

# Call for Artists: An Artwork Honoring Owámniyomni

## Applicant Questions and City Answers



A pdf of the online application form is attached for your information. [The online application form is located here.](#) Do not complete the attached PDF.

**These questions have been edited to for clarity and to make this document easier to read.**

### Questions About Eligibility and What We are Seeking in an Artist or Team

1. [I am] not native... I am curious if there would be consideration for an artist who leads a creative team of native students. I'm part of my American Indian Parent Advisory Committee for my K-12 students, yet moreover I would be the lead muralist/artist who would guide my students. I'm wondering, if that connection, as well as being part of AIPAC, would allow for me to guide our students and together they/we would all be performing the art artwork.

If you refer to section I, Who is Eligible to Apply, in the RFP and meet the expectations listed there as well as have "in depth knowledge and understanding of Dakhóta culture and language... in-depth knowledge of Dakhóta relationships to Owámniyomni and Wíta Náǵi, and the land and water of the area...and in-depth experience collaborating within the Dakota community," you are eligible. While your students could be involved in the community engagement portion of the project, they could likely not be artist team members, unless they have an artist's resume or examples of artwork that demonstrate professional standing in their field.

2. Does one need to be Native American to apply?

There are several eligibility requirements: See the RFQ at <https://www2.minneapolismn.gov/media/content-assets/www2-documents/business/Public-Art-at-Owamniyomni.pdf>, page 6.

3. If you are putting together a team, does everyone on the team need to be Dakota or Native?

Nearly everyone on the team should have strong knowledge of Dakota culture, language and history, and have experience collaborating with the Dakota community.

4. Are you looking for artists that simply have knowledge of Dakhóta language and culture or those that have knowledge and are active in the Dakota community, and what is the weight of each of these criteria?

We are looking for someone with in-depth knowledge and understanding of Dakhóta culture and language, and someone who has experience collaborating with the Dakota community. Both are equally important.

5. Do all team members need to meet all of the qualifications?

No. But, nearly everyone on the team should have strong knowledge of Dakota culture, language and history, and have experience collaborating with the Dakota community.

6. Are you looking for one artist/one team to be selected, or will you select several individual artists and ask them to work as a team?

We are looking for one artist or one team. We will not be pairing artists together to make a team.

7. Can a team apply that works in different mediums?

Yes, not all mediums may be suitable for the site, but the artists can work together on the overall creative concepts and designs together. If you work in a medium not suitable for the site, you may be able to transfer your work to another medium.

8. There are only four spots for artist team members on the application form. Our team is six people. How should we include all team members in the application? Should we put forward four and describe the rest of the team in the relevant writing sections? Or is there another way to add the additional members?

Are all team members artists? Cultural or language experts and other experts do not have to be listed as applicants. If all six team members are artists, we can accommodate more artists through additional paperwork. Otherwise, non-artists could be included in the answers to the application questions. Remember, small teams are highly recommended to ensure simplicity in project coordination.

9. I am on [an advisory Council] to the Minneapolis Park and Recreation Board. Am I eligible?

Yes.

10. I have a contract with the City of Minneapolis for Public Art. Am I eligible?

Send this question to [Lydia.FourHorns@minneapolismn.gov](mailto:Lydia.FourHorns@minneapolismn.gov). City staff will determine whether you are eligible based on the requirements and deadlines of your current contract.

### **Questions About Applications, Applying and Completing the Application Form**

11. How many letters of recommendation would you like?

This is the information in the application form: submit two letters of support (maximum two pages each) from two individuals that hold different tribal community roles, to include a Tribal Council Member, Tribal Historic Preservation Officer, Tribal Elder, and/or a nationally/regionally known Native artist. Ideally these letters would speak to all team members. If that is not possible, please submit an

additional letter of support (at least one per team member). Connections to the Tribe and/or Dakhóta community; knowledge of Dakhóta culture and language; knowledge and understanding of Dakhóta relationships to Owámniyomni, Wíta Náǵi and their history, land and water and in-depth experience collaborating with the Dakhóta community. We strongly encourage everyone to [review the application form soon](#) to ensure you understand everything you need to know when you apply.

12. Do you have an estimated number of hours needed to complete the application?

The number of hours to complete the application really depends on whether you have a resume/bio and digital images ready to submit or if you need to create those. If you already have these materials the additional application steps involve a few questions, submitting references and letters of recommendation.

13. Regarding submitting images of your artwork, is there a timeframe (like within the last five years) that the artworks have to be completed?

