A GRAND VISION: CONVERGENCE

a creative blending of energies to form a stronger and more unified community

Grand Forks
Arts + Culture Master Plan

December, 2015
This plan was made possible with support from:

![PAC Logo](image1)
![City of Grand Forks Logo](image2)
![Community Foundation Logo](image3)

Thanks to Grand Forks’ Convention and Visitor’s Bureau for many of the photos in this report.

**Project Team**

**Forecast Public Art**

**Team Members**

- Jack Becker: Forecast Public Art
- Tom Borrup: Creative Community Builders
- Carrie Christensen: Forecast Public Art
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Special thanks to:

- Nicole Derenne: Public Arts Commission & Community Liaison
- Jen Krava: Forecast Public Art: Design & Production support
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I nitiated through a partnership of the newly formed Public Art Commission of Grand Forks, the City of Grand Forks, and the Community Foundation of Grand Forks, East Grand Forks & Region, the Grand Forks Arts + Culture planning process began in early 2015. The resulting plan reflects a diverse array of perspectives from across the Grand Forks community. During the process, our consulting team obtained a deep sense of what matters to creative practitioners, City departments, community leaders, audience members, organizations, students, old timers and new arrivals alike in Grand Forks. As a working document, the plan sets the stage for fostering strong connections in and across the City, providing a vision and a clear direction for stewardship of the plan moving forward.

As the title of this plan—A Grand Vision: Convergence—suggests, the entire community is poised to solidify a creative blending of energies and talents to form a stronger and more cohesive community. Like the public-private partnership that brought Forecast Public Art and Creative Community Builders together to develop this plan with and for the community, the plan itself is intended to bring people together, bridge divides, and unify Grand Forks in new and exciting ways.

Why an Arts + Culture Plan? A plan is a shared roadmap, a tool that enables coordinated actions to maximize efficiencies and improve returns on investments. Given the city’s wealth of arts and cultural offerings, its collection of institutions and cultural facilities, and its diverse range of talented entrepreneurs calling Grand Forks home, a plan is needed to guide efforts to strengthen the city’s creative economy, grow cultural tourism, and link artists and their art with other sectors. It’s critical to take stock of Grand Forks’ assets, including the people, places, organizations and resources, and to build on existing plans and the wealth of Grand Forks 360 data that was collected in 2012. The plan also serves to connect resources with needs, build civic pride and leadership, and solidify a vision of the Grand Forks of tomorrow. The planning process consisted of the following:

- Inventory assets and opportunities, review planning documents
- Survey best practices and research comparable city structures
- Engage public and stakeholder participation, and collect data
- Analyze physical aspects of city, including key corridors and downtown
- Activate short-term public art activities and demonstration projects
- Develop public art program development strategies
- Develop governance and management structure for arts and culture development and stewardship
- Produce Master Plan document

The planning process revealed a community that has a strong sense of civic pride, a desire to build on its past successes, and an independent spirit that inspires, motivates and compels collective action. While Grand Forks has its share of challenges, including some typical town and gown struggles and a lack of some coordination among the many moving parts that make the city run, we witnessed a cultural shift over the course of our repeated visits, including:

- The establishment of the Mayor’s Vibrancy Groups, volunteer advisory teams focused on arts & culture, downtown development, and UND/City relations.
- The development of a new Park District plan integrating public art into future improvements and major construction projects.
- Alley Alive, a grassroots initiative to turn downtown alleyways into the city’s newest cultural asset.
- UND partnering with the Empire Art Center to host exhibitions from UND’s vast holdings.
- A vision for a “Grand Loop” of transit corridors linking to a more vital downtown.
- A coming together of determined citizens ready to take this plan to the next level.

This Arts and Culture Master Plan describes strategic investments that will bring a multitude of benefits to Grand Forks in the economic, social, civic, creative, and physical realms. With an overarching goal of growing the character and identity of Grand Forks as a place, a destination and a cultural hub in the Upper Midwest, this plan recommends strategic actions for specific goals associated with:

- Build connections
- Public Art, Placemaking and Design
- Facilities and Institutions
- Creative Economy
- Festivals, Events and Tourism
- Arts Education
- Artist Career Development
- Governance, Policy & Funding

Next Steps:
A key recommendation of the plan is the formation of the Greater Grand Forks Arts Council, an independent non-profit involving multiple partners and agencies to effectively implement the plan, with a focus on coordinating, educating, supporting and advocating. Key partners include the City of Grand Forks, the Grand Forks Park District, and the University of North Dakota. As entities responsible for a majority of the city’s public spaces, community-access facilities, planning and public services, they are primary stewards of the community’s cultural
infrastructure. Based on positive responses to draft versions of this plan by community leaders and key stakeholders, we believe there’s a strong consensus that an effectively staffed, well-governed and properly funded Arts Council is key to serving the needs of the community. The following list of next steps are intended to activate the implementation of this plan:

• Assemble Task Force representing key stakeholders (see prospective Arts Council Board) to lead/coordinate follow up steps, with consideration for role NoVAC and PAC and others may develop a strategic plan to formulate the new Arts Council entity, keeping in mind regional focus, not just Grand Forks.
• Integrate Vibrancy Group recommendations and feedback into the scope of the Greater Grand Forks Arts Council.
• Review Strategic Tasks outlined in the plan and utilize worksheet to develop roles, responsibilities, and resources to help implement tasks.
• Focus on short-term priorities; form Arts Council board, develop operating and program budget, secure commitments of funding, etc.
• Cultivate relationships established during planning process by hosting plan-related gatherings, connecting via social media, and other communications to share implementation efforts.
• Maintain momentum on concept of Grand Loop as a signature component of city’s next Land Use Plan, and Transportation Development Plan, including encouraging temporary art projects, inviting input/assistance from nationally renowned urban planners/designers, and engage property owners in further planning.
• Prior to the public art program’s adoption, the city and other public agencies should assign point persons as primary contacts for public art inquiries.

Grand Forks is a forward-thinking Knight City, with strong participation in the NV360 study. The city has demonstrated that major accomplishments are possible through cooperative efforts and public-private partnerships. There is a sense of appreciation for connecting good design and aesthetics with the goal of making Grand Forks a friendly, welcoming culture, one with rich and varied activities supportive of the community’s growing diversity. This Arts and Culture Master Plan describes strategic investments that will bring a multitude of benefits to Grand Forks in the economic, social, civic, creative, and physical realms. On behalf of our entire team, I’m pleased to present the plan and express our appreciation to everyone who participated in the process.

Sincerely,
Jack Becker
The vision for arts and culture for Grand Forks is a convergence, a creative blending of energies and talents to form a more powerful force and stronger community.

The Greater Grand Forks area was once part of a vast lakebed. The surface now provides rich lands for cultivation and unencumbered outward growth. The waters of the Red River and Red Lake Rivers converge at Grand Forks and run north to Winnipeg and eventually Hudson Bay. The rivers that blend at Grand Forks create a new and larger force. The waters nourish the land, the people, and the economy, but they also pose a potential threat. The city has been shaped and reshaped as it adapts, harnesses, and absorbs the power in this convergence. The rivers provide a useful metaphor and suggest a theme and direction for the way of life—the culture—of Grand Forks.

Grand Forks was built and became a great city by embracing the river, the railroads, travelers, surrounding agricultural communities, students and military service members. Like the river, the human energies that flow through the city provide its lifeblood. The steady arrival of diverse people and ideas power a robust economy and a rich and evolving culture. The people of Grand Forks have demonstrated that together they can accommodate, learn, adapt, change, and confront challenges as a community.

A fork in the road or a fork in the river suggests a split: a choice of direction. The community of Grand Forks faces the opposite, not a splitting but a converging: a creative blending of energies to form a more powerful force and a stronger community. This kind of fork holds things in place and gives them significance.
The quality of the built environment, as well as beautiful spaces in nature have always been important to the people of Grand Forks. This plan is filled with examples, as indicated on the maps illustrated on pages 35-39. Increasingly, the significance of historic structures and places of meaning in the community are valued and enjoyed. These are just some of the cultural and creative experiences that benefit the life of the city.

People who have chosen to make Grand Forks their home and those who see it as a place to learn and grow have gone on to build enterprises that contribute to the economic, social, cultural, and civic health of the community. They’re connected by the cultural life of the community and by creative ways of thinking that power their enterprises. Culture, creativity, and the arts are essential investments for any vital and sustainable community.

The arts bring more than beauty to Grand Forks. They bring stimulating experiences and they pose important questions. They keep our minds and ways we communicate fresh. They bring joy and attract visitors. They help us remember where we came from and traditional ways of life. Artists and bearers of cultural traditions, along with the many ingenious thinkers and tinkerers in Grand Forks, propel the innovation that is essential to keeping old and new industries and professions alive and well. Artists bring both visual enhancement and human activities to our shared public spaces, and they enrich and expand how children see, learn, and interact. Without these creative and cultural dimensions of life, the economy of Grand Forks would grind to a halt in short order. Social life would have little meaning and young people would grow up with a narrow understanding of each other and the world around them. This Arts and Culture Master Plan describes strategic investments that will bring a multitude of benefits to Grand Forks in the economic, social, civic, creative, and physical realms.
The key findings from all of these research, engagement, and input methods directly informed the strategies and goals outlined in this plan.

The planning process employed a wide range of methodologies to ensure diverse perspectives were included in the vision for the Grand Forks Arts and Culture Plan. Consultants conducted dozens of interviews, a large artist-led engagement event to involve the general public, a community survey, a Steering Committee, an Advisory Task Force, as well as a community quilting project.
Advisory Task Force

Approximately 20 individual leaders who represent a wide cross-section of community stakeholders and decision makers, and who bring a unique perspective of the potential for arts and culture within the long-term cultural, economic, and civic development of the City made up the plan’s Steering Committee. The objective of the committee was to provide strategic oversight to the master planning process. The specific responsibilities of the Advisory Task Force were:

- Set criteria for what will make this a successful plan
- Contribute to and approve vision, mission, values
- Think strategically
- Ask questions; bring ideas to the table
- Attend committee meetings and at least one public engagement meeting
- Review and approve steps of the planning process and final Master Plan
- Provide access to people for consultants to talk to
- Represent the public face of this project to the community and provide proactive support
- Help oversee the process with the City and PAC staff
- Represent the plan to the City Council and other key entities in the community

Advisory Task Force Members

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<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Pirjo Berg</td>
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<td>Organization</td>
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<tr>
<td>Artist &amp; ArtWise representative</td>
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<tr>
<td>Emily Burkland</td>
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<td>Executive Director, Empire Arts Center</td>
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<td>Leah Byzewski</td>
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<td>Executive Director, GF Historical Society</td>
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<td>Emily Cherry</td>
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<td>UND Theatre</td>
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<td>Nicole Derenne</td>
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<tr>
<td>Executive Director, PAC</td>
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<tr>
<td>Nancy Ellis</td>
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<td>EGF City Planner</td>
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<td>Brad Gengler</td>
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<td>GF City Planner</td>
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<td>Bruce Gjovig</td>
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<tr>
<td>Director, Center for Innovation</td>
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<td>Becca Grandstrand</td>
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<td>School Board</td>
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<td>Bob Hoffert</td>
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<td>Black Gold</td>
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<td>Art Jones</td>
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<td>Chair and Professor, UND Art &amp; Design</td>
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<td>Adam Kemp</td>
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<td>Artist</td>
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<td>Mike Kuntz</td>
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<td>Partner, ICON Architectural Group</td>
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<td>Leighann McKenzie</td>
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<td>Director of Operations, NoVAC</td>
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<td>Stacy Majkrzak</td>
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<td>Executive Director, DDA</td>
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<td>Kristi Mishler</td>
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<td>Director, Community Foundation of Grand Forks, East Grand Forks &amp; Region</td>
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<tr>
<td>Jeannie Mock</td>
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<td>City Council member</td>
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<td>Larry Nybladh</td>
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<td>GF Public School Superintendent</td>
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<td>Laurel Reuter</td>
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<tr>
<td>Director, NDMOA</td>
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<tr>
<td>Lynne Roche</td>
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<tr>
<td>Cultural and Special Events Manager, GF Park District</td>
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<tr>
<td>Julie Rygg</td>
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<tr>
<td>Executive Director, CVB</td>
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<tr>
<td>Debbie Storrs</td>
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<tr>
<td>Dean, UND College of Arts &amp; Sciences</td>
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<tr>
<td>Wendy Wendt</td>
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<tr>
<td>GF Library staff</td>
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<tr>
<td>Barry Wilfarht</td>
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<tr>
<td>President &amp; CEO, Chamber of Commerce</td>
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Steering Committee

A smaller committee of Public Arts Commission and Community Foundation members made up the Steering Committee. Their role was to advise and oversee the planning process on an ongoing basis. Forecast Public Art and Creative Community Builders met with the task force during visits and by phone. PAC Executive Director, Nicole Derenne, represented a key connector to the committee, task force and with the community throughout the process.

