join the team and how did they influence and improve the project or plan?

Inquire about the artist’s experience with urban design issues and orchestrating public space to determine if they are interested in and capable

of working during planning or conceptual design.

Look at images of the artist’s works or better yet, experience the work first-hand. Then ask the artist: How did they develop the context for their work or what is the creative process and the thinking behind specific works?

Does the artist’s past work reveal a consistency of vision? While an artist may work in a variety of media to express their ideas, a conceptual thread should connect the works.

Personal knowledge of candidates is key – how personalities mesh may be more important than artistic inclinations or how the artist fits with your firm’s past work.

Build in time for “growing” the project together; working with an artist is not like hiring an engineer who has a prescribed scope.

To learn about artists and gain experience evaluating them, volunteer to serve on committees and panels convened by arts organizations and agencies.

What are potential roles for public artists on **Capital Projects**?

## CAPITAL PROJECTS

The Ordinance states that “artist-involvement should begin at the earliest stages of planning, and a public artist is required to be a member of the consultant’s planning study team or design team.”

The following list describes the role that artists are anticipated to play during their involvement in Capital Projects by offering ideas for potential tasks and the requisite expertise necessary. The list is meant to guide City department staff as they develop requirements for Request for Proposals (RFPs) or Request for Qualifications (RFQs).

The list provides a starting point for creating a Scope of Work for Public Artists.

Following are some examples of roles and tasks for artists on Capital Projects.

Capital projects generally have two public art phases: a design phase, which may involve planning work with the design team as well as the conceptual/schematic design and the design development of artwork; and a commission phase for the actual production and installation of artwork, frequently in coordination with the site and/or building construction process.

Following are some examples of roles and tasks for artists.

### DESIGN PHASE TASKS

#### Conceptual/Schematic Design –

- Participate in in-house, team and public meetings.
- Explore public art opportunities in plans for buildings and/or sites.
- Establish artwork parameters and goals and detail the “program” for artwork including the project description and approach.

Or alternately to previous point;

- Plan, schedule and facilitate public meetings pertaining to public art and use public input to develop public art scope and direction.
- Integrate artwork with the “bricks and mortar” of the building and/or at the site/plaza to large landscape scales. Public art may include visual art, performances, installations, events and other temporary work, preservation or restoration of unique architectural features, ornamentation or details.
- Collaborate with the design team to determine and/or to refine the design of spaces to integrate artwork, and advise on selection of materials in surrounding area.
- Identify location of artwork(s) on scaled annotated plans, or site plans, with potential relationships and connections to other sites.
- Produce model/maquette and/or sketches, drawings, plans and/or digital renderings to illustrate concepts.
- Present conceptual design ideas for artwork to community groups and others for input and feedback, as necessary.
- As appropriate during concept development, design team including the artist shall involve HPC staff, which makes recommendations on projects to the HPC board.
- If HPC approval is required, schematic design and/or design development materials for artwork will be included as part of the overall HPC pre-application materials submitted for review.

#### Design Development –

- Participate in meetings; in-house, team and public meetings.
- Produce model/maquette to scale showing some indication of color and/or scaled, dimensioned and labeled plans or drawings, and digital renderings or documentation, as required to present a meaningful representation of the proposed artwork. Provide materials samples, as necessary. Artwork must conform to Americans with Disabilities (ADA) and other necessary functional requirements.
- Produce artwork statement describing design intention; relationship to project goals and criteria; and with description of

artwork materials, dimensions, weight, and finish.

- Submit completed *Timeline and Budget Estimate* for the artwork, using form provided by the City or provide other cost estimate documentation format approved by the City.
- Submit conservation analysis of proposed materials and construction methods prepared by a certified professional conservator, if requested.
- Prepare operations and maintenance plan including cost estimate addressing the necessary ongoing care anticipated for the artwork.
- Recommend site preparation and activation that is required, including but not limited to appropriate lighting, electrical and mechanical systems connections, and the structural support necessary for installation and activation of the artwork.
- If HPC approval is required, public art materials cited above shall be included in 90%+ package of construction drawings presented to the HPC at public hearings.

## COMMISSION PHASE

Following are some examples of roles and tasks for artists.

### TASKS

- Secure insurance coverage that meets City requirements including public liability, automobile, worker's compensation and employer's liability, and professional liability insurances, as requested.
- Maintain ongoing communications with City project manager and track with the site and/or building construction schedule in order to integrate artwork.
- Provide engineering drawings of the artwork and/or the footings or other details for structural design review by the City, if requested.
- Produce the artwork as approved during the Design Phase and after the structural design review, and deliver and install the artwork according to the construction schedule.
- If not provided by the City, prepare the site for the artwork including appropriate lighting, electrical and mechanical systems connections, and the structural support required for installation and activation of the artwork.

- Design, fabricate, install and pay for a public notice identifying the artwork after installation.
- Provide final documentation about the artwork including technical description with details regarding, materials, weight, finish, construction techniques and contractors, and an operations and maintenance manual, if requested.

### EXPERTISE

Following is the experience and capabilities that artists may need to show to accomplish the tasks during the Design and Commission Phases:

- In-depth work with multi-disciplinary teams (e.g. architects, landscape architects, civil and transportation engineers, etc.).
- Ability to work with community input; experience in community engagement.
- Capacity to reflect the community's ideas in art.
- Ability to incorporate technology and art, if necessary.
- Sensitivity to context and its historical, ecological, social and cultural dimensions.

- Employs sustainable materials and construction techniques in his/her work, and efficiently uses resources such as electricity and water.
- Understanding of, and experience with, durable and permanent materials, and their maintenance requirements.
- Maintains a flexible design process, accommodating the need to meet ADA code requirements and safety standards, as necessary.
- Ability to produce submittals/deliverables including scaled, dimensioned and labeled plans, elevations and cross-sections, and cost estimates, construction documents and specifications, as necessary.
- Documented capability to produce, deliver and install artwork on-time and on-budget.

(Examples of recent RFPs and RFQs seeking artists for Capital Projects may be found in the Public Art Ordinance Program Technical Manual.)

## **SPECIAL PROCEDURES FOR HISTORIC SITES AND PROPERTIES**

When public art is part of a designated local historic site or property undergoing remodeling, or public art is considered for a designated local historic site or property, the following tasks and procedures are necessary:

1. The Scope of Work for Public Artists shall be developed with the input of Heritage Preservation Commission (HPC) staff.
2. HPC staff, which makes recommendations on projects to the HPC, shall participate as appropriate in concept development with the design team including public artist(s).
3. Public artists shall research the historical, architectural, cultural and social character of the district, site or property to develop an understanding of the historical context.

4. Public artists shall work with HPC staff, as necessary, to identify principles that balance preserving and reinforcing the prominent features of a district, site or property with adding vital new public art component(s).
5. If HPC approval is required, public art planning, project schematic design and/or design development materials will be included as part of the overall HPC pre-application materials submitted for review.
6. If HPC approval is required, public art shall be included in 90%+ package of construction drawings presented to the HPC at public hearings.

## **SECTION 3 COMPLIANCE**

Public art for Capital Projects may be subject to compliance with the Federal Housing and Urban Development (HUD) Section 3 requirements which foster local economic development, neighborhood economic development, and individual self-sufficiency. If the public art project funding source is Community Development Block Grant (CDBG), Community Development Block Grant-Residential (CDBG-R) or HUD HOME, and the funds for public art are over \$100,000, this requirement must be met.

Ten percent of the project's subcontracting must be with low-income individuals or businesses selected from a list of Section 3-certified businesses maintained by the City. Additionally, 30% of new hires must be Section 3 residents.

Section 3 eligibility is entirely based upon income; to be certified, an individual's income must be less than 80% of the median income in the Minneapolis/Saint Paul metro area, based on family size. (For example, for a single household, this would be less than \$45,500 per year; for a family of four, less than \$65,000 per year.)

Businesses are eligible to be certified if the business owner (artist) or 30% of their full-time workforce meet these income requirements. Additionally, businesses may be certified if they demonstrate a commitment to subcontract at least 25% of all subcontracts to Section 3-certified businesses. The City's Section 3 business list is continually updated and is available by request. Please contact the Section 3 program at 651-266-8900, or at Section3Program@ci.stpaul.mn.us.

### **Section 3 Certification for Artists**

Artists are encouraged to become certified by the City. For details and application materials, contact the City's Section 3 program administrator.

During certification, artists must identify a code number under the North American Industry Classification System (NAICS) that best matches their business. Artists will also be asked to submit income verification with their application to verify eligibility for the program. To search for an appropriate code, artists should visit <http://www.census.gov/eos/www/naics/> and enter the keyword "art."

How are public artists selected?

## SELECTING PUBLIC ARTISTS – PROCEDURES AT A GLANCE

The options and processes indicated below are explained in detail in this section.

	PLANS	CAPITAL PROJECTS			
IDENTIFICATION OPTIONS	<p>Consultant responding to a City department's RFQ or RFP identifies public artist(s) for their team.</p>	<p>1. Public art project committee convened to identify artist(s) for City project.</p>	<p>2. City department project manager identifies artist(s) for project.</p>	<p>3. City Artist Program as artist-curator and/or creator and manager of prototype projects.</p>	<p>Infrequent City Design/Build Capital Projects; consultant/contractor identifies public artist(s) for their team.</p>
SELECTION PROCESS	<p>Consultants reference:</p> <ul style="list-style-type: none"> <li>• City Artist Program.*</li> <li>• State artist registry.</li> <li>• City List of Qualified Artists.</li> <li>• Consultant's own resources.</li> </ul>	<ul style="list-style-type: none"> <li>• Open Call</li> <li>• Invitational Call</li> <li>• Direct Call</li> </ul>	<ul style="list-style-type: none"> <li>• Open Call</li> <li>• Invitational Call</li> <li>• City List of Qualified Artists</li> <li>• Direct Call</li> </ul>	<ul style="list-style-type: none"> <li>• Invitational Call</li> <li>• City List of Qualified Artists</li> <li>• Direct Call</li> </ul>	<p>Consultant/contractor references:</p> <ul style="list-style-type: none"> <li>• City Artist Program.*</li> <li>• State artist registry.</li> <li>• City List of Qualified Artists.</li> <li>• Consultant/contractor's own resources.</li> </ul>
REVIEW & APPROVAL PROCESS	<p>City Project Manager ↓ City Department Head</p>	<p>Public Art Committee ↓ City Department Head</p>	<p>City Project Manager ↓ City Department Head</p>	<p>City Artist Program ↓ City Department Head</p>	<p>City Project Manager ↓ City Department Head</p>

\* City Artist in Residence Program participates in selecting artists for the City List of Qualified Public Artists and is not an independent resource for consultants.



The Ordinance says that

**“Resources to identify artists** qualified to serve on consultant teams for planning studies and project design shall include, but not be limited to, the artist in residence, the state artist registry and a list of qualified artists maintained by the city.”

The Ordinance cites the City Artists in Residence Program as a resource and also mentions the state’s Minnesota Percent for Art Artist Registry as a source for identifying artists. Note: the state’s registry is no longer in existence.

The third resource mentioned is the list of qualified artists. The City has defined procedures to establish a list to be used by private consultant/proposers seeking artists for City-sponsored planning or planning and design teams, and by City departments seeking artists for capital projects.

The City List of Qualified Public Artists is an especially useful reference for consultant/proposers seeking artists for planning teams; capital projects with flexible timelines; special projects with compressed timelines; and ongoing programs or projects that seek artists every year.

The current City List of Qualified Public Artists may be found online at [www.stpaul.gov/publicart](http://www.stpaul.gov/publicart)

Additional means for identifying artists through open, invitational and direct calls are described on page 27.

### **City List of Qualified Public Artists**

To develop the List, City departments, working with the Office of Financial Services, shall

- determine eligible categories for Plans and Capital Projects (i.e., bridges, playgrounds, building interiors, trails, ongoing efforts such as the Residential Street Vitality Program, etc.) that are suitable candidates for an approximately once-every-two-years open call (see page 28 for application instructions);
- draft the Scope of Work and expertise requirements for each category to be included in the Request for Qualifications (RFQ);
- issue an RFQ with the open call through City channels; and
- appoint and convene the Public Art Jury.

### **PUBLIC ART JURY**

The Jury convened to select artists for the City List of Qualified Public Artists generally includes:

- staff from departments with projects on the List;
- arts and design professionals;
- the City Artists in Residence Program; and
- as appropriate, District Council representatives and others.

They review materials received in response to the RFQ open call and recommend artists for the City List.

Public Art Juries are expected to uphold the City’s conflict of interest and confidentiality policies because they have access to information not generally available to the public, and are therefore charged with special legal, professional and ethical responsibilities.

Department heads or representatives review and approve entrants to the City List that are recommended by the Public Art Jury.

The City List of Qualified Artists is published and available online on the City’s website at [www.stpaul.gov/publicart](http://www.stpaul.gov/publicart)

What are the criteria for determining eligible public artists?

# PUBLIC ARTIST ELIGIBILITY AND EVALUATION CRITERIA FOR PLANS AND CAPITAL PROJECTS

The following **eligibility criteria** apply to public artists:

- The public artist meets the Ordinance definition of an “artist” and is an individual who creates original art and is recognized by professional peers and critics.
- The public artist produces artwork in the categories/types of work cited in the Ordinance as “public art” including visual art, performances, installations, events and other temporary work, or is involved in the preservation or restoration of unique architectural features, ornamentation or details.
- This opportunity is open to all public artists (or teams of artists) regardless of race, color, religion, gender, age, military status, sexual orientation, marital status, or physical or mental disability.
- The Public Art Ordinance Program is open to Minnesota artists and artists nationwide, unless otherwise limited in the Request for Qualifications (RFQ) or Request for Proposals (RFP).

The following **minimum evaluation criteria** apply to public artists:

- The public artist’s work is of high quality as shown by examples of past work; in resume/bio citations for exhibitions, commissions and awards; documented recognition by peers and critics; and for Capital Projects, by testimony from references that the public artist has produced artwork on-time and on-budget.
- The public artist demonstrates the expertise required by the Scope of Work statement in the RFQ or RFP, including the understanding and/or the ability to design and create artwork integrated into public contexts.
- During the time periods specified in RFPs or RFQs, the public artist is available to work on Plans or Capital Projects, and/or is available for membership on the City List of Qualified Public Artists.

Additional **special evaluation criteria** may include, but are not limited to, the following:

- The public artist’s experience includes work on multi-disciplinary collaborative teams.
- The public artist demonstrates the ability to work with diverse communities and has experience in community engagement and incorporating public input into their working process.
- The public artist is capable of producing design submittals/deliverables such as plans, elevations, cross-sections, as necessary, in print and electronic formats.
- The public artist meets any additional unique expertise and evaluation criteria identified in the Plan or Capital Project RFQ or RFP.

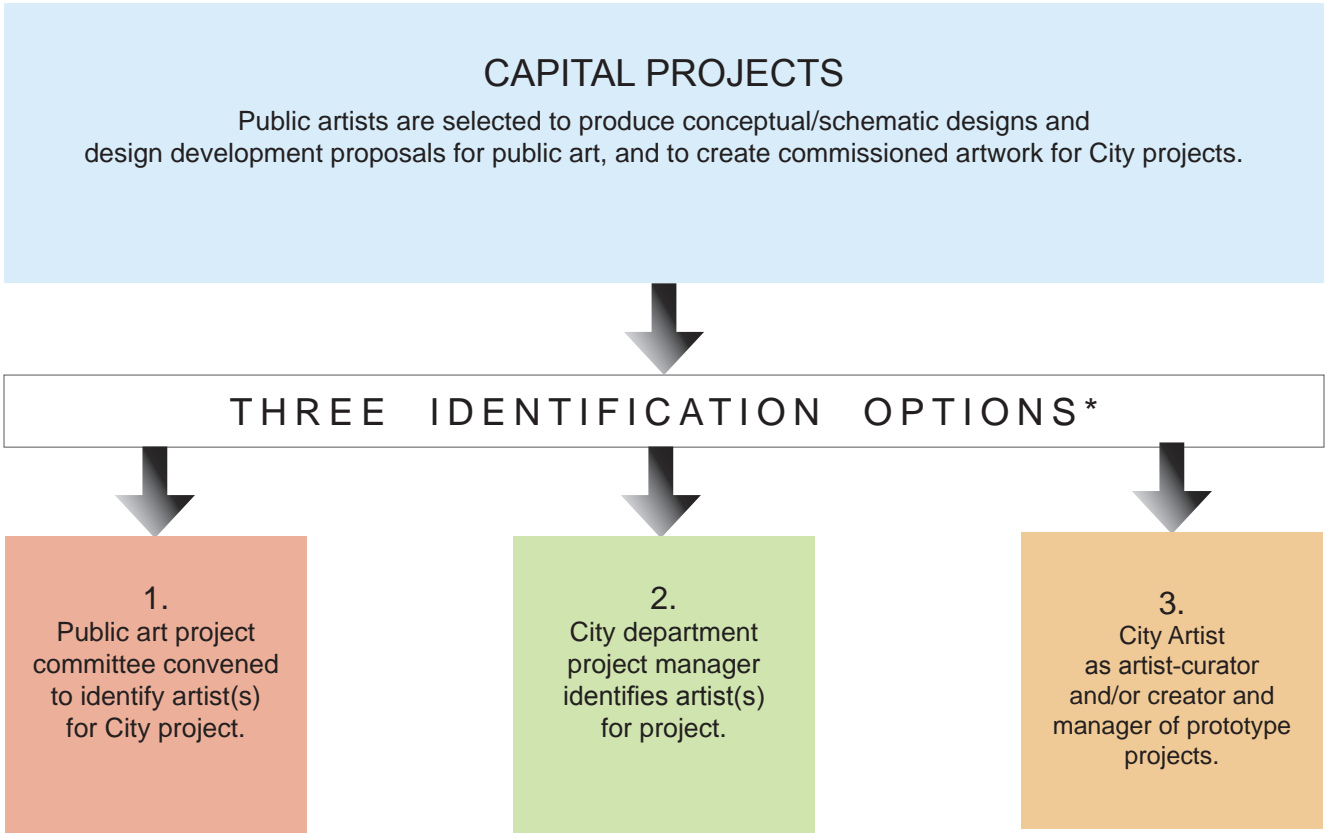
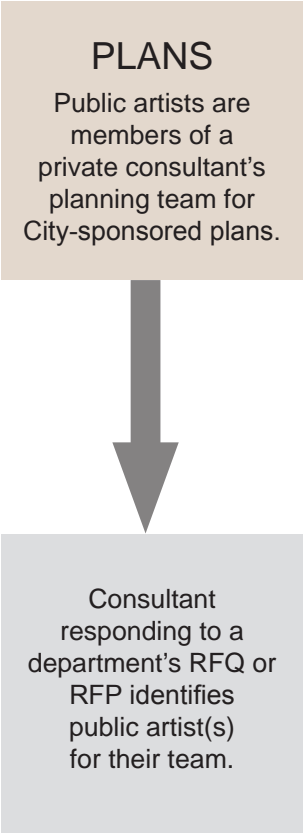
What options are available for identifying public artists?

Five options that meet the terms of the Ordinance and the needs of City projects have been devised for identifying public artists.

For Plans (district plans, small area plans and master plans, etc.) there is one option – private consultants identify artists to be members of their planning teams.

Capital Projects have four options – committees are

convened to select artists; City department project managers or the City Artist Program selects artists; and for infrequent design/build capital projects, private consultants/contractors choose public artists for their teams.