No, there are no time limits on when the artwork was made.

14. Are you accepting any kind of file for artwork images – tiff, png, jpeg. What are the size restrictions?

We accept files ending in jpeg only and ask that files be 1920x1920 and no bigger than 1.8 megabytes in size. If needed the system could accept an image up to 2 gigabytes.

15. How many applications do you anticipate receiving?

In the past for Native-focused projects, we've received 20-25 applications.

16. In the application there is a 700-character limit on some of the questions. It only allows for about 2 sentences, is that really the limit?

That is incorrect. The limit on most questions is 5,000 characters. If you started filling out the application before 4/28, you may have seen a 700-character limit. That was an error, and the application now currently reflects the 5,000-character limit.

17. When working on the application will your work be saved so you can stop and come back to it.

This is a new application process for the City. Our understanding is that yes, you can save your work and come back to it, but we also advise you create a word document with all your answers, so that your work is saved in another place just in case.

18. Can people outside Minnesota get support from the application assistance providers?

Yes, they can contact them by email and schedule remote meetings.

19. If interested, how should artists contact the assistance providers?

Emails for all the assistance providers are in the RFQ in section K. *Getting Assistance*.

20. Do you need to submit a concept to apply?

No, during the first part of the application, you are only submitting your qualifications. If you or your team is selected as a finalist, then you will be paid \$2,500 to submit a concept and answer additional questions.

### **Questions About Water Works Park**

21. Water Works Park is used for a lot of events, like the Owamni Festival. Will we have to take the programming needs of the park into consideration when planning artwork?

Yes, we will work with Park staff to make sure the artwork's design works with their programming needs. Not only is there a lot going on in that space, but there are also lots of utilities underground, so the art opportunities are probably smaller scale. The artwork may have multiple elements, but there may not be a big space to put a large-scale sculpture.

22. The RFP mentions Phases One and Two of Water Works, and that the artwork might be in either one. Can you talk more about this and when phase two is happening?

Phase One is already built out. Phase two is across the River Road from Phase One. There is a desire for the two phases to blend together—to have some kind of connection to each other. Phase Two Will be a very naturalized space with not much opportunity for a large-scale artwork. If the artist wants to create something bigger, Phase One may be a better environment. For quiet interventions, Phase Two may be better.

23. Where exactly is Phase Two of Water Works?

Phase Two is directly across the Great River Road from Water Works Phase One. ADD Link to map Mary made showing Phase 1, Phase 2 and Owámniyomni Okhódayapi Land.

### **Questions About Possible Artworks**

24. What specific art opportunities are there?

There is a mural opportunity on the southeast wall of the pavilion building and while there are a lot of utilities underground there are several good sites for three-dimensional artworks.

25. Would certain project proposals make you ineligible, for example ones with water features or pyrotechnics? And are you open to multi-media artworks?

Note that the first part of the application is an RFQ, where you are submitting only your qualifications and past work. You are not submitting a design. Finalists will submit a design concept; however, it will likely be very different from the artwork that ultimately is created. Many months of community engagement will go into the final design. Ultimately, we will be looking for artwork that will be

permanent and will last 35 plus years. Also, there's an expectation in the Dakhóta community that this piece will part of their experience at Owámniyomni for a long time. So, we are looking for materials that will last and will be easy, not expensive, to maintain.

26. Will it be one artwork or a number that are created?

That depends on the artist, the community engagement, and how the artwork(s) fit into the budget. If it is a complex sculpture there may only be one artwork, but if they are smaller sculptures, or a mural and small sculpture there may be multiple artworks.

27. How many murals are you asking for?

Note this project is not necessarily a commission solely for murals. There are three-dimensional opportunities also. In terms of murals, there's one good site--maybe with an option to wrap around a small portion of the building.

28. Should your concept design be easily transferable to different materials, such as promotional materials, etc.?

Note that the first part of the application is an RFQ, where you are submitting only your qualifications and past work. We are not looking for an artwork that would become a marketing image for something. The City will only use images of the artwork for our website or a brochure about the public art program, not for advertising.

29. What type of artwork, a mural or sculpture, do you hope is created there?

It will really depend on the artist(s) who is/are chosen and what the artist(s) hears from the community.

### Questions about Community Engagement

30. During community engagement, how will the community be compensated for their involvement?

The artist will develop a community engagement plan that includes a budget. Participants in community engagement would be compensated out of this budget.

