

North Commons Call for Artists

Questions & Answers (some of these have been edited for clarity)

Review the [presentation](#) and the [recording](#) from the 4.19.24 Artist Informational Meeting

1. I have a question about RFP vs RFQ: are we just submitting our credentials, and you will short list, then select final artists, or will finalists be asked to submit ideas/designs?
You are only expected to demonstrate your qualifications through this process. Finalists will be selected based on qualification. The design phase follows selection and some community engagement.
2. How do we send you our application by email?
We cannot accept applications by email. You must fill out the Intent to Apply and then you will be emailed a link to a folder where you will upload your materials.
3. I have uploaded all of my files and believe it is complete. Because this is simply a shared folder I do not need to click a 'submit' button or anything like that, correct?
There is not submit button. We recommend referring to the Coversheet which has a checklist for what you need to submit.
4. I want to submit a drawing for a facade I did but it has a few renderings on there, would that be considered a collage?
If it is one drawing, it is not a collage. If it is a submittal that you provided to a client, it would be eligible as a drawing.
5. All required material for this project must be uploaded to the Microsoft 365 Sharepoint folder shared with the artists via email?
Yes.
6. Can you confirm if my Artist Intent form has been received? When can we expect that?
Yes. You will receive a link for a folder to submit your materials once you complete your Intent to Apply.
7. Do we have to keep the descriptions to a single page or are we allowed to write as much as we feel is relevant [in terms of the narrative]?
Narrative descriptions can be two pages. (See page 6 of the Call for Artists.) It's important that everyone is given the same opportunity. We want the selection panel to have the opportunity to read everyone's application thoroughly.

8. If we are applying as a team, collaborating already, and both are artists, do we do a combo explanation of our processes and showcasing each of our individual artworks? Or how we would work together?

If you're applying as a team, you're submitting separate resumes, but just one narrative and it should talk about how you've worked together as a team. You should answer those questions together, how you would do it together. If you have different connections to North Minneapolis than you should explain your individual connections to Minneapolis, but you're doing one narrative.

9. Will the spaces for interior painted murals be exclusively painted, or can those also be rendered digitally?

The north end of the field house and the entry lobby mural can be rendered digitally. The youth lounge will be a painted mural due to the existing brick backdrop.

10. Will the spaces for interior murals be exclusively painted?

The main issue with vinyl vs. paint is durability.

11. What sort of engagement do you require from artists?

The engagement is a piece of your qualifications. We value that as part of your process, and so when you are speaking to your qualifications you want to highlight the strengths in your process as an artist and that that is a huge part of what you are submitting to us right now. We don't have a prescription for what that looks like. The engagement will be planned in conversation with staff and the steering committee.

12. Will [the Façade] be illuminated or backlit? Are we going to be responsible for the electricity? Hiring the electrician to be able to route power through there?

That's all part of the Park Board's infrastructure around the artwork. The artists would be asked to assist us in coordinating lighting locations and how it would best enhance the work but would not be responsible for lighting design or electrical engineering. If we're just looking to put light upon artwork, we have the ability to do that with our work.

If the lighting is itself is part of the art, then that is part of the artist's work. Sometimes the artwork itself needs to be wired by an electrician, a lot depends on the lighting design. So that's something we need to talk about during the design process because it depends on what kind of lighting you're doing. But there are ways to during the design process to design it to keep those expenses down to a minimum. The more bells and whistles, the more expensive it gets and the more professionals that need to be engaged.

13. What do you mean about lighting coming out of the budget?

For this particular work, there are many ways that light gets integrated into art. Putting lights somewhere near the artwork that light up the artwork, that illuminate it, that that could be part of the construction budget. If the artwork itself is a light sculpture, for example, and has lighting in it, that's part of the artwork that will need to come out of the budget. And it might also require that you bring on board a lighting designer, depending on how complicated it is, and you might need some other kind of expert to do some wiring. There isn't an easy yes, no question when it comes to a light sculpture. It's very dependent on your design and the type of lighting you want to integrate. We can help you keep it simple.

14. Will the selected artists be consulting with the MPRB Project Manager for design/creative direction, and who determines approval for [the] final product?

We [MPRB], through our elected board, do not review and approve artworks through any sort of formal approval process. We do usually submit sort of a final design as an informational piece to the board with the background on the engagement that led into that design. Staff are checking for any issues that might be not appropriate for a public space. But beyond that, we're really looking to the process to inform the design and we're not sort of saying as staff, no, you can't do this or yes, you can't do that.

For the City, final designs are always approved by the Minneapolis Arts Commission. We do not take design review to the Minneapolis City Council. They have delegated that authority to the Arts Commission. We also don't bring designs to the Arts Commission until they're fully cooked and we feel pretty confident that the Commission will support the design, but it's just our way of saying that design is now approved and this is the design and the artist can stop designing now, and the community can stop asking for changes.

