I. Call To Order

II. Roll Call

III. Joint Meeting: Heritage Preservation Commission

IV. Joint Meeting: Arts and Culture Commission

V. Adjournment

The City of Edina wants all residents to be comfortable being part of the public process. If you need assistance in the way of hearing amplification, an interpreter, large-print documents or something else, please call 952-927-8861 72 hours in advance of the meeting.
Date: September 17, 2019

To: Mayor and City Council

From: Emily Bodeker, Assistant City Planner

Subject: Joint Meeting: Heritage Preservation Commission

Agenda Item #: III.

Item Type: Other

Item Activity: Discussion

ACTION REQUESTED:
None; discussion only.

INTRODUCTION:
The Heritage Preservation Commission will review the Commission's progress on their 2019 work plan.

ATTACHMENTS:

2019 Work Plan
Archeological Phase Ia Literature Review and Predictive Model
## Commission: Heritage Preservation Commission
### 2019 Annual Work Plan

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<td>☑ 3 (Review &amp; Recommend)</td>
<td>☐ 4 (Review &amp; Decide)</td>
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Initiative Type: ☑ New Initiative ☐ Continued Initiative ☑ Ongoing Responsibility

Evaluate and recommend potential properties to be added to the Heritage Preservation eligible landmark list.

**Lead Commissioners:**

**Progress Report:** No properties added in 2019.

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Initiative Type: ☑ New Initiative ☐ Continued Initiative ☑ Ongoing Responsibility

Review Certificates of Appropriateness (COA) application for changes to heritage landmark designated properties.

**Progress Report:** The HPC has reviewed 4 COAs in 2019, all have been in the CC District.

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<td>☐ 4 (Review &amp; Decide)</td>
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Initiative Type: ☑ New Initiative ☐ Continued Initiative ☑ Ongoing Responsibility

Invite owners of determined eligible properties to designate their properties Edina Heritage Landmarks.

**Progress Report:** The HPC and staff are currently working with Morningside Community Church on designating their property, will continue into 2020.
### Initiative #4
**Council Charge (Proposed Charge Completed by CM):**
- ☐ 1 (Study & Report)
- ☐ 2 (Review & Comment)
- ☐ 3 (Review & Recommend)
- ☒ 4 (Review & Decide)

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<td>May</td>
<td>☒ Funds available Funds are included in the Planning Department Budget.</td>
<td>☒ Staff Liaison: 20 hours ○ CTS (including Video) ○ Other Staff</td>
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**Select Annual Heritage Preservation Award recipient.**

**Progress Report:** The HPC awarded the 44th & France SAP and Volunteers the 2019 Heritage Preservation Award.

### Initiative #5
**Council Charge (Proposed Charge Completed by CM):**
- ☐ 1 (Study & Report)
- ☒ 2 (Review & Comment)
- ☐ 3 (Review & Recommend)
- ☐ 4 (Review & Decide)

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<td>2019</td>
<td>☒ Funds available Funds are included in the Planning Department Budget.</td>
<td>☒ Staff Liaison: Staff will assist Consultant Vogel as needed. ○ CTS (including Video) ○ Other Staff:</td>
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**Review and comment on survey of the historic Country Club District, including the re-evaluation of the District’s treatment plan.**

**Progress Report:** In progress. Consultant Vogel continues to work on the survey of the CC District.

### Initiative #6
**Council Charge (Proposed Charge Completed by CM):**
- ☐ 1 (Study & Report)
- ☒ 2 (Review & Comment)
- ☐ 3 (Review & Recommend)
- ☐ 4 (Review & Decide)

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<td>☒ New Initiative ☐ Continued Initiative ☐ Ongoing Responsibility</td>
<td>December 2019</td>
<td>☐ Funds available Funds are available for this project.</td>
<td>☒ Staff Liaison:</td>
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**R&E 18.E. Serve on a cross-commission committee (see partners) to ensure City facility artwork and décor reflects diversity of race and culture.**

**Lead Commissioners:**
- Arts & Culture Commission, Human Rights & Relations Commission [LEAD], and Heritage Preservation Commission

**Commissioner Schilling is volunteering on this cross commission work plan item.**

**Progress Report:** Commissioner Schilling is volunteering on this cross commission work plan item.
Archaeological Phase Ia Literature Review and Predictive Model Data
City of Edina, Hennepin County, Minnesota

Jeremy L. Nienow, Ph.D.
Nienow Cultural Consultants LLC
Registered Professional Archaeologist #12071

Laura Koski
Zooarchaeology Consulting

Final Report
June 21, 2019
MANAGEMENT SUMMARY

The City of Edina (Edina), under the auspices of the Edina Heritage Preservation Commission (HPC), secured a Certified Local Government grant administered by the Minnesota State Historic Preservation Office (SHPO). This grant was to be used to perform an archaeological literature survey to identify prehistoric (i.e., pre-contact) and historic cultural resources and formulate a model predicting presence or absence of archaeological resources at specific locations within Edina city limits. Although little archaeological work has been carried out within Edina, the potential for preserved archaeological resources is believed to exist and local historic contexts for pre-contact and contact period archaeological resources have been delineated as part of the city’s comprehensive plan.

In February 2019, Edina contracted with Nienow Cultural Consultants, LLC (NCC) to undertake a literature search and records review with the primary objective to develop a model for predicting the general location of archaeological sites. NCC’s Principal Investigator is Jeremy L. Nienow, Ph.D., RPA. Project work was coordinated with Emily Bodeker, Assistant City Planner, and Robert Vogel, Edina historical consultant. All project activities followed Secretary of the Interior standards and guidelines for the identification of historic resources and the SHPO Manual for Archaeological Projects in Minnesota. Limited archaeological fieldwork, consisting of windshield survey, complied with the Minnesota Field Archaeology Act, the Minnesota Private Cemeteries Act, and other pertinent state and federal laws.

NCC completed extensive review of available resources available related to Edina including the following: historic maps; aerial imagery; SHPO and Office of the State Archaeologist (OSA) research; geomorphological evaluation; previous context and historic research related to architectural and city documents; as well as consultation with relevant local stakeholders including an artifact identification day on May 18, 2019. Fieldwork entailed visiting multiple city greenspaces (parks, golf courses, waterways, etc.) and conducting preliminary windshield survey. No artifacts were collected or documented. Dr. Nienow also completed several presentations for the HPC. At the completion of this work, a general predictive model map was produced, based on available research referenced above, using QGIS software. Generally, multiple city greenspaces have moderate site potential for prehistoric sites. Recommendations for application and dissemination of this work were presented to the HPC and are detailed in this report.

With any project there is the chance of unanticipated discovery. Should archaeological materials surface during any future construction, it is advised that a professional archaeologist be consulted. Minnesota Statute 307.08 protects unplatted cemeteries (including burial mounds) and issues guidelines for dealing with unexpected finds. Should human remains be encountered during earth moving activity, all work must stop, and local law enforcement must be called.
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1.0 INTRODUCTION

The City of Edina (Edina), under the auspices of the Edina Heritage Preservation Commission (HPC), secured a Certified Local Government grant administered by the Minnesota State Historic Preservation Office (SHPO). This grant was to be used to perform an archaeological literature survey to identify prehistoric (i.e., pre-contact) and historic cultural resources and formulate a model predicting presence or absence of archaeological resources at specific locations within Edina city limits. Although little archaeological work has been carried out within Edina, the potential for preserved archaeological resources is believed to exist and local historic contexts for pre-contact and contact period archaeological resources have been delineated as part of the city’s comprehensive plan.

At the start of the project, Edina was aware little archaeological work has been carried out within its boundaries, with one archaeological site, the Edina Mill (21HE245), having been previously identified. However, they knew surveys carried out in neighboring communities (including Eden Prairie, Bloomington and Minnetonka) have resulted in identification of numerous archaeological sites. In February 2019, Edina contracted with Nienow Cultural Consultants, LLC (NCC) to undertake a literature search and records review with the primary objective to develop a model for predicting the general location of prehistoric archaeological sites. NCC’s Principal Investigator is Jeremy L. Nienow, Ph.D., RPA. Dr. Nienow is licensed within Minnesota to complete archaeological surveys (2019-40). Project contracting and licensure are included as Appendix A. Dr. Nienow was assisted with the project by a series of subconsultants including artifact day photography by Anastasia Walhovd (Makoons Consulting), background research by Alison Hruby (ARH Consulting), QGIS products by Laura Koski (Zooarchaeo Consulting), and geomorphology soils by Michael Kolb (SMG Inc.).

Project work was coordinated with Emily Bodeker, Assistant City Planner, and Robert Vogel, Edina historical consultant. All project activities followed Secretary of the Interior standards and guidelines for the identification of historic resources and the SHPO Manual for Archaeological Projects in Minnesota. Limited archaeological fieldwork, consisting of windshield survey, complied with the Minnesota Field Archaeology Act, the Minnesota Private Cemeteries Act, and other pertinent state and federal laws.

An archaeological literature review, or Phase Ia, examines standard references to summarize what has been written or known archaeologically about a given area without the necessity of fieldwork. Literature review can be used: to assess the need for archaeological survey; to determine what methods to employ; to develop site locational models; to identify landscape disturbance and/or land-use; to provide historic context for site evaluation (Phase II); to provide background information for archaeological data recovery plans (Phase III); as well as to provide information for National Register nominations or site interpretation (Anfinson 2005). Literature review is typically synonymous with a records search or archival research, although literature review can include interviews and communication with appropriate project stakeholders such as landowners, local collectors, and topical experts.

NCC approached this project as an expanded Phase Ia literature review with the end product an easy-to-understand archaeological resources predictive map for prehistoric sites and a report laying out
project methods and results. NCC initiated the project by first completing extensive background historic and archaeological literature review beginning in late February and extending through mid-April. This was followed by consultation with relevant local stakeholders including an artifact identification day on May 18, 2019 and subsequent preliminary fieldwork entailing the visitation of multiple city greenspaces (parks, golf courses, waterways, etc.). At the completion of this work, a general predictive model map was produced, based on available research referenced above, using QGIS software. The results of this project area presented below. This report includes not only the results of a Phase Ia and associated predictive model maps, it also gives a brief history of archaeology in Minnesota as well as limited prehistoric context for the region in which Edina falls within the state.

