

## Appendix D: Artist selection for Native American-focused Public Art Projects

In the winter of 2023, public art staff held a series of conversations with members of the Native American community to shape planning for a public art project in the area of Owámniyomni (St. Anthony Falls). A series of priority recommendations emerged from those discussions, including: “Base the artist selection process on Dakota values.”

These advisors included: Jewell Arcoren, Kate Beane, Syd Beane, Alexandra Buffalohead, Frank Buffalo Hyde, Andrea Carlson, Juanita Espinosa, Anne Jackson, Niko Kubota, Courtney Leonard, Marlena Myles, Sam Olbekson, Cole Redhorse Jacobson, Mona Smith, Darlene St. Clair, Dana Thompson, Thomasina Topbear, Angela Two Stars, Moira Villiard, Rory Wakemup, Gwen Westerman, Dyani Whitehawk, and Jill Yohe. The advisors included representatives with these Dakota tribal affiliations:

- Sisseton-Wahpeton Oyate
- Flandreau Santee Tribe
- Spirit Lake Nations
- Individuals from the Mdewakanton communities of the Lower and Upper Sioux.

Indigenous people with the following non-Dakota tribal affiliations were also included.

- Ojibwe
- Onondaga
- Oglala
- Haida
- Pawnee

### Policy Development

Following these conversations, staff initiated a planning process in the spring of 2024 to draft a new policy for artist selection for Native American-Focused Projects. That process included:

- Recruiting seven Native advisors
- Researching other Native-focused Calls for Artists
- Five meetings with the Native advisors
- Drafting information on the values, eligibility, criterium and selection panel make-up.
- Review and approval of the final draft policy.

The advisors included:

- Joseph Allen (Sicangu Lakota) Director, Gizhiigin Arts Program
- Jewell Arcoren (Dakhóta/Lakota- enrolled member of the Sisseton-Wahpeton Oyate) Dakota & Ojibwe language and community activist
- Juanita Espinosa (Spirit Lake Dakhóta/Lac Courte Oreille Ojibwe) Artist

- Sydney Ockenga (Flandreau Santee Dakhóta descendant) Curatorial Assistant, Two Rivers Gallery
- Darlene St. Clair (Lower Sioux Mdewakanton Community) Associate Professor, Saint Cloud State University
- Dana Thompson (Wahpeton Sisseton/Mdewakanton Dakhóta descendant) Restaurateur – founder of Owámni and Heti
- Kathleen Wall (Jemez Pueblo Community/White Earth Ojibwe Descendant) Potter

## Draft Policy Review

The policies drafted by this group have since been reviewed by (those in bold are official bodies who reviewed and recommended approval):

- Participated in the 2023 Winter Conversations
- Park Board Staff, Colleen O'Dell and Carrie Aspinwall (Native American Advisor)
- Owámmiyomni Okhódayapi, Shelley Buck and Kjersti Monson
- Metropolitan Urban Indian Directors Arts and Culture Sub-committee
- The Tribal Historic Preservation Officers from the four Dakota Tribes in Minnesota: Prairie Island, Lower Sioux, Upper Sioux, Shakopee Mdewakanton Sioux
- The Minneapolis Arts Commission's Policy Committee and Public Art Advisory Panel
- City Attorney's Office
- Christine MacDonald, American Indian Community Specialist, Neighborhood and Community Relations, City of Minneapolis
- Ben Johnson, Arts & Cultural Affairs Director, Arts & Cultural Affairs Department, City of Minneapolis
- Mary Altman, Public Art Supervisor, Arts & Cultural Affairs Department, City of Minneapolis

## Amendments

The following amendments address the values, selection criteria and panel member qualifications for Native American-focused public art projects, meaning those:

- in locations sacred to Native American people;
- historically important to Native American people;
- in areas of the City with significant Native American populations; and/or
- focused on Native American themes or content.

All public art projects focusing on Native American people and places should strive to authentically apply values, knowledge and expertise that are specifically appropriate to the Native American tribes and people represented.

The policies listed below use the phrase "Native American." Many places in Minneapolis are sacred and historically significant to the Dakota people. For places and projects focusing on

the Dakota, in particular, the following amendments should be applied by substituting the word "Dakota" in place of the words "Native American" or "Native."

For public art projects meeting the criteria described above, the following amendments to the City of Minneapolis Public Art Policies and Procedures shall apply:

#### **Amendment to Section 4.2 Values and Goals:**

The following Values and Goals shall apply in addition to those in section 4.2:

##### A-4.2.7 Center Native American Values, Stories and Voices

- Include authentic stories of trading, cosmology, joy, tragedy and genocide.
- Ensure the Native American story of the place is communicated effectively through imagery, language and storytelling.
- Be a good relative and instill values of courage, generosity, reciprocity, empathy and gratitude.

##### A-4.2.8 Recognize the Lasting Resiliency and Influence of Native People

- Honor the past to inform the present and inspire the future.
- Reinforce the belief that Native people were here and will be here forever.
- Involve youth in learning and foster a respect for Native culture.

##### A-4.2.9 Build Collective Relationships to Land and Water

- Recognize the history of the place and its relationship to original land and water.
- Respect the interconnected energies of the place.
- Develop relationships with important bodies of land and water through innovation and creativity.

##### A-4.2.10 Cultivate Collaboration, Inclusivity and Shared Success

- Move forward together, not in silos or in competition.
- Facilitate learning, understanding and healing through creativity.
- Be a catalyst for collaboration and achieving the community's goals in other Native American-focused projects and places.

##### A-4.2.11 Support the Growth of Artists

- Cultivate the growth of experienced and emerging artists.
- Support artistry and creativity.

- Select artists with the capacity to create works that will be meaningful to the Native American community in perpetuity.

### **Amendment to Section 6.3.2: Membership**

The following provision shall apply in lieu of section 6.3.2:

A-6.3.2 Membership: Artist selection panels shall consist of nine members who have deep knowledge of and connections to:

- Native American stories, language and culture;
- Traditional and contemporary Native art;
- Stories, history, water, landscape, and plantings of the place; and/or
- Native communities and people, particularly the communities with a connection to the place.

### **Amendment to Section 9.3: Artist Selection Criteria**

The following criteria shall apply in lieu of those in section 9.3:

A-9.3.1 Center Native-American Values, Stories and Voices

- Knowledge of Native American traditions, history and present culture.
- Previous projects engage people in a manner that is consistent with Native American values and traditions.
- Previous artwork shows understanding of Native values and imagery.

A-9.3.2 Recognize the Lasting Resiliency and Influence of Native People

- Authentic connection with the Native American community.
- Previous work honors Native people and traditions as part of contemporary culture.

A-9.3.3 Build Collective Relationships to Land and Water

- Familiarity with the place, including the history, identity, landscape, water and culture.
- Deep and authentic connection to the place.

A-9.3.4 Cultivate Collaboration, Inclusivity and Shared Success

- Capacity to design meaningful and engaging artwork for the community.

- Capacity to engage the Native community in expressing, celebrating, exploring, or sharing their culture(s).
- Previous collaboration with the Native American community and with other Native American artists.
- Previous experience bringing people together to learn and understand Native stories, history and culture.

#### A-9.3.5 Support the Growth of Artists

- Demonstrated commitment to a regular creative practice.
- Professional standing in their field. (For example, has exhibited their work, has taught art.)
- Willingness and interest in being mentored in public art.