15. Will construction be going on during the installation process?

Each installation is probably different. Many of the interior spaces will need to wait until we're at a point within construction that it's safe for an artist to be in that space. The exact schedule of that is TBD, but I would expect it to occur toward the latter portion of that installation. The exterior artwork that's integrated into the facade, will need to be more highly coordinated to ensure that the contractor is putting in the appropriate sort of backing and structure to facilitate the artwork. Some of that work will happen early on in the process. If there are elements that need to be installed in advance of the wood cladding or some other element of the flashing, that would need to be coordinated with the general construction schedule as well. It will depend on the type of art that's going in and some of the work that might be needed in terms of coordination. We don't expect that we're going to be completing construction 100% in advance of the artwork being installed, there'll be some overlap.

16. Will the artist for the artworks that are being installed in place be able to communicate with the building team about what kind of paint is being used? What substrate is being used and have any suggestions?

Yes. We've done murals integrated into construction projects, both new builds and renovations. There's a reason that we're identifying the artists here while we're still very much in the design phase of this improvements project is to ensure that the facility is going to be built in a manner that allows for that artwork to be installed and maintained and durable for the long term.

17. How do I know what business insurance companies are acceptable to the City and admitted in Minnesota?

Companies that can provide you with the appropriate insurance certificates are acceptable. Some of the contracts will be with the City and some of the contracts will be with the Park Board. The contract for the exterior façade will be with the City and you will be required to, at a minimum carry general liability insurance. The Park Board will be leaning on similar processes to the City's, so we will require that same level of insurance listing the Park Board as additionally insured if you're going to be performing work on park land.

18. Regarding insurance requirements- I am a solo artist, would I need workers compensation?

It can be waived.

19. It also mentions Commercial Automobile Liability. I don't have a car at the moment. Would I still need that if the status of my ownership doesn't change if chosen and during the duration of the project?

If you don't need a car to perform the work, you do not need insurance. You can waive the requirement.

20. Do the artists need to bid on the project through the city site as a supplier?

Finalists will need to register in the City's supplier system. This is not a bid. It is a request for qualifications.

21. Do you require bonding of your artists? Performance and purchase bonds?

No, neither the City nor the Park Board require them.

22. Will artists be reimbursed for supplies? Or will there be advanced payment?

The City and the Park Board do not expect you to pay for your expenses out of pocket before you get paid by us. We'll work with you on what your expenses are and what your cash flow will need to be in order for you to do the project and develop a payment plan based on that.

23. Can artists from all over the US apply?

While there is not a residency requirement, one of the key criteria the selection panel will consider is that the applicant have a demonstrated connection to the community of North Minneapolis. There are questions in the Narrative Document inviting the applicants to explain that connection.

24. Can you elaborate what constitutes a demonstrated connection? Family, friends, visited?

The connection to North Minneapolis has come up in our discussions as live(d)/work/worship/alum. You will see the coversheet asks if you live or work in North Minneapolis. Then the narrative description should be where you demonstrate a meaningful and authentic connection to the community, regardless of if you checked the box.

25. I have read the RFQ in its entirety and saw that connection to North Minneapolis was part of the criteria, but how much weight?

The Selection Panel is sensitive to the fact that North Minneapolis is a community that has experienced historical disinvestment, displacement, and predatory and extractive practices. High-profile projects such as this one offer opportunities to keep resources within the community and invite public artists to celebrate and reflect North Minneapolis back to itself.

26. The committee will pick 5 separate artist[s] for each mural or pick a team that applied? What should we apply for? How will you assign artists?

Think about your own desires, because you're not asked to do a design as part of this process, you're only submitting your qualifications and with this number of projects, we have an exciting time to really spread the wealth and give many people the opportunity to be part of this project. That doesn't mean you can't select all, but you should think about where you will be most successful, what excites you artistically, what your experience speaks to the most.

27. How does the selection process work in terms of multiple locations? Could I apply for all five?

Each opportunity will be considered separately. We will not pick one artist or artist team for all 5. You can apply to be considered for all five.

28. Can you talk about what materials would be required in the May 13th item?

When you/if you're selected as a finalist, you will find out what you need to submit it as a finalist, you'll get a document that tells you what to send.

29. When would the work on the façade need to be completed?

The MPRB currently projects work on North Commons will be complete in August 2026. Deadlines and work for the Façade itself would depend on the design, infrastructure, materials etc. They are anticipating construction to begin summer of 2025.

There are elements that may be completed toward the end of 2026 and construction is very likely to go into 2027, but sort of TBD on the exact elements because our intent is to build the new construction first so we can keep the existing Recreation Center open to community during a portion of the project. That will impact sort of how various elements are scheduled within that construction timeline.