2.0 PROJECT AREA

This project area consists of the political boundaries for the Edina, a first-ring Twin Cities suburb. Edina’s boundaries are commonly understood to be Highway 100 to the west, Interstate 494 to the south, Highway 31/Xerxes Avenue on the east and cities of Hopkins and St. Louis Park to the north (Figure 1). The project area is within Anfinson’s Archaeology Region 4: Central Lakes Deciduous East (1990: 147-148; 2005:57). The topography of the region has been well documented, and its soils are characterized by several glacial events resulting in outwash sands and sandy loam forming within moraines. Beginning about 75,000 years ago, the Laurentide ice sheet expanded into the upper Midwest and over the course of the next 63,000 years multiple glacial episodes expanded and contracted across the region including the Wadena lobe-pre-Granite Falls Phase, Superior lobe-Hawk Creek Phase, Wadena lobe-Granite Falls Phase, Wadena lobe-Hewitt Phase, and the Rainy Lobe (Brainerd sub lobe)-St. Croix Phase. Additional details on the geomorphology of Edina can be found in Dr. Michael Kolb’s An Assessment of the Potential for Deeply Buried Archaeological Deposits in the City of Edina, Minnesota (2019). Dr. Kolb’s report is included as Appendix C.

There are two Metro Area watershed districts within Edina, namely the Minnehaha Creek Watershed District (www.minnehahacreek.org) and the Nine Mile Creek Watershed District (www.ninemilecreek.org). These are local units of government responsible for managing and protecting water resources in these heavily used, urban watersheds.

After the retreat of the last glacial episode, this portion of Minnesota witnessed several vegetative states beginning with a spruce-dominated boreal forest beginning around 11,000 years ago. This forest was gradually replaced from the south by a mostly deciduous forest and by 9,000 years ago an open woodland covered central Minnesota. This too was replaced by prairie until about 6,000 years ago and the prairie retreated to the western and southwestern portions of the state. Anfinson (1990) states that white tailed deer occupy riverine settings and woodland fringe areas. Wetland species, including beaver, are present in areas nearby rivers and the numerous glacial lakes of the region. Fish and waterfowl would have been plentiful along with extensive wild rice beds and acorns. Today, the project area is suburban/urban with areas of woodlands and greenspaces including parks, golf courses, etc.
Figure 1: Commonly Understood Geo-Political Boundaries of Edina.
3.0 ARCHAEOLOGICAL HISTORY AND CONTEXTS

The following is a brief history of the evolution of archaeology in Minnesota as well as the accepted prehistoric (Native American) context periods which guide archaeological in this region. These are provided here to give general guidance and context for how archaeologists do their work and frame their understanding of the past.

3.1 Brief History of Archaeology in the Surrounding Area

To date, a comprehensive history of archaeological work in Hennepin County has not been undertaken, however, examination of the order in which archaeological sites have been documented and numbered in the county, closely mirrors the general history of work in the county and around the state. Four archaeological themes related to the history of work in and around the Edina can be recognized: Antiquarian and Early Archaeological Work; the Jenks/Wilford Era; the Rise of Institutional Archaeology; and Historic/Public Archaeology and Modern Practices. This report uses these four general themes to give a brief history of the archaeology conducted in the area.

3.1.1 Antiquarian and Early Archaeological Work (1849-1917)

Citizens of the United States have long been interested in the peoples who populated North American before their colonial arrivals of the 15th through 17th centuries. Much of this curiosity and speculation centered around those peoples known as the “mound-builders” or earlier cultures who had built mounds common throughout the eastern and central portions of the continent. President Jefferson, himself an avid historian and naturalist, conducted some of the first scientific excavations into mounds on his own property and correctly concluded that they had been built by earlier Native Americans for ritual, territorial, group identity and burial purpose – and not by such august groups as the Phoenicians, Atlantis, or the Lost Tribe of Israel.

In Minnesota, interest in the State’s cultural and natural resources began even prior to statehood with the formation of the Minnesota Historical Society in 1849. Here too, archaeological interest primarily revolved around documentation of Native American villages and mound groups by avocational archaeologists. Noted contributors to the period include civil engineer Alfred J. Hill, rail clerk and later surveyor Theodore Hayes Lewis, attorney and politician Jacob V. Brower, and geologist/archaeologist Newton H. Winchell. Together with others in the territory and later state, these historically-minded individuals worked to understand the prehistoric cultures of Minnesota prior to Euro-American arrival. The period culminates with the publication in 1911 of Winchell’s *Aborigines of Minnesota* by the Minnesota Historical Society. No sites in Winchell’s volume are from Edina, however, dozens of mound groups as close as Lake Minnetonka and along the Minnesota River to the south are represented. These have the earliest site numbers in the County.

3.1.2 The Jenks/Wilford era (1918-1959)

In 1918 the University of Minnesota split Anthropology from its Sociology Department and appointed professor Albert E. Jenks to head it. Overtime, Jenks began to focus more and more of the department’s interests on Archaeology and, along with his assistant Lloyd Wilford, began doing archaeological work with their students throughout the region, United States, and the world including trips to New Mexico and Algeria. Their initial work again focused on key, ancient, populations including work in western Minnesota. This represents the first serious, archaeological investigations by trained individuals – although it should be noted neither Jenks or Wilford, who succeeded Jenks in 1938 after his retirement until 1959, started their careers as archaeologists. Based on Wilford’s
files (at the State Historic Preservation Office), he spent considerable time in Hennepin County in the 1940s (1940-1947) and almost all the way up to his retirement in the 1950s (1956), visiting landowners primarily in the Lake Minnetonka area to investigate mounds identified in Winchell’s volume and at that time still visible on the landscape.

3.1.3 The Rise of Institutional Archaeology (1960-1990)

After Wilford’s retirement in 1959, Elden Johnson was hired to replace him. Johnson was a 1948 graduate of the University of Minnesota department and had been working at the Science Museum after graduate work at Yale and ethnographic work abroad. Johnson’s return corresponded with the passage of the Minnesota Field Archaeology Act in 1963, which formally established the Office of the State Archaeologist (Elden held this jointly with his other appointment until 1978).

On the whole, this period is dominated with the formal entrance of legislation and federal endeavors into the heretofore primarily academic field. This need was driven by the unprecedented expansion of major government projects after WWII and the realization earlier eras of American history were literally being razed to make way for new endeavors. In order to place a check on this new expansion, the National Historic Preservation Act was passed in 1966 establishing the National Register and dictating those entities undertaking federally funding project, or utilizing federally managed lands, consider cultural resources as well as any other natural resources they may impact. Thus, the era of Cultural Resource Management (CRM) was born, irrevocably changing the extent, direction, and character of archaeology in the United States. Work during this era shifted from being dominated by the Science Museum and the University of Minnesota to such agencies as the Army Corp of Engineers, the Minnesota Department of Transportation, and the Minnesota Department of Natural Resources. This period is capped by the passage of a final act in 1990, namely the Native American Graves Protection and Repatriation Act, which sought again to change how academic pursuits interacted with native peoples. The earliest sites within a five-mile radius of Edina are from this period with 21HE31 identified in 1977.

The State Archaeologist’s office continued their interest in Hennepin County throughout this period, generating a list in 1975 demonstrating at the time 39 prehistoric sites around Lake Minnetonka including 467 mounds. As of the 1970s more than half (62%) were destroyed, leaving only 24 mounds intact and 24 mounds partially destroyed.

3.1.4 Historical / Public Archaeology and Modern Practices (ongoing)

This final period represents the continuation of CRM and modern practices involving state and federal oversight of compliance driven archaeology. Few major advancements have taken place since 1990 in Minnesota, chief among the increasing acceptance and shift to understanding the state’s historic sites in contrast to its early prehistoric focus. This has drawn in additional members of the public through public archaeology excavations at places like Eliot Park in Minneapolis and broadly with projects under the umbrella of the Metro Area Historical Society Collaborative.

Moreover, because agencies continue to update and expand their existing infrastructures, they are increasingly impacting sites created since the 1850s and our own Statehood – leading to additional interest in these periods of Minnesota history. Recently, the citizens of Minnesota, through an amendment to the state constitution have continued to show their support for the natural and cultural resources of their region, with the passage of the Legacy Amendment. One of the chief outcomes for archaeology associated with the Legacy Amendment is new funding for archaeological investigations through the Office of the State Archaeologist. Undoubtedly, as we continue to impact
our surroundings, we will continue to come into contact with our own histories and those of the Native Americans who lived here prior to statehood (and still live here today). Nearly all of the 44 known sites documented with a five-mile radius of Edina’s center were identified within this period of time starting in the 1980s and continuing through the present day. The most recent identified site is 21HE410 documented in 2016.

3.2 Precontact Contexts

In order to more fully understand the complex relationships of past peoples within Minnesota, archaeologist typically place their work into a series of context. This has successfully allowed them to record the cultural changes and adaptations previous peoples have done throughout the environmental region. Some of this work is arbitrary however, assembling meaningful typologies often begins with general, morphological characteristics and then moves toward chorological and functional understandings. Broadly then, archaeologists divide the Upper Midwest into Prehistoric/Precontact and Historic/Contact periods. Similar to the overall history of archaeology in the County, a detailed application of these contexts to Hennepin County has not yet been attempted or implemented to include all of the archaeological sites known in county. However, Edina has done this broadly for the period of Native American occupation of the landscape in their Edina Historic Contexts document done by the Heritage Preservation Board in 1999.

The Minnesota SHPO has developed statewide contexts examining Minnesota’s Prehistoric through recent Historic past. These contexts are laid out on the Minnesota Archaeological Site Form (Minnesota Office of the State Archaeologist 2017). Native American contexts divided into three major traditions: Paleoindian, Archaic, and Woodland. Late Woodland is further subdivided into Plains Village, Mississippian, and Oneota Traditions. These divisions are based on significant changes in how these communities lived, with a special focus on subsistence strategies. Historic contexts are generally divided into Contact and Post-Contact periods. The Contact period begins with early European exploration and continues through the Post-Contact period including Euro American settlement and Minnesota statehood. The following is a general summary of these traditions using the Authors general knowledge and various disseminated sources including the OSAs website, Elden Johnson’s 1988 The Prehistoric Peoples of Minnesota, Gibbon and Anfinson’s 2008 Minnesota Archaeology: The First 13,000 Years, and Gibbon’s 2012 Archaeology of Minnesota.

3.2.1 Paleoindian Tradition (11,500 to 7,500 B.C)

The Paleoindian Tradition in Minnesota is divided into two periods: Early Paleoindian and Late Paleoindian/Early Archaic (Gibbon and Anfinson 2008). Throughout the Paleoindian, Native American communities were small, mobile, and focused on hunting. However, between the early and late period, the environment and available food resources change dramatically. The beginning of the Early Paleoindian Tradition is characterized by retreat of glacial ice and the growth of spruce forests. During this time, now extinct megafauna like mastodon, mammoth, and large bison were available for hunting. The Early Paleoindian period is poorly understood in Minnesota because most evidence for Paleoindian lifeways comes from isolated finds of large, fluted projectile points (Gibbon and Anfinson 2008). Based on more plentiful sites in the southeastern and southwestern portions of the United States, it is generally assumed Native American populations were small consisting of highly-mobile hunters and foragers who followed large game throughout the landscape (Gibbon and Anfinson 2008).
By the Late Paleoindian period, modern vegetation zones had established themselves in Minnesota. Modern animal species like white tail deer, grouse, and fish were available for Native American communities to hunt and fish. Lithic tool evidence from Late Paleoindian sites in Minnesota take the form of stemmed rather than fluted points and a wider range of tool types including groundstone tools (Gibbon and Anfinson 2008). Again, lifeways during this time are poorly understood, but based on three well-documented sites found in Minnesota (Cedar Creek 21AK58, Bradbury Brook 21ML42, and Browns Valley 21TR5), communities were small, highly-mobile and focused on hunting larger animals and foraging for wild plants. However, stone toolkits did diversify and communities began exploiting smaller territories. It is also likely populations started to increase (Gibbon and Anfinson 2008). There are no identified Paleoindian sites within five miles of Edina.