\* A fourth option may be used for infrequent design/build capital projects: consultant/contractors responding to a department's RFQ or RFP identify public artists for their team. This fourth option incorporates procedures from both Plans and Capital Projects. See the Public Art Ordinance Technical Manual for examples.

How are public artists selected, evaluated and approved for **Plans**?

## PLANS

Public artists are members of a private consultant's planning team for City-sponsored plans.

### SELECTION PROCESS

There is one selection option for Plans – private consultant/proposers responding to a City department's RFQ/RFP for plans select public artist(s) for their team. Resources to identify artist(s) include but are not limited to: the City Artists in Residence Program which participates in identifying artists for the City List of Qualified Public Artists; the State artist registry; and the City List of Qualified Public Artists. Consultant/proposers may also use their own resources, lists and established relationships to identify public artists.

City department staff and/or project manager develops Scope of Work for Public Artist(s) for RFQs or RFPs including expectations for artist's role, tasks and required expertise.

### EVALUATION CRITERIA FOR PLANNING TEAMS

- Public artist meets the Ordinance **eligibility criteria** outlined on page 19.
- Consultant/proposer team demonstrates a clear understanding of the role of the public artist and integrates their contributions into the Scope of Work and Capacity work load tables in the team's response to the RFQ/RFP.
- Public artist is an equally-regarded and collaborative member of the consultant/proposer team; and the artist's participation on the team, observed during the interview, is substantial.
- Public artist meets the minimum **evaluation criteria** cited on page 19 and the expertise requirements indicated in the plan's RFQ/RFP.

### ARTISTIC REVIEW AND APPROVAL PROCESS

City department staff interview consultant/proposer teams and evaluate the quality of the public artist's credentials and past work, the overall team composition, and the team's proposed role for the public artist.

After the team is selected by staff, City department heads sign an agreement with the consultant/proposer team authorizing the preparation of plans.

Which selection option is the best for a **Capital Project**?

## CAPITAL PROJECTS

Public artists are selected to produce conceptual/schematic designs and design development proposals for public art, and to create commissioned artwork for City projects.

### THREE CAPITAL PROJECTS OPTIONS



*The recommendations below aid decision-making about which option best matches the Capital Project at hand.*

- Recommended for:**
- Public art projects with large budget and scope of work.
  - Extended timeline/schedule.
  - Large impact on community.
  - Community engagement as per the Ordinance.\*

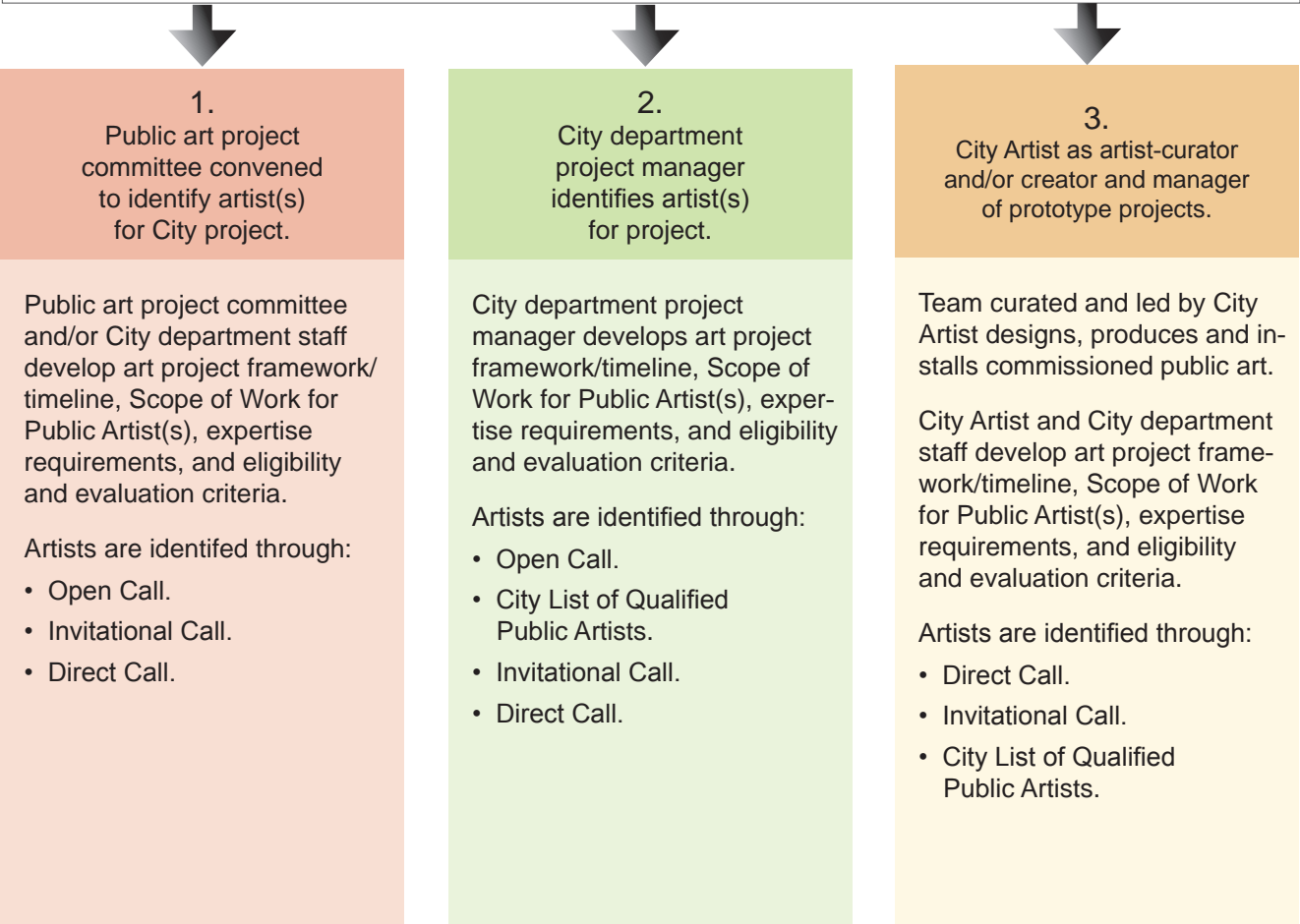
- Recommended for:**
- Public art projects with medium-size budget and scope of work.
  - Short timeline/schedule.
  - To take advantage of special opportunities.
  - Community engagement as per the Ordinance.\*

- Recommended for:**
- Public art projects that are part of ongoing programs with annual appropriations.
  - Short timeline/schedule and quick turn-around.
  - Community engagement as per the Ordinance, especially during design phase.\*

\* Community engagement, at minimum, follows each City department's existing and ongoing procedures. See Community Engagement pages 29-30 for options and procedures and the Technical Manual pages 29-33.

What is the selection process for each **Capital Project** option?

## ARTIST SELECTION PROCESS FOR THREE CAPITAL PROJECT OPTIONS



Descriptions of the procedures for the City List of Qualified Public Artists may be found on pages 18 and 28, and for open, invitational and direct calls for artists, on pages 27 and 28. Eligibility and evaluation criteria are summarized on page 19.



## **PUBLIC ART PROJECT COMMITTEES**

Convened for specific capital projects, the Public Art Project Committees represent the public interest during the process of selecting Public Artists.

To ensure that decision-making will achieve high standards of quality, expectations for committee members are communicated through defining roles and responsibilities.

Public Art Project Committees may be required to:

- participate with the City in defining the Scope of Work for the capital project's Call for Artists;
- select Public Artists from respondents to the call and participate in finalist interviews if requested; and
- review and comment upon public artist's design proposals.

### **Roles and Responsibilities**

Possible roles and responsibilities for Project Committee members include, but are not limited to:

1. Providing knowledge and expertise about Public Artists, aesthetic issues and the field of public art.
2. Functioning as a liaison to the community/neighborhood and representing their interests and concerns.
3. Assisting the City department in defining the Public Artist's scope of work.
4. Studying the RFQ to develop a clear understanding of the tasks and expertise requirements and evaluation criteria before attempting to evaluate Public Artists.
5. Abiding by the City's conflict of interest and confidentiality policies.
6. Selecting Public Artist(s) to submit design proposals, and reviewing and commenting on design proposals.
7. Supporting Public Artist(s) selected to work on projects by providing background information and insights so that the artwork is relevant to its site on both aesthetic and functional levels.

8. Ensuring that the artwork is well-constructed and of durable materials and that its location is adequately prepared.

### **Composition**

Public Art Project Committees should include an odd number of members in order to avoid tie votes.

At least five, and no more than seven members are customary, including:

- two or three persons representing the City department and the project, including community/neighborhood representatives, as appropriate;
- one design professional (architect, engineer, landscape architect) who may be involved with the capital project; and
- two or three arts professionals such as artists, curators, critics, writers, museum directors, arts educators, historians or administrators who can address the specific media sought or public art approach.

Non-voting ex-officio advisors may be added to provide specific technical information or pertinent background information that supports the project.

The committee is chaired by a nonvoting and neutral convenor/facilitator who leads them through the artist selection process and the review of design proposals.

### **Conflict of Interest and Confidentiality**

Public Art Project Committees are expected to uphold the City's conflict of interest and confidentiality policies because they have access to information not generally available to the public, and are therefore charged with special legal, professional and ethical responsibilities.

How are **artists** reviewed and approved for each option?

## ARTIST SELECTION REVIEW AND APPROVAL PROCESS FOR THREE CAPITAL PROJECT OPTIONS

### 1. Public art project committee convened to identify artist(s) for City project.

- Appointed and convened by the City department.
- May participate with the City department in defining the public artist scope of work and other criteria for the capital project.
- Reviews applicants referenced from the City List of Qualified Public Artists and/or received in response to open, invitational and/or direct calls. Recommends artist(s) and/or finalists.
- If necessary, convened to interview finalists and makes a recommendation.
- City department head or representative approves recommended artist(s). Executes agreement(s) authorizing artist(s) to produce design proposals.

### 2. City department project manager identifies artist(s) for project.

- Identifies artist(s) or finalists by referencing the City List of Qualified Public Artists and/or through open, invitational and/or direct calls.
- If necessary, interviews finalists.
- Consults with City Artist Program and recommends artist(s).
- City department head or representative approves artist(s) or finalists. Executes agreement(s) authorizing artist(s) to produce design proposals.

### 3. City Artist as artist-curator and/or creator and manager of prototype projects.

- Curates team membership by identifying artist(s) through invitational and/or direct calls.
- Selects and interviews finalists, and with City department staff input, recommends artist(s).
- City department head or representative approves team membership. Executes agreements with team artist(s) authorizing them to produce design proposals.

In addition to the procedures summarized on this page, the Heritage Preservation Commission may review and approve artists for a designated local historic site or property (see page 16 for procedures).

Parks Commission approval may be sought as appropriate and necessary.

As per the public art Ordinance Sec. 12.04. - Planning and Design (5), District Council neighborhood design advisory committees shall continue to advise the implementing City departments and are informed of the department's decisions. See pages 29-30 for Community Engagement options and procedures, and Technical Manual pages 29-33.

How are **artworks** reviewed and approved for each option?

## ARTWORK REVIEW AND APPROVAL PROCESS FOR THREE CAPITAL PROJECT OPTIONS

### 1. Public art project committee convened to identify artist(s) for City project.

- Reviews design proposal(s) and recommends a final design. Design proposals include Design Phase Tasks and Deliverables such as those listed in the Agreements with Public Artists section on page 35.
- City department head approves final design(s). Authorizes artist(s) to create the artwork.

### 2. City department project manager identifies artist(s) for project.

- Consults with the City Artist Program and reviews and recommends final design from proposals by public artists who have worked closely with project manager and City department staff.
- City department head approves final design(s). Authorizes artist(s) to create the artwork.

### 3. City Artist as artist-curator and/or creator and manager of prototype projects..

- Works with City department staff, team and others as appropriate and necessary to prepare design proposal(s).
- With team, presents design proposal(s) to City department staff who review and make recommendation(s).
- City department head approves final design(s). Authorizes artist(s) to create the artwork.

In addition to the procedures summarized on this page, the Heritage Preservation Commission may review and approve artists for a designated local historic site or property (see page 16 for procedures).

Parks Commission approval may be sought as appropriate and necessary.

As per the public art Ordinance Sec. 12.04. - Planning and Design (5), District Council neighborhood design advisory committees shall continue to advise the implementing City departments and are informed of the department's decisions. See pages 29-30 for Community Engagement options and procedures, and Technical Manual pages 29-33.

What does each type of call for artists involve?

## PROCEDURES FOR CALLS FOR PUBLIC ARTISTS FOR PLANS AND CAPITAL PROJECTS

The Open Call for City List of Qualified Public Artists may be used for Plans and Capital Projects. Open, Invitational and Direct Calls are most suitable for Capital Projects.

### Open Call for City List of Qualified Public Artists

Request for Qualifications (RFQ) prepared for Plans and/or Capital Projects including their anticipated Scopes of Work, and widely distributed in Open Call.

Goal = 50-75 applicants received, up to 30 public artists added to list every two years.

All applicants meeting evaluation-criteria are reviewed and ranked by the Public Art Jury that includes a representative from the City Artist in Residence Program, among others.

Jury recommendations made to City department heads. Final approval by City department heads.

City department project managers, consultant/proposers and others choose public artists from the City List on as-needed basis during two-year time period.

See page 18 for more information on procedures.

### Open Call

*(This option may be used for specific individual projects.)*

Request for Qualifications (RFQ) or less frequently, a Request for Proposals (RFP) prepared from project's Scope of Work and widely distributed.

The City List of Qualified Artists is also referenced.

Goal = 40-50 applicants received.

All applicants meeting criteria are reviewed and ranked by committee and/or City staff.

Up to five finalists may be selected and interviewed by committee and City staff.

Committee and City staff recommendations made to City department heads. Final approval by City department heads.

### Invitational Call

Short-list of public artists developed by City staff contacting arts professionals, including but not limited to, artists, art administrators, educators, curators and museum directors, for recommendations.

Goal = short list of at least 20-30 recommended public artists, and at least ten applicants received.

Request for Qualifications (RFQ) produced and mailed to public artists on short-list who are invited to apply.

All applicants are reviewed and ranked by committee and/or City staff. Finalists may be selected and interviewed.

Committee and City staff recommend public artists to City department heads. Final approval by City department heads.

### Direct Call

*(Although seldom used, this option is for directly approaching respected senior artists who generally would not respond to other calls.)*

One to three public artists are identified using recommendations from arts professionals including but not limited to artists, art administrators, educators, curators and museum directors.

Letter with Scope of Work sent directly to up to three public artists.

Goal = one-to-three applicants.

City project manager makes recommendations to City department heads. Final approval by City department heads.

What do public artists submit in order to be considered?

## HOW TO APPLY

To be considered for a public art opportunity, artists respond to RFQs or RFPs for open calls issued through the City's Contracts and Analysis division or to invitational or direct calls from City departments.

The application process may be handled by service bureaus such as Call for Entry (CAFE) in which case their online application process is followed.

But more commonly, the application process includes submitting the following materials to the City:

- A. **Cover Sheet** with contact information (on format provided by the City; hard copy with signature).

Items B. through F. are submitted in an electronic format on CD-ROM with specific parameters described under G. below.

- B. **Artist's Statement** addressing specific topics relevant to the project: e.g. the process the applicant will use to gather inspiration for the work; how the artist will involve the community in the design and/or creation of the artwork; de-

scribing the artist's approach to working with the community to inform their creative process; identifying which public space(s) the applicants wish to address from those described in the Call; how the artist will approach the opportunity; describing a past project that demonstrates the artist's experience in creating public artwork and collaborating with design professionals, etc. (500 words or one-page limit).

- C. **Professional Resume** not to exceed two pages, highlighting relevant past work, especially public art commissions.
- D. **Three References** for previously completed projects including at least one reference for work shown in the work samples.
- E. **Work Samples** of past work (up to ten and no less than six).
- F. **Work Samples Narrative** describing the work and including: title of artwork; year completed and installed; materials; dimensions; location where installed and value of artwork (500 words total or one-page limit).

- G. Format for electronic submission on CD-ROM:

FOLDER 1:  
ARTIST LAST NAME\_  
LETTER\_PROFESSIONAL\_  
RESUME

**Artist Statement; Professional Resume and Three References** in Word or pdf formats.

FOLDER 2:  
ARTIST LAST NAME\_  
WORK\_SAMPLES

Up to ten **Work Samples** in digital files .jpg format with a resolution of 100 dpi and not exceeding 2 mb per image. Label images:

1\_ARTIST LAST NAME.jpg;  
2\_ARTIST LAST NAME.jpg,  
3\_ARTIST LAST NAME.jpg  
and so forth.

FOLDER 3:  
ARTIST LAST NAME\_  
WORK\_SAMPLE\_NARRATIVE

**Work Sample Narrative** in Word or pdf format.

How is the public engaged in the process?

The Ordinance says that

**“the neighborhood design advisory committee** for the district council representing the area in which a project will be located shall continue to advise the implementing city department on the selection of artists and recommend acceptance of the design of the project.”

Design advisory committees are generally appointed by the City and convened for large projects such as the Great River Passage, Payne Maryland or the Lowertown Ballpark. Community task forces are appointed and convened to advise on Plans. These groups are formal conduits for public engagement on the City’s most significant planning and design initiatives.

A 2011 survey of district councils revealed the existence of no standing design advisory committees. Design considerations are usually addressed by district council committees on transportation, land use or community development issues.

Community engagement, at minimum, will continue to follow each City department’s existing and ongoing procedures, and utilize design advisory committees and community task forces.

To meet both the intentions and spirit of the Ordinance, offering creative ideas for how to engage the public on a case-by-case basis is more feasible – considering the best potential for each Plan or Capital Project.

## COMMUNITY ENGAGEMENT

The defining characteristic of public art is its capacity to engage the public on many levels.

Artists gravitate to the field of public art because they gain inspiration and motivation for their work by interacting with people as they conceive and create their work. The resulting work has vitality, relevance and staying power.

*Enhancing the reciprocal relationship between the City and residents, making the City’s work visible, and helping people to realize that public space is theirs to use – are important to me as City Artist in Residence.*

– Amanda Lovelee

## Inviting Public Participation in Plans and Capital Projects

The following creative options are offered for inviting participation by the public, taking advantage of public art’s unique potential.

### PLANS

- Community task forces set up to advise the City department staff and consultants on the overall Plan also review and comment on the public art section of the Plan. Public art is not considered in isolation from the fundamental neighborhood systems being addressed in a City plan – but is seen as an integral component of land use, public realm design and neighborhood livability.
- District council appoints neighborhood representatives to the community task force. A district council representative provides a liaison between the task force and the neighborhood – bringing the community’s issues to the planning table and keeping the district council informed of what’s coming out of the planning process.
- Early in the planning process, as issues are being identified and scoped, a variety of

broader public engagement techniques may be used – e.g. design workshops, open houses, focus groups, listening sessions – to determine the role of public art in the community's future.

- Public engagement techniques can be art events in and of themselves, where the process of creating art or otherwise engaging in artful exercises is used to gather community input. These engagement techniques can be guided by the public artist on the planning team.

#### CAPITAL PROJECTS

- District council design advisory committees or other committees are involved as required for Capital Projects and advise and comment on public art and artists.
- Public art project committees convened to identify artist(s) for Capital Projects include member(s) of design advisory committees or other appropriate committees, along with City department staff and arts and design professionals, or alternately;

- Public art project committees include community representatives along with City department staff and arts and design professionals.
- Community forums or events with artists and the project team to kickoff the design phase are hosted by the committees and/or neighborhood groups.
- Design advisory committees or other appropriate committees, public art project committees and/or the general public are invited by the City to review and comment on artists' design proposal(s) at open houses or other events.
- Artists work with neighborhood groups, organizations or agencies with ongoing activities or programs that might be a natural fit with the Capital Project, with the City's approval.
- Artists hold fun arts creation events as part of designing and/or producing the artwork.