### Steering Committee Members

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<thead>
<tr>
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<tr>
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<tr>
<td>Barry Wilhart</td>
<td>President &amp; CEO, Chamber of Commerce</td>
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Interviews and Focus Groups
The team conducted dozens of interviews and focus groups with key stakeholders of cultural institutions, civic leaders, residents, employers, allies, and experts across the fields of arts, culture and community development between January and July of 2015. Interviews and focus groups were structured to solicit perspectives on assets and opportunities in Grand Forks.

Community Survey
A community survey was developed to assess the values and hopes of those who live, work, create, study, and visit Grand Forks in regards to arts and culture. Approximately 60 individuals responded to the survey online and at events. The survey results have been compiled and inform the plan’s vision, goals, and strategies.
Imagine Grand Forks
Community Engagement Event

On April 28th, 2015 over 75 people gathered in the downtown high school for the Imagine Grand Forks community engagement event to share their thoughts on arts and culture in Grand Forks. The evening started with a welcome and words from Nicole Derenne (PAC Executive Director), Tom Borrup (CCB), Carrie Christensen (FPA), Bret Weber (GF City Council), and Ann Brown (PAC Vice Chair). The audience was engaged in activities from mapping to quilting for the remainder of the evening. Local artists Kathryn Fink, Sarah Heitkamp, and performance troop the Lovely Dozen all played a key role in developing the activities and facilitating the connections and conversations at the event.

The goals of Imagine Grand Forks were to:

- Ask for input on what is valued and what opportunities exist in Grand Forks around arts and culture. This feedback informed the plan vision, goals, and objectives.
- Inform the community about the Arts + Culture Master Plan
- Foster community-wide interest in the plan
- Have fun while working productively together!
Video Story Telling

Local artist Kathryn Fink set up a video booth at the event to interview attendees about their thoughts on Grand Forks and developed a short video with the responses from attendees. Story telling about Grand Forks is a great way to engage community to share their thoughts and dreams about Grand Forks. The video includes highlights on the following questions:

- What do you see as Grand Forks' 3-5 unique assets?
- What is your favorite place in Grand Forks?
- What is a dream or hope that you have for arts and culture in Grand Forks?

Watch the video here: https://www.youtube.com/watch?v=vcuht5un8wg

Community Quilting Project

At community events around the planning process, local artist and graduate student, Sarah Heitkamp worked with the community on a collective quilting project to artfully represent the vision for arts and culture in Grand Forks. Community members were asked to create a quilt square in small groups or as individuals. The squares represent a variety of themes, including hopes for increased expression of diversity through the arts, continued inner connection with green space, welcoming visitors and outsiders to Grand Forks, a more vibrant public realm. The quilt is being used at a variety of public spaces to raise awareness about the plan.

The Community Quilt project is a collaboration with and engagement of community members, reflecting personal ideas and thoughts about the arts in the Grand Forks community. What began as an exercise to engage community stakeholders in creating a collaborative creative vision quickly evolved in to a canvas that reflects a more encompassing and somewhat abstract definition of community. Throughout the summer of 2015, individuals were invited to contribute to the quilt, and the quilt became a place of expression, a discussion catalyst, a place for children to visually contribute their ideas about “community,” as well as a place for the passersby to drop messages to loved ones. This quilt represents what happens when ideas and actions merge. The way community members pieced fabric together serve as a metaphor for a community coming together to create a shared vision. The vibrant colors in thread and fabric were chosen to represent the bright ideas and excited, happy conversation that happened during the quilt making process, as well as the shared vision of a vibrant Grand Forks.

- Sarah Heitkamp, Artist
Momentum Projects

What is the goal of Momentum Projects?
As part of the planning process, the Public Art Commission engaged and facilitated various public art-related and cultural activities to gain hands-on experiences with different aspects of the public art process and offer learning opportunities to key stakeholders. The goal of Momentum Projects is to aid in planning public art in the community, produce demonstration projects, document the efforts and share the results.

Who are the key stakeholders?
For the Momentum Projects, the stakeholders include the City Planning Department, the Park District, PAC board and planning committee members, Forecast’s planning team, community participants, landowners, local artists and designers, as well as the Community Foundation.

Forecast planning team members provided technical assistance, and offered advice on various topics of concern, such as selection methodologies, finding artists, developing criteria, balancing quality of art versus value for communities, forging consensus, cultivating cross sector and inter-agency relationships, and other best practices.

Learning from the Momentum
Toward the end of the planning process, all the projects that were considered Momentum Projects were analyzed for lessons learned to help inform future art and cultural processes in Grand Forks. The reflection process was guided by the following questions: What was the motivation leading to the project? How was the idea for the project generated, and for what audience? What were reasons that led to the project being selected? What kind of feedback did the project get from the community or other stakeholders?

There were four projects that took place over the Arts + Culture planning process year that are considered Momentum Projects:
1. The Art of Giving Sculpture: A proposed sculpture for the 42nd St corridor
2. Project 88: Proposed artist designed pianos in public spaces
3. Ghosts: A sculptural installation of old farm equipment painted white along the 42nd Street corridor, created by Madelyn Camrud
4. Before I Die Community Chalkboard: A community chalkboard placed downtown as part of the 4th of July event, organized by Kathryn Fink
Although most of the Momentum Projects are in their early stages of development, there is a great deal to be learned from them. For example:

1. **Public art can be accessible to the public in a variety of ways:** The Momentum Projects illustrated how public art can engage community in a variety of ways: in the visioning or design process; in the build or installation process; and/or in the activation or programming. In the case of the *Before I Die* community chalkboard, the piece was placed on public land and co-created by the community as participants.

2. **Public art can be on public or privately owned land, or a combination of the two:** It’s important for planning and approval processes at the municipal level to account for public art on private and public land alike.

3. **Foster public/private partnerships:** Public art can be funded by public or private dollars, so it’s important to be clear about the processes for approving both public and privately commissioned pieces. Defining criteria or a process for allocating public funding for art and culture can help clarify what projects are funded and why. Transparency in selection, approval and funding processes foster sustainable public art and cultural offerings.

4. **Publicity amplifies the public nature of public art:** Local media outlets and social media are important allies in public art and cultural work. Whether getting the word out to local artists about the Project 88 call for artists or highlighting the local agricultural history theme of the *Ghosts* project, it’s critical to allocate time and resources to widespread and clear communication efforts.

5. **Local artists are great community connectors:** The Grand Forks region has a great network of local artists that serve as visionaries, activators, designers, fabricators, and innovators. They can help create forums for community dialogue like the *Before I Die* project or serve as technical consultants to work in partnership with other creative community thinkers like in the case of the *Ghosts* project.

6. **Events are a cornerstone of public art and culture:** Events such as the Sertoma 4th of July event or The Art of Giving art sale offer inspiration and venues for public art and cultural offerings. Public art and culture are great connectors of community, and it’s important to consider how event planning can be integrated into the planning, outreach, fabrication or activation of art and culture in the community.
Place Based Observations

Art and cultural planning is place based. It is grounded in the unique physical and social qualities of each community. The consulting team conducted extensive place based observations across the city of Grand Forks and surrounding region. Through observation the planning team worked to understand the past, present and future of the public realm, districts, facilities, parks, and connections within and across the community. The observation process balanced perceptions of existing conditions along with an exploration of the potential of place. These observations along with the community mapping are the backbone of the public art possibilities recommendations.

Community Mapping Exercise

A series of maps were created with the community to illustrate the physical environment and connections in Grand Forks in regards to art and culture. The maps represent a range of community and municipal perspectives synthesized from research and community conversations. The diverse perspectives of the Advisory Task Force and the Steering Committee, along with City staff and officials contributed to the nuanced understanding of Grand Forks and the surrounding context through mapping. The maps were informed by emotional, physical, historical, and social connections to place.

In the “Mapping Grand Forks” exercise, Steering Committee and focus group members identified memorable physical features of their city. They also located places where they socialize, attend cultural events, bump into acquaintances, and take out-of-town visitors for “an authentic Grand Forks experience.” Small group discussions of the mapping exercise focused on common themes, cultural assets and opportunities in and around Grand Forks.

Developing an overlay map of public art priorities and strategies for Grand Forks, the consulting team focused on identity, imageability, and visibility. We drew upon the community mapping exercises and recognized we were also prompting citywide urban design and planning considerations. These included looking at the entire city as a circulation system, as a connected collection of places, and as an assemblage of distinctive features.

We assessed formal city-building characteristics—districts, boundaries, paths, places, and landmarks— and discerned hierarchies between these qualities based on how they are used, the value users place in them, and their public art potential. These characteristics can be formal or informal, public or private and emblematic or pragmatic.

The consulting team used this data to prepare a series of maps noting Grand Forks’ existing districts, paths, landmarks, boundaries, and places and to identify opportunities for public art embedded in current city form and future planning opportunities. See page 80 for aggregated map featuring all the following layers.

Historical and Cultural Identity Makers

<table>
<thead>
<tr>
<th>Nature &amp; Environment</th>
<th>Red River, climate, topography &amp; soils, flooding and recovery, park system, Greenway and coulees</th>
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</thead>
<tbody>
<tr>
<td>Industry &amp; Agriculture</td>
<td>wheat, flour, potatoes, sugar beets, sugar processing and french fries, clay pottery</td>
</tr>
<tr>
<td>Education</td>
<td>public &amp; private K-12 schools, University of North Dakota</td>
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<tr>
<td>Technology</td>
<td>railroads, aviation, military, and “Brains of the Bakken”</td>
</tr>
<tr>
<td>Arts</td>
<td>fine arts, performing arts, events &amp; festivals</td>
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<tr>
<td>Recreation &amp; Sports</td>
<td>hockey, Speedway</td>
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Aligning with Past, Present and Future City Plans

This plan builds on the momentum of other municipal planning efforts. The consulting team began the planning process by researching all the related planning processes to understand the physical and management systems that lay the groundwork for the physical, social, political and cultural systems of Grand Forks. By dovetailing with other policies and plans, we worked to foster the integration of arts and culture into other proposed and existing systems in Grand Forks.

The consulting team started with a review of the following plans to determine where the action will be in the next 25 years. These are the take-aways from the review of the plans:

- **Future Land Use – 2040**: Residential – south & west; Commercial/Mixed – west & south, Industrial – north & west
- **Employment Growth – 2040**: 7,000 – 8,000 additional jobs primarily at Grand Forks’ perimeter are projected
- **Housing Growth - 2040**: Housing will be located near jobs; services will likely locate nearby as well.

People experience cities by moving through them in a variety of ways.
Early in planning, the team looked for opportunities and initiatives that are already planned or underway, and in funding cycles:

- **Bicycle System Gaps – current**
- **Pedestrian & Bicycle Obstacles – 2009**: Fascinating! These types of barriers can be isolating especially to the youngest and oldest generations. Resolving barriers can be a high priority opportunity for creative expression.
- **Existing & Planned Bikeway Network**: Creating connections.
- **Roadway Projects of Significance - map**
- **Roadway Projects of Significance - list**: Identifying future investments reveals opportunities to enhance the public realm where need and funding are already established. A prime example: Some projects relate to 42nd St. corridor could be an impetus for placemaking.
- **Corridors of Blight**: Gateway Dr & S Washington St. pose different kinds of opportunities.
- **Low to Moderate Income Areas**: Art and artist/residents can jumpstart neighborhood revitalization and reinvestment
- **University of North Dakota Campus**: Existing and planned cultural and arts assets create opportunities to improve connected-ness and sharing for the whole community
- **Historic Preservation Districts**: Grand Forks our historic districts in Grand Forks... treasured expressions of cultural context, educational opportunities... consider signage, self-guided tours to interpret the past.
- **Grand Forks Renaissance Zone**: Using state tax incentives to stimulate improvements to real property in Downtown contributes is renewal.
- **Grand Forks Downtown Districts**
- **Grand Forks Downtown Plan**: Socio-economic and natural factors have impacted Grand Forks’ Downtown. Quality buildings, open spaces, and activity provide a strategic foundation for Downtown’s revitalization.
- **South Washington Street & Choice Health & Fitness Center**: South Washington present many challenges in terms of sense of place and as a barrier to movement. The Choice Health & Fitness Center is a community center and it’s landscape improves the surrounding area.
- **Grand Forks Public Library**: Selecting a location will be important, as libraries in the 21st century will be hubs of cultural vibrancy.
- **The Greenway**: This relatively new addition to the urban fabric has great potential to activate community.
- **The River at the Center**: Defining the relationship of Grand Forks and East Grand Forks to the River remains a key source of identity and an economic engine for the cities.
Boundaries

The River and Greenway
The Flood Wall
Interstate-29
Rail Ways and Yards

Paths

Primary Vehicular Corridors
Transit Loop Opportunities
Coulee/Greenway Trail Loop
I-29 View-way
What are the key strategic
Areas, Goals + Actions
that will advance Arts + Culture in
Grand Forks?