3.2.2 Archaic Tradition (7,500 to 800 B.C.)

The Archaic Tradition continues the trend of resource diversification started in the Late Paleoindian period. Native American communities developed broader toolkits, used a wider array of foods, and became less mobile over the course of the Archaic. Additionally, by the end of the Archaic, communities were using communal burial sites. Stemmed and notched points, groundstone tools—particularly those for woodworking, and cold-hammered copper tools are hallmarks of the Archaic Tradition in the archaeological record (Anfinson 1997; Gibbon and Anfinson 2008). By the end of this period the climate shifted to a cooler, wetter pattern up until the strong, human-driven, warmer climates of the modern era. Resource gathering technologies during the Archaic included the aforementioned hunting, as well as trapping, fishing, foraging, woodworking and plant processing. Many of the larger, documented sites in the central portion of the state likely began during the end of this period. In the area surround Edina there are only two sites (21HE313 and 21HE314) which have been identified as containing Archaic components. However, there are more ten sites which are listed as just having lithic debris or waste materials. Some of these locations could be Archaic, however, with no diagnostic materials recovered (projectile points), it is not possible to definitively add them to this category.

3.2.3 Woodland Tradition (800 B.C. to European Contact)

In the Midwest region, archaeologists tend to divide the Woodland Tradition into three periods: Early, Middle, and Late. However, Anfinson (1987) and Gibbon (2012) suggest in Minnesota it is more appropriate to divide the era into Initial and Terminal Woodland periods. This view is not as widespread as research would at first suggest, with more recent work including Arzigan’s Statewide Multiple Property Documentation Form for the Woodland Tradition (2008), and Buhta et. al. On the Periphery?: Archaeological Investigations of the Woodland Tradition in West-Central Minnesota (2014), retaining the more traditional use of Early, Middle, and Late designations. Beginning approximately 2,800 years ago, peoples in the region experienced increases in population with the advent of first horticultural and then agricultural subsistence strategies to augment already extant systems of hunting and gathering. As populations increased, settlements near favorable transportation and resource corridors shifted from seasonal to year-round occupations (Johnson 1988; Anfinson 1987:222).

The period also witnessed the technical transition from spear/atlatl to bow and arrow weaponry useful for both hunting and warfare. This change in technology lead to the use of smaller projectile points or arrow heads. Similarly the period also saw the invention of ceramic vessels and it is these vessels and their change over time, from thick walled, grit tempered, conidial vessels, to thinner walled, shell tempered, globular vessels, which has greatly assisted the archaeological community in further
refining their understanding of group identity, cohesion, and integration throughout the region. There are more than ten major, recognized, ceramic complexes for the state with many temporal overlaps, often based more on location than visual representation. A final example representing not only identity and permanence on the landscape, but also religious practices, was the use of earthen burial mounts. Although community size was likely similar between the Early Woodland and Late Archaic periods, by the Late Woodland period, populations were certainly on the rise. Although numerous occupations from this Tradition, including burial mounds and habitation sites have been investigated there is still little understood about the transitions between the occupation in this portion of the state.

Winchell (1911) investigated several burial mound groups in Hennepin and Central Minnesota. Later work by Wilford has suggested that burials were of the Mille Lacs aspect. Of particular interest to the Lake Minnetonka area is the transition between Middle and Late Woodland activities. Ceramics and mound building were adopted relatively early in the transition followed by technological movement to bow and arrow hunting. Furthermore, intensification of wild rice harvesting aided in the increase of habitation sites and population. As shifts from nomadic to more sedentary subsistence patterns continued, lager village sites concentrated on major lakes with smaller campsite and special activity sites moved to major waterways. Specific ceramics complex for this region include Malmo, Howard Lake, St. Croix, Onamia, Kathio, and Clam River (Anfinson 1979). St. Croix and Onamia series ceramics are the predominate types for the transitional context. Woodland sites are the largest group of identified sites within five miles of Edina with more than a dozen site locations including at least one mound (21HE223). Most Woodland sites identified are small artifact scatters likely related to camp sites

3.2.4 Plains Village and Oneota/Mississippian Traditions (A.D. 900 to European Contact)

Terminal/Late Woodland period sites in Minnesota exhibit significant changes in subsistence and settlement patterns. Maize (corn) became the primary food for peoples living along the Mississippi River. Peoples living on the plains relied more heavily on bison hunting. Settlement patterns continued to shift to larger and more permanent villages with fortifications (Gibbon and Anfinson 2008). In the archaeological record, ceramic vessels have different forms and decorations from the Initial Woodland and tend to be larger, shell-tempered vessels with smoothed exteriors, decoration on the shoulder, and lugs or handles. Bow and arrow continues to be the weapons of choice and projectile points become smaller and notched.

Initially, Native Peoples of the Upper Midwest were called the Upper Mississippians to reflect this assimilation of cultural trajectory and many believed groups living in the area were, in fact, emigrants from farther south or so acculturated into their views as to make them similar. Archaeology today has shown migration, cultural diffusion, and local cultural evolution created a much more complex picture than the model espoused above. The term Mississippian is still used if for no other reason than to mark this period of cultural complexity as separate from the earlier Woodland expressions.

Mississippian archaeological localities within Minnesota are divided into four complexes: Cambria, Great Oasis, Silvernale and Oneota. Over time, archaeologists have struggled to continue making large generalizations in Minnesota concerning these peoples as they increased in population and individual identity. Each complex extends through different areas of the state and slightly different periods of time, making for a patchwork of new material cultures and subsistence and settlement patterns.
Population concentrations continued to occur within this region throughout late periods. Occupations of Oneota peoples were likely contemporary with the last Woodland settlements in the region. Winchell (1911:449) described a ceramic rim fragment from Lake Minnetonka that resembles Oneota pottery. Several of the Woodland sites identified surrounding the city of Edina (21HE216 and 21HE217, 21HE289, are documented as extending into the Late/Terminal Woodland Period (AD 1700) and likely were present during this period.

3.2.5 Contact/Post-Contact Period (1630 A.D. to Present)

Early explorers, whose travels were largely confined to the major river corridors, passed through the region in 1680 (Hennepin), 1691 (LeSueur), and 1766 (Carver). This period generally refers to the span of time extending from the first European explorations until intensive Euro-American settlement of the region. Minnesota’s historic period began in 1673 when French explorers Marquette and Joliet discovered the upper portion of the Mississippi River. Ten years later, Catholic Missionary Father Louis Hennepin told his story of exploring Minnesota and being held captive by Dakota Indians in the first book written about Minnesota, Description de la Louisiane. The territory containing modern-day Minnesota was claimed at various periods of time by Spain, France, Great Britain, and the United States. The primary inhabitants of the Territory following 1750 were the Dakota and the Ojibwe, two nations often at odds with each other. The Ojibwe occupied large tracts of northern Minnesota and the Dakota the same in southern Minnesota. The metro region often served as either a neutral or contested zone.

Lieutenant Zebulon Montgomery Pike lead the first United States expedition through the area which would become Minnesota in 1805. Fort St. Anthony (later Ft. Snelling) was completed between 1819 and 1824, and in 1836 the Wisconsin Territory, including a portion of Minnesota, was formed. Just one year later, on September 29th, 1837, during treaty negotiations in Washington, D.C., Dakota leaders ceded their lands between the Mississippi and St. Croix Rivers.

The fur trade drove much of European exploration and settlement into Minnesota prior to territorial frontier settlement in the mid-1800s. While the fur trade impacted Native American communities throughout all of Minnesota, the heaviest impacts came with later Euro American settlement. Intensive settlement and agriculture dramatically transformed the landscape, displacing large numbers of Native Americans and their communities. In 1862 tensions between white settlers and Native Americans resulted in the U.S.-Dakota War. Ultimately, this war left 462 whites and “an unknown but substantial number” of Native Americans dead (Anderson and Woolworth 1988). The conflict concluded with the largest mass execution in United States history with the hanging of 38 Dakota on December 26, 1862 at Mankato and the deportation of remaining tribal members to Santee, Nebraska.

By 1856, the recreational value of Lake Minnetonka was beginning to be recognized and small towns and settlements like Wayzata and Smithtown were established (Neill 1882). by the 1930s and 1940s the west Metro region was quickly filling between Lake Minnetonka and Minneapolis. Lake Minnesota was a major center of population in the past, as it is today. Historic period Dakota Native American peoples so valued the Lake that they may have intentionally steered early Euro-American settlers away from the area. Hundreds of earthworks on its shores and islands were documented during the 19th century making the Lake one of the three largest concentrations of mounds in Minnesota (Anfinson 1984). However, only a tiny handful of these earthworks were ever investigation and most were destroyed by modern development. The numerous earthworks suggest that there should have been equally extensive village and actively areas around the Lake - but only a
few, small sites have been identified and none studied in any but the most basic fashion with the exception of the Halsted Bay site complex at 21HE211 (Nienow 2004).

The City of Edina has its own fascinating history beginning in the middle of the 19th Century, which is not the focus of this project (but could easily relate to future changes to the predictive model). It should be noted, of the 44 sites within a five-mile radius of the city, nearly half are from the historic period and comprise farmsteads (21HE372), mills (21HE110 and 21HE218), and other middens/collections of historic artifacts.

4.0 PROJECT METHODOLOGY AND RESULTS

The following section includes the methods used to complete the initial Phase Ia Literature Review and subsequently the predictive model. Archaeologists traditionally employ a standard tool box of methods to examine any area prior to initial archaeological survey. Given the specific needs of this project, the Phase Ia was expanded to include geomorphological, topographic, and aerial examination as well as local knowledge in the form of an artifact identification day.

Beyond this work, and ahead of any future archaeological surveys within the city, it is recommended any archaeologist/consultant take the opportunity to review the methods used below, as well as make good use of city resources including any existing grading plans for a proposed site which may be available from city offices as well as available staff knowledge.