The Public Art Ordinance Program Technical Manual details these creative options and community engagement opportunities.



Community engagement has been the centerpiece of Western Sculpture Park since its inception, enabling it to become a treasured neighborhood asset.



How do agreements with public artists protect their rights and artwork?

## AGREEMENTS FACILITATE INNOVATIVE PUBLIC ART AND DESIGN

The City's agreements strive to balance the artist's rights with the City's needs in order to meet the intention of the Ordinance to *sustain an innovative public art and design program that is distinguished by its high quality*; Chapter 12, Sec. 12.01 (2).

Agreements for public artists' design services, and authorizing them to produce artwork for the City, differ from other types of contracts that the City may use to procure services or goods. Works of public art are original and unique products, and the services and the products provided by public artists are not generally under the rubric of work made for hire. Artist agreements must address federal copyright law and the Visual Artist Rights Act of 1990.

The following information is not intended to be legal advice, rather it explains the context within which the City of Saint Paul's artists agreements are associated with federal law.

### COPYRIGHT

"Copyright is a property right which allows the public artist (or one to whom the artist transfers the right) to prevent unauthorized copying, publishing or other use of his copyrighted artwork. In effect, the copyright law gives the initial owner of the copyright the exclusive right to reproduce the artwork and to prepare derivative artworks.

The federal Copyright Act of 1976, 17 U.S.C. §§101 et seq. became effective in 1978. Under the law the owner of the rights protected by copyright is the creator of the artwork unless the artwork is a *work*

*made for hire*. A work of art commissioned for a public space would not normally constitute such a use. It is generally accepted, therefore that the public artist initially owns the copyright in the artwork. Unless there is a written agreement that transfers the copyright to the purchaser of a work of art, the creator automatically retains the copyright. Not only is a copyright completely separate from ownership of a physical work of art, but each of the exclusive rights of copyright can be subdivided." (Korza, *Going Public*, 29).

The City of Saint Paul's agreements with public artists strike a balance, allowing the City to use reproductions in connection with publicity about the artwork, and protecting its legitimate interest in not having the artists reproduce identical artworks for others. At the same time, the public artist controls the important right to derivative utilization of the artwork in ways which do not deprive the City of the unique quality of its purchase and its potential symbolic effect.

The public artist is thus free to use the artwork or the themes embodied therein, in future artworks – an important right for artists developing a continuing body of work. If necessary, additional language can be negotiated by which the public artist transfers an exclusive or non-exclusive license to the City, presumably for a royalty or other additional compensation.

## VISUAL ARTISTS RIGHTS ACT OF 1990

“The Visual Artists Rights Act of 1990 (VARA) incorporates the principles of *droit moral* which is a personal right protecting an artist’s reputation, personality and expression. The term comes from the French *le droit moral*, an 18th century concept referring to rights of a non-economic but spiritual or personal nature, existing independently of an artist’s copyright. Moral rights legislation recognizes that art ownership is not an absolute property right.” (Esworthy, 1997).

“VARA recognizes attribution and integrity as legal causes of action. Attribution includes the rights to claim authorship of an artwork, to prevent attachment of an artist’s name to an artwork which he did not create, and, where there has been a subsequent distortion, mutilation, or modification of the artwork prejudicial to the artist’s honor or reputation (Esworthy, 1997). The right of integrity is the right of the artist, even after he relinquishes title to an artwork, to prevent the alteration, mutilation or distortion of the artwork.” (Korza, *Going Public*, 31).

Prior to the enactment of VARA, several states had already legislated statutes and granted artists significant moral rights protection, and since the early 1980s, these rights have acquired a history in public art agreements including those used by the State of Minnesota and the City of Minneapolis.

“Congress made VARA rights subject to 113(d) of the copyright law, which addresses problems arising where the artwork is part of a building. If the building owner wants to remove an artwork which can be safely removed, the artist’s rights apply unless (1) the building owner has made a diligent, good faith but unsuccessful attempt at notification of the artist

of his removal intent, or (2) the building owner did provide notice, but the artist either failed to remove the artwork or to pay for its removal within 90 days after receiving notice.” (Esworthy, 1997).

“Another exception involved Congress’ specification that the VARA rights are wholly independent of the copyright owner’s exclusive rights: (1) to reproduce the copyrighted artwork in copies; (2) to prepare derivative artworks based on the copyrighted artwork; (3) to distribute copies to the public by sale or other forms ownership transfer, e.g., barter, or by rental lease, or lending; and (4) to display the artwork publicly. While the artist retains VARA rights, these rights transfer to whoever owns the copyright in the artwork.” (Esworthy, 1997).



Proper identification for a notice plaque to accompany the above installation or an online photograph or printed picture of it would generally include, at minimum: *The Saint Paul Cultural Garden*, Cliff Garten, Ta-Coumba Aiken, Armando Gutierrez, Xiaowei Ma, Roberta Hill-Whiteman, Soyini Guyton, John Minczski and David Mura, © 1993. Commissioned by The Saint Paul Foundation. Owned by the City of Saint Paul.

“The agreements require that all repairs are carried out in accordance with professional conservation standards. Consulting a professional conservator not only protects the legitimate interest of the Artist in his artistic and intellectual creation but also reflects the public interest in preserving cultural and artistic creations.

To the extent that alterations of the site affect the artwork, the commissioning body must consult with the artist. Destruction of the artwork is not prohibited on the ground that once an artwork of art no longer exists, an artist’s reputation cannot be injured.” (Korza, *Going Public*, 33).

“Congress further provided that VARA rights were subject to 107 fair use limitations on exclusive rights. If the artwork is copyrighted, there are permissible fair uses. The statute sets forth four factors which must be considered in determining whether a use is permissible: the purpose and character of the use, the nature of the copyrighted artwork itself, the amount and substantiality of the portion used in relation to the copyrighted artwork as a whole, and the effect of the use on the potential market for or value of the copyrighted artwork.” (Esworthy, 1997).

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Esworthy, Cynthia. National Endowment for the Arts Office of General Counsel, JD Washington & Lee Law School, 1997. <http://akasii.com/vara.htm> visited 5/31/2011.

Website references: <http://www.copyright.gov/title17/>

What tasks and deliverables are part of **Plan** sub-consultant agreements?

### PLAN AGREEMENTS

Public artists are members of a consultant team selected by the City, through a competitive Request for Proposals (RFPs) or Request for Qualifications (RFQs) process that frequently includes interviews. The consultant lead is under contract with the City. Public artists function as sub-consultants, and must negotiate agreements with the consultant lead.

Generally, the City does not become involved in sub-consultant agreements. The following potential tasks and deliverables are offered to facilitate a conversation between the consultant lead and public artist.

The public artist's activities may include, but are not limited to, the tasks described on pages 12-13 and 16 and/or those outlined in the project's RFP or RFQ.

### PLAN TASKS AND DELIVERABLES

The tasks and deliverables associated with plans may include, but are not limited to, the following options.

- [X] Play an integral role on the team by devoting X% of time or X# hours to project.
- [X] Participate in meetings; in-house, team and public meetings (specify number of meetings, participants and schedule).
- [X] Study related public art and neighborhood plans.
- [X] Identify and integrate artful opportunities into plan chapters including goals, objectives and strategies addressing: the public realm; movement/circulation; preservation; and water quality/environment.

Or alternately,

- [X] Draft a free-standing plan chapter on public art opportunities with principles or goals, objectives, strategies and implementation recommendations.
- [X] Assist in creating plan presentation materials, including content and illustrations.
- [X] Develop interpretive materials to educate the public about plan issues, and/or innovative design solutions.
- [X] Develop and illustrate public art concept designs for pilot or demonstration projects or priority sites that may be part of plans.
- [X] Articulate best practices for integrating public art into plan implementation, or advise on how to best involve artists in plan implementation.
- [X] If necessary, work with Heritage Preservation Commission (HPC) staff to identify principles that balance preserving and reinforcing the prominent features of a district with adding vital new public art component(s).

What tasks and deliverables are part of **Capital Project** agreements?

**CAPITAL PROJECT AGREEMENTS**

The most commonly executed agreement by the City for Capital Projects is the Agreement for Public Art Design and Commissioning Phases.

Clauses may be added to this agreement to address special circumstances including: Public Art Planning Phase (preceding the Design Phase); Public Art Design Development (after the Design Phase if the project is large and complex); or Public Art Prototype Phase (to test new ideas and materials).

During the Design Phase, the public artist’s activities may include, but are not limited to, the tasks described on pages 14-16 and/or those outlined in the project’s RFP or RFQ.

DESIGN PHASE TASKS AND DELIVERABLES	
<p>The tasks and deliverables associated with design agreements generally include:</p> <ul style="list-style-type: none"> <li>[X] (For design/build projects:) Engage with the design process, beginning with pre-design and/or conceptual design and produce list that identifies opportunities for public art.</li> <li>[X] Location of artwork(s) on scaled annotated plans, or site plans, with potential relationships and connections to other sites shown.</li> <li>[X] To-scale model showing some indication of color, and/or photographs, drawings or digital documentation as required to present a meaningful representation of the proposed artwork.</li> <li>[X] Materials samples and specifications, as necessary.</li> <li>[X] Complete Artwork Statement describing design intention; relationship to project goals and criteria; and description of artwork materials, dimensions, weight, and finish.</li> </ul>	<ul style="list-style-type: none"> <li>[X] Completed <i>Design Phase Timeline and Budget Estimate</i> form provided by the City, or other similar cost estimate documentation format agreeable to the City, to be submitted no later than ten working days before the design presentation date.</li> <li>[X] Conservation Analysis Report examining proposed materials, fabrication methods and site preparation.</li> <li>[X] Maintenance and operations plan outlining on-going maintenance that will be required, including cost estimates.</li> <li>[X] Recommendations regarding site preparation and activation including, but not limited to, appropriate lighting, electrical and mechanical systems connections, and the structural support necessary for the artwork.</li> <li>[X] Scaled, dimensioned and labeled plans, elevations and cross-sections, and construction documents and specifications, as necessary.</li> </ul>

## WHY IS A CONSERVATION ANALYSIS NECESSARY?

The Conservation Analysis prepared during the Design Phase by a qualified professional conservator plays a critical role in:

- evaluating the quality of the proposed (or existing) public artwork, materials and fabrication techniques, site conditions and preparation, and public safety, among other things, providing advice to artists and the City;
- establishing maintenance requirements, schedules and potential costs enabling the City to evaluate sustainability and to plan for ongoing care;
- setting the stage for the Post-Fabrication and/or Post Installation Inspection; and
- determining if the design proposal and/or donated public artwork should be accepted or declined by the City.

During the Commission Phase, the public artist's activities may include, but are not limited to, the tasks described on pages 14-16 of and shall include producing the artwork according to the design reviewed and approved by the City during the Design Phase.



Example of the public notice plaque installed indoors at the Lofts at Farmers Market by the public artist.

## COMMISSION PHASE TASKS AND DELIVERABLES

The deliverables associated with commission agreements, in addition to the approved artwork, include:

- [X] Documentation of insurance coverage that meets the City's requirements.
- [X] If required, prepare and submit detailed construction drawings of the artwork and site, together with such other graphic material as may reasonably be requested, in order to permit a structural design review, and to certify the compliance of the artwork with applicable statutes and Ordinances, including City and federal Americans With Disabilities Act (ADA) and other codes, as necessary.
- [X] Design, fabricate, install and pay for a notice including the title of the Artwork, identification of the Artist, copyright notice and year of completion, as well as notice of the City's ownership of the Artwork (see example on this page).
- [X] Upon installation of the artwork: a) complete documentation of the Artwork including a written technical description, drawings and/or construction documents, and fabrication information; b) operations and maintenance plan and cost estimate for the ongoing care for the artwork; and c) 10-20 digital images of the Artwork during production, and after installation for archival records.
- [X] Post-Fabrication Report and/or Post-Installation Inspection Report by a qualified professional conservator, filed with the City on behalf of the Artist.

What happens after public art is installed for a **Capital Project**?

## ACCESSIONING PUBLIC ARTWORKS

After public art is created and installed for a Capital Project, it must be accessioned.

Accessioning is the formal process for accepting public art and adding it to the City's collection.

The City becomes the owner of the public art, while the public artist retains copyright and the rights accorded by the Visual Artist Rights Act of 1990 described on pages 32-33.

The City is responsible for its routine maintenance, conservation treatment and care.

The City retains the right to deaccession a public artwork, withdrawing it from the City's collection. Procedures for deaccession are detailed in the Technical Manual.

How is public art maintained by the City after it is installed?

## MAINTENANCE AND CARE OF PUBLIC ARTWORKS

The Public Art Maintenance Program is proposed to be administered by the Public Art Maintenance Program Coordinator temporarily housed in City Parks and Recreation.

The Maintenance Program uses one-half (1/2) of one percent of total Capital Improvement Budget capital maintenance funds annually appropriated through the public art Ordinance.

The Public Art Maintenance Program has **four primary responsibilities**:

- to **maintain accession records** for City-owned public art and historic artworks and conduct an annual survey and inspection of the City's holdings;
- to **oversee maintenance and care** of the City's collection and prioritize public art and historic

works in need of conservation in an annual maintenance plan, expend funds for maintenance appropriated by the public art ordinance, and supervise conservation and treatment activities; and

- to **oversee public artworks approved by the City Council as gifts** donated to the City (see page 49), adding them to City records and the annual maintenance plan.
- to **maintain deaccession records** when works are withdrawn from the City's collection.

## OBJECTIVES

The Public Art Maintenance Program objectives include:

- maintaining and preserving City-owned artworks in the best possible condition as consistent with the Federal Visual Artists Rights Act (VARA) of 1990, copyright law, and City agreements with artists;
- using public funds wisely by avoiding costly conservation expenses resulting from neglect;
- maintaining an inventory master list and database of accessioned City-owned public artwork including historic, donated and ordinance-funded art;
- establishing an inspection,

## WHO IS A CONSERVATOR AND WHAT DO THEY DO?

Conservators are devoted to the preservation of cultural property for the future. They have graduate-level training in art conservation; credentials from the American Institute for Conservation; and follow a code of ethics and standards.

Conservation activities include examination, documentation, treatment, and preventive care, supported by research and education.

- maintaining and conservation schedule for City-owned public art with regular procedures, agreements and documentation;
- cleaning and providing appropriate routine maintenance to City-owned public artwork;
- prioritizing City-owned artworks in need of conservation, creating an Annual Public Art Maintenance Plan and ensuring the timely treatment of artwork; and
- leveraging private and volunteer support for maintenance of City-owned public art, when possible.

## ACCESSIONING, MAINTENANCE AND CARE ACTIVITIES

### 1. **Post-Fabrication Inspection Report**

To remedy any fabrication problems before the artwork is installed, a Post-Fabrication Inspection is conducted by a qualified professional conservator and a Report is submitted to the City as required by the public artist's Commission Phase Agreement. The Conservation Analysis Report (see page 35) filed during the Design Phase informs the post-fabrication inspection.

As part of the Post-Fabrication Report, artists must submit:

- complete documentation including a written technical description;
- an operations and maintenance plan including schedule and cost estimate for addressing the necessary ongoing care for the artwork;
- and c) ten to twenty digital images of the public artwork for archival records.

### 2. **Post-Installation Inspection Report**

Public artwork about to be added to the City's collection is inspected after installation as part of the accession process.

The Post-Installation Inspection is generally conducted by a qualified professional conservator with the City project manager and the Public Art Maintenance Coordinator.

The Post-Installation Inspection Report provides a baseline for subsequent Survey and Condition Assessments.

### 3. **Accession**

After review of the Post-Fabrication and/or Post-Installation Inspection Report and after the public artist has successfully remedied any outstanding problems, the City may accept (accession) or decline the work. If it is accepted into the City-owned collection, it is entered onto the public art inventory master list and database.

### 4. **Survey and Condition Assessments**

The City's public art collection is inspected annually by the Public Art Maintenance Program Coordinator and a qualified professional conservator who produces a Survey and a brief Condition Assessment for each work.

The Condition Assessment includes: information on the present location; the current condition; the treatment or maintenance needed and cost

estimate; and a prioritization for the Annual Public Art Maintenance Plan.

### 5. **Annual Public Art Maintenance Plan**

The Public Art Maintenance Program Coordinator, in consultation with a qualified professional conservator and using the Survey and Condition Assessment, prioritizes treatment and maintenance needs and creates the Annual Public Art Maintenance Plan to assign the Ordinance's one-half (1/2) of one percent allocation for maintenance to the public artworks most in need of conservation.

### 6. **Maintenance**

Maintenance of the public artwork includes routine cleaning, protective coatings and minor repairs and an annual inspection. Maintenance and the annual Survey and Condition Assessment is usually carried out by a qualified professional conservator, although a skilled City employee can be trained by a conservator to carry out some maintenance.

### 7. **Conservation Treatment**

Flaws, neglect, aging, damage or vandalism may affect the condition of public artworks. Conservation treatment is spe-

cialized care such as restoration or repairs performed as needed to return artwork to a stable condition and its original integrity.

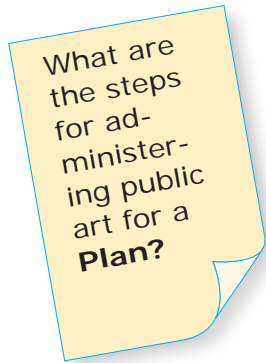
Conservation treatment is performed by a qualified professional conservator, sometimes in collaboration with artists or other experts, and is funded by the Ordinance allocation for maintenance. Often, additional funding is required.

### 8. **Emergency Repairs**

City departments and Parks and Recreation are authorized to perform emergency treatment to stabilize damaged artwork; to move the public artwork to prevent further damage to the artwork; or to facilitate emergency repairs of City infrastructure or to ensure public safety.

Any incidence of graffiti on public artworks for which City departments are responsible should be reported immediately to Parks and Recreation's Public Art Maintenance Program Coordinator.

Except in cases of emergency, City departments shall not treat, remove or relocate artwork without first reporting the need for such actions to the Public Art Maintenance Program Coordinator.



## ADMINISTRATION ACTIVITIES FOR PLANS

The Public Art Ordinance Program is managed within individual City departments in accordance with the procedures described in these Guidelines. The following steps outline the common administrative work for **Plans**.

The outline is not all-inclusive; specific Plans may have unique requirements and activities.

For the purposes of establishing overall best practices, the outline portrays the minimum standard to ensure high quality administration.

Administrative procedures are described in greater detail in the Public Art Ordinance Program Technical Manual.

1	The City Departments of Planning and Economic Development and Parks and Recreation establish work programs and determine the annual need for public art involvement. The Office of Financial Services includes artists working on Plans in the annual <i>Summary Public Art Eligibility Master List and Status Report</i> (available online at <a href="http://www.stpaul.gov/publicart">www.stpaul.gov/publicart</a> ).
2	Public Artist Scope of Work is developed including tasks and expertise, special evaluation criteria, and deliverables (pages 12-13, 16, 19 and 34).
3	Request for Proposals (RFP) or Request for Qualifications (RFQ) is issued including the Public Artist Scope of Work and Expertise and with the requirement that each consultant/proposer's team include a Public Artist.
4	Public Artist's past work and credentials, and their proposed role/tasks on the team are examined by City staff during the review of the proposals and the interview process.
5	Public Artist's participation and deliverables are clearly outlined in City agreements with consultant/proposers.
6	City monitors compliance and ensures that the artist's participation meets the stipulations of the RFP as well as the aspirations, intentions and requirements of the Ordinance.