The following strategic areas, goals, and actions represent a collective vision of the future of arts and culture in Grand Forks. These eight areas describe strategic investments that will bring a multitude of benefits to Grand Forks in the economic, social, civic, creative, and physical realms.
An important city in North Dakota, Grand Forks, and its sister East Grand Forks, play a greater role in the region. Grand Forks sits at a unique place connecting with Canadian neighbors to the north, Minnesota to the east, and natural and agricultural resources to the west. Sister cities of Fargo and Moorhead are nearby to the south. The University of North Dakota, including the John D. Odegard School of Aerospace Sciences, and the Grand Forks Air Force Base as well as institutions such as the North Dakota Museum of Art and the Empire Arts Center who all bring people from far and wide to both learn from and contribute to Grand Forks.

An enormous well of knowledge and experience residing in the community nurtures these nonnatives, and in return they offer some piece of who they are—whether they share culture and food from another part of the world, or they choose to build a life in Grand Forks after their graduation or service. Programs at UND and many arts and cultural groups in the community provide opportunities to learn about and connect with some of the many cultures and ways of seeing the world that are present in Grand Forks.

### STRATEGY:

**BUILD CONNECTIONS**

**GOAL:**

**WELCOME**

Foster an environment that welcomes, embraces and reflects the multiple cultures and age groups; encourage newcomers to stay—from professional recruits to students to immigrants and entrepreneurs—and to contribute to the community; and build and reinforce physical, aesthetic, and organizational connections that form a complete community.

### Assets

### Actions

<table>
<thead>
<tr>
<th>Action</th>
<th>Recommended Lead Partner</th>
<th>Potential Collaborators</th>
<th>Timeframe</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Partner with local service organizations, schools, arts organizations, and UND to welcome and include more diverse global communities.</td>
<td>Mayor’s Office</td>
<td>Global Friends, UND, International Student Orgs, Empire, School District, Library</td>
<td>Short Term &amp; Ongoing</td>
</tr>
<tr>
<td>b. Highlight traditional and emergent cultural and creative practices that speak to the unique mix of people and cultures in the Grand Forks area.</td>
<td>Greater Grand Forks Arts Council</td>
<td>UND, SPA, ArtWise, Other arts groups</td>
<td>Ongoing</td>
</tr>
<tr>
<td>c. Expand partnership with UND Indian Association to support and increase participation in the annual WACIPI Pow Wow and build on Plains Indian art collections.</td>
<td>Greater Grand Forks Arts Council</td>
<td>UND, CVB, NDMA, Other arts groups</td>
<td>Short Term &amp; Ongoing</td>
</tr>
<tr>
<td>d. Foster walkable multi-modal transit connections to the Alerus Center, University, Downtown and other districts around the Loop.</td>
<td>City Planning Department</td>
<td>Alerus Center, UND, DDA</td>
<td>Long Term</td>
</tr>
<tr>
<td>e. Develop high-visibility wayfinding and branding to communicate the university-town identity around the University and connection to downtown.</td>
<td>City Planning Department</td>
<td>UND, CVB, DDA</td>
<td>Midrange</td>
</tr>
<tr>
<td>f. Celebrate diverse, youthful assets and energy, such as young professionals and graduates from UND.</td>
<td>Chamber</td>
<td>UND, DDA, Arts &amp; Cultural Organizations, GOFYP</td>
<td>Ongoing</td>
</tr>
<tr>
<td>g. Create avenues for connecting UND students and their families to the City as a whole.</td>
<td>UND</td>
<td>CVB, Mayor’s Office, Chamber</td>
<td>Short Term &amp; Ongoing</td>
</tr>
<tr>
<td>h. Expand networking activities between arts and culture organizations.</td>
<td>Greater Grand Forks Arts Council</td>
<td>Empire &amp; Other Arts &amp; Cultural Organizations, Chamber, CVB</td>
<td>Short Term &amp; Ongoing</td>
</tr>
</tbody>
</table>

### NOTE:
Each Action listed is anticipated to be achieved within a Short Term (1-2 years); Midrange (3-5 years); Long Term (5-10 years); or Ongoing (continuous).

**LED BY: MAYOR’S OFFICE**
PUBLIC ART, PLACEMAKING & DESIGN

GOAL: CELEBRATE

Strategy:

Refine the identity of Grand Forks as a city that celebrates its homegrown talent, vibrant spirit and unlimited opportunities for public art and placemaking; establish a unifying vision for key streets in the city’s core and their connection to downtown, neighborhoods, and East Grand Forks; establish a trajectory of improving the public realm through place-based, public-private partnerships; develop a city-wide public art program that serves to bring great talent to bear on the needs of the city and shape a strong engagement infrastructure to support the needs of the city.

The physical and cultural contexts of Grand Forks in 2015 are an amalgamation of the historical, environmental, economic, social, cultural, and technological forces that have shaped it. Every city creates itself in response to these influences. It is the particular interplay between these forces and places that gives each city its unique character. In addition to its downtown and vibrant neighborhoods, Grand Forks has great streets and connective infrastructure representing the planning sensibilities of the periods in which they were developed.

Each major streetscape presents a unique opportunity for a highly imageable corridor serving varied aspects of the City’s culture and economy. University Avenue, Washington Street, 32nd Avenue, and 42nd Street are especially interesting due to their historic and contemporary roles as organizers of activities and form-givers in Grand Forks, as well as the “Grand Loop” they form within the core of the city. In addition, Grand Forks’ compact, historic downtown—on its own, and in relation to these four corridors—presents a myriad of opportunities for public art, placemaking, and special events.

Beyond its physical infrastructure, Grand Forks is a hub of diverse talents and creative energy. Harnessing these natural resources and nurturing future generations of contributors to the city’s cultural landscape presents Grand Forks with enormous potential to enrich its public realm, enhance its economy, build civic pride, and add vitality to the entire city. Public art—fixed, temporary, visual, performative, social, functional, and more—can serve to connect people with places, bridge cultures, and amplify Grand Forks’ identity as a cultural hub in the region.

NOTE: Each Action listed is anticipated to be achieved within a Short Term (1-2 years); Midrange (3-5 years); Long Term (5-10 years); or Ongoing (continuous).

### Assets

- The physical and cultural contexts of Grand Forks in 2015...
- Each major streetscape presents a unique opportunity...
- Beyond its physical infrastructure, Grand Forks is a hub of diverse talents and creative energy.

### Actions

<table>
<thead>
<tr>
<th>Recommended Lead Partner</th>
<th>Potential Collaborators</th>
<th>Timeframe</th>
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</thead>
<tbody>
<tr>
<td>Greater Grand Forks Arts Council</td>
<td>City Planning Department, Artists and Arts Organizations</td>
<td>Short Term &amp; Ongoing</td>
</tr>
<tr>
<td>Greater Grand Forks Arts Council</td>
<td>City Council, Private Funding Community</td>
<td>Midrange</td>
</tr>
<tr>
<td>Greater Grand Forks Arts Council</td>
<td>City Planning Department</td>
<td>Midrange</td>
</tr>
<tr>
<td>Greater Grand Arts Council</td>
<td>City Planning, Public Works Depts, Park District</td>
<td>Short Term &amp; Ongoing</td>
</tr>
<tr>
<td>City Planning Department</td>
<td>Park District, UND, DDA, MPO</td>
<td>Short Term</td>
</tr>
<tr>
<td>Greater Grand Arts Council</td>
<td>City Council, Private Funding Community</td>
<td>Midrange &amp; Ongoing</td>
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<tr>
<td>Greater Grand Arts Council</td>
<td>City, UND, Park District</td>
<td>Midrange</td>
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<tr>
<td>Greater Grand Arts Council</td>
<td>School District, ArtWise, UND, Arts Service Orgs</td>
<td>Ongoing</td>
</tr>
</tbody>
</table>

**Recommended Lead Partner:**
- Greater Grand Forks Arts Council
- City Planning Department
- City Council
- City Planning, Public Works Depts
- City Council, Private Funding Community
- Park District, UND, DDA, MPO
- City Council, Private Funding Community
- City, UND, Park District
- School District, ArtWise, UND, Arts Service Orgs

**Potential Collaborators:**
- Artists and Arts Organizations
- Public Works Depts
- Private Funding Community
- Park District
- UND, DDA, MPO
- Community
- Management
- Maintenance
- Commission
- Support
- Events
- Approval
- Project Proposals
- Gifts of Art
- Policies
- Governance
- Funding
- Management
- Maintenance
- Education
- Community

**Timeframe:**
- Short Term (1-2 years)
- Midrange (3-5 years)
- Long Term (5-10 years)
- Ongoing (continuous)
### FACILITIES & INSTITUTIONS

**GOAL:** COORDINATE

Appreciate and maximize the output of existing facilities and institutions while recognizing their need for ongoing investment; assess and make future investments in facilities as a whole community; develop a coordinated and sustainable approach to adding new venues, such as the new library and other cultural facilities.

Grand Forks is home to many organizational and physical assets in arts and culture. They operate on the UND campus, downtown, and in many parts of the city. UND provides an anchor in performing arts facilities and events, and ongoing programs in the visual, literary and media arts. It employs a faculty and staff in the arts and brings fresh new voices as guests and students. The North Dakota Museum of Art is well established and highly regarded in the region. It brings a wide range of high quality work to diverse audiences in the community and provides a supportive nexus in the visual arts. The Empire Art Center provides a robust and eclectic mix of cultural and intellectually stimulating programs in downtown, as do the Third Street Gallery, Fire Hall Theater and the Masonic Center.

A good mix of music and theater producers and presenters form a strong backbone. Likewise, the community wisely utilizes outdoor venues and parks for a wide range of cultural events that bring people together and raise awareness of artistic talent in the region, such as ArtFest and Blues on the Red. Muddy Waters and Scrap Iron Press are great models of artist-led service and support cooperatives.

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</thead>
<tbody>
<tr>
<td>Collect and share data about existing arts and culture facilities and venues</td>
<td>Maximize the potential of existing facilities through collaborations, partnerships, ongoing maintenance and improved access</td>
<td>City Planning Department, CVB</td>
<td>Park District, School District, Alerus Center</td>
<td>Short Term &amp; Ongoing</td>
</tr>
<tr>
<td>Maximize potential of new library as a community space for gatherings, events, meetings, and arts education</td>
<td>Library</td>
<td>Greater Grand Forks Arts Council</td>
<td>Park District, Local theaters and cultural organizations</td>
<td>Ongoing</td>
</tr>
<tr>
<td>Develop more affordable and accessible facilities for visual artists to work and exhibit work</td>
<td>Greater Grand Forks Arts Council</td>
<td>DDA, Downtown High School, Greater Grand Forks Arts Council</td>
<td>DDA, EDC, Neighborhoods, Library, NDMOA</td>
<td>Midrange</td>
</tr>
<tr>
<td>Build organizational capacity among area arts organizations by providing grant support, technical services, peer support, and regional networking</td>
<td>Greater Grand Forks Arts Council</td>
<td>City, Community Foundation, Other private funders</td>
<td>City, Park District, UND, School District, Library, Neighborhoods</td>
<td>Short Term &amp; Ongoing</td>
</tr>
<tr>
<td>Identify non-traditional venues and platforms for social, cultural, and recreational activities</td>
<td>Greater Grand Forks Arts Council</td>
<td></td>
<td></td>
<td>Short Term</td>
</tr>
</tbody>
</table>

**NOTE:** Each Action listed is anticipated to be achieved within a Short Term (1-2 years); Midrange (3-5 years); Long Term (5-10 years); or Ongoing (continuous).
CREATIVE ECONOMY

GOAL: GROW

Support artists and creative entrepreneurs in design, fabrication and marketing their work as it forms the basis for trade and tourism and for distinguishing Grand Forks through locally-made items; better connect local makers, sports, and cultural producers and programmers as a strong network to attract tourists, buyers, and investors.