4.1 Office of the State Archaeologist

The Office of the State Archaeologist (OSA) (www.mn.gov/admin/archaeologist) was established in 1963 with the passage of the Field Archaeology Act (Minnesota Statutes 138.31-.42). Today, multiple state laws and statutes have impacts on the position, most recently the Minnesota Legacy Amendment (MS 103F). The OSA is part of the Minnesota Department of Administration and serves the primary roles of: burial identification; regulation of archaeology conducted on public (non-Federal) lands within the state via a licensure process; public resource for archaeological questions and research; and the official Minnesota registrar of archaeological sites identified within the state. The OSA annually sponsors Minnesota Archaeology Month and its offices are located across the Minnesota History Center. Research at the OSA resulted in the collection of 44 known sites and seven alpha sites, which are discussed below.

4.1.1 Known Archaeological Sites within the City of Edina and its Periphery

Currently in Minnesota, archaeological sites are given a particular number after documentation by archaeologists is provided to the OSA. Criterion for giving site numbers is different depending on the cultural nature of the materials found, the condition of the site, and other factors. Sites in Hennepin County have the prefix 21HE in front of them denoting Minnesota’s numeric designation (21) as determined by the National Register, and its county abbreviation code (HE). As each new site is documented and incorporated into the system it is given the next number in the system. Therefore, the earliest investigated sites in each county are those with the lowest numbers.

Only one site, 21HE218, the Edina Mill Site, is currently documented within the city limits of Edina. This mill, built by William Marriott, dates to 1857 and was documented in 1977 with an excavation and report by Richard Busch The Excavation of the Edina Mill. A selection of its materials and artifacts are retained by the Edina Historical Society. Beyond 21HE218 there are 43 known sites with a five-mile radius of the center of Edina (Table 1). These sites are split between prehistoric (n=21)
and historic sites (n=14) with several (n=8) having both historic and prehistoric components. The vast majority of these sites are small artifact scatters dating to either period. If one expanded the search another mile in radius, multiple early mound groups (21HE1, 2, 6, 13, 14, 17, and 19) along the Minnesota River at the Hennepin/Dakota County border would also be included. Proximity to lakes and streams is the single largest similarity for sites within the vicinity.

The table list additional information for each location, however, exact geographical information has been withheld at the request of the OSA. Furthermore, the references cited at the far right of the table refer to professional or “grey literature” report which are available at either the OSA or SHPO depending on the title. If additional information on a specific site is needed, it is recommended the OSA be consulted and a visit scheduled. Most licensed archaeologists would be happy to facilitate an introduction.

4.1.2 Alpha Sites

Besides the known sites in and surrounding the city, there are nearly 40 alpha sites within Hennepin County. Alpha sites are locations which have been documented from either written account, area maps, or oral tradition, but have never been formally investigated to see if they still contain intact cultural deposits. Additionally, these sites do not have site numbers, they are only given lower case letters for designation, and often do not appear on first blush examinations of archaeological reports, investigations, etc. Many of these locations likely have little archaeological materials remaining because they have been destroyed by continued development. Of the 40 or so alpha sites listed, only a handful are found within a five-mile radius of Edina. None of these seven locations (21HEac, ae, ai, aj, b, x, and z) fall within the city proper. The sites include a prehistoric camp site (b) in Bloomington, two mound groups (x and z) near Lake Bde Maka Ska in Minneapolis, another lithic scatter (ac) and projectile points (ae) also in Minneapolis.

4.2 State Historic Preservation Office

Another regulatory office within the state which provides both oversight and research materials for archaeological work is the Minnesota State Historic Preservation Office (SHPO) (www.mn.gov/admin/shpo). This office was created as part of the National Historic Preservation Act (1966) and assists local entities in meeting the requirements of the act. Minnesota’s SHPO was created by state statute in 1969. Similar to other agencies which are involved with the general development process (such as the Army Corps of Engineers), SHPO reviews development projects which fall under their purview and recommends archaeological survey in situations where they believe archaeological resources are already present or potentially could be present and may be impacted. The SHPO also has a National Register Archaeologist.

The SHPO maintains its own records of archaeological sites recorded in the state, and delineates known sites on a series of topographic maps. Similar to the OSA, the SHPO is part of the Minnesota Department of Administration and is committed to being an archaeological, historic, and preservation resource within the state.
<table>
<thead>
<tr>
<th>Site Number</th>
<th>Site Name</th>
<th>Site Type</th>
<th>Site Details</th>
<th>Time Period</th>
<th>T/R/S</th>
<th>Reference</th>
</tr>
</thead>
<tbody>
<tr>
<td>21HE31</td>
<td>Hyland Lake Site</td>
<td>Prehistoric</td>
<td>Habitation Camp Site</td>
<td>Middle to Late Woodland</td>
<td>110N/21W/29</td>
<td>1977-Watson &amp; Othouurt-Torra Archaeological Services, Inc.</td>
</tr>
<tr>
<td>21HE110</td>
<td>Minnetonka Mills</td>
<td>Historic</td>
<td>Flour Mill</td>
<td>19th Century</td>
<td>117N/22W/15</td>
<td>1985-Scott Anfinson-MHS</td>
</tr>
<tr>
<td>21HE120</td>
<td>Eden Prairie Find Spot #1</td>
<td>Prehistoric</td>
<td>Sparse Lithic Scatter</td>
<td>Undetermined</td>
<td>116N/22W/14</td>
<td>1988-Wanda Watson-MHS</td>
</tr>
<tr>
<td>21HE132</td>
<td>None</td>
<td>Prehistoric &amp; Historic</td>
<td>Tertiary Flake and Historic Trash Deposit</td>
<td>Post 1840</td>
<td>27N/24W/2</td>
<td>1991-Gwen Bennett-BRW, Inc.</td>
</tr>
<tr>
<td>21HE133</td>
<td>None</td>
<td>Historic</td>
<td>Historic Foundations and Trash Deposit</td>
<td>None</td>
<td>28N/24W/33</td>
<td>1991-Anne Katz and Gwen Bennett, BRW, Inc.</td>
</tr>
<tr>
<td>21HE134</td>
<td>None</td>
<td>Prehistoric</td>
<td>Quartz Flake</td>
<td>None</td>
<td>118N/21W/17</td>
<td>1992-Anne Katz-The 106 Group, Inc.</td>
</tr>
<tr>
<td>21HE152</td>
<td>None</td>
<td>Historic</td>
<td>Historic Artifact Deposit</td>
<td>Post 1840</td>
<td>116N/21W/17</td>
<td>1992-Anne Katz-The 106 Group, Inc.</td>
</tr>
<tr>
<td>21HE153</td>
<td>None</td>
<td>Historic</td>
<td>Historic Artifact Deposit</td>
<td>None</td>
<td>117N/22W/22</td>
<td>1992-Anne Katz-The 106 Group, Inc.</td>
</tr>
<tr>
<td>21HE206</td>
<td>Purgatory Creek SW</td>
<td>Prehistoric</td>
<td>Lithic Scatter</td>
<td>Undetermined</td>
<td>116N/22W/15</td>
<td>1988-Christina Harrison-Archaeological Research Services</td>
</tr>
<tr>
<td>21HE207</td>
<td>Purgatory Creek NW</td>
<td>Prehistoric</td>
<td>Single Flake</td>
<td>Undetermined</td>
<td>116N/22W/10</td>
<td>1988-Christina Harrison-Archaeological Research Services</td>
</tr>
<tr>
<td>21HE208</td>
<td>Purgatory Creek NE</td>
<td>Prehistoric</td>
<td>Lithic Debitage</td>
<td>Undetermined</td>
<td>116N/22W/10</td>
<td>1988-Christina Harrison-Archaeological Research Services</td>
</tr>
<tr>
<td>21HE216</td>
<td>Birch Island Park No. 2</td>
<td>Prehistoric</td>
<td>Flakes, Debitage, Pottery</td>
<td>800 BC to AD 1700-Late Woodland</td>
<td>116N/22W/4</td>
<td>1992-Allan R. Westover-Tellus Consulting, Inc.</td>
</tr>
<tr>
<td>21HE217</td>
<td>Birch Island Park No. 3</td>
<td>Prehistoric</td>
<td>Pottery Shards-Possible Blackduck</td>
<td>800 BC to AD 1700-Late Woodland</td>
<td>116N/22W/4</td>
<td>1992-Allan R. Westover-Tellus Consulting, Inc.</td>
</tr>
<tr>
<td>21HE221</td>
<td>None</td>
<td>Prehistoric</td>
<td>Artifact Scatter-Pottery</td>
<td>Woodland Period</td>
<td>116N/22W/22</td>
<td>2009-Andrea Vermeers-Summit Consulting Services</td>
</tr>
</tbody>
</table>