What are the steps for administering public art for a **Capital Project**?

**ADMINISTRATION ACTIVITIES FOR CAPITAL PROJECTS**

The following steps outline the common administrative work flow for **Capital Projects**.

The outline is not all-inclusive; specific Capital Projects may have unique requirements and activities.

For the purposes of establishing overall best practices, the outline portrays the minimum standard to ensure high quality administration.

Administrative procedures are described in greater detail in the Public Art Ordinance Program Technical Manual.

1	Annually, after City Council approval of the Capital Improvement Budget (CIB), the Office of Financial Services produces the <i>Adopted Capital Improvement Projects</i> –	<i>Summary Public Art Eligibility Master List and Status Report</i> including Capital Projects (available online at <a href="http://www.stpaul.gov/publicart">www.stpaul.gov/publicart</a> ).
2	Public Artist Scope of Work is developed including tasks and expertise, special evaluation criteria, and deliverables (pages 14-16, 19 and 35-36).	
3	The public artist selection option that best matches the Capital Project is determined (pages 22-23).	
4	If necessary, Project Committee is assembled: roles and responsibilities are determined, and arts and design professionals identified and invited to serve.	
5	Artists identified through options including: open call, invitational call, direct call, referencing City List of Qualified Artists (pages 18 and 27). <ul style="list-style-type: none"> <li>For open call for Capital Projects or open call for City List of Qualified Artists, RFQ is issued through City Contracts and Analysis.</li> </ul>	<ul style="list-style-type: none"> <li>For invitational call for Capital Projects, arts professionals are requested to refer artists. Letters including project summary and Public Artist Scope of Work are sent to short-list of recommended artists inviting them to apply.</li> </ul>
6	Artist selection process is conducted: applications received and prepared and public art committee convened, or	in-house selection review conducted with City staff and including CAIR Program representative.
7	Agreement is drafted for Design Phase and Commission Phases (see pages 35-36 for tasks and deliverables). Conservation Analysis Report	submitted during Design Phase may require follow-up. Post-Fabrication Inspection conducted prior to installation, as necessary.
8	After installation, Post-Installation Inspection with conservator. Final approval from the Department head triggers transfer of ownership of the public artwork to the City. The artwork is accessioned and added to City art inventory records of the Public Art	Maintenance Program. Thereafter, annual Survey and Condition Assessment is prepared by conservator, with special attention during warranty period (2-10 years), and City art inventory records are updated.

How are performances, installations and temporary works supported?

The Ordinance defines public art to mean *publicly accessible and original art including performances, installations and other temporary works* in addition to permanent public art.

Capital Projects generally require permanent public art that matches the useful life of the project in order to meet the terms of the eligible funding sources, which are usually bonds. These sources may not allow funding for performances, installations and other temporary works.

To honor the intentions of the Ordinance and to encourage performances, installations and other temporary work, including exploratory projects, the Guidelines offer the following path through City procedures to enable these activities on City-owned properties.

## ENABLING DIVERSE PUBLIC ART EXPERIENCES

Temporary public art, exploratory projects, performances and events on City-owned property require advance planning (usually a minimum of three months) and close coordination with the City of Saint Paul.

In most cases, these types of public art will occur on property under the jurisdiction of the Department of Parks and Recreation but may also involve the public right-of-way (see page 47).

Parks and Recreation's procedures, which are representative of most City procedures, are detailed in this section.

The key procedures include:

- reserving the facility;
- completing and submitting an Event Proposal form to the Special Event Coordinator;
- securing the required permits and approvals;
- preparing plans as necessary addressing safety, traffic and parking management, concessions/food, trash and sanitation, etc.; and
- attaining liability insurance.

## FACILITY RESERVATIONS

The use of a specific building, structure or defined area of a park or parkway must first be reserved. The Special Event Coordinator in charge of the facility should be contacted (see Resources in Appendix, page 52).

Each of the following facilities have their own application timelines and regulations for reservations:

- Como Zoo and Conservatory
- Recreation Centers
- Golf Course Facilities
- Harriet Island Park, Historic Como Streetcar Station, Irvine Park, Newell building, Kelly's Landing and/or Raspberry Island, for less than 1,000 in attendance.

The City's Special Events Coordinators can provide details about the facilities and advise on the appropriate venue for a performance, installation or event.

On the following pages, procedures and specific regulations are outlined for large events and community festivals of 1,000 or more in attendance.



WingYoung Huie. University Avenue project, summer 2010.



WingYoung Huie. University Avenue project, summer 2010.



International stone carving symposium Minnesota Rocks! sponsored by Public Art Saint Paul on the grounds of Saint Paul Community College during the summer of 2006.



## PERMITS

A well-planned event, activity or installation provides a rewarding experience for the public and leaves the City-owned property in good shape for use by other members of the public afterward.

The permitting process is the means by which events, activities and public art installations are planned in detail so that they can be effectively and safely executed, and so that approval can be gained from the City for them to occur.

Events, activities, performances and public art installations in Historic Districts may also require, in addition to permits, a release from the Heritage Preservation Commission before they can proceed.

### **Events, Activities and Performances**

Permits may be necessary for the following, as defined by the City, and occurring on City parklands:

**Large Events.** Any activity, except community festivals and walks and runs, of 1,000 or more people, which may be either open to the public or a private event.

**Large Community Festival.** Public gathering of 1,000 persons or more for social, recreational, artistic or other purposes whose location can be predetermined and fixed, at which entertainment and/or food will be offered, and which will be open to the public whether or not ticket fees will be charged.

**Large Events and Large Community Gathering Festivals** of 5,000 participants or more are required to obtain a Block Party Permit.

**Small Event.** Any activity, except community festivals, of fewer than 1,000 people, which may be either open to the public or a private event.

**Small Community Festival.** Public gathering of fewer than 1,000 persons for social, recreational, artistic or other purposes

whose location can be predetermined and fixed, at which entertainment and/or food will be offered, and which will be open to the public whether or not ticket fees will be charged.

Events or festivals with bleachers, canopies, stages, viewing stands or other structures must secure a permit from the Department of Safety and Inspections (DSI).

### **Temporary Public Art Installations and Exploratory Projects**

Temporary installations of public art on City-owned property require advance scheduling and often require permits. Public art installations involving structures or with footings may need stamped engineering drawings and will require a Building Permit attained through DSI including an inspection for structural integrity.

If the installation involves electricity and/or plumbing or mechanical parts, engineering drawings or the structure itself will need to be reviewed and inspected by DSI and a permit granted to ensure that it meets code.

Work installed in the public right-of-way may also require review and inspection by DSI and a permit.

Events, festivals, activities, performances or installations may require the following types of permits:

- Sound Level Variance as per Chapter 293 of the Saint Paul Legislative Code.
- Chapter 366, Block Parties and Community Festivals.
- Chapter 366A, Parades, Races and Public Assemblies.
- Special Event Entertainment Temporary License for one-day event.
- Class T License for events involving food.
- Tents-Canopies and Air Supported Structures Permit Application for individual tents in excess of 200 sf or individual canopies in excess of 400 sf.
- Skyway System Use Permit Application; also may require an Exception to General Hours of Operation Application.
- Large Event and Community Festival Application for Events in the City of Saint Paul Parks.
- Obstruction Permit for any tangible object in the public right-of-way as per Chapters 116 and 135 of City code.

What are the steps to applying for a permit?

PERMITTING PROCESS

**Applicants must be aware that the permitting process takes several months, and that they must apply at least 60 days in advance of their event or activity.**


Step #1

**Determine the Permits that are necessary.** The applicant first submits an Event Proposal Form (see example at right) summarizing their event, activity or art installation on City parkland and then meets with City department staff, e.g. Parks and Recreation Special Events Coordinators. If the proposal is for a temporary art installation (i.e., physical structures), applicants are advised to prepare the materials described on page 48. If the installation is in the public right-of-way, applicants are advised to prepare these materials and are required to meet with Department of Public Works staff.

(City contact persons are identified in the Resources section in the Appendix on page 52.)

At this initial meeting, department staff reviews the applicant's proposal and advises

**EVENT PROPOSAL FORM**



Thank you for considering the City of Saint Paul for your event. In order to better assist you with the application process, please complete this form. Your proposal will be reviewed by the Director of Parks and Recreation, a representative from the Mayor's office and any other City Department as deemed necessary. Once your proposal has been reviewed you will be contacted by a City of Saint Paul Event Coordinator to further discuss the status of your proposed event.

Event Information	YOUR ANSWERS
Name of Event:	
Proposed Event Site:	
Proposed Event Dates:	

Event History	YOUR ANSWERS
Is this a new event, or have you held this event at another venue? <i>If not a new event, where was the previous venue? What was the daily attendance? Why are you interested in changing venues?</i>	

Proposed Event Specifics	YOUR ANSWERS
What type of event are you proposing? <i>I.e. Walk/run, community event, concert etc.</i>	
Projected daily attendance:	
Who is your target audience?	
How will your proposed event be funded?	
Is this your first time producing an event? If no, please list your past production experience.	
Will your proposed event include food, alcohol, merchandise sales, pyrotechnics, and/or music? <i>If yes, please include details.</i>	
How will your event benefit the City of Saint Paul and the surrounding communities?	
Contact information including name, phone number, mailing address and email:	

ATTACHMENTS	
Please include a proposed site map for your event.	
Please include any additional documents that pertain to your event. <i>I.e. Advertisements, event website, etc.</i>	

To view additional information on rental facilities please visit our website at [www.stpaul.gov](http://www.stpaul.gov)  
 If you have any questions, please contact Kate.Frye@ci.stpaul.mn.us (Harriet Island Events Coordinator) at 651-292-7010 or Stacy.Williams@ci.stpaul.mn.us (Citywide Special Events Coordinator) at 651-266-6418

Return completed form to:  
 City of Saint Paul Parks and Recreation  
 Attention: Special Event Coordinators  
 25 W. 4th Street, 400 City Hall Annex  
 Saint Paul, MN 55101

EVENT PROPOSAL 1 of 1 5/12/2011

them on which permits they will need, and who they must talk with to get them.

### Step #2

**First Review.** The applicant fills out the necessary permit application forms and submits them to the appropriate City department. If the applications are complete and they are given interim approval by the City department head, they move on to the next step, which is review by the Block Permit Committee.

### Step #3

**Second Review.** The Block Permit Committee, chaired by a representative of the Saint Paul Police Department, meets monthly. This committee includes staff from all of the departments involved with permitting and is a “one-stop shop” for the review and approval of permits.

Applicants must have attained, or be in the process of attaining, the required permits before they appear before the committee.

After the Block Permit Committee receives an application, the applicant is assigned a

certain month to appear in person before the Committee to present their application, and to answer any questions.

If the Block Permit Committee approves the application, which may take several months, then it proceeds to the final approval step.

### Step #4

**Final Approval.** The Department of Safety and Inspections (DSI), the Director of the City department, and the representative of the Saint Paul Police Department all must sign off on the permits.

The event or activity is given final approval to proceed after these signatures are attained, and the City has received insurance documents, and other materials that they may require including detailed plans addressing safety, traffic and parking management, concessions/food, trash management, sanitation, etc.

The applicant signs a contract for the event, pays permit fee(s), generally between \$50-\$200, and the event proceeds.

### INSURANCE REQUIREMENTS FOR EVENTS AND ACTIVITIES

Insurance is required for events and activities on City-owned property.

The applicant must obtain Comprehensive General Liability (CGL) coverage from a company licensed to do business in the State of Minnesota. Such insurance shall be at the current rates required by the City and shall include the City of Saint Paul being named as an additional insured.

Additional insurance amounts, and/or coverage, with the City of Saint Paul listed as an additional insured may be required if pyrotechnics are part of an event or if commercial vehicles are part of a public event and will be used on event grounds (vehicles must be licensed and insured to requirements as per the State of Minnesota).

A copy of the insurance policy must be submitted to the City department issuing the permit no later than 15 business days prior to the event.

#### TIPS FOR ARTISTS

#### PERMIT CHECKLIST

- Begin permitting process at least 60 days in advance** of your project.
- Get advice on the permits and plans that will be necessary and schedule your project** – submit proposal form to Parks and Recreation Special Events Coordinator and contact Department of Safety and Inspections to propose your project.
- Begin permit application(s).
- Appear before the Block Permit Committee** to present your project and answer questions.
- Secure insurance and submit any requested documents including plans.
- Sign the contract with the City for the project and pay the permit fee(s).
- No later than two weeks before your project**, schedule required inspections for fire or building code, safety, etc. In some cases, permits cannot be granted until the project is inspected.

What permits and plans are required for public art projects?

Temporary Work, Exploratory Projects, Performances and Events all feature different scopes and durations, and may require various permits and event planning documents that must be submitted to the City and approved before the activity can proceed.

Projects may be instigated and/or executed by individual artists, but they often team with arts or cultural organizations, businesses, and/or City departments, to accomplish their event or activity.

Frequently, it is helpful to work with someone familiar with the permitting process and who will function as the “permit holder” and primary contact person.

Northern Spark is summarized here. The Technical Manual contains additional case studies for Wishes for the Sky, an event created by City Artist in Residence Marcus Young, and Wing Young Huie’s The University Avenue Project, a summer-long event created in 2010, produced by Public Art Saint Paul.

### NORTHERN SPARK

The free all-night, sundown to sunrise festival of indoor and outdoor public art and performances enlivened downtown Saint Paul in 2011 and 2013.

Presented by Northern Lights.mn with Steve Dietz Artistic Director, Northern Spark, in its inaugural year of 2011, featured 200 artists presenting 100 one-night installations and performances in both downtown Saint Paul and Minneapolis. More than 50 organizations participated, and sponsors and funding included the Minnesota State Arts Board through the State’s Legacy Amendment.

In 2013, Lowertown Saint Paul hosted the popular event which had grown to include over 300

local and national artists and performers who presented 79 projects in 9 venues. Approximately 45,000 people attended and the event was made possible with the partnership of 42 cultural organizations and 27 sponsors. Over 900 people also donated to a Kickstarter campaign.

Partners presenting events and installations in 2011 and/or 2013 included Saint Paul Libraries; City of Saint Paul Parks and Recreation; Public Art Saint Paul; the Minnesota Science Museum; Big Table Print Studio; McNally Smith School of Music; Black Dog Cafe and Wine Bar; the Saint Paul Art Crawl; the Minnesota Museum of American Art; and the American Composers Forum, among others.



Jim Campbell’s “Scattered Light” on the Mississippi Riverfront in Saint Paul. Northern Spark, 2011. Presented by the Minnesota Museum of American Art and Northern Lights.mn with permits through Saint Paul Parks and Recreation.

Northern Lights.mn, the umbrella organization, produced the festival as well as their own projects. They were required to secure permits for a Large Event and Community Festival; sound variance; food; and road closures, among others, along with providing plans for first aid, safety and traffic; and securing liability insurance. Permits and permissions were also required of the Federal Aviation Administration and the Environmental Protection Agency.

The installation “Celebration/Love/Loss” by artist Chris Larson posed unique concerns. The project, which required more than six months of planning, paid special attention to safety issues including weather and viewing distance and notified emergency responders and local hospitals.



Photo: Dusty Hoskovec.

“Celebration/Love/Loss” by Chris Larson at Northern Spark 2013. Public viewing (above) of the paper and wood structure followed by burning (right). Presented by Northern Lights.mn

The State Fire Marshall inspected the structure after it was set up outdoors near Lowertown’s Union Depot and prior to the public viewing and subsequent burning. Police and fire units were on site during the burn to ensure public safety. Preparation and behind-the-scenes readiness provided a seamless aesthetic experience for the public.



Photo: Dusty Hoskovec.



Photo: Jayme Halbritter.

John Keston’s “Instant Cinema: Teleportation Platform X” at Lowertown’s Union Depot, Northern Spark 2013. Presented by Northern Lights.mn



Photo: Jayme Halbritter.



Photo: Nicholas Knouf.

Monica Haller with Nick Knouf, Molly Reichert and Jonathan Zorn “can you listen to the same river twice...” at Lambert’s Landing on the Mississippi River, Northern Spark 2013. Presented by Northern Lights.mn

What are procedures for installing public art in the right-of-way?

The previous pages in this section describe procedures for public art for parklands or other City properties; this page talks about placing public art in the right-of-way which means the area in, on, below, or above a public roadway, highway, street, bicycle lane and public sidewalk in which the city has an interest, including other dedicated rights-of-way for travel purposes and utility easements of the City.

The following policies and procedures were enacted by Resolution of the City of Saint Paul and adopted on December 6, 2002. They address long term (more than one-year) temporary installations and permanent installations.

For temporary short-term installations, the Department of Public Works issues a ROW Obstruction Permit under Chapters 116 and 135 of the City Code.

## **PUBLIC ART IN THE CITY RIGHT-OF-WAY**

### **General Conditions for Artwork Installation**

- Artworks approved for installation in the public right-of-way must be of an appropriate size, scale and material to withstand the weather, traffic and other rigors of public right of way conditions.
- It is preferable that works be fabricated off-site.
- All costs of and arrangements for the transportation of the work to the site and of its installation shall be the responsibility of the applicant.
- All costs of and arrangements for the removal of the artwork from the site shall be the responsibility of the applicant.
- The City shall require applicants to warranty that the works of art shall not require any extraordinary maintenance during the term of installation in the public right-of-way.
- The risk of loss or damage to the work of art shall be born solely by the applicant. The applicant must provide proof of appropriate liability insurance coverage.

### **Application Process**

Anyone wishing to install art in the public right-of-way shall submit a written request to the Director of Public Works. Please contact that office for specific application instructions.

The application, in general, includes:

1. description of the artwork
2. the proposed location of the installation
3. the structural and mechanical aspects of the artwork
4. the qualifications of the artist and of those involved in its installation
5. scale drawing illustrating the work in its proposed location
6. identification of the owner of the artwork
7. pledge to maintain the artwork during the duration of its installation
8. schedule for the artwork installation; its arrival and installation, the term of its exhibition, and the date of its removal
9. certificate of insurance meeting City requirements.

### **Approval Process**

The Director of Public Works convenes a panel composed of representatives from Public Works, Public Art Saint Paul, and the governing District Council to review the proposal.

The panel considers the installation's impact upon public safety and its artistic quality among other things, and makes a recommendation to the Director of Public Works and to the City Council.

The recommendation is brought to the City Council by Public Works in a public hearing. Property owners within a 150 foot radius of the proposed location, as well as the affected district council and business group are notified of the public hearing at least 30 days in advance.

Approval is by City Council resolution, stating the conditions of approval.

Public Works informs the applicant of the City Council's action and assures that the conditions for approval of the installation are met by the applicant.

What materials must artists submit for temporary work or installations?

Artists seeking to install temporary works or installations of public art (i.e., physical structures) for less than one year duration on City-owned property or in the right-of-way are advised to prepare the following information prior to their first meeting with City department staff.

These materials will enable City staff to assist the artist and evaluate the proposal for the permits and plans that may be necessary.

**Proposals for Temporary Public Art Installations and Exploratory Projects**

Artists are recommended to prepare and submit the following:

1. A written description of the proposed temporary work or installation, including but not limited to: title, materials, dimensions (Height x Width x Depth), weight, installation method and anchoring procedure, lighting, sound, and electrical requirements, as necessary.
2. Identification of the owner of the artwork.
3. If proposing existing work: photographs or slides of artwork or installation including a reference to human scale.