A creative and innovative economy is alive and well in Grand Forks. Inventive designers, fabricators and artists add value to clothing, home and office furnishings, jewelry, ceramic products, and aerospace industries. Artists, designers, engineers, and other creatives make their homes in Grand Forks and derive their income from markets far and wide, contributing significantly to the local economy. At the same time, Grand Forks is a regional draw for health care, sports, and other cultural offerings. Hockey games alone—along with related spending—make a significant contribution to the local economy. Areas like the 32nd Avenue shopping district and 42nd Street’s Alerus Center attract and accommodate visitors from the region and internationally for shopping, entertainment, and lodging.

There is great potential in connecting the commercial and hospitality corridors and nodes with downtown and the University area through programming, design, public art, transit, rezoning and planning through an inclusive approach to the arts, sports, shopping, and other cultural assets of Grand Forks. Recent efforts to bolster downtown as an increasingly attractive and vibrant hub in the region—via efforts of the Mayor’s Vibrancy Group on Downtown Development—appear very promising.

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<tbody>
<tr>
<td>Develop a workforce attraction and retention program incorporating arts and cultural offerings, continuing education opportunities, recreation, etc.</td>
<td>EDC</td>
<td>Greater Grand Forks Arts Council, UND, Park District</td>
<td>Short Term</td>
<td></td>
</tr>
<tr>
<td>Assess quality of community life using Knight Soul of the Community report as baseline</td>
<td>EDC</td>
<td>Chamber, City, Community Foundation</td>
<td>Long Term</td>
<td></td>
</tr>
<tr>
<td>Foster small creative businesses through incubation opportunities, incentives, development of affordable space, and ongoing support</td>
<td>Chamber</td>
<td>EDC, UND Center for Innovation</td>
<td>Ongoing</td>
<td></td>
</tr>
<tr>
<td>Better connect local makers with sports and cultural producers and programmers as a strong network to attract tourists, buyers, and investors</td>
<td>EDC</td>
<td>Greater Grand Forks Arts Council, CVB</td>
<td>Midrange</td>
<td></td>
</tr>
<tr>
<td>Develop cultural district plans that support clusters of arts and cultural amenities and facilities to maximize mutual support and audience attraction</td>
<td>City</td>
<td>Greater Grand Forks Arts Council</td>
<td>Long Term</td>
<td></td>
</tr>
<tr>
<td>Develop venues for new media or technology-based artistic practices that allow for public engagement.</td>
<td>University</td>
<td>Greater Grand Forks Arts Council</td>
<td>Short Term</td>
<td></td>
</tr>
</tbody>
</table>
GOAL: SYNCHRONIZE

Multiple annual events and ongoing activities in Grand Forks generate traffic, civic participation, and a sense of wellbeing. They provide a backbone of economic survival for many. These include ArtFest, the UND Indian Association annual Wacipi Powwow, Blues on Red, Art & Wine Walk, and the Farmers Market. Networks of artists, farmers and food producers, restaurateurs and others benefit from these events and they strengthen the reputation of Grand Forks as an active, interesting, and welcoming place. A recently established Mayor’s Vibrancy Group on Arts and Events is studying, among other things, the city’s past support of arts and sports-related events like those at the Alerus Center with a goal of establishing criteria for future city support.

STRATEGY: FESTIVALS, EVENTS & TOURISM

Foster and publicize arts and cultural offerings to Canadian tourists
Create a set of community-vetted criteria for funding art and cultural events and festivals; conduct regular grant making
Build community capacity for event planning in the arts and culture sector with a coordinated community calendar and networking among providers
Offer a greater diversity of events that embrace the winter climate
Develop policies and accessible fee structures that support the use of outdoor spaces for events
Integrate arts and cultural events with sports in tourism outreach efforts
Create a performing arts or multi-disciplinary festival that attracts new audiences and provides opportunity for existing venues to expand programs

NOTE: Each Action listed is anticipated to be achieved within a Short Term (1-2 years); Midrange (3-5 years); Long Term (5-10 years); or Ongoing (continuous).
GOAL: SUPPORT

Parents and schools in Grand Forks value quality education and the importance of creating opportunities for young people. There are few communities of this size nationally that have such strong programs as ArtWise and Summer Performing Arts. The NDMA and UND provide a full range of educational opportunities in the arts for people of all ages: opportunities that reach and impact both students and the entire community. Creative engagement enhances the intellect of young people and older people alike while providing healthy social activities.

Artist in the Classroom, supported by ArtWise, offers instruction for first- to fifth-graders as well as kindergarten children. Artists and classroom teachers form teams to help children learn about art, develop imagination and perceive the world more clearly, understanding the perspectives of other people and cultures.

ArtWise is a major partner in this GF Public School District program, providing $27,000 in 2015 to the school district in direct support for the program. ArtWise also provides the annual elementary ArtWise Art Show. This is the program’s 23rd year in all of the Grand Forks Public elementary schools.

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STRATEGY: ARTS EDUCATION

Asset	

Parents and schools in Grand Forks value quality education and the importance of creating opportunities for young people. There are few communities of this size nationally that have such strong programs as ArtWise and Summer Performing Arts. The NDMA and UND provide a full range of educational opportunities in the arts for people of all ages: opportunities that reach and impact both students and the entire community. Creative engagement enhances the intellect of young people and older people alike while providing healthy social activities.

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Actions

- Develop a specific funding pool for new or emergent arts education activities and offerings
  - Recommended Lead Partner: Greater Grand Forks Arts Council
  - Potential Collaborators: Community Foundation, Other private funders
  - Timeframe: Midrange

- Fund a variety of venues and genres to provide a broad array of arts and culture offerings that are reflective of the increasingly diverse community
  - Recommended Lead Partner: Greater Grand Forks Arts Council
  - Potential Collaborators: Global Friends Coalition, School District, UND
  - Timeframe: Midrange

- Expand continuing education and learning opportunities in arts and cultural disciplines across ages
  - Recommended Lead Partner: Art Organizations
  - Potential Collaborators: UND
  - Timeframe: Midrange

- Expand arts programming offered in schools and foster support for arts and cultural organizations that work in schools
  - Recommended Lead Partner: School District
  - Potential Collaborators: ArtWise, SPA, FireHall, Other arts & cultural organizations
  - Timeframe: Midrange

- Cultivate connections between arts and cultural educational and programming opportunities at the University with the community
  - Recommended Lead Partner: UND
  - Potential Collaborators: Greater Grand Forks Arts Council
  - Timeframe: Ongoing
GOAL: EMPOWER

Assist artists through an ongoing network or service that enhances the development of their craft and their business practices; tap into outside service providers such as Springboard for the Arts [St. Paul], Artists Inc. (Kansas City), Forecast Public Art [St. Paul], Arts Midwest [Minneapolis] or Creative Capital [New York].

ARTIST CAREER DEVELOPMENT

Assets

Artists in Grand Forks have taken initiative to gain skills in both the making and marketing of art, including visual, performing, literary, crafts and more. Some resources exist for direct support and some artists have organized cooperatives such as Muddy Waters. Several active organizations have been formed to support the growth and development of the arts in Grand Forks, such as NoVAC. The City and the Community Foundation both recognize the importance of further developing opportunities for artists in the region.

Strategic Goals:

Assist artists through an ongoing network or service that enhances the development of their craft and their business practices; tap into outside service providers such as Springboard for the Arts [St. Paul], Artists Inc. (Kansas City), Forecast Public Art [St. Paul], Arts Midwest [Minneapolis] or Creative Capital [New York].

Actions

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<tbody>
<tr>
<td>a. Raise awareness in the community about artists as small businesses</td>
<td>Chamber</td>
<td>EDC, Greater Grand Forks Arts Council</td>
<td>Ongoing</td>
</tr>
<tr>
<td>b. Provide start up funding for emerging arts and cultural business enterprises to be matched or sustained through teaching fees, commissions, and other sources of earned revenue</td>
<td>EDC</td>
<td>Greater Grand Forks Arts Council, City</td>
<td>Longterm</td>
</tr>
<tr>
<td>c. Develop a campaign to encourage visitors and locals to buy local art</td>
<td>Greater Grand Forks Arts Council</td>
<td>Chamber, DDA</td>
<td>Midrange</td>
</tr>
<tr>
<td>d. Build partnerships that foster cross sector collaboration in arts and culture to create opportunities for artists in new sectors</td>
<td>Greater Grand Forks Arts Council</td>
<td>Chamber</td>
<td>Midrange</td>
</tr>
<tr>
<td>e. Foster networking opportunities online and in person for arts and culture organizations and creative practitioners</td>
<td>Greater Grand Forks Arts Council</td>
<td>Chamber</td>
<td>Ongoing</td>
</tr>
<tr>
<td>f. Provide artists with resources and technical support for marketing, administrative support, audience identification, and strategic career development</td>
<td>Greater Grand Forks Arts Council</td>
<td>Chamber, EDC, UND</td>
<td>Short Term</td>
</tr>
<tr>
<td>g. Develop ongoing opportunities for the local literary arts community to convene</td>
<td>UND</td>
<td>Greater Grand Forks Arts Council, Library</td>
<td>Ongoing</td>
</tr>
</tbody>
</table>

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GOVERNANCE, POLICY & FUNDING

GOAL:
SUSTAIN

For many years Grand Forks has enjoyed a 501c3 partner in the North Valley Arts Council (NoVAC) to coordinate activities and resources in Grand Forks and East Grand Forks, and to work with entities such as the DDA, CVB, etc. An independent nonprofit can aggregate resources, leverage private support, provide services and advocate for arts and culture across boundaries unlike public sector entities. It is critical for Grand Forks to build on the many years of work by NoVAC and others and establish a sustainable mechanism for supporting arts and cultural development within the region and strategically promote the city as a cultural destination to the outside world.

To successfully guide ongoing arts and cultural development in the city, a public/private partnership will be established. There are a variety of management structures that were considered to determine an appropriate entity. This “Greater Grand Forks Arts Council” as a private, nonprofit to oversee funding, management, governance and advocacy initiatives for the arts and cultural community.

NOTE: Each Action listed is anticipated to be achieved within a Short Term (1-2 years); Midrange (3-5 years); Long Term (5-10 years); or Ongoing (continuous).

STRATEGY:

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<tbody>
<tr>
<td></td>
<td>a. Determine PAC’s and NoVAC’s commitment to and role in contributing to the formation of the Arts Council</td>
<td>City Manager’s Office or Mayor</td>
<td>PAC, NoVAC, Community Foundation</td>
<td>Short Term</td>
</tr>
<tr>
<td></td>
<td>b. Formalize involvement of key partners, and form a core group of representatives to serve on the initial Arts Council Board</td>
<td>City Manager’s Office</td>
<td>PAC, NoVAC, Community Foundation</td>
<td>Short Term</td>
</tr>
<tr>
<td></td>
<td>c. Engage appropriate consulting support and interim staff for transition planning</td>
<td>City Manager’s Office</td>
<td>PAC, NoVAC, Community Foundation</td>
<td>Short Term</td>
</tr>
<tr>
<td></td>
<td>d. Draft and adopt (or update) bylaws for the organization, and Memo of Understanding with key partners, including the City and other key financial partners</td>
<td>Arts Council Interim Board</td>
<td>City Planning Department, Mayor, City Manager</td>
<td>Short Term</td>
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<tr>
<td></td>
<td>e. Draft strategic plan, with policies, guidelines, annual work plan, communications plan and related documents to guide activities for 3 to 5 years</td>
<td>Greater Grand Forks Arts Council</td>
<td>City Planning Dept., Community Foundation, UND, Schools, CVB, EDC, others (See Roster, page 63)</td>
<td>Short Term</td>
</tr>
<tr>
<td></td>
<td>f. Hire Executive Director and continue ongoing fundraising to carry out planned activities</td>
<td>Greater Grand Forks Arts Council</td>
<td>City Planning Dept., Community Foundation, UND, Schools, CVB, EDC, others (See Roster, page 63)</td>
<td>Midrange</td>
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<td></td>
<td>g. Core group and Executive Director identifies and recruits expanded board of directors</td>
<td>Greater Grand Forks Arts Council</td>
<td>City Planning Dept., Community Foundation, UND, Schools, CVB, EDC, others (See Roster, page 63)</td>
<td>Midrange</td>
</tr>
<tr>
<td></td>
<td>h. Recruit program and administrative staff, committees and advisors as funds and capacity permit</td>
<td>Greater Grand Forks Arts Council</td>
<td>City Planning Dept., Community Foundation, UND, Schools, CVB, EDC, others (See Roster, page 63)</td>
<td>Midrange</td>
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LED BY: GREATER GRAND FORKS ARTS COUNCIL
A key recommendation to implement the goals and strategies listed above is the establishment of a public/private partnership—The Greater Grand Forks Arts Council—to oversee funding, management, governance and advocacy initiatives for the arts and cultural community.
The Greater Grand Forks Arts Council, once established will utilize the Arts + Culture Plan and other relevant documents to inform the development of a 3-5 year strategic plan. The initial board and core staff leadership will work to a secure base of funding for operations and programming. The Arts Council plan will establish policies and guidelines to inform ongoing decision-making, and set programmatic and financial goals and objectives for the future. The strategic plan should also include a work plan for the first year, which will serve as a tool to define roles, responsibilities and shared expectations among the staff and board, as well as inform the development of a communications plan and external relationship development.