31. What Dakota communities will the artist engage, ones in MN, in the region, in the US, in Canada?

That will depend on the artist/team selected and the artwork they choose to create. It will be determined as they develop their community engagement plan.

32. How will engagement work, what part of it will artists be responsible for?

The artist(s) will work closely with staff to develop an engagement plan with clear engagement activities and a budget.

### Questions About the Review Process and Panel

### 33. Who is on the panel?

We do not disclose who is on the independent selection panel ahead of time. Panel members will have the following qualifications: Strong Wósdóya (knowledge) of Dakhóta stories, iyápi (language) and culture; Strong knowledge of traditional and contemporary Native art and culture; Strong knowledge of stories, history, water, landscape and plantings of the area around Owámniyomni; Strong connections to Native communities and tuwáwa (people), particularly the communities with a connection to Owámniyomni.

### 34. What are the evaluation metrics for the artist selection panel?

The panel will base their decision on the criteria. See section L. *How Will Applications Be Reviewed?* in the RFP. The criteria are equally weighted and there is no scoring of applicants. It is a more discussion-based process.

### 35. Will teams who apply be preferred by the panel?

The advisors we worked with us on the policies and RFP, strongly recommended teams apply for this project. Owámniyomni is a significant place, and it may be difficult for one person to manage. Having multiple Dakota voices on the project could be really helpful.

### 36. How will the panel have the competency to decipher whether something was taken from Google, AI, or pow wow gear, and how will the panel be able to tell if someone is appropriating cultural symbols and artwork?

Please see section L. *How Will Applicants Be Reviewed?* of the RFP on panel qualifications. The applicant's personal connection to Dakhóta language and culture is very important, as are having letters of support from people who can speak to their knowledge. Also, your images and image list detailing what you created and for which community will help panel members evaluate if artwork is appropriate for that community.

## Questions about Compensation

### 37. Why is the Design contract capped at \$30,000 and what are the expectations in terms of fabrication?

The design phase doesn't involve detailed design development. It involves having a design concept with some drawings, but not detailed design work. That occurs later through the fabrication contract. Also, the artist's fee isn't capped at 30,000. The artist when creating their budget will determine an artist fee from both the design phase and the fabrication phase. We break up the project into two contracts, because when it's time to fabricate the artwork, that can happen in many different ways. Not all artists make every part of their work. For example, most artists don't pour their own footings, and often artists sub-contract with a fabricator to make the artwork. Breaking it up into two contracts provides us with flexibility to think about how the money might get spent, and if it makes more sense for the City to pay for some of the work directly.

### 38. What is the compensation for Teams versus an individual artist?

The compensation amount for the project is the same for one artist as it is for a team. If a team is chosen, City staff will work with the artists to develop a budget and assist them in figuring out how to pay each member of the team.

### Questions about Fabrication

39. How do you generally see the fabrication process going?

It really depends on who the artist is and what they are making. We will spend a lot of time at the end of the design process and the beginning of the fabrication contract figuring this out together, and how the City can best support the artist throughout the process.

40. If you are an artist who is also a fabricator, is it okay if you make the artwork?

Yes.

### Questions about the City's Public Art Program

41. How does the City manage and maintain its public art?

We have a collection of over 300 works of art. The City owns these works and contracts with art conservators who do yearly assessments and put together maintenance treatment plans.

42. How does the City fund their collection and the maintenance?

Maintenance is funded through the City's General Fund. New commissions are funded through City bonds, which is why the artwork needs to last for a long time.

### Other Questions

43. Has the Call for Artists been circulated beyond Minnesota?

Yes, the call has been circulated to organizations including tribal communities and colleges throughout Minnesota, the U.S. and Canada.

44. Are we working with Owámniyomni Okhódayapi (O.O.)

If the artist/artist team decides to work in phase Two of Water Works Park, we will be working very closely with O.O. If the artwork is intended for Phase One of the park, we will continue our current regular meetings and sharing of information with O.O.

45. Are there any sources to tap into at the site, that the artist can take advantage of?

Maybe electricity. Otherwise, phase one is completely built. For phase Two, we have not seen plans and so that's a bit unknown. We do know that phase Two will largely be focused on land restoration so it likely will not be built up or have many sources to tie into.

46. What is the demand for in-person meetings and the general time commitment from the beginning of this process (interviews) to community engagement to fabrication? Is it possible to do this project and hold down other multiple jobs?