4. If proposing a new work: working drawings and/or photograph of model to scale illustrating the work or installation in its proposed location. Include dimensions.
5. The location of specific City site(s) requested for the temporary artwork or installation and whether any road closures will be necessary.
6. Artist's statement and professional credentials.
7. Structural and mechanical aspects of the artwork or installation and the qualifications of those installing the artwork.
8. Schedule for the temporary work or installation; its arrival and installation, the term of its exhibition, and the date of its removal.
9. Budget for installing the artwork or installation, including a description of the sponsoring organization or other method of financing. Include the name, address and phone number of the contact person.
10. Plans to maintain the installation during the duration of its exhibition period.

Artists should be aware that depending upon the nature and scope of the public art installation, more information may be required by the City of Saint Paul prior to approval or denial.

Does the City have procedures for donating public art?

The Ordinance says that

**“All public art donated to the city** must come with a plan to fund and deliver ongoing maintenance or the resolution accepting the public art must identify how maintenance of the donated public art will be funded.”

## DONATIONS OF PUBLIC ARTWORK

The City will consider donations of public artwork for City-owned property on the following basis:

The donation

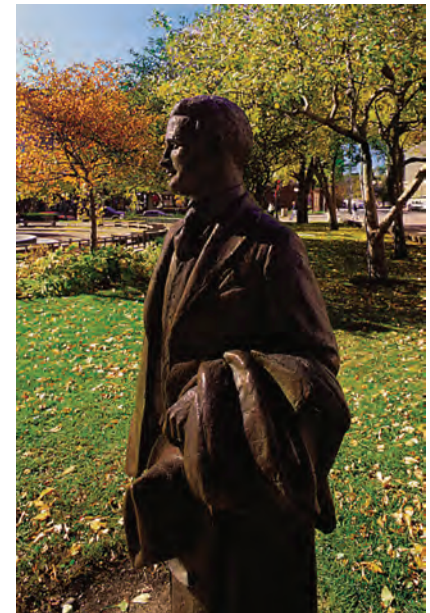
- Contributes to and enhances the City’s public art collection.
- Meets a high standard of quality and is appropriate and meaningful to the community.
- Follows required City procedures including the submission of a donation proposal and a Conservation Analysis Report prepared by a qualified professional conservator.
- Is made with the understanding that no City funds will be required for production, siting, installation or ongoing operations and maintenance of the work without prior approval of City Council.
- Proposal includes a plan to fund and deliver ongoing operations and maintenance or the resolution accepting the public art must identify how maintenance will be funded.

- Proposal is reviewed and endorsed by the City department and approved by the City Council.

The City will consider the following types of donation proposals for artworks intended for placement on City-owned property:

- a) An already completed work of art.
- b) A commissioned artwork by an artist or artists to be created especially for a City-owned property.

Sponsors wishing to donate works of public art to the City shall submit a written proposal to the appropriate City department; i.e. Parks and Recreation if the work will be sited in a City park, etc. Please contact that department and reference the Technical Manual for specific application instructions.



Life-size bronze sculpture of noted Saint Paul writer F. Scott Fitzgerald by sculptor Michael Price is a presence in downtown’s Rice Park. The statue was commissioned and donated to the City by The Saint Paul Foundation in 1996.

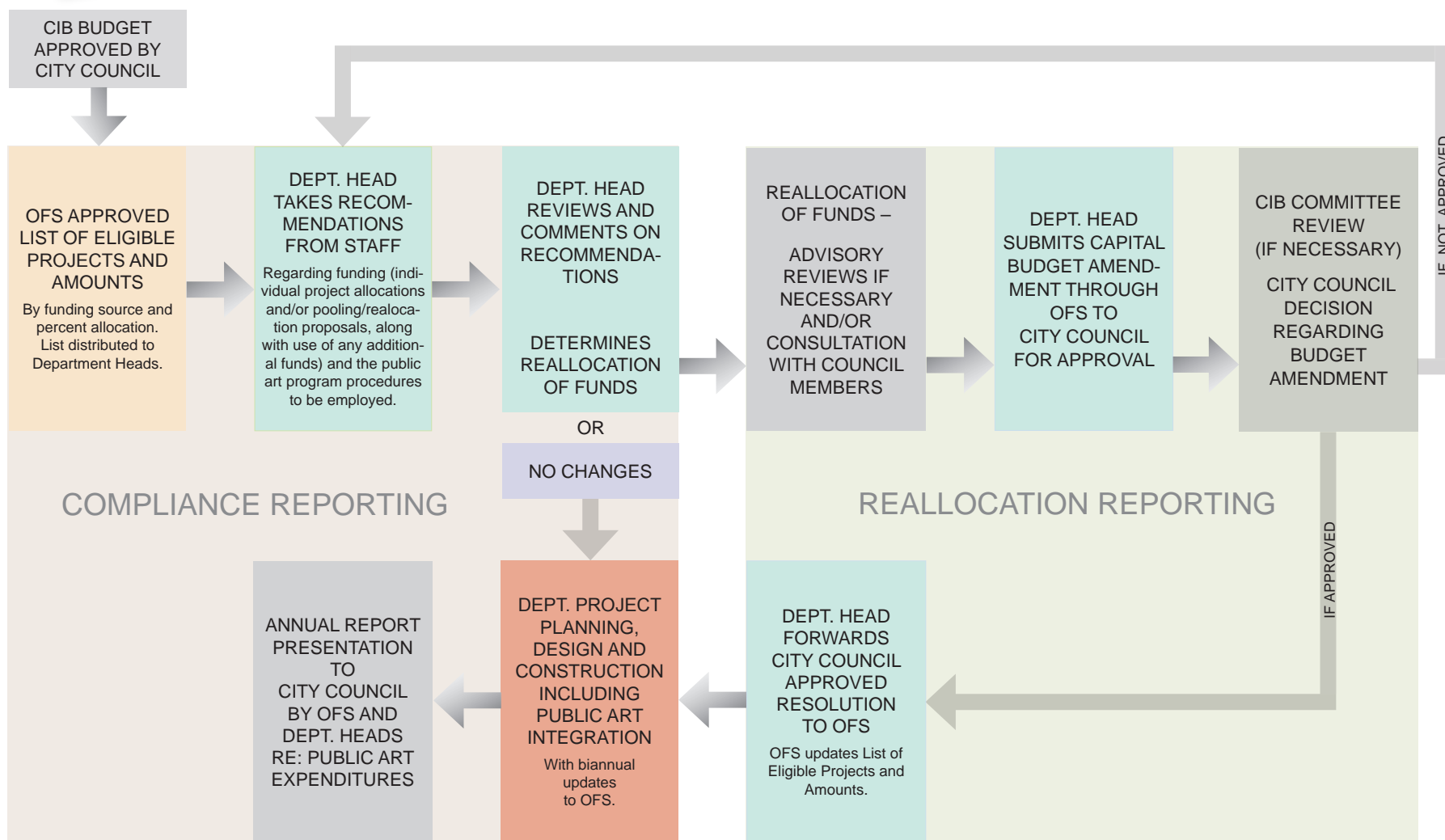
What is the process for reallocating and reporting use of funds?

The Ordinance allows department heads the option of reallocating funds between public art projects within the department, consist-

ent with the public art plan, and with the approval of the Office of Financial Services and the City Council. The procedures for real-

location and also for Department compliance reporting are shown in the flow chart below.

## DEPARTMENT COMPLIANCE AND REALLOCATION REPORTING



## PARTICIPANTS —

### **Public Art Ordinance Program Guidelines**

City of Saint Paul

Todd Hurley, Director/Treasurer  
Office of Financial Services

Public Art Saint Paul

Christine Podas-Larson (Retired) President 1987-2015

Regina Flanagan, Consultant, Public Art Ordinance Administrator\* Lead Author of Guidelines, Technical Manual and Public Art Ideas List (PAIL)

### **Oversight Committee**

Bob Bierscheid, Committee Co-Chair, Public Art Saint Paul

Heather Peterson, Committee Co-Chair, Public Art Saint Paul

Russ Stark, City Councilmember, Ward 4

Joe Spencer, Director of Arts and Culture, Office of Mayor Christopher Coleman

Cecile Bedor, Director, Department of Planning and Economic Development

\* The Public Art Ordinance Administrator position is supported by Public Art Saint Paul with funding from The Katherine B. Andersen Fund and Saint Paul Cultural STAR.

Kit Hadley, Director, Saint Paul Public Library

Michael Hahm, Director, Saint Paul Parks and Recreation

Todd Hurley, Director/Treasurer  
Office of Financial Services

Rich Lallier, Director,  
Saint Paul Public Works

Bruce Beese, Administration Manager, Saint Paul Public Works

Lucy Thompson, Principal City Planner, Department of Planning and Economic Development

Steve Dietz, President of Northern Lights.mn

Timothy Griffin, Director, Saint Paul on the Mississippi Design Center

Bruce Thompson, Property Manager, Ramsey County

Marcus Young, City Artist Program, 2008-2015

### **Public Art Working Group**

Bruce Beese, Department of Public Works

Joanna Brookes, Saint Paul Public Library

Mike Kimble, Saint Paul Parks and Recreation

Amanda Lovelee,  
City Artist Program

Barb Morin, Office of Financial Services

Lucy Thompson, Principal City Planner, Department of Planning and Economic Development

### **Public Artist Focus Group**

Marcus Young, City Artist Program, 2008-2015

Christine Bauemler

Craig David

Seitu Jones

Brad Kaspari

Janet Lofquist

Foster Willey

### **Technical Advisers**

Sara Grewing, City Attorney

Peter McCall, Assistant City Attorney

Therese Skarda, Assistant City Attorney

Lisa Veith, Assistant City Attorney

Stacy Williams, City-Wide Special Events Coordinator, Parks and Recreation

Kate Frye, Special Events Coordinator, Parks and Recreation

John McCarthy, Senior Budget Analyst, Office of Financial Services

Amy Spong, Historic Preservation Specialist, Heritage Preservation Commission

Dave Gorski, City of Saint Paul Section 3 Administrator

Jessica Brokaw, Management Assistant, Contracts and Analysis Services

Mark Granlund, Public Art Maintenance Program, Saint Paul Parks and Recreation

Steve Ubl, Building Official, Department of Safety and Inspections

Jim Bloom, Senior Plan Examiner, Department of Safety and Inspections

Dan Haak, Assistant City Engineer, Street Design and Construction, Saint Paul Public Works

Paul St. Martin, Assistant City Engineer, Saint Paul Public Works

### **Other Advisers**

Matt Anfang, Saint Paul Regional Water Services, Oversight Committee 2011-2012

Ann Ledy, College of Visual Arts, Oversight Committee 2010-2012

**Other Advisers** *(continued)*

Dave H. Nelson (Retired)  
Office of Financial Services  
Public Art Working Group  
2010-2011

Phyllis Kendig (Retired)  
Saint Paul Public Library  
Public Art Working Group  
2010-2011

Jun-Li Wang, Public Art  
Ordinance Administrator  
2010-2011

Marie Franchett, Principal Project  
Manager, Planning and Economic  
Development  
Public Art Working Group  
2010-2011

Anton Jerve, City Planner,  
Planning and Economic  
Development

Diane Nordquist, Principal Project  
Manager, Planning and Economic  
Development

Martin Schieckel, Principal Project  
Manager, Planning and Economic  
Development

Wes Saunders-Pearce, Water  
Resource Coordinator, Depart-  
ment of Safety and Inspections

Glenn Pagel, City Bridge  
Engineer, Saint Paul Public Works

Jody Martinez, Manager,  
Design & Construction Division  
Saint Paul Parks and Recreation

**RESOURCES —**

**City Special Event Coordinators**

To schedule Harriet Island, Rasp-  
berry Island, Upper Landing Park  
and City House, contact: Kate  
Frye, Special Events Coordina-  
tor, #651-292-7010, [kate.frye@  
ci.stpaul.mn.us](mailto:kate.frye@ci.stpaul.mn.us)

For all other locations city-wide,  
contact: Stacy Gillings, City-Wide  
Special Events Coordinator,  
#651-266-6418, [stacy.williams@  
ci.stpaul.mn.us](mailto:stacy.williams@ci.stpaul.mn.us)

**Other Contacts Regarding  
Facilities Scheduling and  
Permits**

If the events or activities occur  
on other properties, the appropri-  
ate department or agency must  
be contacted about their proce-  
dures.

For projects on the Mississippi  
River, contact the Upper River  
Services, the U.S. Coast Guard,  
and the Ramsey County Sherrif  
Water Patrol.

For projects in the State Capitol  
precinct, contact the Capital Area  
Architectural and Planning Board.

**Department of Safety  
and Inspections**

Stephen Ubl, City of Saint Paul  
Building Official, #651-266-9021,  
Fax 3651-266-9099,  
[stephen.ubl@ci.stpaul.mn.us](mailto:stephen.ubl@ci.stpaul.mn.us)

**City Section 3 Program**

David Gorski, City of Saint Paul  
Section 3 Administrator, #651-  
266-8918, [dave.gorski@ci.stpaul.  
mn.us](mailto:dave.gorski@ci.stpaul.mn.us)

**Public Art Maintenance  
Program**

Mark Granlund, Coordinator,  
Public Art Maintenance Program  
City of Saint Paul Parks and  
Recreation, #651-632-2454,  
[mark.granlund@ci.stpaul.mn.us](mailto:mark.granlund@ci.stpaul.mn.us)

## ORDINANCE AND RESOLUTIONS —

### ORDINANCE

#### Chapter 12. - Public Art [213]

(213) Editor's note— C.F. No. 09-212, § 1, adopted July 22, 2009, amended the Code by, in effect, repealing former ch. 12, public art and design, §§ 12.01—12.06, and adding a new ch. 12, §§ 12.01—12.04. Former ch. 12 derived from Ord. No. 17852, adopted July 16, 1991.

Sec. 12.01. - Legislative purpose and intent.

Sec. 12.02. - Definitions.

Sec. 12.03. - Funding.

Sec. 12.04. - Planning and design.

Sec. 12.01. - Legislative purpose and intent.

- (1) In developing its vision for the future of the city, the city council believes that planning and development decisions should give aesthetic and social value equal weight with any project's functional and economic values. Public art strengthens public places and enhances and promotes Saint Paul's identity as a livable and creative city and a desirable place to live, work and visit. Therefore, the council wishes to implement a process and provide funding to involve artists in the design, implementation and integration of art in public projects.
- (2) In order to facilitate the encouragement and inclusion of public art in planning and development, the city council finds that: 1) involvement of public artists in public projects should begin at the earliest stages of conceptual planning and continue through project design and implementation; 2) sufficient resources should be committed to sustain an innovative public art and design program that is distinguished by its high quality; and 3) that policies and procedures should be administratively developed which will facilitate and support creation and implementation of a public art plan.

(C.F. No. 09-212, § 1, 7-22-09)

Sec. 12.02. - Definitions.

Unless otherwise expressly stated, the following terms shall, for the purpose of this chapter, have the meanings indicated in this section:

**Artist** shall mean an individual who creates original art and is recognized by professional peers and critics as a professional practitioner of the visual, craft, literary, musical, conceptual or performing arts, as judged by the quality of that practitioner's body of work and experience.

**Construction project** means any capital project paid for wholly or in part by the city to construct or remodel any building, structure, park, utility, street, sidewalk, or parking facility, or any portion thereof, located within the limits of the city and to be operated by the city.

**Eligible fund** means a source fund for construction projects from which art is not precluded as an object of expenditure.

**Public art** shall mean publicly accessible original art that enriches the city and evokes meaning. It may include permanent visual art, performances, installations, events and other temporary works, preservation or restoration of unique architectural features, ornamentation or details. It may also include the artist-designed infrastructure and structures themselves. Public art should consider the site, its context and audience. Public art may possess functional as well as aesthetic qualities; it may be integrated into the site or a discrete work.

**Public art plan** shall mean a biennial plan which identifies opportunities for acquisition and inclusion of public art within capital projects. The office of financial services shall be responsible for implementation of the public art capital budget plan as part of the city capital improvement budget.

**Public artist in residence program** shall mean an artist or artists who works within the city as a resource in urban planning, capital project design, and the identification of public art opportunities.

## ORDINANCE AND RESOLUTIONS —

### ORDINANCE

#### Chapter 12. - Public Art [213] *(continued)*

**Public place** shall mean publicly accessible landscapes, structures, and infrastructure. Public places include, but are not limited to public parks, plazas, streets and boulevards, bridges and stairways, buildings and waterworks.

(C.F. No. 09-212, § 1, 7-22-09)

#### Sec. 12.03. - Funding.

- (1) Initial funding. For all capital projects funded by eligible sources resulting in a property to be operated by the city; the city shall dedicate one (1) percent of the eligible project costs, as determined by the office of financial services, to be used for public art.

If the director of the department responsible for the capital project determines that this use of funds cannot or should not be included in a specific project, he/she shall seek approval of the city council to use the funds described above to supplement other public art projects, or public art maintenance, within that department. The specific use shall be as determined by said director and consistent with the public art plan.

- (2) Ongoing maintenance. Maintenance and restoration costs in an amount equal to one-half (½) of one percent of total capital maintenance projects approved as part of the capital improvement budget shall be appropriated to support maintenance and restoration of the city's public art collection. All public art donated to the city must come with a plan to fund and deliver ongoing maintenance or the resolution accepting the public art must identify how maintenance of the donated public art will be funded.

(C.F. No. 09-212, § 1, 7-22-09)

#### Sec. 12.04. - Planning and design.

- (1) The long-range capital improvement budget committee shall review the public art plan and ensure that, where appropriate, public art is incorporated into the capital improvement budget recommendations submitted to mayor and city council.
- (2) All city requests for proposals for the preparation of district plans, small area plans, TN3 master plans, master plans for regional and city parks, chapters of the city comprehensive plan, and master plans for redevelopment sites greater than ten (10) acres in size to be undertaken by private consultants shall require that a public artist be a member of the consultant's planning study team.
- (3) All city requests for proposals for design of major capital projects to be undertaken by private consultants resulting in a property to be operated by the city (through all project delivery methods: design/bid/build; design/build; lease from developer) shall require that a public artist be a member of the consultant's design team.
- (4) Resources to identify artists qualified to serve on consultant teams for planning studies and project design shall include, but not be limited to, the artist in residence, the state artist registry and a list of qualified artists maintained by the city.
- (5) The neighborhood design advisory committee for the district council representing the area in which a project will be located shall continue to advise the implementing city department on the selection of artists and recommend acceptance of the design of the project.