The organization chart that follows illustrates the central role the Council will take, and the relationships it needs to nurture and sustain with key partners to have the greatest impact possible in the larger community. Examining other entities, such as the EDC and the CVB, and analyzing the structures they utilize to function effectively within the Grand Forks community, will help inform what kinds of systems and relationships the Arts Council should establish.

### Greater Grand Forks Arts Council

**KEY ROLES OF THE ARTS COUNCIL**

- Advocate for arts, culture, public art, and creative placemaking
- Coordinate (with Partners)
- Nurture a healthy arts and cultural community
- Provide grants, commissions, project support, etc.
- Oversee implementation of plan
- Track, assess, and report progress to the community
- Connect artist and organizations needs with resources
- Apply arts strategies to serve larger goals and objectives of region

**KEY FUNCTIONS OF THE ARTS COUNCIL WITH KEY PARTNERS**

- Grants to support arts development, events, capacity building, other
- Public art program, commissioning artists, civic design review, contracting, other
- Education, professional development, training, and support services
- Communications, social media and promotion, advocacy, other
- Fundraising, development, strategic planning, other
- Track, assess, and report progress to the community
- Connect the needs of artists and organizations with appropriate resources
- Apply arts strategies to serve larger goals and objectives of region

**POTENTIAL ARTS COUNCIL MEMBER REPRESENTATION**

- Park District
- City of Grand Forks
- University of North Dakota
- Metropolitan Planning Organization
- East Grand Forks
- School District
- Library
- County
- Other public entities
- Downtown Development Authority
- Convention and Visitor Bureau
- Young Professionals
- Vibrancy Committees
- Artists
- Non-Profit Sector
- Economic Development Corporation
## Arts & Culture Private/Public Partnership Management Model

**Grand Forks, North Dakota**

### City of Grand Forks
- Public Works Department
- Planning Department
- Economic Development
- Maintain Collection

### UND
- Special Projects
- Cultural Facilities
- Student Events
- Maintain Collection

### Park District
- Events
- Special Projects
- Facilities
- Maintain Collection

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### GREATER GRAND FORKS ARTS COUNCIL
501(c)3

### Private and Public Funders
- GREATER GRAND FORKS ARTS COUNCIL
- City of Grand Forks
- Public and Private Funders

### Potential Private Collaborators
- Local industries and businesses, Community Foundation, Chamber, philanthropic sector, EDC, DDA, CVB, NDMoA, arts & culture orgs and facilities

### Potential Public Collaborators
- MPO, School District, Library, County, Alerus Center

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### Roles
- Review + Approval
- Grants + Commission
- Public Art & Creative Placemaking Management
- PR & Marketing & Fundraising
- Cultural Events Support

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### Lead Partners

### Potential Collaborators

### Key:
- Roles
- Lead Partners
- Potential Collaborators
- Funding, staff time, networks, and/or ideas
Organizational Structure

**RUN AS A 501(c)3 NONPROFIT**
Tax-exempt Charitable Entity with educational mission
Partnering with City, Park District, UND, School District, others

**GOVERNED BY A BOARD OF DIRECTORS**
15 seats, with diversity of gender, age, geographic, racial/ethnic, etc.
Includes representation by Partners (Park District, City, UND, etc.), Artists, Arts Orgs, Philanthropy, MPO, CVB, DDA, E6FK, Private Industry, Resident

**MANAGED BY STAFF**
Executive Director
Program/Event Manager(s)
Marketing, Communications/PR
Development/Fundraising
Administrative/Financial Support Staff
Interns and Volunteers

**AIDED BY COMMITTEES AND ADVISORY GROUPS**
Public Art Selection Panels and Advisory Committee
Grants and Event Support Review Panels
Development and Marketing Committee
Executive Committee
Finance Committee

**SUPPORTED BY PUBLIC AND PRIVATE SOURCES**
Annual allocations from the City of Grand Forks (Economic Development Fund, Beautification Fund, Other)
Annual allocations from other key partners (TBD)
Federal, State, County, and other government grants
Private Foundation and Community Foundation grants
Future Percent for Art, direct allocations, other
Earned revenues, fees for service, other
Consideration of place leads naturally to thoughts about urban planning and design initiatives that could create a harmonious, supportive environment for public art in its diverse forms.

Grand Forks should be considered as a citywide venue for creative expression. There are many unique art opportunities to consider. These include projects that are permanent or temporary, on public or private property, commemorative or celebratory, fanciful or practical, objects or spaces/site-specific or citywide.

APPENDIX A: PUBLIC ART, PLACEMAKING + DESIGN in GRAND FORKS
Analyzing opportunities and considerations and developing priorities and strategies for public art for Grand Forks, we focus on identity, imageability, and visibility.

Analyzing opportunities and considerations and developing priorities and strategies for public art for Grand Forks, we focus on identity, imageability, and visibility. We recognize we are also prompting citywide urban design and planning considerations. These include looking at the entire city as a circulation system, as a connected collection of places, and as an assemblage of distinctive features as in a quilt assembled over time. The following overlay builds off the assets and opportunities in the physical aspects of Grand Forks to offer a unified vision for how the City can move forward on developing a vibrant built and cultural environment.
The Grand Loop & Connections to Downtown

This map, combining the “Grand Loop” and its connection to Downtown specifies the combination of city-building characteristics—districts, boundaries, paths, places, and landmarks—in relation to each other within Grand Forks. (See analysis maps on page 35).

Grand Forks has many great streets representing the planning sensibilities of the periods in which they were developed. Each presents a unique opportunity for a highly imageable corridor serving varied aspects of the City’s culture and economy.

University Avenue, Washington Street, 32nd Avenue, and 42nd Street are especially interesting due to their historic and contemporary roles as organizers of activities and form-givers in Grand Forks.

With a unifying vision for these key streets creating a “Grand Loop”—with a strengthened sense of connection to downtown—Grand Forks can establish a trajectory to refine its identity through place-based, public-private partnerships. The City and quasi-public entities could work with stakeholders along each corridor to transform the linear character of these environments and to establish a unique identity for each corridor that fits its original plan and its current image, creating a matrix of imageable streets.
University Avenue is Grand Forks’ great processional avenue passing through the University of North Dakota and older residential neighborhoods as it makes its way to Downtown. This is a walkable street developed in the pre-automobile era. Unfortunately—even as the avenue passes through the University campus—the pedestrian experience is not especially rewarding. Public art and placemaking strategies can change this. Future reconstruction of University Avenue from State Street to North 3rd Street with strategic enhancements can greatly improve the pedestrian experience.

We see a need for commercial development between the UND campus and downtown with a mix of uses connecting the two. This will aid in attracting and retaining students, as well as establishing places for new, diverse community activities.

Maximizing FTA-authorized “livability enhancements,” through public art and placemaking in partnership with and support from the MPO, University Avenue stakeholders stand to gain new vitality and economic prosperity.
Proclaiming post-war optimism and affection for the automobile, Washington Street developed as a shopping street with dynamic signs and energetic lighting. Perceived as unfriendly to pedestrians, this approach to planning has fallen out of favor.

However, auto-oriented shopping streets are part of our planning history, provide lower rent space for new businesses to get started, and—as Learning from Las Vegas declares—create a place that is “almost okay.”

Celebrating the character of Washington Street by restoring its historic signs, adding new commercial as well as artful signs to the mix, and employing creative lighting can transform what has become a rather dreary corridor.
Its 1970s planners envisioned 32nd Avenue as a spacious, pastoral boulevard serving a car-oriented commercial corridor. It has a generous boulevard separating drive lanes and broad lawns between the avenue and development in the commercial zone. The lawns have sidewalks, a fitness trail, and landscaping. The potential of the planners’ grand vision has never been fully realized.

32nd Avenue’s right-of-way presents a significant opportunity to create a human-scale promenade. By re-grading and re-planting the lawns, their pastoral qualities would create excellent venues for art installations adding to the image and experience of the avenue. Public art could include an exercise course related to the fitness trail. The boulevard (berm) could also be planted with trees and/or low maintenance prairie grasses, and utilize functional art, such as seating, lighting, planters, etc.

By creating convenient, appealing pedestrian environments along 32nd Avenue with a “gravitation pull,” shoppers could park once and walk between stores and restaurants offering the potential for shared parking and additional commercial infill. Ideally, parking and drive lanes that currently buffer buildings from the public lawns would transition to landscaped places for dining and shopping. This would become a key place in Grand Forks to meet friends and bump into acquaintances. As the City develops to the south, 32nd Avenue will increasingly become a “central” shopping district rather than a peripheral one.

With the planned expansion of 32nd Avenue, vehicular traffic will increase. This makes 32nd Avenue a high priority corridor for a new identity and vision. Public realm improvements can be made in concert with transportation planning. This is a significant opportunity; the public realm needs to be a high priority!
The next great, green street may be 42nd Street.

With the construction of numerous hotels servicing Alerus Center events, 42nd Street is increasingly viewed as an environment experienced in vehicles. It needs a big, attention-grabbing move, like an urban forest that can be accented with light and punctuated by bold, large-scale artistic interventions. Pedestrians may make the effort to experience this new place close up, but it needs to work for people going by in cars at 35 mph even as the forest and added points of interest serve to calm traffic.

A singular, bold, unifying move can create a memorable impression while creating a series of engaging spaces and a sense of place. As a long term project, with opportunities for a variety of temporary, more immediate installations, this urban shelterbelt can be a powerful metaphor, an object, and a unifying backdrop. In addition to serving as a natural windscreen, it creates environments for unique objects and events to make a singular statement.

Add light to this linear forest to create an enchanting nighttime transformation or a seasonal event that becomes a regional draw.

Public art can be integrated into forest “rooms,” becoming memorable places and objects that reward the experience of 42nd Street from a car, on a bike or on foot.
While downtown is blessed with character and charm... other parts of the city are on a trajectory to becoming more meaningful places.

Residents and visitors to the Greater Grand Forks region widely recognize and appreciate the critical role that downtown Grand Forks plays in the city’s cultural and economic life. It’s a place that anchors the identity of the community to residents and visitors alike. At the same time, there is a general acknowledgement of the evolutionary sprawl of the city’s business, industry and residential areas over many decades and how some parts of the city lack a sense of connection.

While downtown is blessed with character and charm, a place attracting culturally-minded folks with a high regard for preservation and an appetite for activation, other parts of the city are on a trajectory to becoming more meaningful places. In addition to the Grand Loop concept, we paid special attention to the UND-Downtown connections and identified opportunities to stretch the boundaries of downtown, develop strategic areas, and improve the amenities surrounding the UND campus.
Downtown Grand Forks

Downtown Grand Forks is a gem of historic buildings and traditional streets. This extraordinary place feels welcoming, comfortable and simply right. As Downtown and its residential population grows and changes, public art—broadly defined—can add vibrancy to this environment and contribute to its economic vitality.

- Small-scale art installations—adjacent to sidewalks, in storefront windows, and in open spaces—can enliven the human experience.
- Creative, sensitive lighting can bring enchantment to building facades after dark.
- Artist studio spaces, live-work spaces, and other creative enterprises occupying underused spaces can lead to increased activities and create a positive vibe.
- Events ranging from street performers to festivals to seasonal installations can draw visitors to Downtown.
- Artistic treatments to Town Square, alleyways, and other alternative venue sites downtown add value and amplify the impact of activities in those spaces.

The University of North Dakota

The University of North Dakota plays a significant role in the economic and cultural life of Grand Forks. However, in terms of the urban fabric, the UND campus feels distinctly separate from the City. Industrial activity, rail yards, and residential neighborhoods surround the campus. The City’s Zoning Code does not allow commercial uses that may attract students in the vicinity of the campus.

As UND attempts to attract and retain students, a convenient, vibrant entertainment and shopping area near the campus would be appealing. To develop a well-educated workforce for new industries, the City would benefit by creating connections that strengthen the relationship between UND students and Grand Forks. Welcoming places of social interaction and enjoyment that bring students and citizens together can build shared bonds of community.

University Avenue east of the campus and Gateway Avenue to the north are opportunities to create meaningful, productive places.