Table 1: Archaeological Sites within a Five-Mile Radius of Center of Edina.
<table>
<thead>
<tr>
<th>Site Code</th>
<th>Site Name</th>
<th>Period</th>
<th>Feature Type</th>
<th>Date Range</th>
<th>Latitude/Longitude</th>
<th>Surveyor/Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>21HE223</td>
<td>Barney Farmstead Mound</td>
<td>Prehistoric</td>
<td>Earthwork/Mound</td>
<td>Undetermined</td>
<td>116N/22W/27</td>
<td>2000-Bruce Koopen-OSA</td>
</tr>
<tr>
<td>21HE247</td>
<td>None</td>
<td>Prehistoric &amp; Historic</td>
<td>Artifact Scatter</td>
<td>Undetermined</td>
<td>117N/22W/12</td>
<td>1993-Lynn Schuster-The 106 Group, Ltd.</td>
</tr>
<tr>
<td>21HE252</td>
<td>None</td>
<td>Prehistoric</td>
<td>Lithic Debitage</td>
<td>Undetermined</td>
<td>116N/22W/22</td>
<td>1994-Robert C. Vogel</td>
</tr>
<tr>
<td>21HE289</td>
<td>None</td>
<td>Prehistoric</td>
<td>Artifact Scatter</td>
<td>Middle to Late Woodland</td>
<td>116N/22W/15</td>
<td>1998-Dr. Dale Henning-Illinois State Museum Society</td>
</tr>
<tr>
<td>21HE300</td>
<td>Starring Lake View</td>
<td>Prehistoric</td>
<td>Artifact Scatter</td>
<td>Woodland Period</td>
<td>110N/22W/27</td>
<td>1997-Christina Harrison-Archaeological Research Services</td>
</tr>
<tr>
<td>21HE312</td>
<td>Mike's Island</td>
<td>Prehistoric</td>
<td>Artifact Scatter</td>
<td>Woodland Period</td>
<td>28N/24W/33</td>
<td>2000-Christina Harrison-Archaeological Research Services</td>
</tr>
<tr>
<td>21HE313</td>
<td>Raspberry Island</td>
<td>Prehistoric</td>
<td>Artifact Scatter</td>
<td>Archaic and Woodland Periods</td>
<td>28N/24W/33</td>
<td>2000-Christina Harrison-Archaeological Research Services</td>
</tr>
<tr>
<td>21HE314</td>
<td>Maples Island West</td>
<td>Prehistoric &amp; Historic</td>
<td>Artifact Scatter</td>
<td>Archaic and Woodland Periods (1870-1940)</td>
<td>28N/24W/32</td>
<td>2000-Christina Harrison-Archaeological Research Services</td>
</tr>
<tr>
<td>21HE315</td>
<td>Maples Island East</td>
<td>Prehistoric &amp; Historic</td>
<td>Artifact Scatter</td>
<td>Woodland Period and Historic Period (1870-1945)</td>
<td>28N/24W/32</td>
<td>2000-Christina Harrison-Archaeological Research Services</td>
</tr>
<tr>
<td>21HE334</td>
<td>Red Rock Site</td>
<td>Historic</td>
<td>Habitation Site</td>
<td>Contact Period to Post Contact Period (1650-1945)</td>
<td>110N/22W/4</td>
<td>2000-Christina Harrison-Archaeological Research Services</td>
</tr>
<tr>
<td>Site Code</td>
<td>Site Name</td>
<td>Type</td>
<td>Feature</td>
<td>Period</td>
<td>Coordinates</td>
<td>Responsible Party</td>
</tr>
<tr>
<td>----------</td>
<td>---------------------------</td>
<td>---------------------</td>
<td>----------------------------------</td>
<td>---------------------------------</td>
<td>---------------------</td>
<td>--------------------------------------------------------</td>
</tr>
<tr>
<td>21HE394</td>
<td>Beards Plaisance</td>
<td>Prehistoric &amp; Historic</td>
<td>Artifact Scatter</td>
<td>Contact Period to Post Contact Period (1650-1945)</td>
<td>28N/24W/6, 28N/24W/17</td>
<td>2011-Andrew Bielakowski-ERM (EPR)</td>
</tr>
<tr>
<td>21HE408</td>
<td>Cedar Lake Rail Yard</td>
<td>Historic</td>
<td>Artifact Scatter</td>
<td>1870-1940-Railroad</td>
<td>29N/24W/29, 29N/24W/28</td>
<td>2014 Michael Madison et al-SWLR Project</td>
</tr>
<tr>
<td>21HE409</td>
<td>Cedar Lake Ice Company Complex</td>
<td>Prehistoric &amp; Historic</td>
<td>Lithic Scatter and Artifact Scatter</td>
<td>Contact Period to Post Contact Period (1650-1945)</td>
<td>29N/24W/20</td>
<td>2014-Amanda Gronhovd-10,000 Lakes Archaeology</td>
</tr>
<tr>
<td>21HE410</td>
<td>Highway 62 Overlook</td>
<td>Prehistoric</td>
<td>Lithic Debitage</td>
<td>Contact Period to Post Contact Period (1650-1945)</td>
<td>116N/22W/1</td>
<td>2016-Kent Bakker-Westwood Professional Services &amp; 10,000 Lakes Archaeology</td>
</tr>
<tr>
<td>21HE411</td>
<td>Burnham Road Terrace</td>
<td>Prehistoric &amp; Historic</td>
<td>Single Artifact and Historic Scatter</td>
<td>Contact Period to Post Contact Period (1650-1945)</td>
<td>29N/24W/32</td>
<td>2012-Christina Harrison-Archaeological Research Services</td>
</tr>
<tr>
<td>21HE412</td>
<td>Upton Avenue Ridge</td>
<td>Prehistoric &amp; Historic</td>
<td>Lithic Scatter and Artifact Scatter</td>
<td>Contact Period to Post Contact Period (1650-1945)</td>
<td>29N/24W/32</td>
<td>2013-Sigrid Arnott-Sigrid Arnott Consulting, LLC</td>
</tr>
<tr>
<td>21HE413</td>
<td>Brookview Terrace</td>
<td>Prehistoric</td>
<td>Lithic Scatter</td>
<td>Pre-Contact Period (9500 BC to AD 1650)</td>
<td>117N/21W/20</td>
<td>2014-Christina Harrison-Archaeological Research Services</td>
</tr>
<tr>
<td>21HE414</td>
<td>Kenwood Station</td>
<td>Historic</td>
<td>Artifact Scatter</td>
<td>1870-1940-Railroad</td>
<td>29N/24W/32</td>
<td>2014-Sigrid Arnott, Sigrid Arnott Consulting, LLC</td>
</tr>
<tr>
<td>21HE435</td>
<td>St. Paul &amp; Pacific at Ironwood Triangle</td>
<td>Historic</td>
<td>Surface and Sub-Surface Features</td>
<td>1870-1940-Railroad</td>
<td>117N/21W/9</td>
<td>2014-Sigrid Arnott, Sigrid Arnott Consulting, LLC</td>
</tr>
<tr>
<td>21HE439</td>
<td>PSAAP-01</td>
<td>Historic</td>
<td>Artifact Scatter</td>
<td>1870-1940-Railroad</td>
<td>116N/22W/23</td>
<td>2014-Dr. Kevin McGowan-Public Service Archaeology and Architecture Program-University of Illinois, Urbana &amp; Champaign</td>
</tr>
</tbody>
</table>
Research at SHPO confirmed only one known archaeological site within the City. However, SHPO research did identify numerous locally designated historic properties within the City, which were outside of the scope of the existing project. In the past five years, only 38 projects have been reviewed by SHPO as part of Section 106 (NHPA) review. These projects run the gamut from rehabilitation projects, to lead abatement, communications project, local historic designations, park projects and bridge projects. Only one of these projects, an Environmental Assessment Worksheet (EAW) for the Arden Park Restoration Project, has generated a request by SHPO to complete archaeological survey. In the case of this project, a contract archaeologist reviewed soil cores taken as part of the EAW and determined the area to have been significantly impacted/disturbed by previous modifications to the landscape, and he recommended no further archaeological work. SHPO agreed with this finding. Going back even further into SHPO records, only two projects have been recommended for archaeology survey since 1990 (last 30 years).

4.3 Geomorphological Assessment

Archaeologists have long understood the importance of natural resources to the presence of archaeological sites. Overwhelmingly, prehistoric sites are associated with bodies of water, high areas overlooking resources (food, raw materials, etc.), or mobility corridors connecting resources. Often locations where modern peoples have settled or desire to live, lay directly on top of the sites where earlier peoples had the same intent. Understanding the environment which prehistoric peoples lived in is a critical part of creating any predictive site model, especially in areas where modern, urban settings have obscured the earlier landscape. NCC contracted with Michael Kolb, Ph.D., of Strata Morph Geoexplortion, Inc. to complete an assessment of the potential for buried archaeological deposits within the city. Dr. Kolb’s research was completed in March and a report prepared and attached as Appendix B to this report.

Dr. Kolb documented the presence of multiple soil types which may contained buried archaeological soils based on fluctuating water levels over the past 14,000 years. He specifically documented six different soil series which may contain such soils and also provided a colored map. Generally, these soils lie along Nine Mile Creek, with some soils along portions of Minnehaha Creek and associated wetlands in both watersheds.

4.4 Government Land Office, Tyrgg Maps, and Topographic Maps

Similar to the above geomorphological research, there are a series of different historic maps of the area which can provide insights into what the areas environment was like at the time of contact with Native Americans, as well as provide direct evidence of Native American presence on the landscape. The primary source among these maps are the original Government Land Office (GLO) maps. The GLO was created in 1812 and oversaw the surveying, platting, and sale of public lands within the western United States. Prior to sale, each section of land was carefully surveyed with local landscape information (trees, wetlands, rivers, etc.) noted on the map, as well as existing trails, roads, and settlements. Access of digital copies of GLO maps is available from www.glorecords.blm.gov. Historians, foresters, archaeologists, and even attorneys have used this information to compile larger maps for individual locations.

Here in Minnesota, the work of J. William Trygg stands out. Trygg developed a series of historical maps based on the GLO maps creating the best representation we have of the pre Euro-American environment within Minnesota, as well as historic Native American (and some early Euro-American squatting and development) life in the forms of villages, sugar camps, fields, and other historic sites.
Copies of Trygg maps can still be purchased from the Trygg family and are available at www.trygglandoffice.com. For this project, Trygg maps were closely examined to identify any interesting landscape or culturally relevant information. Although no Native American villages or other resources are readily apparent on his map, Trygg does identify a couple of historic houses (one with fields) within the City as well as a loop of trails connecting a variety of waterways.

An Additional source of early mapping information are the earliest topographic maps for the area produced by the United State Geological Survey (USGS). The best resource for examination of historic topographic maps is USGS Historical Topographic Map Explorer located at www.historicalmaps.arcgis.com. From there you can view, overlay, and download all historic USGS topographic maps. For Edina the earliest available USGS map is the 1896 1:62500 scale “Minneapolis, MN” map. This map shows the area around Edina to be significantly wetter than today with large areas of marshes in the southern and western portions of the region surrounding Nine Mile Creek.

4.5 Aerial Photography and Modern Satellite Imagery

Similar to the above sources of landscape information, historic aerial photography as well as modern satellite imagery are excellent ways to examine how the landscape has been modify by Euro-American settlement in the last 100 years. Aerial photography for Minnesota is available at Minnesota Historical Aerial Photographs Online website located at lib.umn.edu. This is a service of the John R. Borchert Map Library at the University of Minnesota and provides all available flyover data beginning in the 1920s up through the early 2000s. For Edina, flyovers with initial coverage beginning in 1937. Annually updated satellite imagery is available from a variety of sources such as Google Earth. Typically, archaeologists use the satellite imagery found on the MnTopo page from the Minnesota Department of Natural Resources. MnTopo is a web application for viewing, printing, and downloading high-resolution satellite and LiDAR (a form of satellite imagery which cuts through vegetation and shows minute changes in elevation) images. MnTopo is available at dnr.state.mn.us.

For this project, existing green spaces within the City of Edina were first identified using a modern map provided by the City. Each location was then overlaid with earlier aerial photography to examine the degree of disturbance which has occurred at each location. Generally, large swaths of the city have been dramatically modified by the modern landscape (transportation corridors, large malls, and general residential development. However, several locations, including golf courses, city parks, and thin slivers of green space, still remain relatively intact and could contain prehistoric cultural resources.

4.6 Edina Historical Society Consultation and Artifact Identification Day

Another primary form of data collection available to archaeologists is interviews of collectors operating within the city. The Edina Historical Society was visited to identify any known archaeological collections held within the city, as well as any known collectors. No Native American artifacts are currently held by the Edina Historical Society, nor did they have any contact information for area collectors. Based on this, it was decided an artifact identification day would be the best course to identify materials which local residence have found over the years within the city limits.