The schedule can be somewhat flexible, and many meetings are remote, but there will be times when the artist/artist team must be in-person. During community engagement the artist(s) will be expected to engage people beyond the metropolitan area and be in Dakota communities in MN, the region and maybe elsewhere. Also, there are times during the project when the artist is expected to be present/on site, especially during fabrication and installation of the artwork.

47. What are VARA rights and what does it mean to waive them?

There is a federal law called the Visual Artists Rights Act (VARA), which protects artists and their artwork from being destroyed. Unless an artist waives their rights, they may be able to prevent someone from destroying or changing the artwork. When an artwork is commissioned, it is common to ask the artist to waive their rights. The City requires this only when needed, such as when an artwork cannot be removed without modifying a building or public infrastructure. If an artwork can be removed and stored without destroying it, the City typically does not ask for a VARA waiver.

48. Will other organizations other than the City, such as preservation boards or other Native organizations, review the final design?

The artist/artist team will share design ideas with community and organizations including Owámniyomni Okhódayapi and St. Anthony Falls Heritage Board. If the artist/artist team proposes a mural on the southeast park pavilion wall we will work with the City's Historic Preservation staff. However, the City will be the only one who formally approves the project.

49. What's the timeline for the actual artwork, when do you anticipate that it will be completed and installed?

We think the community engagement period will likely be six-nine months. This will be followed by final design work and fabrication, and so we anticipate the project being completed by late summer/fall of 2027. On average the City's public art projects take 3-5 years for completion.

50. Years ago, when Water Works Park opened, a Native American man had been selected to create public art. He was not a Dakota tribe member. Did he complete his project?

They did not complete the project. They resigned.



### Lead Artist Details

**SAMPLE APPLICATION ONLY  
DO NOT COMPLETE**

\* Applying As

- ☒ Single Artist
- ☐ Team

\* First Name

\* Last Name

\* Email

Phone

#### ▼ Address

\* Street

\* City

\* State

\* Zip Code

\* Country

Next

### Steps

- Lead Artist Details
- Eligibility
- Artist/Team Experience
- Additional Artist/Team Experience
- Consent
- File Uploads
- Application Submission



## Additional Artist Details

### Artist #2 Details

\* First Name

\* Last Name

\* Email

\* Phone

### ▼ Address

\* Street

\* City

\* State

\* Zip Code

\* Country

## Additional Artists

### I have additional artists

- ☐ None  
☐ One Additional Artist  
☐ Two Additional Artist

Previous

Next

## Steps

- ✓ Lead Artist Details
- **Additional Artist Details**
- Eligibility
- Artist/Team Experience
- Additional Artist/Team Experience
- Consent
- File Uploads
- Application Submission

## Eligibility

\* Are you or any member of your team currently employed by the City of Minneapolis or Minneapolis Park and Recreation Board, or serving as a Minneapolis Arts Commissioner?

- ☐ Yes  
☒ No

\* Are you applying as one of the following: Architectural firm, engineering firm, design firms, gallery, organization, public art consultant, fabricator or project manager?

- ☐ Yes  
☒ No

[Previous](#)[Next](#)

## Steps

- ✓ Lead Artist Details
- **Eligibility**
- Artist/Team Experience
- Additional Artist/Team Experience
- Consent
- File Uploads
- Application Submission



## Artist/Team Experience

\* Why are you interested in this project? (Max characters 5000)

Describe your connections to and relationships with Dakhóta communities and your experience collaborating within the Native American community.

\* Describe (Max characters 5000)

\* Describe your knowledge of Dakhóta language and culture. (Max characters 5000)

Describe your knowledge and understanding of Dakhóta relationships to Owámniyomni, Wíta Náġi, their history and surrounding land and water.

\* Describe (Max characters 5000)

\* Describe your personal relationship to the area around Owámniyomni. (Max characters 5000)

Previous

Next

## Steps

- ✓ Lead Artist Details
- ✓ Eligibility
- Artist/Team Experience**
- Additional Artist/Team Experience
- Consent
- File Uploads
- Application Submission



## Additional Artist/Team Experience

\* Do you currently have a contract with the City or the Minneapolis Park and Recreation Board for a public art project?

☐ Yes

☒ No

\* Are you/is your team readily available during the project timeline? (See Section G, page \_\_\_\_\_ of the Call for Artists).

☒ Yes

☐ No

List up to two references of people you have worked with on previous project.

If you are a team, please include at least one reference who can speak to your ability to work together as a team.