(C.F. No. 09-212, § 1, 7-22-09)

## ORDINANCE AND RESOLUTIONS —

### RESOLUTION

#### City of Saint Paul

Resolution: RES 14-284  
February 21, 2014

#### **Accepting the Plan for Artistic Practice in the Central Corridor**

WHEREAS, since the Central Corridor station area plans were adopted in 2008, there has been an interest in strengthening the presence of public art in the neighborhoods along the Central Corridor (Green Line); and

WHEREAS, in 2010, Public Art Saint Paul (PASP) gathered artists, public art curators and urban planners to talk about an artistic vision for the future of the Central Corridor, where public art would be a new kind of connective tissue along the Corridor; and

WHEREAS, in 2010, PASP received a grant from the Central Corridor Funders Collaborative to hire a consultant team to prepare a Central Corridor Public Art Plan; and

WHEREAS, a partnership was formed to guide preparation of the plan, comprising representatives from PASP, the Saint Paul Design Center, City of Saint Paul, City of Minneapolis, University District Alliance, Capitol Region Watershed District and Ramsey-Washington Metro Watershed District; and

WHEREAS, in 2011, PASP engaged a consultant team of Cliff Garten, artist; Todd Bressi, city planner; Rebar Group and Via Partnership to prepare the plan; and

WHEREAS, the document, *A Plan for Artistic Practice in the Central Corridor (the “Plan”)*, was completed after a two-year planning and community engagement process; and

WHEREAS, the vision for the practice of public art along the Central Corridor involves three fundamental concepts:

- a Living Plan, which lays out a dynamic, organic process for the practice of public art where artists are engaged in meaningful, long-range thinking about how to create healthy, sustainable neighborhoods;
- Urban Languages, large-scale urban systems (food networks, water systems, waste processes, gathering places and cultural identities) that provide the framework for public art practice along the Central Corridor
- Communities of Practice, whereby artists, working within the Urban Languages, immerse themselves in the broader community conversation about issues that are important for a healthy and sustainable urban future; and

WHEREAS, the *Plan* reflects how public artists and public art can effect social, civic and environmental change; and

WHEREAS, the *Plan* will help meet several public objectives, including:

- use public art as a platform for citizen engagement, which will help citizens embrace and direct change along the Central Corridor;
- provide a tool for neighborhood exploration, which will help define and strengthen neighborhood identity; and
- give citizens a process for celebrating the diversity of the Corridor, and the expression of that diversity through art.

NOW, THEREFORE, BE IT RESOLVED, that the Saint Paul City Council hereby accepts *A Plan for Artistic Practice in the Central Corridor (the “Plan”)*, which is attached hereto and incorporated herein by reference; and

BE IT FURTHER RESOLVED that the *Plan* should be used to prioritize, focus and organize public art practice along the Central Corridor (Green Line); and

ORDINANCE AND RESOLUTIONS —

RESOLUTION

**Accepting the Plan for Artistic Practice in the Central Corridor**

February 21, 2014 (*continued*)

BE IT FURTHER RESOLVED, that the Plan should be used by City staff, the Mayor and City Council to implement the City's public art ordinance along the Green Line; and

BE IT FURTHER RESOLVED, that the Plan should be used to inform the work of the City Artists-in-Residence along the Green Line; and

BE IT FURTHER RESOLVED, that the involvement of public artists in new public and private development along the Green Line should be weighed against the Plan; and

BE IT FURTHER RESOLVED, that the Plan is accepted only for those purposes set forth in the resolution proper above, that the Plan is not a part of the City's adopted Comprehensive or Sub-Area Plans and that the Plan shall not be used for any purpose regarding zoning permit applications; and

BE IT FINALLY RESOLVED, that the Council wishes to express its thanks to: Public Art Saint Paul for its leadership in creating this public art Plan for the Central Corridor; all of the partners who oversaw preparation of the Plan; and, finally, to the Central Corridor Funders Collaborative for its recognition of the importance of public art to a vibrant future for Central Corridor neighborhoods.

At a meeting of the City Council on 2/19/2014, this Resolution was Passed.

**Yea:** 6 Councilmember Bostrom, City Council President Lantry, Councilmember Stark, Councilmember Thao, Councilmember Thune, and Councilmember Tolbert

**Nay:** 0

**Absent:** 1 Councilmember Brendmoen

Vote Attested by  
Council Secretary Trudy Moloney  
Date 2/19/2014

Approved by the Mayor  
Chris Coleman  
Date 2/21/2014

ORDINANCE AND RESOLUTIONS —

RESOLUTION

City of Saint Paul  
 Council File # 02-1108  
 December 6, 2002

Policy for Public Art in the Public Right-of-Way

Council File # 02-1108  
 Green Sheet # 110123

RESOLUTION  
 CITY OF SAINT PAUL, MINNESOTA

13

Presented By [Signature]  
 Referred To \_\_\_\_\_ Committee: Date \_\_\_\_\_

Whereas, the City of Saint Paul wishes to encourage and allow appropriate public art in the public right-of-way, and

Whereas, each art work and location is unique, deserving of special consideration, and

Whereas, there is no current process to allow such art in the public right-of-way, and

Whereas, the City Council wishes to consider each piece and location on its own merit, and

Whereas, affected residents and organizations should have notice of proposals and an opportunity to comment on them, now, therefore be it

Resolved, that the City Council hereby adopts the attached policy for allowing public art in the public right-of-way

POLICY FOR PUBLIC ART IN THE PUBLIC RIGHT-OF-WAY

General Conditions for Artwork Installation

1. Artworks approved for installation in the public right of way must be of an appropriate size, scale and material to withstand the weather, traffic and other rigors of public right of way conditions.
2. It is preferable that works be fabricated off-site.
3. All costs of and arrangements for the transportation of the work to the site and of its installation shall be the responsibility of the applicant.
4. All costs of and arrangements for the removal of the artwork from the site shall be the responsibility of the applicant.
5. The City shall require applicants to warranty that the works of art shall not require any extraordinary maintenance during the term of installation in the public right of way.
6. The risk of loss or damage to the work of art shall be born solely by the applicant. The applicant must provide proof of appropriate liability insurance coverage.

Application

Anyone wishing to install art in the public right-of-way shall submit a written request to the Director of Public Works.

The request shall:

1. describe the artwork proposed for installation in the public right of way: its size (height, width, depth), general shape, colors, and materials
2. describe the proposed location of the installation and locate the site on a city map
3. describe the structural and mechanical aspects of the artwork
4. describe the qualifications of the artist and of those involved in its installation
5. illustrate the artwork installation in a scale drawing of the work in its proposed location
6. identify the owner of the artwork

	Yeas	Nays	Absent
Benanav			
Blakey	✓		
Bostrom	✓		
Coleman	✓		
Harris	✓		
Laffey	✓		
Reiter	✓		
	7	0	0

Requested by Department of: Public Works  
 By: [Signature]

Adopted by Council: Date Dec 27, 2002 Form Approved by City Attorney

Adoption Certified by Council Secretary By: [Signature]

By: [Signature] Approved by Mayor for Submission to Council

Approved by Mayor: Date 12-6-02

By: [Signature] By: [Signature]

ORDINANCE AND RESOLUTIONS —

RESOLUTION

Policy for Public Art in the Public Right-of-Way

December 6, 2002 (continued)

7. provide a statement pledging that the applicant will properly maintain the artwork for the duration of its installation in the public right of way
8. provide a schedule of the artwork installation, specifying the date of its arrival and installation at the site, the term of its exhibition, and the anticipated date of its removal.
9. provide a certificate of insurance as proof of general liability coverage of not less than \$1,000,000 per occurrence, which shall not exclude explosion, collapse, and underground property damage, and not contain an "aggregate" policy limit. The general liability coverage shall contain an endorsement naming Saint Paul Public Works as additional named insured as to acts committed by the applicant for which the City could be held responsible.

Approval Process

1. Public Works shall review the request and advise the applicant of any additional information required.
2. When the information is complete, the Director of Public Works shall convene a panel composed of one representative each from Public Works, Public Art Saint Paul, and the governing District Council to review the proposal. The panel's evaluation shall consider the installation's impact upon public safety, its artistic quality, its response to the principles of the Saint Paul on the Mississippi Development Framework and its compliance with the above General Conditions for Artwork Installation.
3. The panel shall recommend the installation's approval to the Director of Public Works and to the City Council. If approval is not recommended by the Panel, the Director of Public Works shall deny permission for the installation and so inform the applicant.
4. The panel's recommendation for approval of an installation shall be brought to the City Council by Public Works in a public hearing.
5. Property owners within a 150 foot radius of the proposed location, as well as the affected district council and business group shall be notified of the time and place of the public hearing at least 30 days in advance.
6. Approval will be by City Council resolution, stating the conditions of approval.
7. Public Works shall inform the applicant of the City Council's action and shall assure that the conditions for approval of the installation are met by the applicant.

DEPARTMENT/OFFICE/COUNCIL Public Works Department		DATE INITIATED 10-01-02	<b>GREEN SHEET</b>		NO. 110123
CONTACT PERSON & PHONE Bruce Elder 266-6248		ASSIGN NUMBER FOR ROUTING ORDER →	<input checked="" type="checkbox"/> 1 DEPARTMENT DIRECTOR	<input type="checkbox"/> 4 CITY COUNCIL	INITIAL/DATE
MUST BE ON COUNCIL AGENDA BY (DATE)			<input checked="" type="checkbox"/> 2 CITY ATTORNEY	<input type="checkbox"/> CITY CLERK	
			<input type="checkbox"/> 3 BUDGET DIRECTOR	<input type="checkbox"/> PRL & MIST. SERVICES DIR	
TOTAL # OF SIGNATURE PAGES 1 (CLIP ALL LOCATIONS FOR SIGNATURE)		<input type="checkbox"/> ASSOCIATE	<input type="checkbox"/> DEPT. ACCOUNTANT		
<b>ACTION REQUESTED</b>					
Approval of the attached resolution adopts a policy for the review and approval of public art proposed for the public right-of-way.					
<b>RECOMMENDATIONS: Approve (A) or Reject (R)</b>			<b>PERSONAL SERVICE CONTRACTS MUST ANSWER THE FOLLOWING QUESTIONS:</b>		
_____ PLANNING COMMISSION      _____ CIVIL SERVICE COMMISSION _____ CIB COMMITTEE <u>A</u> STAFF _____ DISTRICT COUNCIL			1. Has this person/firm ever worked under a contract for this department? YES      NO 2. Has this person/firm ever been a city employee? YES      NO 3. Does this person/firm possess a skill not normally possessed by any current city employee? YES      NO		
SUPPORTS WHICH COUNCIL OBJECTIVE?			Explain all yes answers on separate sheet and attach to green sheet		
<b>INITIATING PROBLEM, ISSUE, OPPORTUNITY (WHO, WHAT, WHEN, WHERE, WHY):</b>					
The city is receiving an increasing number of requests to place public art in the public right-of-way. This doesn't easily fit with current ordinances governing the right-of-way (Legislative Codes 116, 134, & 135)					
<b>ADVANTAGES IF APPROVED</b>					
Will establish an approval process which includes an opportunity for public comment, and a decision by the City Council for placement of public art in the public right-of-way.					
Council Research Center NOV 13 2002					
<b>DISADVANTAGES IF APPROVED</b>					
Adds to council agenda. The process may seem too slow for some.					
<b>DISADVANTAGES IF NOT APPROVED:</b>					
Having no set policy may lead to arbitrary decisions.					
TOTAL AMOUNT OF TRANSACTION \$ not applicable      COST/REVENUE BUDGETED (CIRCLE ONE) YES NO					
FUNDING SOURCE      ACTIVITY NUMBER					
FINANCIAL INFORMATION (EXPLAIN)					

## PROFILE – PLAN

### DEPARTMENT OF PLANNING AND ECONOMIC DEVELOPMENT

### STRATEGIC STORMWATER SOLUTIONS FOR TRANSIT-ORIENTED DESIGN

Throughout 2012-2013, artist Craig David has been a member of the design team led by SRF Consulting Group Inc. creating an innovative stormwater and green infrastructure plan for Saint Paul's Central Corridor along University Avenue including the Light Rail Green Line.

*Strategic Stormwater Solutions for Transit-Oriented Development*, currently in final draft form, investigates how stormwater management could support the community's vision for redevelopment of the corridor. The plan addresses shared stacked-function

green infrastructure (SSGI) – a system in which stormwater runoff generated from multiple parcels is jointly treated in shared infrastructure.

Craig David's public art concepts and ideas, which were informed and shaped by the *Central Corridor Public Art Plan*, are woven throughout this plan. The artist worked with the team on the aesthetic design of green infrastructure that would enhance the urban fabric and provide economic, environmental and social (triple bottom line) benefits to the community.

He participated in working sessions with the consultant project team and regularly attended Stakeholder Advisory Committee meetings, presenting his concepts to test and refine his ideas.

The draft plan includes concepts for a series of sites including the Westgate LRT station area. The team produced a conceptual design for Curfew Commons, a five-acre park that features a great lawn ringed by bio-retention gardens where the stormwater treatment process also becomes an amenity. Craig David's con-

cepts for public art are integral to this design (illustrated below).

As part of the plan, Craig David also offers a proposal for *FLUX-ion gARTens - The Network of Stormwater gARTens* along the Central Corridor where public art is "green placemaking." Supported with research about national precedents, his proposal envisions harvested stormwater integrated into a network of green art spaces/places (e.g., gardens, pocket parks and art works) that would be collaboratively designed by artists, the property owners, and engineers.



Artist Craig David's ideas and concepts for integrated public art are woven throughout the plan and feature prominently in the design for Curfew Commons, a proposed park with bio-retention gardens.



## PROFILE – CAPITAL PROJECT

### DEPARTMENT OF PUBLIC WORKS

#### RESIDENTIAL STREET VITALITY PROGRAM (RSVP) PUBLIC ART PILOT PROGRAM 2011-2012

In Fall 2011, the Department of Public Works launched a pilot program to commission artwork through a collaborative process for their Residential Street Vitality Program (RSVP). On behalf of the City, Marcus Young, City Artist in Residence (2008-2015) invited artists to join the program's inaugural design team. The team structure included the City Artist serving as team lead and the Public Art Ordinance Administrator as project manager, and three additional artists. Artists participating in this unique opportunity would not only create important public art, but inform future procedures for RSVP.

Through an invitational call, ten artists were invited to apply for this opportunity. They had been selected from a list of 44 artists recommended to the program by local public art administrators. After an innovative group interview process, two artists were engaged for the inaugural team: Brad Kaspari and Lisa Elias.

An extended Case Study may be found in the Public Art Ordinance Program Technical Manual.

### City Art

The Artist Team designed the first series of works to comprise a collection of elements – City Art – that, over time, will become part of City systems and be adapted to different streetscape locations.

Lisa Elias reimagines the stop sign post, giving it a visual purpose, without losing its important function. The forged steel *Custom Sign Posts Series* reference history, nature and the community in three different designs for neighborhoods: *Flora*, which features buds and blooms; *Nouveau*, a more formal, geometric but organic form; and *West Side Field* with grass-like plants.

Brad Kaspari recognizes that rain gardens indicate a progressive attitude toward issues of water management, and also provide an opportunity for beautifying the urban streetscape. His *Rain Flowers Series* of sculptures in stainless steel for boulevard rain gardens refer to plant forms, and how plants direct and manage rainfall.

The installation of the *Custom Sign Post Series* and the *Rain Flower Series* began in 2013. New designs are rolled out annually.



Brad Kaspari and Lisa Elias with Public Works staff installing her forged steel *Flora Sign Post*.  
Lisa Elias © 2012



Photos: King Studios



*Rain Flowers Series*.  
Brad Kaspari © 2012







**Meeting Date:** 10/13/2022

**By:** Mark Riverblood, Engineering/Public Works

**Information**

**Title:**

Consider Sculptural Carving of Two Dead Oaks at Sunfish Lake Park

**Purpose/Background:**

The purpose of this case is to receive Commission concurrence on the sculptural carving of two large White Oaks that died at Sunfish Lake Park. Normally in a natural resourced base park, the best course of action for dead trees is to leave them standing as valuable wildlife habitat. These two trees however (image attached), are in a well traveled portion of the park, and a concern exists for falling limbs during wind events as the tree would begin to decay.

The proposal herein would be to engage a professional chainsaw carver to turn the twin trees into an element of public art, versus 'wasting' the trees by removal.

**Notification:**

**Observations/Alternatives:**

It is believed that the two trees can be carved into a fun and interesting new element at the park for a few thousand dollars more than the cost of removals. Earlier this year, staff contacted three different tree services for quotes on removals—with two companies not interested in the work, and one firm quoting a little less than \$6,000, (not including clean-up and restoration). At the September regular Park & Recreation Commission meeting, considerable discussion occurred on the detail of the proposed carvings—with the attached pencil sketches reflecting much of that direction as revised drawings.

**Funding Source:**

Funding could be partially from the Parks Operations Budget (at the cost of removals only, \$6,000), and the balance (perhaps \$2,400) from the Park Trust Fund to create the new park features.

**Recommendation:**

Staff recommends proceeding with issuing an RFP for the sculptural carving of the two large oaks for this Fall or Winter of 2022-23.

**Action:**

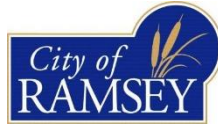
Based upon discussion.

**Attachments**

Image of existing conditions  
revised sketches

**Form Review**

<b>Inbox</b>	<b>Reviewed By</b>	<b>Date</b>
Bruce Westby	Bruce Westby	10/07/2022 02:35 PM
Form Started By: Mark Riverblood		Started On: 10/06/2022 10:02 AM
Final Approval Date: 10/07/2022		



## REQUEST FOR PROPOSAL Sculptural Carving of two Burr Oaks

PROPOSALS MUST BE RECEIVED BY:  
**2:00 PM on Tuesday, January 24<sup>th</sup>, 2023**

Deliver by e-mail ONLY to:

Mary Jo Warner  
Ramsey, MN 55303  
763-433-9820

E-mail to: [mwarner@cityoframsey.com](mailto:mwarner@cityoframsey.com)



'Green Lady' and similar chainsaw sculpture by Gary Keenan—shown to illustrate the levels of expected detail and finish—NOT the specific subjects of this RFP.

## PROPOSAL SPECIFICATIONS

Layout and perform sculptural carving on or upon two Burr Oak trees at Sunfish Lake Park, and treat with wood preservative or oil-based stain (or both).

### PreQualification's:

- I. Bidder/Contractor shall demonstrate that he/she has successfully performed the same work above on 3 (three) similar different sites in the public domain within the last 10 (ten) years – and include images and references upon request.
- II. Bidder/Contractor must have appropriate insurance and safety equipment.

I/We agree to furnish all labor, supplemental materials as needed, and site security to perform the work below.

- Contractor must confirm the trunks of both trees to be carved are 'sound' and appropriate for chainsaw carving, and that the interior of the trunks are solid enough to remain standing for more than a decade (understanding that the wood will be treated following carving) – before beginning any work.
- Mobilization to include setting up scaffolding if used. (The City will delimb the two oak trees at Sunfish Lake Park.)
- Contractor shall carve trees pursuant to proposal, but 'field adjustments' may be made upon consultation and approval with owner.
- This Request for Quotation shall be a not-to-exceed amount. The Contractor must include within his/her quote any time or materials necessary to complete the work in a professional and quality manner. There will be no Change Orders.
- Work site may be required to be enclosed with temporary safety fencing – if the contractor is using scaffolding and not physically on site. (Orange plastic safety fencing may be borrowed from the City.) Fencing is **not required** if there are no equipment, scaffolding, or loose items/tools anywhere on site.

**Work and Staging Areas:**

Confine work activities to the area of the trees, and small sapling oak between them shall be protected. No audible construction activity shall be performed before 7 AM nor after 7 PM Monday through Saturday. The contractor shall provide advance notice before working on Saturday. City Council approval may be required for Sunday work.

A dumpster is not anticipated to be needed on site, and no significant construction related disposal is to be placed in the trash receptacle at the park.

**Liquidated Damages:**

Liquidated damages shall be deducted from the approved quoted amount, in a sum of \$30 dollars per weekday (M-F) for non-completion after June 30<sup>th</sup>, 2023.

**Warranty/Guarantee:**

The Contractor warrants and guarantees to the Owner that all installation Work will be of good quality and free from faults or defects in accordance with this RFQ. All defective Work may be rejected.