The artifact day was promoted by both the city and historical society and held on Saturday, May 18th from 10-12. Individuals brought in objects they had found in their yards, or while on vacation to other parts of Minnesota and North America. Individuals had the opportunity to mark on a modern city map where their properties where located, have their objects photographed, and their contact
information recorded. There was also a period for general discussion of locations within the city where individuals thought there could be archaeological sites (both historic and prehistoric). More than a dozen individuals attended the morning, many bringing found objects. While many were interesting, none were clearly Native American in origin. However, multiple locations within the city were identified as potentially locations to do future survey. Portions of this work were incorporated into the model; however, most of this information could be used as part of future work.

4.7 Edina Reference Review

Edina has a large collection of available history books and historic records which have successfully collected together much of the Euro-American settlement of the city. These excellent reference volumes, including *History and Architecture of Edina*, Minnesota by William Scott and Jeffrey Hess (1981), *The History of Edina*, Minnesota by Paul Hesterman (1988), *Chapters in the City History: Edina* by Deborah Morse-Kahn (1998) as well as *The Nine Mile Creek Watershed District* also by Morse-Kahn (2009) document the various ethnic, religious, and social diverse Americans which have come to call the city their collective home. These texts were reviewed at the start of the project to identified known archaeological sites (such as the Edina Mill) as well as the generally understood Native American presence on the landscape. As there were no specific Native American locations identified within these volumes, they were used primarily to better understand the city’s development. These types of materials are highly recommended for future researchers to better understand historic sites and their political/historic contexts within Edina.

5.0 GIS DEVELOPMENT AND EDINA PREDICTIVE MODEL

The GIS stage of the project combined the interpretations of several resources discussed above into one cohesive predictive model. This involved the mapping of likely intact soils (Kolb 2019), comparing historic aerial and modern satellite imagery, identifying pre-development water-based resources from historic topographic mapping, and verifying states of disturbance using modern Minnesota Land Cover Classification System (MLCCS) GIS data as provided by the Hennepin County Department of Environment and Energy (Hennepin County 2019). All GIS work discussed here was completed in ArcMap 10.6, and all layers were drawn using projection NAD 83 Zone 15N. All maps referenced in this section are included in Appendix B.

5.1 Probability Language Use Within the Model

A predictive model should not be thought of as a guarantee to predict the location of prehistoric cultural resources. Instead, it should be understood as a valuable tool to help planners and archaeologists augment their experience and knowledge, assist in avoiding costly project delays, and help to minimize unanticipated discoveries. This report uses a series of terms to assist in this process: little to no potential; low potential; moderate potential; and high potential. Moderate and high potential areas should be considered locations where the best opportunity to recover Native American cultural resources is present and some form of archaeological survey is warranted ahead of development. Native Americans did not live in every available “best location” across the landscape. The following narrative describes the process by which these terms and their associated locations with the model were generated.
5.1.1 Little to No Potential: Archaeological sites likely not present (survey not recommended).

The initial step was to identify the areas of Edina having likely experienced too much disturbance to contain intact pre-contact archaeological features. These areas were located using modern satellite imagery as provided by ESRI and consisted primarily of commercial or industrial zones. Additionally, historic aerial imagery was compared with modern satellite imagery to identify areas clearly shaped by human developments over time. These contained some areas which may not be clearly disturbed in modern satellite imagery but were clearly far from the state they were in in the 1930s aerial imagery.

5.1.2 Moderate Potential: Archaeological sites could be present (survey recommended).

Next, an 1894 topographic map of Hennepin County was clipped down to just the City of Edina and georeferenced using the city’s borders. As this map was drawn before Euro-Americans began to strongly impact the landscape, it can be assumed what is shown on the map closely resembles what was available to pre-contact peoples. Of special interest to this model are local lakes, ponds, rivers, streams, and wetlands. Water-based features like these provided numerous valuable resources to pre-contact peoples, and therefore most intact archaeological features tend to be found near water bodies. For this reason, the water-based features represented in the 1894 topographic map were drawn as their own shapefiles to later be incorporated into the greater model. The wetlands were drawn as one shapefile, the lakes and ponds another, and the rivers and streams yet another.

Depending on the precipitation of the season the wetland areas as depicted may be slightly different season to season. During the winter, or in cases where the wetland shrinks between seasons, people may camp further within the wetland areas to get closer to the current waterline and the rivers and streams at the center of the wetland areas. For this reason, all wetland areas were considered to have potential for intact pre-contact archaeological features. Additionally, while these wetlands must have been filled in prior to modern development, if the water table beneath the construction fill is still high this increases the likelihood for intact features.

Due to the factors above and considering the additional fact modern development may not only destroy archaeological features but associated fill episodes may completely obscure their chances of being identified, these wetland areas were considered the basis for the Moderate Potential layer. In seasons of high precipitation, these wetland areas would be too saturated for camping, etc. Therefore, a 150-foot buffer was added around all wetland areas to highlight a potential radius of activity. This buffer was also added to the ponds, lakes, rivers and streams which did not sit entirely within the wetlands and added to the layer.
5.1.3 High Potential: Best chance for Archaeological sites to be present (survey recommended).

Next, the areas of high potential were addressed. This layer relied primarily on the Kolb 2019 report. His report considered the locations of lacustrine soils within Edina which would have been frequently layered and buried with new soils from the rivers along which they were deposited. These soils lined up well within the river and wetland areas identified in the 1894 topographic map but were adapted to the paths the rivers follow today. Kolb only included soils he deemed most likely to be intact despite Edina’s high degree of development. Since these also lined up well with where pre-contact archaeological features are likely to be found within the pre-developmental environment these soils are considered the areas of highest potential. The map Kolb produced for his report was georeferenced within ArcMap, and the areas of intact soils were drawn as polygon features.

5.1.4 Low Potential: Small possibility archaeological sites are present (survey not recommended however developers should be prepared for unanticipated discovery).

The areas which were not yet highlighted as being near enough to water-based features to have a moderate to high potential and were not disturbed enough to have nearly no potential were considered areas of low potential. While residential areas can involve intensive construction during their development, intact archaeological features can still be identified in yards and successfully recovered. For this reason, residential areas were not entirely discounted. The location of these areas between bodies of water could contain potential for camps placed strategically to reach multiple water-based resources, or contain items dropped during travel. Therefore, while the location of these areas does not give high expectations, the potential for intact features is still present. All areas between already drawn shapefiles for the high potential, moderate potential, and little to no potential layers were filled in as a separate low potential shapefile.

The final steps were finishing touches. All polygons within single shapefile layers were merged where they touched to help create a more seamless look. All polygons were lightly rounded using the ‘Smooth’ feature to help diffuse the sharp angles created during the manual drawing process, and the ‘Snapping’ editing tool was used during the drawing steps to ensure minimal gapping and slivers between polygons. All overlapping polygons were then clipped from the larger layer to ensure colors did not blend when layers were made to look transparent. Finally, the cohesive model was compared to the latest version of MnModel published in February of 2019. MnModel is produced by the Minnesota Department of Transportation and is an attempt to create a statewide predictive model for the locations of pre-1837 archaeological sites. Much like how the Moderate Potential layer was created for the Edina model, MnModel uses an algorithm based nearly entirely on proximity to water-based features (MNDOT 2019). The latest version of MnModel was overlaid with the cohesive Edina model to check for accuracy. The models fit well, implying no important steps were missed in the creation of the Edina-specific model. It is also clear the considerations the Edina model takes regarding the effects of modern development allow for a more fine-tuned local accuracy and will be more useful for Edina-specific projects moving forward.
The final map layouts provide views which help encompass and compare both the pre-development and modern states of Edina by mapping the water-based features as recorded in the 1894 topographic map, and these water features as they are today (as clipped from the aforementioned MLCCS GIS data). Layouts also include an overlay with modern satellite imagery to give spatial context within the model and an overlay with a LiDAR hillshade to highlight modern topographic or archaeological features. The hillshade is lit from the northwest at a 30˚ altitude (the ideal altitude for highlighting potential archaeological features). The LiDAR data was collected in 2011 and is provided by the Minnesota IT Services Geospatial Information Office (MNIT 2011).

6.0 RECOMMENDATIONS AND FUTURE MODEL TESTING / USE

Now that extensive preliminary research (Phase Ia) has been completed, and a predictive model established for the City of Edina, NCC has a series of recommendations for what “next steps” could be implemented. These are only offered as guides for the HPC/City’s use – they are not project requirements. The predictive model was the final deliverable for this particular project.

1) Testing the Model

The next step in predictive model development would be to test a variety of locations within the city to test model accuracy. This would involve not only testing in moderate or high potential areas, but also in areas with low or no potential. This information could then be added to the model data to increase its overall value. Tests should also include a level of random selection to increase validity.

This degree of model testing may not be cost effective for the city however, and given limited funds, it may be more effective to test in moderate to high potential areas first to not only increase public awareness and support for model efforts, but also (if sites are identified) potentially document sites which could most immediately effected by future development. Regardless of if sites are found, the model can still be improved with negative data and locations can be archaeological “cleared” so future development could proceed from an archaeological perspective.

It is recommended green spaces, especially those identified during the artifact identification day be the first locations for testing. Archaeological survey should be completed by an archaeologist who is qualified to do Phase I archaeological survey (currently licensed by the OSA). Again, it should be noted, the model is not a guarantee of finding archaeological sites – but rather a guide to where to look for the most likely locations to find cultural resources.

2) Using the Model to Assist the City and HPC with Future Recommendations

If the model is found to have a reasonable degree of reliability, then it could be implemented as a first step the city, HPC, or similar bodies could use in determining if archaeological work should be considered (for prehistoric site identification). Even is testing has not yet been completed, it can still be used in its current form as a tool in determining the need for
archaeological survey. As future surveys are completed using the tool, the model will also be tested (see above recommendation).

It is important to note archaeological survey may still not be warranted in high probability areas, especially if a qualified archaeologist examines existing soil data (soil cores), historic development records (demolition permits), or other available resources (grading plans, etc.) and can show the city or HPC their reasoning for not completing a survey. This is a standard process archaeologists use when projects are recommended by SHPO or others to show additional work is not necessary. After which, SHPO or other agencies will either agree with their findings, or disagree and still recommend additional survey.

3) Adding new Data to the Model

Finally, it is possible to continue adding new data to the model to increase its potential to identify types of historic properties not initially included in the project. For example, if historic farmsteads are identified as a potential resource to be included in a future model, addition data (such as plat maps, aerial examination for farmsteads and fields, well head locations) could be incorporated and new point locations for predicting farmsteads could be added. It is important to caution, however, that although environmental drivers – which were the core of this predictive model – are similar between prehistoric and historic land use (people generally like to live in similar environments) historic development often occurs along other avenues (ethic, political, etc.) which may not be easily modeled.
7.0 REFERENCES CITED

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APPENDIX A
PROJECT CONTRACT AND LICENSE
PROFESSIONAL SERVICES AGREEMENT

THIS AGREEMENT is made on the 26th day of December 2019, by and between the CITY OF EDINA, a Minnesota municipal corporation ("City"), whose business address is 4801 W 50th St, Edina, Minnesota 55424 and NIENOW CULTURAL CONSULTANTS, LLC a Minnesota limited liability company ("Consultant") whose business address is 574 Blair Avenue, St. Paul Minnesota 55424.