For students without cars, the residential character of University Avenue is a barrier. Redevelopment and public transportation improvements connecting University Avenue between the campus and downtown as a mixed-use zone would increase the vitality of downtown, invite students to experience city life, and jumpstart the rejuvenation of the near north residential neighborhood as an alternative for new residents seeking a more urban living experience.

The northern border of UND is Gateway Drive, featuring frequent transitions from the city’s industrial hub at one point to a thriving neighborhood close to downtown. Call it “Industrial Chic!” Gateway Drive has a bit of everything: small service businesses, industry, fairgrounds, cemeteries, and the UND Medical School. It would benefit from unifying streetscape improvements oriented to the vehicular experience. Developing an artist’s work zone along Gateway would take advantage of under-utilized, economical buildings and contribute to the vitality of the area. Most significantly, redevelopment at the northwest corner of Gateway and Columbia could respond to the prominent public presence of the UND Medical School currently under construction. This redevelopment may be a long-term vision, but should be on the radar.

Several current planned initiatives in this area could reinforce this longer term planning with tangible, short-term initiatives:

- Private development opportunity near Gateway and North 3rd Street
- Kennedy Bridge improvements
While maintaining our focus on public art and placemaking, we are compelled to share our preconceptions of larger planning opportunities that may build upon our work and become a springboard for a unified plan for Grand Forks.

We focus on various ways art can add value to public places. Art and cultural planning is place based. It is grounded in the unique physical and social qualities of each community. The consulting team conducted extensive place based observations across the city of Grand Forks and surrounding region. Through observation the planning team worked to understand the past, present and future of the public realm, districts, facilities, parks, and connections within and across the community.

Preparing a map of analysis, opportunities, and considerations necessitates thinking about placemaking, this history and meaning of place and ways people develop a sense of attachment to place. Consideration of place leads naturally to thoughts about urban planning and design initiatives that could create a harmonious, supportive environment for public art in its diverse forms.
Transportation Initiatives

Short Term Initiatives Requiring City Action
- University Avenue Overpass at I-29 improvements
- Kennedy Bridge deck pedestrian/cycling and bridgehead trail improvements
- Sorlie Bridge painting and lighting
- The City Planning Department will commission a Transportation Development Plan that could pose significant changes to the current bus routes and system
- Greenway/Coulee Loop – Primary Bicycle and Pedestrian Route

Long Term Initiatives
- Bus Rapid Transit – Connect GF/EGF Downtowns with GF AFB and the airport
- Bring the inviting experience of arrival and departure to the moment one enters the Grand Forks airport terminal and continue to build upon this welcoming gesture along the route. If feasible, use BRT to enhance this experience.
- Downtown transit terminal
- Matrix Circulator – Streetcar, shuttle, bus options
- Priority Roadway Projects – 2040
- University Avenue reconstruction with potential “quality of life” improvements

Park System Master Plan

Grand Forks has a vital system of parks that is animated by vigorous programming. The Park District’s updated master plan integrates public art strategies that can celebrate historical events, natural processes, physical activities, educational experiences, and communal gatherings.
The Greenway + Coulees

The Greenway along the Red River and the coulees meandering through Grand Forks are valued natural paths easily accessible to everyone. These linear routes present an alternative means for regularly moving around the city that allows for discovery of natural processes and of neighbors. Public art along the way can enliven those daily journeys and draw people for special events.

Public Library + Schools

Public Library

As Grand Forks determines the best location for its future public library, the existing library building can exhibit the city’s creativity. For example, its high volume of space is an opportunity for two- and three-dimensional art installations.

Building a new library offers a generational set of circumstances to establish a citywide center of knowledge and creativity that serves the entire community. The potential for permanent and temporary visual artworks as well as the occasion for storytelling, performances, and presentations can make this place welcoming to all and central to every citizen’s daily life.

Public Schools

Grand Forks system of neighborhood schools creates a network of landmarks. Its schools are identifiers of place and repositories of memory. Utilizing strategic public art programming, these educational facilities can become more meaningful and aesthetically compelling beacons of community pride, and powerful symbols of the City’s commitment to education. The image of these markers of education can become imageable beacons of community pride and indicators of the City’s commitment to education.
Public Art Opportunities in Grand Forks

Based on a preliminary review and consideration of dozens of sites and programmatic opportunities citywide, the following list of concepts and considerations are designed only as a starting point, without a prioritized list of recommendations.

1. Artist designed enhancements to the I29 pedestrian bridge to help brand city.
2. Iconic welcoming art at CVB Information Center and other points of entry.
3. Health oriented art along Coulee trail connected with the Choice Health & Fitness Center and other health campuses.
4. Enhance entrance to Fairgrounds.
5. Artist and youth created murals for pedestrian tunnels, using creative lighting to enhance entrances.
6. Create river-oriented murals or artwork, especially at University Avenue and 3rd Street.
7. Mosaic mural on stage wall of Town Square plus replace youth created art tiles.
8. Commemorate buildings removed after the ’97 flood using art as a history lesson.
9. Art along the Greenway to encourage biking and hiking.
10. Temporary displays of large fabric or murals on overhead walls at Library.
11. Artist in residence at Valley Memorial Homes, and other healing spaces.
12. Temporary installations utilizing vast open parking spaces such as the Alerus Center and the Ralph Engelstad Arena.
Developing + Managing a Public Art Program

Overview

There are more than 350 public art programs in America today. Many of them utilize a “percent for art” model, in which a percent of public improvements and/or private developments funds are set aside for commissioning public art. Public-private partnerships are also common, pairing a city agency with a non-profit organization. This combination allows for a greater variety of public art activities to be supported and managed (typically, percent for art funds are limited to capital projects only, and can’t support temporary projects, festivals, or education). Grand Forks should consider a public-private partnership infrastructure for arts and cultural development, including a focus on public art.

A key recommendation of this plan is the formation of a Greater Grand Forks Arts Council, which would be responsible for managing a citywide public art program in partnership with the City, the Park District and UND, among others. This section includes a set of recommendations and considerations for the Arts Council to consider as it builds sufficient capacity to enable the professional management of the public art program.

Starting Points

- For the immediate future, we recommend that a public art “point person” be appointed within the city, as well as within other key agencies involved in public art, such as the Park District and UND.
- Volunteers can continue to assemble an inventory of public art in the city and develop a collections management system.
- Utilize funding mechanisms that are already in place, such as Beautification funds, as well as agency-directed set asides for public art as part of upcoming capital improvement projects.
- Hire a professional conservator to produce condition reports and recommendations regarding maintenance or repairs that may be needed.
- Hire a professional public art consultant to facilitate the commissioning of major projects until such time as a qualified staff person is hired by the Arts Council.

Engaging the Community in the Development of the Program

Public art programs are designed to serve the public, hence the development of any program benefits from broad public participation. It is critical to have a citizen-led advisory committee and involve community members with specific areas of expertise in selecting artists and approving designs. This is particularly important when public funds are being utilized, but it’s also helpful when private developers and property owners pursue adding publicly accessible art to their development efforts. The following pages include recommendations for establishing an overall governance systems for public art, as well as guidelines for establishing a public art advisory committee.

Role of PAC in Public Art Development

The Public Art Commission, a citizen-driven group dedicated to making public art happen in Grand Forks, played a critical role in launching the establishment of this citywide arts and culture plan, featuring a strong focus on public art. PAC has also actively leveraged private funds to help support the creation of public art in the city, starting with a focus on 42nd Street and “Momentum Projects” citywide (see Page 28). PAC seeks to raise awareness, increase understanding and broaden appreciation for the role public art can play in the Grand Forks community. The future role of PAC in the development of public art will be determined following this planning period, aiming to identify and serve the greater good of the community.

In the process of developing this plan, thanks to the good work of PAC, thousands of Grand Forks residents and visitors have been introduced to the field of contemporary public art via public presentations, focus groups, surveys, community events, media coverage, and conversations that have taken place throughout the past year. Public education will continue to play an important role in the development of a healthy and meaningful public art program for Grand Forks.

For the immediate future, we recommend that a public art “point person” be appointed within the city, as well as within other key agencies involved in public art, such as the Park District and UND.
The Purpose of this Plan

This plan offers recommendations designed to help foster the growth of public art in the Grand Forks region, maximizing on public-private partnerships, utilizing best practices, and growing the community’s engagement with artists in the public sphere.

Public Art Program Purpose and Goals:

- Maximize the contributions public art offers Grand Forks’ civic spaces and community.
- Enhance our community through exceptional public art by embracing a transparent process that reflects the diversity and interests of Grand Forks.
- Public art animates civic spaces and reflects and contributes to community identity, heritage and quality of life.
- A robust public art program enhances the climate for artistic creativity and contributes to the community’s sense of civic pride.
- It’s important to enhance and preserve the artistic heritage and cultural history of the Grand Forks region.
- Public art strengthens public places and enhances and promotes Grand Forks’ identity as a livable and creative city and a desirable place to live, work and visit.
- Public art in private development creates value for the developer and an amenity for the public.
- Aesthetic and social values deserve equal weight with any building project’s functional and economic values.
- Grand Forks has already established a collection of historical and contemporary public art, and has many great opportunities for future public art.
- Developing a maintenance and conservation program for the city’s collection will help preserve public art for future generations.

Rationales

- Recommended Strategic Tasks (see Goal and Strategic Tasks on page 44):
  1. Establish an appropriate governance system, sustainable funding mechanism and skilled management structure to insure that Grand Forks has an effective, citywide public art program.
  2. Involve artists in the design, implementation and integration of art in public and private improvement projects, and connect great artistic talent with the needs of the city.
  3. Integrate the Grand Loop concept into the city’s land use plan and develop guiding principles for public art, placemaking, designating districts, identifying trails and discerning opportunity zones throughout the city.
  4. Generate strategies for identifying, locating and developing public art and civic places to strengthen community and build social infrastructure through public-private partnerships.
  5. Initiate short-term public art and creative placemaking activities to animate public spaces and/or identify ways to revitalize existing civic locales.
  6. Work with education partners to increase awareness and appreciation of public art by the broader community and provide training to nurture emerging talent.
  7. Establish procedures for insuring public engagement in the program, including the selection of artists for commissioning, supporting events, and reviewing/approving proposed design and placemaking projects.
  8. Establish policies for reviewing/accepting gifts of art, reviewing/approving unsolicited project proposals, and supporting ongoing management/maintenance of the collection.
### Definition of Public Art

Public art is a fast-evolving, widespread field of inquiry, encompassing a wide variety of creative expressions in the public sphere. As such, it's hard to pin down to one definition. The possibilities for artistic expression are endless and the benefits of public art are many. It is vital to acknowledge the importance of the process, as well as the product; that public art can be fixed or temporary; and recognize that all kinds of visual, performing, and media art forms can be employed by artists engaging with audiences outside of traditional venues. The following working definition is a hybrid drawn from other public art programs in the U.S.:

**Public art is 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.**

### Media for Artistic Expression

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### Types of Community Involvement

- Community members help design or co-create
- Artist residencies with schools, community centers, etc.
- Participatory events, parades, flashmobs, etc.
- Audience movement activate artwork
- Crowdsourcing and interactive social media
- Youth Engagement

A glossary of terms frequently used in the public art field may be accessed online via the Forecast Public Art Toolkit [http://forecastpublicart.org/toolkit/glossary.html]. The Toolkit also offers sample Calls for Artists; sample contracts; copyright and insurance information, and a variety of other useful resources. Other useful web resources include PublicArtArchive.org and the Public Art Network (a program of Americans for the Arts): [http://www.americansforthearts.org/by-topic/public-art](http://www.americansforthearts.org/by-topic/public-art)
Best Practices in Public Art

Public art is a complex profession; artists entering the field are typically unfamiliar with the basics and best practices due to the lack of attention public art receives by educational institutions. Likewise, related professions, such as place-based design professionals, city planners, community developers and elected officials—and the broader communities in which public art exists—are largely unfamiliar with the breadth and depth of work being done in the public art field. Access to educational programs, training programs for artists, and online resources for design professionals are valuable to any effective public art program.

At its best, public art serves a common good, enlivens shared spaces, strengthens community bonds and connects to our sense of humanity. A belief in the significance of these outcomes informs those who commission and create art in the public realm. While public art in a well-conceived environment may elevate the human spirit, it is incapable of ennobling poorly planned places by itself. To make the most of any investment in public art, involve public artists and/or public art expertise early on in the planning and design process, and consider the effort a collaboration or a partnership, rather than simply hiring an artist to make art for a space you put on a site map.

Conceiving and making public art can often benefit from involving artists, community members, funders, and governmental agencies in a collaborative process of refining divergent points of view into a shared vision. This creative process requires give and take, mutual respect, openness and transparency.