If required by the Owner, prior to payment, the Contractor will promptly without cost to the Owner, correct defective Work, or replace it with non-defective Work. If the Contractor does not correct such defective Work or remove and replace within a reasonable time, the Owner may have the deficiency corrected or the rejected Work removed and replaced. All direct or indirect costs of such correction or removal and replacement, including compensation for additional professional services shall be paid by the Contractor, or deducted by the Owner, all such costs from the quoted contract price.

If, instead of requiring correction or removal and replacement of defective Work, the Owner (prior to approval of final payment) prefers to accept it, they may do so. In such case, if the acceptance occurs prior to final payment, a Statement shall be issued incorporating the necessary revisions, including appropriate reductions in Contract Price.

**Specification Reference:**

The Contractor shall conduct his/her work in conformance with the specifications set forth herein, and in accordance with safe construction practices. The sketches following the rough dimensions images shall represent the subjects to be carved into the two trees, and *generally* their placement and proximity. The limbs below will be substantially removed by the city, leaving short stubs that *may* in part be incorporated into the sculpture.

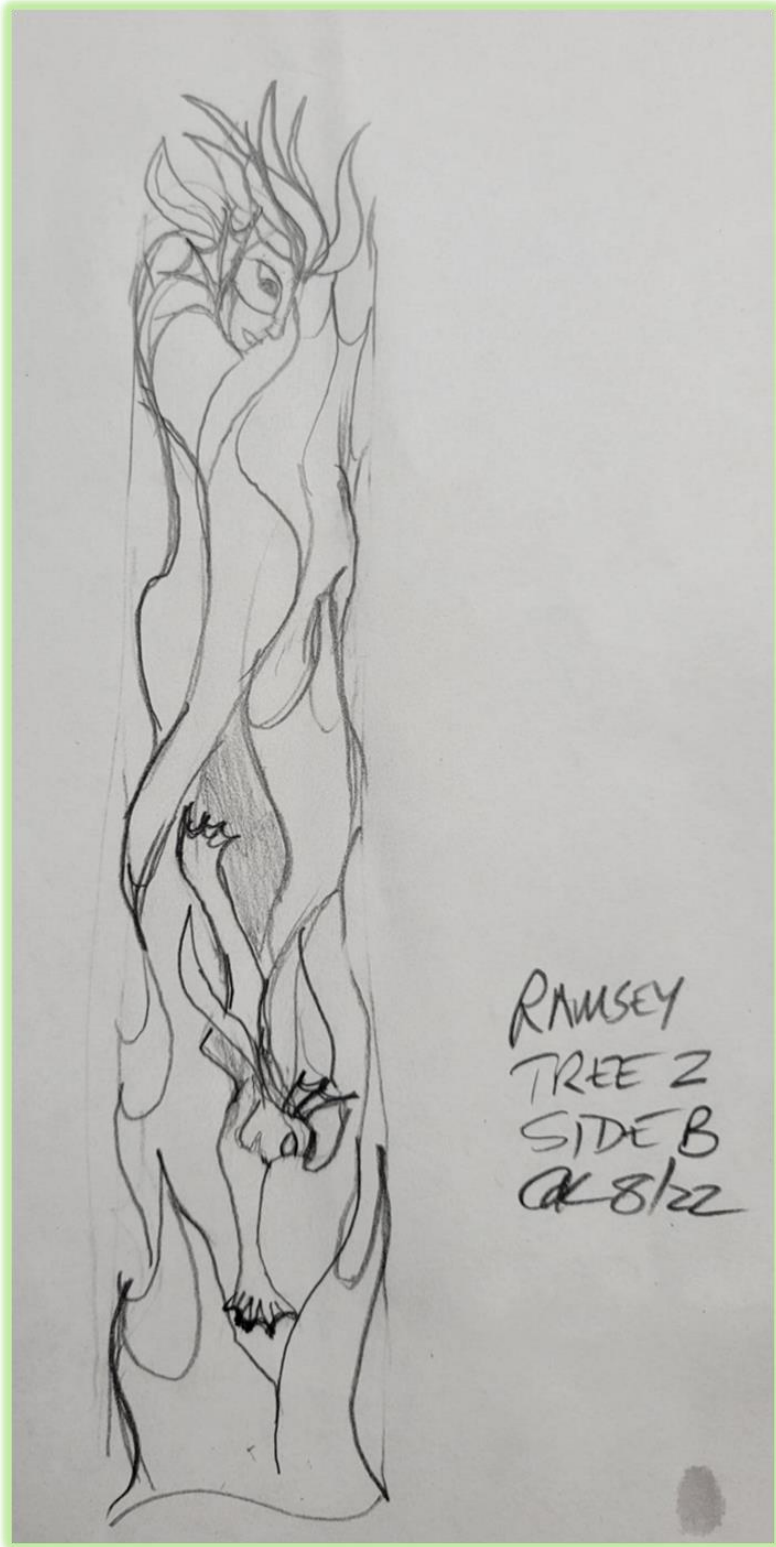


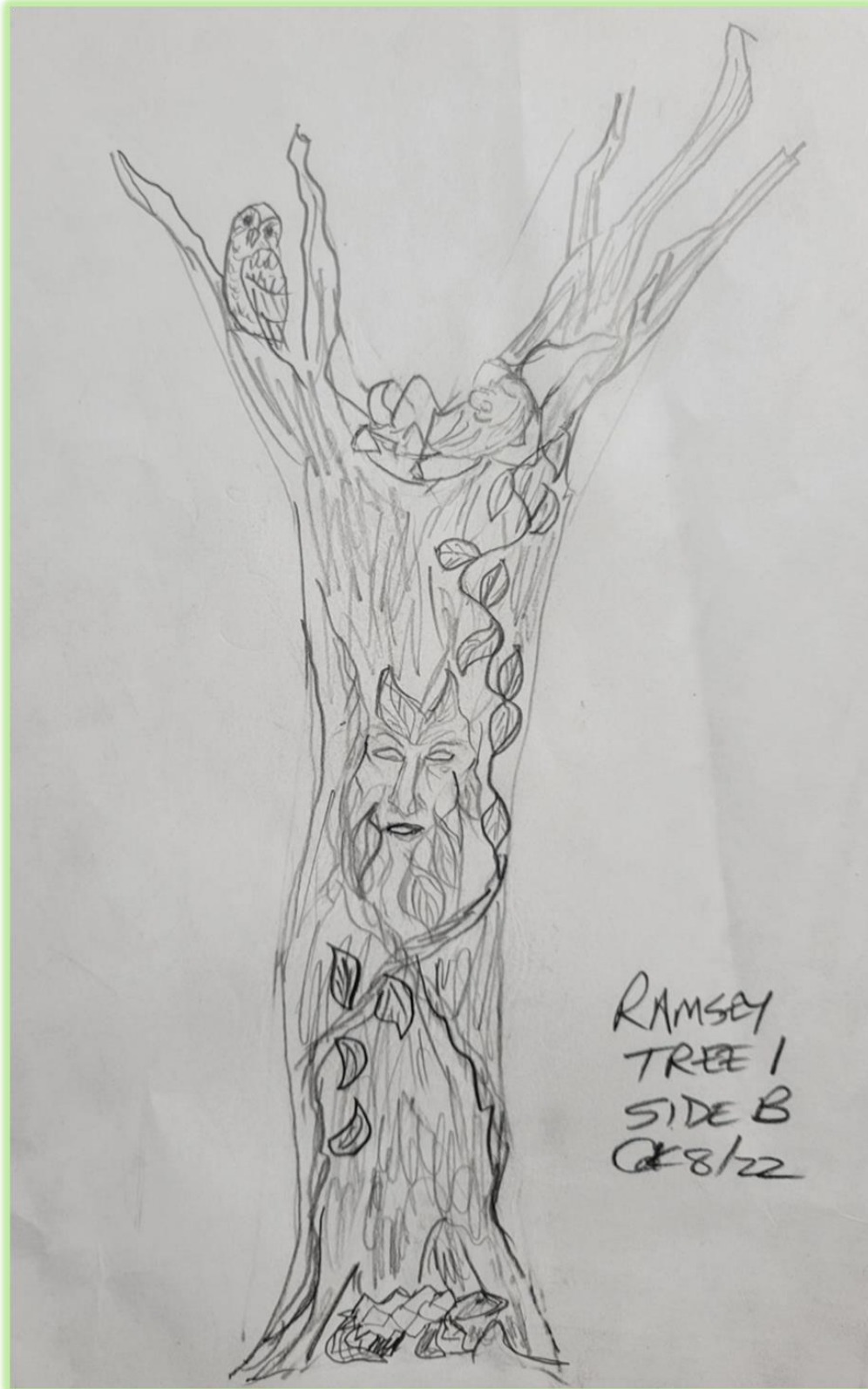


*Proposed carvings*

RAMSEY  
TREE 2  
SIDE A  
COK 8/22

*Blue hued aquatic themed sculpture, includes pike, dragonfly and friendly wave inspired 'female' water creature as primary feature*



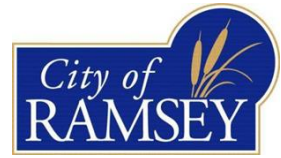


RAMSEY  
TREE 1  
SIDE B  
C8/22

*Green hued forest themed sculpture, includes snapping turtle, sleeping gnome, owl, and friendly leafy 'male' faces to discover as features*



~ End of Specifications ~



**Quotation for Sculptural Carving of two Burr Oaks at Sunfish Lake Park.**

**\$\_\_\_\_\_ for all costs to complete chainsaw carving of two trees as referenced.**

In submitting the above quote, I/We warrant the quote valid for work to be completed on or before June 30<sup>th</sup>, 2023.

Additionally, I/we acknowledge the specifications and provisions referenced herein and above. (Proposers need only to submit this page.)

Contractor name \_\_\_\_\_

Owner or representative \_\_\_\_\_

Signature \_\_\_\_\_

Phone(s) \_\_\_\_\_

E-mail \_\_\_\_\_

Meeting Date: 01/11/2022

By: Mark Riverblood, Engineering/Public Works

**Information**

**Title**

Acknowledge Application to the MN Arts and Cultural Heritage Fund for a Competitive Veterans Memorial Grant

**Purpose/Background:**

Last month, the League of Minnesota Cities notified city staff of a unique opportunity to honor Veterans through a special appropriation through the Arts and Cultural Heritage Fund - with the application due on December 17th 2021. The Request for Proposal (second attachment) was shared with Rum River Arts, a reoccurring program partner with the city. An interesting sculptural art project was developed and submitted by the deadline, in that there was not a City Council meeting scheduled until January 11th, 2022.

The public art project described in the first attachment (the submitted application) describes that if we obtain grant funding with Rum River Arts, the City would be required to fund up to \$5,000 for the project *or* serve as a pass-through from another organization (like the Lion's or a VFW). The intention is that another entity will be invited to fund the city's share of the project.

**If, the application is tentatively approved to proceed for contract negotiations (end of January or February 2022), this proposed project will return to City Council for additional approval, or to withdraw the application in the alternative.**

**Observations/Alternatives:**

As indicated above, if Rum River Arts and the City's application is tentatively approved to proceed for contract negotiations, this proposed project will return to City Council for additional approval, or to withdraw the application in the alternative.

**Funding Source:**

A specific potential city-funded source(s) will be identified *if* the grant application is selected to proceed, understanding that the intent is for third party funding for the city's share of \$5,000.

**Recommendation:**

Staff recommends not withdrawing the grant application at this time, to ascertain if it is selected to proceed for potential funding, with subsequent City Council consideration.

**Action:**

Motion to authorize staff to submit a letter assuring the City share of funding of the Veterans Memorial Grant in an amount not-to-exceed \$5,000—and also subject to final Council approval at a future date.

**Attachments**

- Grant application
- RFP

**Form Review**

**Inbox**

Grant Riemer

Kurt Ulrich

Form Started By: Mark Riverblood

Final Approval Date: 01/05/2022

**Reviewed By**

Grant Riemer

Kurt Ulrich

**Date**

01/04/2022 11:37 AM

01/05/2022 04:18 PM

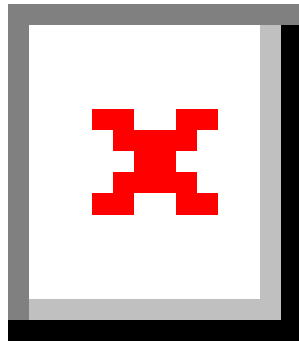
Started On: 01/03/2022 10:51 AM

# Application Form

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## *FY22 Veterans Memorial Grant Instructions*

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### **Application Information**

- The application saves automatically. Grantees may log out and log back in at any time without data loss.
- Collaborate with others on this request by clicking the blue “Collaborate” button in the upper-right corner of this page. Type in their email addresses, add a personalized message, and choose level of permissions. “Can Edit” will allow them to answer questions without submitting the final version of the application. “Can Submit” will allow them to answer questions AND submit the application. Click [here](#) to learn more about Collaborating.
- Download and print a PDF of the questions by clicking the “Question List” button in the upper-right corner of this page.
- Click the blue **Submit** button at the bottom when you are finished. Once you submit, you may only make additional changes if you contact OGM.
- Grantees that are non-government organizations are required to upload financial statements, a board of directors roster and most recent board meeting minutes.

### **FY22/23 Arts and Cultural Heritage Fund Grant Information**

**Per Minnesota Session Laws-2021, 1st Special Session, Chapter 1, Article 4, Section 2, Subdivision 6 money has been appropriated to the commissioner of administration for grants to the named organizations for the purposes specified in the subdivision. The determined amount for grant administration that OGM will use is 3% in FY2022 and 3% in FY2023.**

**Legacy Website**

Per M.S. 3.303, Subd. 10, the project description and other information collected in this application will be posted on the public-oriented Legacy website that informs, educates and demonstrates to the public how the constitutionally dedicated funds in the arts and cultural heritage fund, outdoor heritage fund, clean water fund, parks and trails fund, and environment and natural resources trust fund are being expended to meet the requirements established for each fund in the state constitution.

**Publicity**

All projects funded by the ACHF must publicly credit the fund, including on the Grantee's website when practicable. Minnesota's Legacy Website details the publicity and logo guidelines

See 129D.17 Subd. 2 (g) for additional information and direction regarding publicity.

**Required Resources and Information for ACHF Grantees**

**[https://mn.gov/admin/assets/LCC%20Guidance%20%28FTE%27s%2C%20Admin%20Costs%20and%20Direct%20Expenses%29\\_tcm36-253255.pdf](https://mn.gov/admin/assets/LCC%20Guidance%20%28FTE%27s%2C%20Admin%20Costs%20and%20Direct%20Expenses%29_tcm36-253255.pdf)**

- LCC guidance regarding FTE's, Administration costs and direct expenses
- FY22/23 Grant Guidelines
- MMB Guidance to Agencies on Legacy Fund Expenditure
- Legislative Guide-Principles for Use and Expected Outcomes of Funds from Dedicated Sales Taxes, adopted March 24, 2010
  - o Legal compliance principles, accountability and administration principles, priorities and substantive principles and future cost principles for all Legacy funds are described on pages 3-5.
  - o Principles and desired outcomes for use of the ACHF funds are on pages 10-11.
- ACHF Evaluation and Outcome Guide
- Broader statute: Sec. 129D.17 MN Statutes

## *Grant Applicant Information*

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**Project Name\***

**Please enter the grant title using the following format:**

[Grantee Name\*\*] FY 22 Veterans Memorial Grant

City of Ramsey FY 22 Women Veteran Ramsey Memorial Grant

**Community and Geographic Service Area\***

Describe the geographic service area to be served by this grant.

The memorial comprised of steel silhouettes of women Veterans will be based in the city of Ramsey's downtown, in Anoka County. The life-sized figures will be created to be deliberately mobile, so that the installation may 'travel' around the North Metro and adjoining counties so as to engage diverse audiences in the first 2-years--with the express goal of developing a befitting final site in association with the North Metro VA Clinic in Ramsey, Anoka County. The VA Clinic is visited by hundreds of Veterans each day who call Minnesota home. In terms of general population in proximity; Ramsey County has a population of 558,248, which is the 2nd largest population after Hennepin County in the Metro-- with Anoka County having a population of 356,921. The clinic is centralized in Ramsey's pedestrian orientated downtown, which is also

served by the Northstar Light Rail, a short walk from the NW Metro VA Clinic. Thousands of Minnesotans will appreciate this commemorative art each year.

### **FY22 Legacy Grantee Authorized Representative\***

Please state the name of the individual authorized to enter into contracts on behalf of the applying organization.

Mark Riverblood

## ***Project Information/Work Plan***

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### **Project Overview/Description\***

Please describe the project. How will the grant funds provided by the Arts and Cultural Heritage Fund assist in the process of building/installing a memorial for Minnesota Veterans?

Please provide detailed information about the veterans memorial to help reviewers understand the scope of the project. Examples include, but are not limited to, information regarding plaques, benches, flowers, a memorial wall, location, engravings, sculptures, walkways and landscaping.

This solid steel memorial with attached didactic plaques will celebrate Minnesota's women veterans and their prominence in the military from 1948 to present, representing nearly 75 years of Minnesota women's service to the Nation. The outcome of the work will be an inviting and reflective space where representative female veterans can be honored and recognized by the community. It will be created by collaboration between real Minnesota veterans and our artist community. Artists from both groups will be the driving force of this memorial creation and will be duly recognized.

The memorial would be a carbon steel metal silhouette sculpture of 2 women figures. These silhouette figures reflecting military branches that our Minnesota Women Veterans have served. Each veteran will direct the design herself with the help of another artist as needed. We are fortunate to have a strong art community in Minnesota, including membership of the Rumriver Art Center in Anoka County who will be influential in the completion of the silhouette figure sculpture project and all steps to successfully completing the memorial.

The silhouette sculptures will be made out of powder coated carbon steel and will be able to be moved periodically for maximum effect and exposure. The silhouettes will be hinged together and then bolted to the base. The size of the sculpture is 10 feet high and 4 feet wide. The original location will be at the Veterans Administration Building in Ramsey. A sampling of mobile locations include; the Rumriver Art Center in Anoka, Ramsey City Hall, at The Draw Summer Concert Series, the annual Elmcrest Art Fair in Ramsey Et. al. Other public venues and jurisdictions will also be invited to host the exhibit at opportune times.

The Grant Funds provided by the Arts and Cultural Heritage Fund will be used to design, create and construct the silhouette figure sculpture memorial (including the attendant plaques) - as well as the initial installation.

### **Minnesota Culture and Heritage\***

The appropriation states that grant funds are for veterans memorials to preserve the culture and heritage of Minnesota.

Please describe how the grant will be used to preserve the culture and heritage of Minnesota.

This project will help to preserve the culture and heritage of the Minnesota Female Veterans throughout Minnesota. Women who served have been overlooked historically, and can often feel invisible as veterans. The art works plaques will use symbology, images and paint to reflect the Women Veteran varied military experiences and accomplishments. The Veterans directly involved in this project will experience pride in 'giving back to the community once again. Community members who are participants in this project (those that create the pieces, as well as those that encounter it) will discover a new appreciation for women veterans' legacy in our State.

## Minnesota Artists\*

How will the work of Minnesota artists, including veterans who are artists, be incorporated into the memorial? Please provide details on the artist(s), examples of their work, and describe how their work will be incorporated in the memorial.

Please state **N/A** if the work of Minnesota artists will not be incorporated into the memorial.