REcITALS

A. The Consultant has submitted a proposal to the City to provide archaeological reconnaissance survey.

B. The City has accepted Consultant’s proposal subject to the terms and conditions of this Agreement.

IN CONSIDERATION OF THEIR MUTUAL COVENANTS THE PARTIES AGREE AS FOLLOWS:

1. SCOPE OF SERVICES. The Consultant agrees to perform the archaeological reconnaissance survey in accordance with the contract documents.

2. CONTRACT DOCUMENTS. The following documents shall be referred to as the “Contract Documents,” all of which shall be taken together as a whole as the contract between the parties as if they were set verbatim and in full herein:

   A. This Agreement

   B. City’s request for Qualification Archaeological Consultant

   C. Grant Contract with the State Historic Preservation Office

   D. Consultant Proposal dated August 26, 2019 and attached hereto as Exhibit “A”

In the event of a conflict among the provisions of the Contract Documents, the order in which they are listed above shall control in resolving any such conflicts with the Contract Documents, with A having the first priority.

3. COMPENSATION. The City shall pay the Consultant and the Consultant shall accept as payment Ten Thousand and no/100 Dollars ($10,000) June 30.00). This fee shall not be adjusted if the estimated hour to perform a task, the number of required meetings, or any other estimate or assumption is exceeded. The City shall make payments on the basis of work performed upon receipt of an invoice from the Consultant. Payment shall be made by the City within thirty-five (35) days of receipt of an invoice, unless the invoice is disputed.
4. **COMPLETION DATE.** The Consultant must complete the service specified in Paragraph 1 on or before June 30, 2019.

5. **DOCUMENTS.** The City shall be the owner of all documents, reports, studies, analysis and the like prepared by the Consultant in conjunction with this contract. The City may use the information for its purposes. Such use by the City shall not relieve any liability on the part of the Consultant.

6. **CHANGE ORDERS.** All change orders, regardless of amount, must be approved in advance and in writing by the City. No payment will be due or made for work done in advance of such approval.

7. **COMPLIANCE WITH LAWS AND REGULATIONS.** In providing services hereunder, Consultant shall abide by all statutes, ordinances, rules and regulations pertaining to the provisions of services to be provided.

8. **STANDARD OF CARE.** Consultant shall exercise the same degrees of care, skill, and diligence in the performance of the Services as is ordinarily possessed and exercised by a professional Consultant under similar circumstances. No other warranty, expressed or implied, is included in this Agreement. City shall not be responsible for discovering deficiencies in the accuracy of Consultant’s services.

9. **INDEMNIFICATION.** Consultant shall indemnify and hold harmless the City, its officers, agents, and employees, of and from any and all claims, demands, actions, causes of action, including costs and attorney’s fees, arising out of or by reason of the execution or performance of the services provided for herein and further agrees to defend, at its sole cost and expense, any action or proceeding commenced for the purpose of asserting any claim of whatsoever character arising hereunder.

10. **INSURANCE.** Consultant shall secure and maintain such insurance as will protect Consultant from claims under the Worker’s Compensation Acts, and from claims for bodily injury, death, or property damage which may arise from the performance of services under this Agreement. Such insurance shall be written for amounts not less than:

   - Commercial General Liability $1,000,000 each occurrence/aggregate

The City shall be named as an additional insured on the general liability policy. Before commencing work, the Consultant shall provide the City a certificate of insurance evidencing the required insurance coverage in a form acceptable to City.

11. **INDEPENDENT CONTRACTOR.** The City hereby retains the Consultant as an independent contractor upon the terms and conditions set forth in this Agreement. The Consultant is not an employee of the City and is free to contract with other entities as provided herein. Consultant shall be responsible for selecting the means and methods of performing the work. Consultant shall furnish any and all supplies, equipment, and incidentals necessary for Consultant’s performance under this Agreement. City and Consultant agree that Consultant shall not at any time or in any manner represent that Consultant or any of Consultant’s agents or employees are in any manner agents or
employees of the City. Consultant shall be exclusively responsible under this Agreement for Consultant's own FICA payments, workers compensation payments, unemployment compensation payments, withholding amounts, and/or self-employment taxes if any such payments, amounts, or taxes are required to be paid by law or regulation.

12. SUBCONTRACTORS. Consultant shall not enter into subcontracts for services provided under this Agreement without the express written consent of the City. Consultant shall comply with Minnesota Statute § 471.425. Consultant must pay subcontractor for all undisputed services provided by subcontractor within ten (10) days of Consultant's receipt of payment from City. Consultant must pay interest of one and five-tenths percent (1.5%) per month or any part of a month to subcontractor on any undisputed amount not paid on time to subcontractor. The minimum monthly interest penalty payment for an unpaid balance of One Hundred and no/100 Dollars ($100.00) or more is Ten and no/100 Dollars ($10.00). The City hereby consents to the Consultant using the following subcontractors: Fred Sutherland, Mike Nowak, Allison Hruby, and Anastasia Wolhovd.

13. CONTROLLING LAW/VENUE. This Agreement shall be governed by and construed in accordance with the laws of the State of Minnesota. In the event of litigation, the exclusive venue shall be in District Court of the State of Minnesota for Hennepin County.

14. MINNESOTA GOVERNMENT DATA PRACTICES ACT. Contractor must comply with the Minnesota Government Data Practices Act, Minnesota Statutes Chapter 13, as it applies to (1) all data provided by the City pursuant to this Agreement, and (2) all data, created, collected, received, stored, used, maintained, or disseminated by the Contractor pursuant to this Agreement. Contractor is subject to all the provisions of the Minnesota Government Data Practices Act, including but not limited to the civil remedies of Minnesota Statutes Section 13.08, as if it were a government entity. In the event Contractor receives a request to release data, Contractor must immediately notify City. City will give Contractor instructions concerning the release of the data to the requesting party before the date is released. Contractor agrees to defend, indemnify, and hold City, its officials, officers, agents, employees, and volunteers harmless from any claims resulting from Contractor's officers', agents', city's, partners', employees', volunteers', assignees' or subcontractors' unlawful disclosure and/or use of protected data. The terms of this paragraph shall survive the cancellation or termination of this Agreement.

15. COPYRIGHT. Contractor shall defend actions or claims charging infringement of any copyright or patent by reason of the use or adoption of any designs, drawings or specifications supplied by it, and it shall hold harmless the City from loss or damage resulting there from.

16. PATENTED DEVICES, MATERIALS AND PROCESSES. If the Contract requires, or the Consultant desires, the use of any design, device, material or process covered by letters, patent or copyright, trademark or trade name, the Consultant shall provide for such use by suitable legal agreement with the patentee or owner and a copy of said agreement shall be filed with the City. If no such agreement is made or filed as noted, the Consultant shall indemnify and hold harmless the City from any and all claims for infringement by reason of the use of any such patented design, device, material or process, or any trademark or trade name or copyright in
connection with the services agreed to be performed under the Contract, and shall indemnify and defend the City for any costs, liability, expenses and attorney's fees that result from any such infringement.

17. **ASSIGNMENT.** Neither party shall assign this Agreement, nor any interest arising herein, without the written consent of the other party.

18. **WAIVER.** Any waiver by either party of a breach of any provisions of this Agreement shall not affect, in any respect, the validity of the remainder of this Agreement.

19. **ENTIRE AGREEMENT.** The entire agreement of the parties is contained herein. This Agreement supersedes all oral agreements and negotiations between the parties relating to the subject matter hereof as well as any previous agreements presently in effect between the parties relating to the subject matter hereof. Any alterations, amendments, deletions, or waivers of the provisions of this Agreement shall be valid only when expressed in writing and duly signed by the parties, unless otherwise provided herein.

20. **TERMINATION.** This Agreement may be terminated by the City for any reason or for convenience upon written notice to the Consultant. In the event of termination, the City shall pay the Consultant for completed work.

**CITY OF EDINA**

[Signature]

Scott Neal, City Manager

**NIENOW CULTURAL CONSULTANTS LLC**

[Signature]

Jeremy L. Nienow

Its

Managing Partner
APPLICATION FOR MINNESOTA ANNUAL ARCHAEOLOGICAL SURVEY LICENSE

This license only applies to reconnaissance (Phase I) surveys conducted under Minnesota Statutes 138.31-42 during calendar year ___2019_. Separate licenses must be obtained for monitoring, evaluations/Phase II and major investigation/Phase III work, and burial site work under Minnesota Statute. This license must be renewed annually. Only the individual indicated below is licensed as principal investigator. The licensed individual is required to comply with all the conditions attached to this license.

Name: Jeremy Loren Nienow

Institution/Agency/Company Affiliation: Nienow Cultural Consultants LLC

Title/Position: Owner and Principal

Address: 574 Blair Ave, St. Paul, MN 55103

Work Phone: 651-295-3744 E-Mail: Jeremy.nienow@gmail.com

Name of Advanced Degree Institution: UofMinnesota Year: 1997

Department Name: Anthropology Degree: [ ] MA/MS [x] PhD

Type of Land: (check all that may apply)

[ ] State Owned [x] County Owned [x] Township/City Owned

[ ] Other non-federal public List:

Purpose: (check all that may apply)

[ ] CRM [ ] Academic Research [ ] Institutional Field School

Required Documentation:

[ ] 1) Curriculum Vita
[ ] 2) Documentation of Appropriate Experience

Most Recent License Year ___2018___ Type of ___Phase I & II___ (e.g. Annual, evaluation, mitigation)

MHS Curation #: 827-874 Other Approved Facility: RCHS A.2019.1

Signed (applicant): Jeremy Nienow Date: 3/22/19

Submittal copy of this form and attachments to:
Office of the State Archaeologist, Ft. Snelling History Center, St. Paul, MN 55111
612-725-2411 612-725-2799 FAX 612-725-2427 email: mitsa@state.mn.us

Minnesota Historical Society Approval: [ ]
State Archaeologist Approval: [ ]
License Number: 19-040

02/28/2019
APPENDIX B:

EDINA PREDICTIVE MAPS FOR PREHISTORIC ARCHAEOLOGY
Potential for Intact Pre-Contact Archaeological Sites, 2019

Edina, Hennepin County, Minnesota - Base Model with Known Archaeological Sites

Legend:
- Edina Border
- Known Archaeological Sites
- High Potential
- Moderate Potential
- Low Potential
- Little to No Potential