Making art to be experienced in spaces that are held in common by the general public necessitates unique artistic capacities: sensitivity to community values, discernment of special circumstances in a given site, understanding of physical properties affecting artistic expressions, and merging these into a cohesive and creative whole.

This process of making public art requires of all the stakeholders a shared commitment to a community-centered creative process, adequate time to achieve the desired results, and sufficient funding to appropriately compensate artists and realize visionary outcomes.

Establishing Governance Systems

In addition to the Greater Grand Forks Arts Council Board of Directors (described on pages 67-73), the Council’s Public Art Program requires the use of a citizen-led Art Selection Committee, and would further benefit from a citizen-led Public Art Advisory Committee. The Advisory group offers broad knowledge of the public art field and issues, while the Selection group is focused on context-specific projects. These groups serve to advise and make recommendations that may subsequently require additional approvals by the Board of Directors and the governing bodies of the public entities that eventually will own and maintain the resulting public artworks.

The Art Selection Committee should consider the following membership:

• One or two members of the Advisory Committee (as liaisons)
• City representative
• Park District representative
• UND representative
• Community representative
• Professional artist familiar with public art practices
• Place-based design professional (landscape architecture, architecture, urban planning, etc.)
• Community development professional

On a case-by-case basis, at the discretion of the Committee, additional representatives should be invited to review and offer input on review meetings involving specific locations, addressing specific topics, or projects involving complex technical processes. This may include the architect of the building where public art is proposed, facilities maintenance representative, a neighborhood representative addressing contextual issues, etc. These individuals may be given voting power as deemed appropriate by the Committee.

The Public Art Advisory Committee should include the following members:

• Arts professional familiar with public art
• Art curator
• Art Educator
• Art historian, writer, or critic
• Art conservator, familiar with maintenance and restoration methodologies
• Others, as deemed useful to the Arts Council and the Public Art Program Manager

The Board of the Arts Council should assist the Program Manager with the prospecting and recruitment of the lay Committee members, and the City/UND/Park District should appoint representatives to serve on their behalf. The terms and number of meetings required to meet the needs of the program should be determined by the Program Manager.
Criteria for Art in the Public Realm

Public Art in Grand Forks should meet one or more of the following criteria:

• Contribute to Grand Forks citizens’ sense of belonging and identity
• Contribute to a distinctive character and/or historical aspect of Grand Forks and/or its neighborhoods and districts
• Contribute to the connectedness between and diversity of Grand Forks’ communities
• Contribute to the experience of wayfinding and multimodal movement in Greater Grand Forks
• Contribute to and reinforce established local and regional plans and environmental design strategies
• Be of high quality aesthetics and/or craftsmanship
• Be responsive to the context of its setting, including the audiences it serves
• Be responsive to additional criteria outlined in the project brief (Call for Artists)

Considerations for Reviewing Public Art (General Guidelines)

Context Specific. Artworks are formally appropriate to the conditions of the proposed site, respectful of the values and activities of nearby communities, and responsive to the particular context.

Quality. Artworks are unique and original, demonstrating a high level of creative imagination and craft. In addition to artistic quality, an equitable process for selecting and developing artistic proposals is a priority.

Considerations for Site Selection

Public Access. Suitable sites for public art are on public property or on private property fully accessible to all community members, are free of sensitive environmental conditions that may be adversely affected by the introduction of the work of art, and pose no extraordinary safety concerns for public use. Indoor sites must be freely accessible to all community members during normal work hours.

Public Purpose. Acceptable siting of artworks respects the functional purpose of streets and sidewalks to enable movement by all modes of transportation. The public realm frequently serves as a corridor for public utilities below or above ground to be considered prior to the installation of artworks.

Methods for Procuring Public Art

Purchasing Artworks. The purchase of existing artworks may be suitable and appropriate for certain sites, budgets and project schedules. Existing artworks need to meet the Criteria for Art in the Public Realm and Considerations for Reviewing Public Art.

Selecting Artists for Public Art Projects. When a public art project is conceived, the location for the artwork is approved by the property owner, sources of funding are identified, an art selection panel is convened, the Council implements procedures for selecting artists employing one of three processes:

1. Invitational. A limited number of artists or artist-led teams meeting the project criteria are invited to submit Qualifications for the proposed project. Artists’ qualifications include a letter of interest in the specific project, a statement of qualifications, examples of previous work, and acknowledgement of the project schedule and budget.
   The selection panel may select an artist for the project based on the artists’ submitted qualifications, interviews from among the responsive artists or request design proposals from selected artists for committee consideration.
   When design proposals are requested, artists shall be given sufficient time and be reasonably compensated following the presentation of their proposals. Artists who are not selected for a commission, retain all rights to their proposals.

2. Curatorial Review. A public art consultant may be hired to review artists based on their previous work and to develop a list of pre-qualified artists for consideration by the selection panel for one or more public art projects. Information regarding the pre-qualified artists may be maintained for consideration for future projects.

3. Open Call. When, for certain projects, the art selection panel wishes to request qualifications from a larger pool of artists, it may make an open call. The selection panel may limit this call to a geographic area or to artists meeting established criteria. In an open call, artists are typically asked to provide a statement of qualifications including a resume and examples of previous or current artworks, and a statement of availability for the anticipated project.
   The selection panel follows procedures described in the Invitational process for selecting artists responding to an open call. Note: The time and expense for an open call process is typically longer and higher than an Invitational process, and can require more staff time to process applications and conduct all communications.
Reviewing Artist-initiated Projects. Artists may submit unsolicited public art proposals for placing artworks on publicly owned property, following guidelines established by the property owner/manager. (See the guidelines for seeking permission from the City of Grand Forks drafted by the City Engineer on p. 118). Artists seeking funding or in-kind support for unsolicited public art proposals are encouraged to first obtain support from City Councilmember representing the area where the proposed site is located, and then follow procedures established by the Arts Council. Until formal procedures are in place, please refer to the site owner/public agency public art “point person.” (Note: The City, Park District and UND do not typically fund unsolicited proposals).

Artists or property owners may submit unsolicited public art proposals for privately owned property, not requiring funding or in-kind support from the City. In addition to obtaining all the necessary building permits or event permits, until formal procedures are in place, refer to the City’s “point person” for further information.

Accepting Gifts of Artwork. In the event a donor offers an existing artwork as a gift to the City or other public property owner, the artwork needs to meet the Criteria for Art in the Public Realm, Considerations for Reviewing Public Art, and these additional criteria:

1. Documentation of legal ownership by the donor.
2. Agreement between the donor and the property owner the artwork becomes the property of public property owner.
3. Understanding the future display and disposition of the artwork is solely at the discretion of the public property owner.
4. Appraisals of value shall be the responsibility of the donor.
5. Tax deductibility shall be within the limits prescribed by the Internal Revenue Code.
6. The donor shall receive no implied or tangible goods or services in exchange for the gift.

Collection Management Policies

Maintenance and Stewardship. Art in the public realm is an expression of community values. Care and maintenance of artworks and their surrounding conveys a sense of these values to the public.

Responsibility for stewardship of artworks and for public access rests with the public or private agencies owning them. Routine and special maintenance of artworks and the surrounding environment, including all associated costs, are the responsibility of the responsible agencies.

Upon final acceptance of an artwork, the Arts Council may assist the responsible agencies in acquiring documentation of maintenance and care guidance from the artists. The agencies are responsible for retaining maintenance guidance, records, and insurance for each artwork.

Inventory. In partnership with other public and private agencies owning public art, the Arts Council will maintain an inventory of the Greater Grand Forks public art collection, assist agencies in setting priorities for restoration and conservation, and maintain records of artworks.

Conservation and Restoration. The Arts Council will periodically survey and make recommendations to responsible agencies with regard to the condition of all permanent public artworks in Greater Grand Forks. The Arts Council may contract with an art conservator for these surveys. The agencies owing artworks are responsible for the periodic conservation identified in the surveys.

Restoration of valued public artworks may require significant re-investment. Working with the owners of such artworks, the Arts Council will assess the public benefit of these works to the community on a case-by-case basis. In the special circumstances where broad public benefit is established, the Arts Council may assist the responsible agency by providing expertise and seeking grants and/or donations to support necessary restoration.

Relocation and Deaccession. Uses of property and environmental conditions change over time and the condition of “permanent” artworks may deteriorate to a point where restoration is not feasible. Once a public artwork has been approved and installed, it may only be removed from public view for these reasons.

The agency owners of public artworks will notify the Council of changes in facilities or...
surrounding environments or condition deemed to require the relocation of artworks. The Arts Council staff will review the circumstances and recommend to the agencies best practices for relocation.

In the event an agency owner wishes to permanently remove an artwork from public view, the Arts Council shall be consulted 120 days prior to the proposed deaccession. Upon receiving this notification, the Council will, if possible, contact the artist and will evaluate the artwork for alternatives to deaccession. If no alternatives to deaccession are available, the artist will be given the opportunity to receive all or parts of the artwork at no cost to the artist.

Public-Private Partnerships
We recommend that the Arts Council encourage private property owners and developers to voluntarily participate in the Greater Grand Forks Art in Public Places program. This participation may take a variety of forms. Private property owners may wish to include a public art consultant or public artist on their design team early in the overall project design process or add public art to their facilities in a variety of ways.

The Arts Council may provide assistance to property owners. When a request is made by a property owner, the Arts Council will evaluate the request and determine how best to collaborate with them to assist in the selection of an artist and/or work.

The acquisition of works of public art requires a commitment by the property owner to preserve, protect, and permanently display the work of art in its original condition at the time of installation, as described in these guidelines. The routine maintenance, conservation, and preservation of the work of art will be the responsibility of the facility owner.

Interagency Agreements
In order for the Arts Council to effectively serve as a vehicle for public art program management, as well as other regranting services not specific to public art, it is essential that the Council establish a legally binding Agreement among and between the agencies involved as primary stakeholders in any actions taken by the Council. It is helpful to review existing interagency agreements used by the City of Grand Forks, the Park District and UND as templates for the content needed for these agreements. It may also be useful to review effective interagency agreements being used by other nonprofits serving on behalf of city agencies, such as the Tucson-Pima Arts Council, the Arts partnership in Fargo, or the Friends of the Arts in St. Louis Park, MN. The agreement should reference any policies or guidelines for processing invoices, transferring funds, decision-making, contracting, insurance, copyright, and other legal or financial procedures. The agreement should also clarify roles and responsibilities that each partner entity is required to fulfill, and outline accountability measures to which each agency must adhere.

Private Property Owner’s or Developer’s Checklist
The Greater Grand Forks Arts Council encourages private property owners and developers to incorporate public art into their projects. The following describes the steps owners and developers are encouraged to take to implement public art projects on private property:

1. Develop guidelines as a resource tool for property owners.
2. Meet with the Council staff to review options for the inclusion of public art in the proposed project and meet with City planner to review process for approval of public art installations.
3. Determine a methodology for artist or artwork selection following recommendations by the Council and implement the selection process.
4. Select an artist or artwork and enter into an agreement.
5. Prior to finalizing the design, present the public art concept to the Council and to City agencies with responsibility for project approval.
6. Submit final design documentation to the city building inspections department for permitting.
7. Following the completion and installation of the artwork, submit documentation of the artwork, maintenance plan, and acknowledgement of responsibility for maintenance to the Council.
MEMO

TO: Brad Gengler, City Planner
FROM: Allen Grasser, City Engineer
CC: Howard Swanson, City Attorney
     Todd Feland, City Administrator
DATE: 5-19-15
RE: PAC-Sculpture #15-01 in City ROW

Please accept the following comments in regard to the email dated 5/14/15. I read with interest that a sculpture is being proposed to be located within City ROW and within a utility easement. The location(s) being out a number of policy issues that were not previously identified when the initial program focused on easements to be acquired on private property. This memo will attempt to identify some of the significant items or issues that should be dealt with as the project considers locations within public ROW or easements. Most are policy issues to be considered by the City Council and City Attorney.

Before I start, I would like to say that I think the general location identified is a rather good location for a sculpture. I say this up front as many of my comments may be perceived as being not in support. Additionally, I will point out that some of the policy items contained herein do not necessarily pertain to this specific piece(s) or location.

Policy #1. Each sculpture shall have a specific agreement attached to any final approval. (This may be a bit cumbersome but will allow items or issues specific to each location and sculpture to be identified.)

- The agreement should address the issues of:
  a) Insurance Requirements.
  b) Responsible party for removal.
  c) City Indemnification.
  d) Who responds to emergencies/damage/maintenance.
  e) Hold City harmless from damage due to equipment or personnel.
  f) Hold City harmless due to failure of adjacent public or private infrastructure resulting in damage to sculpture, base, etc.
  g) If sculpture is in conflict with future City infrastructure, needs to be relocated at no charge to the City.
  h) All other items deemed pertinent by the City Attorney.