Minnesota artists, (both veteran and non-veteran), will have a direct hand in all of the processes needed to complete this project. They will collaborate to decide the silhouette figures style and material. The woman veteran artists will develop designs and imagery for the silhouette figures either solo or with assistance from a fellow artist veterans or community member artists. Both groups will have a hands on opportunity to transfer these woman veteran designs/ images to the silhouette figure sculpture. The community artists will design, transfer and paint onto their special silhouette figures.

Also, with a veteran artists guidance and approval, either group will create or select images to be used as plaques on the base of the silhouette figure sculpture. The sculpture will be designed by and created by Mary J Horgan, SSG Retired MN-ARNG and Iraq Veteran. Along with Mary Horgan, Kimber Fiebiger, Larry Weinberg, Veteran and artist and Angie Renee, Artist - Art Director of the community based Rum River Art Center will oversee all steps and have hands on at all levels needed.

Artist Kimber Fiebiger creates bronze sculptures that range from fun and whimsical, to classical and contemporary. She lives in Minneapolis yet her sculptures have been sold over the entire country where she has won numerous awards. Besides being a fabulous sculptor, Kimber has created an amazing home/gallery/studio - kimber@artbykimber

Mary J. Horgan has been a practicing artist since childhood. She has taken many art classes including: MN State University, the U of M, Minneapolis Institute of Art (M.I.A.), Veterans in the Arts, Northern Clay, and now at the Rum River Art Center (RRAC). She also worked at the Joan of Art Gallery/Studio with Kimber as an artist assistant working on Kimber's sculptures and performed administrative tasks. Mary's favorite mediums includes: ceramics, acrylic painting, wire sculpture, pencil drawing and mixed medium. In addition, in 2006, after 21 years, she retired from the MN National Guard as a SSG (Staff Sergeant) serving on Active Duty and as a Guardsman. She is an Iraq War Veteran.

Larry Weinberg, co-founder and Executive Director of the Rumriver Art Center, was born into an artistic family in St. Paul, Minnesota. Weinberg graduated from the University of Minnesota with a BFA. While at the University of Minnesota, Weinberg studied under artists George Morrison and David Feinberg. Larry has had several solo shows and group shows including MIA's 2020 "Foot in the Door" show. He continues to work on two-dimensional media at the Rumriver Art Center. Weinberg develops community art programs, vitality arts classes, and kids programming. Rumriverart.com

## Community Input and Involvement\*

How will local community members be involved in any part of the memorial process? Please describe how local community members will be involved.

Please state **N/A** if local community members will not be involved in the memorial process.

The community will provide input on site selection and design. Mary and Kimber will host community events at the Rumriver Art Center to get input. They will set up a series of meetings for the design and monument to reviewed and discussed. The meetings will be posted on several social media sites including the City of Ramsey and Rumriver Art Center. They will be invited to assist with many steps involved in the construction of the silhouette figure sculpture. This includes: aid in delivering the silhouette figure sculpture and set-up. Community support is essential for the completion of this monument--and, as they are grateful for the veterans service, the veterans will be ever grateful for the communities service toward them in this project.

## Veteran Input and Involvement\*

How will local veterans be involved in any part of the memorial process? Please describe how they will be involved.

Please state **N/A** if local veterans will not be involved in the memorial process.

Veterans of Minnesota will be involved in every step of the process from the design to the installation. They will be invited to assist with many steps involved in the construction of this monument. Veterans Mary Horgan and Kimber Fiebigger will be reaching out to the large Minnesota veteran community for input and help. This veteran group is known to step-up and help other veterans, having helped the community and nation. The Veterans will be involved in the community meetings helping get the word out about the project as well.

## Measurable Outcomes\*

**What are the proposed, measurable outcomes for this project?**

- A project or program must include **measurable outcomes**, and a plan for measuring and evaluating the results
  - Broader statute: Sec. 129D.17 MN Statutes Subd. 2

**Outcomes describe the change that happens as a result of a program.**

- Data about outcomes will be one of two types, quantitative and qualitative. An ideal project may include both types of outcomes
- Quantitative data is typically numerical
  - Example: Program reach will increase by 500 visitors
- Qualitative data often cannot be expressed as a number
  - Example: Visitors will report feeling more engaged and invested in the area's artistic community

### **Required Resources**

Evaluation and Outcome Guide

Legislative Guide-Principles for Use and Expected Outcomes of Funds from Dedicated Sales Taxes, adopted March 24, 2010

- Principles and desired outcomes for use of the ACHF fund are on pages 10-11

Quantitative. Reflected in the number of visitors to the monument. Including Veterans from the NW Metro VA Clinic. People using the site for their lunch break from neighboring businesses and housing. Number of attendees at veteran celebration on site. Number of visitors using to Train to come and visit the site.

Qualitative: The viewer of the memorial will find reflections of our Minnesota Female Veterans, their personal stories and their military experiences and branch affiliates. They will gain a better understanding of the history and strength of the women veterans of Minnesota. They will recognize the accomplishments of these woman veterans and feel a pride for them. They may finally recognize that, yes, we are here. They may feel contemplative and enveloped in the experience.

## Evaluation/Assessment Methods\*

How will the measurable outcomes stated in this application be measured and evaluated?

- A project or program must include measurable outcomes, and a plan for measuring and evaluating the results
  - Broader statute: Sec. 129D.17 MN Statutes Subd. 2
- There are a variety of data collection methods. It is important that the evaluation and assessment methods listed are directly related to the outcomes listed.
- When selecting assessment methods, it is best to use both quantitative and qualitative data collection methods.
- Examples of data collection methods include surveys, interviews participation counts, feedback forms, and attendance.

### Required Resource

- Please see the Evaluation and Outcome Guide for guidance on how to evaluate/assess outcomes and for additional resources.

We plan to evaluate/assess the outcomes of the project using the following methods: (1) surveys/feedback forms; (2) interviews of project participants and visitors to the monument; and (3) participation counts/attendance #'s. The surveys and interviews will be used to gather feedback on the impact the monument has on visiting individuals as well as determine if there was an increase in the understanding of the history and strength of the women veterans of Minnesota. The participation counts/attendance #'s data will be collected and evaluated to determine the extent of the project's reach and success.

## Counties Affected\*

Please indicate the MN Counties affected by this project. More than one county may be selected. This information allows the public to accurately search for Legacy project by county on the Legacy website.

Please check "All 87 Counties are Affected" if the project affects all 87 MN counties.

Anoka County  
Hennepin County  
Ramsey County

Sherburne County

### Tribal Nations Affected\*

Please indicate the Tribal Nations affected by the project. More than one Tribal Nation may be selected.

None

### Subject\*

Please check the subject that best describes the project, more than one box may be checked. This allows the public to search for ACHF grants via the subject type within the Legacy website.

Arts

## *Budget and Financial Information*

### Required Information for Grant Recipients

- LCC guidance regarding FTE's, Administration costs and direct expenses
- FY22/23 Grant Guidelines
- MMB Guidance to Agencies on Legacy Fund Expenditure
- Legislative Guide-Principles for Use and Expected Outcomes of Funds from Dedicated Sales Taxes, adopted March 24, 2010
  - Legal compliance principles, accountability and administration principles, priorities and substantive principles and future cost principles for all Legacy funds are described on pages 3-5.
  - Principles and desired outcomes for use of the ACHF funds are on pages 10-11.
- ACHF Evaluation and Outcome Guide
- Broader statute: Sec. 129D.17 MN Statutes

### Additional Resources

- Tracking Time and Effort -ACHF Grantees
- Internal Controls Webinar -ACHF Grantees

### FY22/23 Legacy Grant Budget Requirements per Minnesota Session Laws-2021

ACHF grants may be spent only for **arts, arts education, arts access and to preserve MN's history and cultural heritage.**

- All money from the ACHF fund must be for projects in Minnesota.

- Grant funds must not be spent on activities unless they are directly related to and necessary for a grantee's specific appropriation listed here: Minnesota Session Laws-2021, 1st Special Session, Chapter 1, Article 4, Section 2, Subdivision 6
- ACHF grants must not be spent on indirect costs or other institutional overhead charges that are not directly related to and necessary for a specific appropriation.
- Money appropriated must be spent in accordance to the Minnesota Management and Budget Guidance to Agencies on Legacy Fund Expenditure.
- Refer to the Legislative Guide-Principles for Use and Expected Outcomes of Funds from Dedicated Sales Taxes, adopted March 24, 2010 specifically pages 3-5 and pages 10-11.

### Amount Requested\*

Please indicate the amount you are requesting for the FY22 Legacy grant for a veterans memorial to preserve the culture and heritage of Minnesota.

\$5,000.00

### Match amount\*

The appropriation states that the local unit of government must provide a nonstate cash match equal to the amount of the grant received. Please state the amount of the nonstate cash match provided for this grant.

\$5,000.00

### Nonstate Cash Match\*

Please describe below and upload documentation of a nonstate cash match equal to the amount of the grant request.

FY22\_Budget Worksheet\_Veterans Ramsey Memorials.xlsx Nonstate match will be made by the City of Ramsey in the amount of \$5,000 cash, with additional in-kind activity exceeding this amount. Documentation of this \$5,000 nonstate match is unavailable, as the city, Rumriver Arts and the associated Veteran artists only learned of this unique opportunity to contribute to our State's heritage and culture less than three weeks ago. The next Ramsey City Council meeting is January 11th 2022, and a letter of support or Resolution can be approved at that time, and available

### Budget Worksheet and Salary Detail\*

Click [HERE](#) to download the FY22 budget worksheet to complete and upload below.

#### **Budget-Exhibit B.1**

- Grant funds must only be spent on activities considered direct and necessary for a specific appropriation
- Expenses submitted for reimbursement must follow the approved budget and project work plan
- Miscellaneous or other is not an allowable budget line item.

#### **Salary Detail-Exhibit B.2**

- Grant budgets that include salaries and benefits are required to include **accurate and up-to-date** salary detail, for the positions grantees choose to charge to the grant, throughout the grant period.
- The budget worksheet includes a tab specifically for salary detail.
- Positions charged to the grant should reflect the salary detail the grantee submitted as part of its budget.
- The following is required for all positions funded by the grant
  - Job title
  - FTEs
  - Rate of pay
  - Benefits/fringe
  - Other staff costs included
- See Section 4.C of the FY22/23 Grant Guidelines for additional requirements

FY22\_Budget Worksheet\_Veterans Ramsey Memorials.xlsx

## Budget Narrative\*

Grant funds must not be spent on activities unless they are directly related to and necessary for a grantee's specific appropriation.

*Describe how the costs associated with each line item are directly related to and necessary for the grantee's FY22/23 ACHF grant appropriation and implementation.*

Example: If the budget worksheet includes three line items separately describe the costs associated with **each** line item and how the costs for each line item are directly related to and necessary for the FY22/23 ACHF grant and grant implementation.

- If directly related indirect/administrative costs is a budget line item, describe how this is directly related to the appropriation
  - If your organization does not have a federally negotiated rate, describe the process and procedure for calculating the rate

The Veterans Figure Silhouette Memorial - will be designed by Kimber Fiebiger and Mary Horgan. Design/installation hours are 63 hours for Kimber Fiebiger and 51 hours for Mary Horgan.

The memorial will made by Fedtech Inc. Mounds View MN. - Fedtech Inc. will use 1/8" thick carbon steel with a powder coat finish for the 10 feet high by 4 feet wide memorial

The cost of each Silhouette is \$2,000

Base/plaque cost is \$1,100

Assembly is \$600 - Hinged together and bolted to the base so they can be moveable.

Delivery is \$300

## Supplement vs. Substitute

Grant agreements entered into by the commissioner and recipients of appropriations under must ensure that money appropriated in Minnesota Session Laws-2021, 1st Special Session, Chapter 1, Article 4, Section 2, Subdivision 6 is used to supplement and not substitute for traditional sources of funding.

Please describe how the ACHF grant will be used to supplement and not substitute for traditional sources of funding.

The grant will be used to supplement the funding from the VFW, Lions and Rotary.

## Directly Related Indirect Expenses

ACHF grants **must not** be spent on indirect costs or other institutional overhead charges that are not directly related to and necessary for a specific appropriation.

If Directly Related Indirect Expenses is a budget line item and your organization has a federally negotiated indirect rate please upload the Indirect Cost Rate Negotiation Agreement.

If your organization does not have a federally negotiated indirect rate and is proposing directly related indirect/administrative costs please describe the process and procedure for calculating the rate in the budget narrative section.

## File Attachment Summary

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### *Applicant File Uploads*

- FY22\_Budget Worksheet\_Veterans Ramsey Memorials.xlsx
- FY22\_Budget Worksheet\_Veterans Ramsey Memorials.xlsx

**Organization:** City of Ramsey

Category	Fiscal Year 2022	Total
Design of Silhouette Sculptures		\$ 4,000.00
Materials & Construction of Sculptures		\$ 5,100.00
Assembly to Base		\$ 600.00
Delivery		\$ 300.00
Category (specify)		\$ -
Category (specify)		\$ -
Category (specify)		\$ -
<b>Total:</b>	\$ -	\$ 10,000.00

The required budget narrative for each category line item is located within the online grant application. Other and/or Miscellaneous are not allowable budget categories.

Organization: City of Ramsey

Position Title	#FTEs	Pay Rate	Benefits/Fringe	Other Costs*	Total Positon Costs:
Mary Horgan Veteran artist - Contract Labor	51 hours	\$35 per hour			\$ 1,785.00
Kimber Fiebiger Veteran artist - Contract Labor	63 hours	\$35 per hour			\$ 2,215.00

\*Please include a description, if including other salary related costs

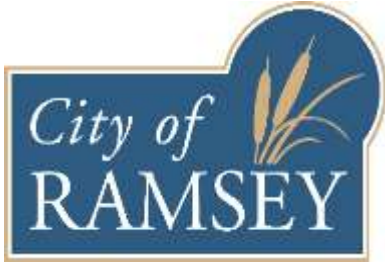
Arts and Cultural Heritage Fund grants “must not be spent on activities unless they are directly related to and necessary for a specific appropriation” and “must not be spent on indirect costs or other institutional overhead charges that are not directly related to and necessary for a specific appropriation” per Minnesota Session Laws-2021, 1st Special Session, Chapter 1, Article 4, Section 2, Subdivision 6

For definitions of Evaluation & Assessment Method, Outputs and Outcomes please see the Evaluation and Outcomes Guidance for Grantees provided by the Department of Administration.

**MMB Guidance to Agencies on Legacy Fund Expenditure:** Issued in SFY13, this document was produced to address guidance and best practices to assist state agencies and grantees in uniformly accounting for their [MMB Guidance to Agencies on Legacy Fund Expenditure](#)

**Principles for Guiding Allowable Costs:** Per MMB Guidance to Agencies on Legacy Fund Expenditures: Please refer to these four guiding principles: a) Need and Reasonableness b) Consistency c) Adequately Documented

**Uniform Administrative Requirements, Cost Principles, and Audit Requirements for Federal Awards:** OMB A-87 has consolidated under the Uniform Administrative Requirements, Cost Principles, and Audit Requirements for [Uniform Administrative Requirements, Cost Principles, and Audit Requirements for Federal Awards: Title 2, Subtitle A, Chapter II, Part 200](#)



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[www.cityoframsey.com](http://www.cityoframsey.com)

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30 September 2022

Subj: Women Veteran's Memorial

Mr. David Boily, Commander VFW Post 5518,

The purpose of this correspondence is to introduce VFW Post 5518 to the proposed Women Veteran Memorial project, and invite your participation. Recently a local artist and Veteran, Mary Horgan and Rumriver Arts collaborated in developing a proposal for a memorial project that would travel for a year or more around the Anoka/Elk River/Ramsey area, and eventually settle along Ramsey's main street as an element of public art – and dramatic and informative way-finding element adjacent to the VA Clinic in Ramsey's downtown.

The City of Ramsey was successful in receiving a \$5,000 grant from the State of Minnesota for the \$10,000 dollar endeavor – our partnership now only needs the other \$5,000 match to bring this worthy project to reality. There are other entities that have expressed participation, including a VFW Post near Spring Lake Park, Connexus Energy and others, but our group wanted to provide your Post the first chance at this noble and unique manner to honor the contributions of Women Veterans in this Nation over the centuries. If you choose to contribute, we can envision the two 10' foot steel memorial sculptural pieces being displayed at VFW Post 5518 during the Veteran's Day period in 2023, or another location in the Elk River/Rogers area you feel would be impactful.

Attached to the e-mail transmitting this letter, are several attachments that you may share with your membership, and we look forward to discussing in person, how this project may align with your Post's service and tribute to all the Veterans that have served our State so valiantly.

Below is an image of a *similar project* to provide a sense of scale and value this memorial sculpture will engender.



If you require additional detail, or have questions, you may contact me at 763 433 9853 or [mrivernblood@cityoframsey.com](mailto:mrivernblood@cityoframsey.com) Meanwhile thank you in advance for your time and attention to this matter—and we will see you around 7:15 on October 4<sup>th</sup>, 2022.

Yours in Public Service,

A handwritten signature in blue ink, appearing to read 'Mark Riverblood', enclosed in a light blue rectangular border.

Mark Riverblood,  
Parks & Asst. Public Works Director

**CC Work Session**

**3.1.**

**Meeting Date:** 04/25/2023

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**Information**

**Title:**

Review Future Topics/Calendar

**Purpose/Background:**

Attached is the current list of future topics for work session discussion. Items are drawn from Council requests at meetings, or are related to topics that have been identified in the City's strategic plan. Tentative dates have been assigned.

**Timeframe:**

**Funding Source:**

**Responsible Party(ies):**

**Outcome:**

For Council review - no formal action necessary.

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**Attachments**

Future Topics List

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**Form Review**

**Inbox**

Brian Hagen

Form Started By: Katie Schmidt

Final Approval Date: 04/20/2023

**Reviewed By**

Brian Hagen

**Date**

04/20/2023 12:56 PM

Started On: 04/18/2023 11:28 AM

Row #	<u><i>Tentative City Council Future Work Session Topics</i></u>		
	Proposed Date	Topic	Minutes (Estimate)
	<b>2023</b>		
	May 9	All Staff Survey – Lasher	30
	May 9	Home Occupation Discussion and Update	45
	May 9	Discuss Charter Election Amendments regarding Vacancies	20
	May 23	Discuss Policy Project and Begin Policy Review	75
	May 23	Discuss Amending 2023 Water and Sewer Rates and Charges	15
	May TBD	Parcel 46 Apartment Discussion	30
	June 13	City Administrator’s Annual Performance Evaluation - Lasher	30
	June 13	Continue Policy Project Discussion	30
	June 13	Discuss applying the COLA to: Firefighter, Seasonal, Intern, Rink Attendant, Plow Driver and other temporary employee pay scales - Lasher	20
	June 27	Annual Comprehensive Financial Report	30
	June 27	Continue Policy Project Discussion	30
	July 11	Preliminary Budget	90
	July 25	Preliminary Budget	75
	July 25	Quarterly Communications Updates (Q1 & Q2)	15
	August 8	Preliminary Budget	90
	August 22	Preliminary Budget	90
	Sept 12	Preliminary Budget	90
	TBD	Happy Days Program Update/25th Anniversary	20
	TBD	Draft Trail Maintenance Policy – Riverblood	30
	TBD	Draft Stormwater Pond Maintenance Policy – Westby	30
	TBD	Review procedure/policy/best practice for introduction of resolutions/proclamations – Staff	20
	TBD	Discuss Council and B/C Remote Meetings Policy - Staff	15
	TBD 2024 Budget	Discuss Election Judge Pay - Schmidt	20