Ideally these two references would be able to speak to all team members. If that is not possible, please submit an additional reference (atleast one per team member)

\* Include Name, Email and Title (Max characters 255)

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[Previous](#)[Next](#)

## Steps



Lead Artist Details



Eligibility



Artist/Team Experience



**Additional Artist/Team Experience**



Consent



File Uploads



Application Submission





## Consent

Release

[View the Consent for Publicly Releasing the Data and Information in Your Application](#)

\* ☐ I have reviewed and agree to give my consent for the release of response data.

[Previous](#)

[Next](#)

## Steps

- ✓ Lead Artist Details
- ✓ Eligibility
- ✓ Artist/Team Experience
- ✓ Additional Artist/Team Experience
- **Consent**
- File Uploads
- Application Submission

## CONSENT FOR RELEASE OF RESPONSE DATA

### Call for Artists An Artwork Honoring Owámniyomni

Under the Minnesota Government Data Practices Act, Minnesota Statutes Ch. 13, public disclosure of Call for Artists response data prior to execution of an agreement is restricted. In order to meet the City's proposal evaluation goals, the City requires each applicant to waive this restriction.

The undersigned hereby consents to the release of its submitted application materials in response to the above referenced Call for Artists and waives any claims it may have under Minnesota Statutes Section 13.08 against the City of Minneapolis for making such information public.

The foregoing consent and waiver does not extend to financial statements or other data submitted under separate confidential cover with a legal opinion identifying a particular statutory basis, other than Minnesota Statutes, Section 13.591, subd. 3, for classification of the data as private or nonpublic data. The City shall independently evaluate and treat all data submitted under separate cover consistent with the Minnesota Government Data Practices Act.

Date: \_\_\_\_\_, 2024

\_\_\_\_\_  
(print business name of developer)

By: \_\_\_\_\_  
(sign name of authorized signatory)

\_\_\_\_\_  
(print name of authorized signatory)

Its: \_\_\_\_\_  
(print title of authorized signatory)

# File Uploads

## Resumes or Bios

Up to two-page current resume or bio for each artist applying\*

 Upload Files

Or drop files

## Work Images

Submit images as jpegs (file ending in .jpg only), demonstrating your artistic style and similar projects you have completed in the past. (If artists have previously collaborated on an artwork together, please include images from that project.)

- For Individual artists: 10 images of previous artwork by the artist.
- For teams: Include 15 images total, and images by each artist.
- Only submit one image file. Photo collages and images incorporating informational text are not allowed.
- Give the image a file name matching the name of the image in the image list below.
- Only share images of works for which you are the author/designer. It is recommended images be roughly 1920 x 1920 pixels and no more than 1.8 MB in file size.

Image 1\*

 Upload Files

Or drop files



## Image 1 Details

\* File Name (should match the file name of the attached jpeg)

\* Name(s) of artist who created this work

\* Title of work

\* Location (if work is permanently installed somewhere)

\* Year completed

\* Materials

\* Height, Width, Depth

## Steps

- ✓

Lead Artist Details

✓

Eligibility

✓

Artist/Team Experience

✓

Additional Artist/Team Experience

✓

Consent

○

**File Uploads**

●

Application Submission



Image 2\*

 Upload Files


Or drop files

Image 3\*

 Upload Files

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Image 4\*

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Image 5\*

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Image 6\*

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Image 12

 Upload Files

Or drop files

Image 13

 Upload Files

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Image 14

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Image 15

 Upload Files

Or drop files

## ✓ Letters of Support

Submit two letters of support (maximum two pages each) from two individuals that hold different tribal community roles, to include a Tribal Council Member, Tribal Historic Preservation Officer, Tribal Elder, and/or a nationally/regionally known Native artist. Ideally these letters would speak to all team members. If that is not possible, please submit an additional letter of support (at least one per team member).

- Connections to the Tribe and/or Dakhóta community. Knowledge of Dakhóta culture and language.
- Knowledge and understanding of Dakhóta relationships to Owámniyomni, Wíta Náǵi and their history, land and water.
- In-depth experience collaborating with the Dakhóta community.

Letters of Support



Upload Files

Or drop files

Previous

Next

## Application Submission

Your application is saved but not yet submitted. Clicking submit below you will submit your application for review. You will not be able to make any other adjustments after your application is submitted.

Submit

Previous

### Steps

- ✓ Lead Artist Details
- ✓ Eligibility
- ✓ Artist/Team Experience
- ✓ Additional Artist/Team Experience
- ✓ Consent
- ✓ File Uploads
- Application Submission**