Policy #2. Each foundation shall be designed and stamped by a Professional Engineer in the State of North Dakota. This is both for the initial sculpture and any replacement sculptures in the future.

Policy #3. No sculpture or appurtenances shall interfere with any traffic control device nor cause distraction to the public.

Policy #4. Each site will require an application with the final base and sculpture properly dimensioned and all public and private utilities and hard surfaces identified.

Policy #5. No base/sculpture shall interfere with the safety and reliability of existing or future infrastructure.

Policy #6. Electrical power to a sculpture shall be provided through a private source. Tapping City street lighting or other circuits will not be permitted.

Policy #7. Any lighting of a sculpture shall be contained within the sculpture or base.

Policy #8. No sculpture or base shall encroach within (47) feet of the back of curb.

Policy #9. No sculpture or base shall encroach within (18") of the edge of a sidewalk or (24") of a bikepath/multi-use trail.

Policy #10. Each sculpture/base located within an easement shall have written permission from the property owner to be there.

Policy #11. In appropriate areas, permission or permit must also be obtained from the NDDOT.

Policy #12. No sculpture or base shall be allowed within the critical flood protection zones as identified by the Corps of Engineers.

Policy #13. Do we bill staff time associated with these products or just provide them gratuitously?

Policy #14. Sculptures, in particular, sculpture foundations are required to obtain necessary permits from the Inspections Division.

A last critical policy discussion item for both the City Attorney and City Council relates to relocations of private utilities. Right now, the City generally has franchise agreements with the major private utility companies. One critical part of the franchise agreement is they agree to relocate the utilities at their own expense if their equipment is in conflict with a city project and within the City acquired easement or ROW. So, two critical questions:

A. Can the City legally allow another party to share those benefits outlined to the City?
B. If we legally can, should we?
Acquisition of existing Works of Art or for procuring art from a particular artist, for consideration for purchase or donation, can be submitted by an artist, members of the public, the Mayor, the City Council, a User Department representative, a neighborhood group or other community organization, private donor(s), an Arts Council member, or Public Art staff. The proposal shall first be considered by the standing Unsolicited Proposal Committee for recommendation to the full Board. If an Unsolicited Proposal is submitted by an Arts Council Board member, that member shall recuse him/herself from voting at any level of consideration. The full Board shall consider the Unsolicited Proposal Committee recommendations at least annually.

Anyone who seeks to submit an Unsolicited Proposal, as described above, must submit the following materials for consideration by the Committee:

For Consideration of Purchase or Donation of Existing Works of Art:
1. Name of the artist, title, size, medium, date of creation and price of the specific artwork(s) for consideration; if the artwork is part of a series, documentation about the series should be included;
2. Images, from one or more angles, of the specific artwork(s) which may include close ups to demonstrate craftsmanship or technique;
3. Biographical information about the artist;
4. Documentation on similar previous works sold with prices.
5. A statement regarding how the proposal meets the Unsolicited Proposal Review Criteria listed below.

The Committee will not entertain open invitations to visit artists’ studios or galleries. The Committee will determine further action based on the review of above required materials.

The Committee shall report to the full Arts Board on number of proposals reviewed and submit for Arts Board action only those works that the Committee recommends.

Unsolicited Proposals should be submitted to: (Add Mailing Address here)

Unsolicited Proposal Review Criteria

Public Art Program Goals:
Maximize the contributions public art offers Grand Forks’ civic spaces and community. Enhance our community through exceptional public art by embracing a transparent process that reflects the diversity and interests of Grand Forks.

The criteria outlined below for Unsolicited Proposals corresponds to the overarching Mission and several of the existing Public Art Program Guideline Goals and Criteria for public art (Section III. A-J, Goals for the Public Art Program and Section J. 5. Criteria for Selection of Artists or Artworks). The more criteria that an Unsolicited Proposal meets, the stronger the likelihood it will be recommended for acceptance into the Program.

Exceptional art proposals should answer some or all of the following affirmatively:

1. How is the proposed artwork provocative, exciting, or intriguing?
2. How will the proposed artwork generate dialogue?
3. How will the proposed artwork evoke an emotional response, a sense of awe, or a memory?
4. How does the proposed artwork lend itself to discovery or ongoing contemplation?
5. How is the proposed artwork technically sophisticated or exhibit exceptional craftsmanship?
6. How will the proposed artwork exhibit innovation?
7. How will the proposed artwork enhance the Public Art Collection?

Goals for Unsolicited Proposals include:

Regarding placement:
• there is an appropriate public space for the artwork.
• the proposed artwork enhances the civic (urban or natural) environment.
• the proposed artwork enhances the tourist or economic value of the space.

Regarding the artwork content/subject matter:
• the proposed artwork enhances the diverse spectrum of beliefs, cultural heritage and traditions, and artistic expression in the collection.
Regarding the artwork medium:
• the proposed artwork enhances the variety of media and style in the collection.

Regarding the funding:
• funds are available internally, externally or by donation for the proposal.
• the proposed artwork is a good value considering preparatory, maintenance or conservation costs.

Regarding local promotion and education:
• the proposed artwork promotes the visual arts of Grand Forks and North Dakota in a unique or outstanding way, contributing to an increased understanding of the Public Art Collection.
• the proposed artwork involves an artist of unique position, such as emerging, local, renowned or other notoriety that is of value to the collection and/or program.

Regarding appropriateness:
• the proposed artwork must not include subject matter such as the apparent representation of violence, inappropriate nudity, denigration of individuals or cultures, or desecration of significant cultural symbols; such subject matter is inappropriate for public display or acquisition.
• if the proposed artwork includes religious subject matter, the artwork must be able to be displayed in such a manner that the work is not revered and is solely for the purpose of exhibiting cultural or historical traditions.

Regarding other city initiatives:
• special consideration shall be given to proposed artwork[s] that align with existing and current strategic plans or initiatives that are specific to public art.

Unsolicited proposals for memorials or monuments will be evaluated with the above criteria.
## APPENDIX B: INTERVIEW + FOCUS GROUP PARTICIPANTS

<table>
<thead>
<tr>
<th>Name</th>
<th>Organization</th>
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<tbody>
<tr>
<td>Adam Kemp</td>
<td>Artist</td>
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<tr>
<td>Al Boucher</td>
<td>Artist - Muddy Waters Clay Center</td>
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<td>Allison Peterson</td>
<td>NoVAC Board member, SPA Director</td>
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<td>Allison Peterson</td>
<td>Summer Performing Arts Company</td>
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<td>Alyssa Wall</td>
<td>City of Grand Forks</td>
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<td>Amousa Koriko</td>
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<td>Ann Brown</td>
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<td>April O’Brien</td>
<td>Sleep Inn and Suites</td>
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<td>Art Jones</td>
<td>UND Art &amp; Design</td>
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<td>Barry Wilhart</td>
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<td>Becca Grandstrand</td>
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<td>Beth Klingenstein</td>
<td>North Dakota Council on the Arts</td>
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<td>Bilt Palmiscino</td>
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<td>BJ Rainbow</td>
<td>North Star Council, UND American Indian Student Services</td>
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<td>Bob Hoffert</td>
<td>Black Gold Farms</td>
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<td>Brad Gengler</td>
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<td>Bret Weber</td>
<td>City of Grand Forks City Council</td>
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<td>Bruce Gjovig</td>
<td>UND Center for Innovations</td>
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<td>Cathi Feeley</td>
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<td>Charley Haley</td>
<td>Grand Forks Herald</td>
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<td>Cheryl Swanson</td>
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<td>Corey Mock</td>
<td>Greater Grand Forks Young Professionals</td>
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<td>Crystal Schneider</td>
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<td>Curt Kreun</td>
<td>Chair of the Housing Authority, Community Foundation</td>
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<td>Cythia Schabb</td>
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<td>Dawid Mludzik</td>
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<td>Debbie Storrs</td>
<td>UND College of Arts &amp; Sciences</td>
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<td>Dianne Paulson</td>
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<td>Bryan Hoime</td>
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<td>Sarah Heitkamp</td>
<td>Graduate Student, UND, artist</td>
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<td>Shawn Gaddie</td>
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<td>Bryan Hoime</td>
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<td>Brian Schill</td>
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<td>Artist and UND student</td>
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<td>City of Grand Forks Community/ Government Relations</td>
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<td>UND American Indian Student Services</td>
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APPENDIX C: DATA KEY POINTS

Imagine Grand Forks - Results

The following places and assets emerged from the Imagine Grand Forks Community Engagement Activity. (Listed in order of most commonly referenced with 1 as the most often listed)

PLACES THAT PEOPLE VALUE

1. Empire Arts
2. UND
3. NDMOA
4. Alerus
5. REA
6. SPA
7. ND Ballet
8. Blues on the Red

VALUED GREENSPACE

1. Greenway
2. Bike paths
3. Safety and variety important

VALUED ARTS AND CULTURAL AMENITIES

1. Public arts
2. Art Fest
3. Art and Wine Walk
4. Art in the schools
5. Strong art community

OTHER ASSETS

1. Economic vitality
2. Small businesses and opportunities
3. Community
4. Diversity
5. Access
6. Size
7. Strength
8. Family
9. Friends
10. Quality of life
11. History and architecture
12. Vibrancy and pride
NV 360 Data Key Findings

The 360 Data from Grand Forks gathered in 2012 is a great resource for understanding community-wide thinking on key aspects of arts and cultural planning. The following was synthesized from the robust data pool to inform the plan recommendations.

**KEY FINDINGS ON SOCIAL OFFERINGS**

In general the community expressed that there is a variety of social offerings for different generations and seasons, and that the offerings are affordable and accessible. However, there was a critique of not enough cultural diversity represented in cultural offerings, and that the offerings could take more advantage of the natural amenities in Grand Forks. There was also a clear need articulated by several respondents around the need for a centralized events calendar that is accessible online with staff to support the gathering and information sharing. There is also a desire for increased connectivity including university and community connections, improved public transportation, and cultural activities to be used as a catalyst for social gatherings.

**KEY FINDINGS ON AESTHETICS**

The community expressed potential opportunities in its many amenities in Grand Forks the river, recreational spaces, commercial nodes, the university and the park system.

The area is beautiful and though development and marketing strategies the city could come up with idea that has regional/national draw. There is also a desire for year round recreational spaces/events that are accessible to everyone and are diverse so that people could try new things. This goes for cultural events as well- public art, theater, festivals, museums and music. A reoccurring topic was flooding, and how creative mitigation could be used so that flooding could be minimized.

**KEY FINDINGS ON OPENNESS**

The survey states there is a need and desire to connect between the diverse groups in Grand Forks. Reoccurring terms such as “silied,” “disconnected” or “close-minded” came up multiple times, but following each were multiple ideas for generating connections. The community expressed potential opportunities in diversifying their community with ideas such as creating interest groups, marketing them in multiple ways to reach more people. Another idea was to expand already established events or organizations to reach out to more communities, or create a key point entry/welcoming wagon that could help new residents. Education and storytelling also came up as a way to bridge people in Grand Forks. Overall there is a desire to make Grand Forks a rich and welcoming city with multicultural assets.

**KEY FINDINGS ON SOCIAL CAPITAL**

The Grand Forks community expressed interest in community building using creative strategies and providing opportunities for conversations. There is a desire to keep people engaged and to collaborate though different social capital mediums, such as physical connections like better transportation and walkability; as well as community building and growth through engagement and expansion of local amenities (libraries, wellness centers, etc.). Another participant talks of adaptive reuse of storefronts, movies on the sides of buildings or centralizing around a cause to create social capital. The arts provide a strong link between different ages, cultures, and socio-economic groups and play a big role in keeping people connected. People want to be invited and included; they are willing to help and get involved.
APPENDIX D:
COMPARATIVE OVERVIEW OF
CITY DEVELOPMENT STRUCTURES

These are examples of the structural arrangements arts and culture management can take. The following pages show examples of these structures in various cities. The comparative cities were selected for the following comparable features with Grand Forks: approximate population, near or on a state border, college town, and river or railroad presence.

1. Embedded Within the City

2. City Leads

3. City

4. County or Adjacent City

The first structure outlined above, “Embedded within the city,” is an option that typically includes an arts commission-like entity that is internal to the City and involves a City staff person or team. The second structure is a City/Nonprofit partnership model where the city leads and the Nonprofit serves to facilitate community engagement and work with the private sector. The third structure is a City/Nonprofit partnership model, in which the Nonprofit leads and strategically works with other entities to manage, support, and fund art and cultural offerings. The fourth structure represents a regional approach lead by a Nonprofit partnering with multiple government agencies.