Note: Potential levels are drawn for areas of low to high disturbance using historic and modern aerial imagery. To ensure these areas potentially pre-contact were higher, areas including roads or highways were excluded from areas to reflect the highest potential areas for location areas. The map is based on the base maps of the Minnesota Office of the State Archaeologist and is subject to change.
Potential for Intact Pre-Contact Archaeological Sites, 2019
Edina, Hennepin County, Minnesota - Base Model with LiDAR Hillshade

Legend:
- Edina Border
- High Potential
- Low Potential
- Moderate Potential
- Little to No Potential

Cartographer: Lauren Smith of Zosorschak Consulting for Legacy Member of Midwest Cultural Consultants, LLC. Data: May 4, 2016. Source: Potential low, low to moderate, and moderate levels drawn by tracing areas of low to high disturbance using historic and modern aerial imagery. To ensure these areas potential pre-contact woodland and water bodies identified on an 1855 Topographical Map of Hennepin County were also drawn. Buffer of 0-100 meters were created around them to ensure to reflect the highest potential areas for habitation areas - wellbeing were included in areas of moderate potential as water levels may vary year to year. High potential areas were mapped using ESRI 2016 LiDAR Data provided by Minnesota IT Service Geospatial Information Office.
Potential for Intact Pre-Contact Archaeological Sites, 2019
Edina, Hennepin County, Minnesota - Base Model with Modern Bodies of Water

- Edina Border
- High Potential
- Moderate Potential
- Low Potential
- Little to No Potential

Source: Potential low, low to moderate, and moderate levels drawn by excluding areas of low to high disturbance using historic and modern aerial imagery. To create these maps potential pre-contact woodland and water bodies depicted on an 1878 topographic map of Hennepin County were also drawn. Buffers of 500 meters were created around these features to reflect the highest potential areas for habitation areas. Wetlands were included as areas of moderate potential as water levels may vary year to year. High potential areas were mapped using 2001-2010 modern water bodies taken from Minnesota Land Cover Classification System data provided by Hennepin County, MN.
Potential for Intact Pre-Contact Archaeological Sites, 2019

Edina, Hennepin County, Minnesota - Base Model with Modern Satellite Imagery

[Map with various colors indicating potential levels]

Edina Border  High Potential  Low Potential
Moderate Potential  Little to No Potential

Cartography: Leann Smedt of Zentrick Consulting for Legacy Member of Native Cultural Consultants, LLC. Data May 2019. Source: Potential low, low to moderate, and moderate levels drawn by tracing areas of low to high disturbance using historic and modern aerial imagery. To create these areas potential pre-contact woodland and water bodies identified on an 1864 Topographic Map of Hennepin County were also drawn. Buffers of 500 meters were created around these tracings to reflect the various potential areas for habitation areas. Venlands were included in areas of moderate potential as water levels may vary year to year. High potential areas were mapped using 2016-2020 Modern Aerial/Satellite Imagery provided by 3D Robotics (see scale image for details).
Potential for Intact Pre-Contact Archaeological Sites, 2019
Edina, Hennepin County, Minnesota - Base Model with Pre-Development Bodies of Water
APPENDIX C:

SMG GEOMORPHOLOGICAL REPORT
An Assessment of the Potential for Deeply Buried Archaeological Deposits in the City of Edina, Minnesota

By

Michael F. Kolb, Ph.D. Strata Morph Geoexploration, Inc

March 2019

Prepared for

Nienow Cultural Consultants LLC
Introduction

The purpose of the assessment is to determine the potential for deeply buried archaeological deposits in the City of Edina. Potential is a qualitative measure of the likelihood that a particular geologic environment will contain archaeological deposits that are preserved in primary context. Three major geomorphic criteria are used to assess potential: (1) age of the deposits, (2) depositional environment, and (3) post-depositional modifications (Hudak and Hajic 2002). Deeply buried is defined in general terms as below the depth of the most commonly employed archaeological survey techniques or about 0.5 m. Archaeological surveys can be conducted to greater depths after the areas with potential for buried sites are identified. Archaeological deposits can be buried and preserved by sedimentation or by anthropogenic processes during urbanization.

Methods

The following sources were used to make the assessment.

1) Geologic maps published by the Minnesota Geological Survey were used to determine the nature of the landscape and deposits in and surrounding the proposed corridor.

2) USGS topographic maps (1:24,000 and 1:62,500 scale) dating the 1960’s were used to examine local and regional topography recorded prior to the heaviest urbanization.

3) Soil maps available on Web Soil Survey were used to determine soil types in areas of Edina not to heavily urbanized


Geomorphic Setting

The pre-urban landscape in Edina is the result of processes associated with the last cycle of glaciation and deglaciation between about 21,700 cal BP (18,000) and 14,800 cal BP (12,500 BP) years ago. During this time frame the Superior glacial lobe advanced out of the Lake Superior basin, crossed the Mississippi River into the Edina area, and deposited the St Croix moraine (Hobbs and Goebel 1982; Johnson and Hemstad 1998; Meyer 1985). With retreat of the Superior lobe the glacial ice of the Des Moines lobe advanced down the Minnesota River valley into the Edina area. It was at its maximum extent about the same time it was at its maximum extent in Iowa by 17,300 cal BP (14,000 B.P) (Ruhe 1969). The Grantsburg sublobe of the Des Moines lobe
advanced northeast over the St Croix Moraine, where Edina is located, through the Minneapolis- St. Paul metropolitan area and into Wisconsin, also around 17,300 cal BP (14,000 years ago) (Johnson and Hemstad 1998; Mooers 1992). During deglaciation the glacial ice stagnates and begins to melt. This produces a rugged topography created by the combined effects of differential melting, deposit thickness, and the action of meltwater. Landforms created by this process in the Edina area include linear lowlands that are the former courses of melt water streams, kettles, and ice contact channels (Mirror Lake for example) that now hold water, and numerous ice-contact landforms of various shapes bounded by short steep slopes. Deposits mapped in Edina include till, outwash, and paludal deposits (peat and muck) (Meyer 2007). By 14,800 cal BP (12,500 BP) the Edina area was deglaciated and the postglacial period begins.

The post glacial period is characterized by warming climate and all the biological and hydrological changes it entails. Soil formation (weathering) is dominate in higher landscape positions and deposition is occurring in the lowland lakes and wetlands. The deposits in these lakes and wetland record the environmental history of the last 14,000-15,000 years (Baker et al. 1998; Bradbury et al. 1993; Keen and Shane 1990) and may contain the archaeological remains of the Native peoples who lived in the Edina area.

Potential for Deeply Buried Archaeological Deposits

In Edina landforms where deposits have accumulated over the last 14,000 years, the approximate length of time people could have been in the area (Buhta et al. 2011), are lakes, wetlands, and stream valleys. Lakes (open water) and wetlands are linked spatially because they often occur in the same basin and temporally because lakes often evolve into wetland. Lakes have shoreline, nearshore, and off shore lacustrine depositional environments. The position of these environments in the lake basins change as lake levels fluctuate in response to Holocene climate and environmental change. Archaeological deposits can be buried in lake sediment when people occupy the landscape around the lake when water levels are low and, as the water rises, the site is inundated and eventually buried by fine-grained lacustrine deposits. In many small inland lakes, the shoreline or nearshore environment is low energy (limited wave energy) and/or has a wetland fringe. In these cases, the archaeological deposits may be buried by paludal deposits. Many lowlands that are now wetlands were initially lakes that through the process of paludification became wetlands (Heinselman 1970; Ovenden 1990). Paludification occurs when organic deposits “grow” up basin margins as well as out into the lake. Archaeological deposits resulting from occupations around the lake may be buried and well preserved as is the case for archaeological deposits and mega-fauna from other locations in the Midwest (Curry 2008; Hawley et al. 2013; Kolb et al. 2010; Overstreet and Kolb 2003; Stanley et al. 2002; Widga 2014; Yansa et al. 2006). For an informal discussion of mega-fauna and their stratigraphic context in Minnesota see Mather (2009).

Archaeological deposits can also be buried along streams on floodplains. Larger named streams in Edina (Nine Mile Creek, South Fork of Nine Mile Creek, Minnehaha Creek) appear to have poorly developed narrow floodplains with thin alluvium. Despite these characterizations there is potential for deeply buried archaeological deposits.
Soils

Landforms with potential for deeply buried archaeological deposits can be located geographically (where urbanization has not obscured or modified the landscape surface) using soils maps available on the internet or as layers in GIS programs. Due to urban development soils in most of the city could not be mapped so the soils maps are not a comprehensive tool. Soil series formed in deposits with potential for deeply buried archeological are shown in Figure 1 and listed in Table 1. Archaeological deposits can also be buried beneath fill or preserved at the surface, for example in yards or right-of-ways in developed residential and industrial areas.

Table 1. Soil series with potential for buried archaeological sites (USDA n.d.)

<table>
<thead>
<tr>
<th>Soil Series</th>
<th>Deposits (thickness)</th>
<th>Landform</th>
</tr>
</thead>
<tbody>
<tr>
<td>Klossner</td>
<td>organics (26 in; 66 cm+)/lacustrine</td>
<td>wetland basin</td>
</tr>
<tr>
<td>Okojobi</td>
<td>alluvium or lacustrine (56 in+;142 cm+)</td>
<td>depressions on till</td>
</tr>
<tr>
<td>Suckercreek</td>
<td>alluvium (80 in+; 203 cm+)</td>
<td>floodplain</td>
</tr>
<tr>
<td>Medo</td>
<td>organics (35 in; 89 cm)/outwash</td>
<td>basin on outwash or till</td>
</tr>
<tr>
<td>Muskego</td>
<td>organics (60 in+; 152 cm+)</td>
<td>wetland or lake basin</td>
</tr>
<tr>
<td>Houghton</td>
<td>organics (80 in+; 203 cm+)</td>
<td>wetland or lake basin</td>
</tr>
</tbody>
</table>
Figure 1. Map of the soils with potential for deeply buried archaeological deposits in the City of Edina. Note that soils could only be mapped in detail in the less urbanized part of the city.
References Cited

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*Phase Ia Literature Review and Predictive Model, City of Edina, MN. Page - 6*
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2010 Preliminary Geomorphic and Stratigraphic Investigations at the Interstate Park Bison Site (47Pk32), Interstate Park, Polk County, Wisconsin. *Manuscript on file at the State Historical Society of Wisconsin.*

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Meyer, G. N.

Mooers, H. D.
1992 Summary of the Late Glacial and Post-Glacial Landscape Development Along the Minnesota River. *Institute for Minnesota Archaeology Reports of Investigation Number 226.*

Ovenden, L.

Overstreet, D. F. and M. F. Kolb

Ruhe, R. V.
1969 *Quaternary Landscapes of Iowa.* The Iowa State University Press, Ames.

Stanley, D. G., E. A. Bettis, III and D. J. Quade
2002 Geoarchaeological Investigations at Five Island Lake Vernon, Emmetsburg and Freedom Townships, Palo Alto County, Iowa *Bear Creek Archaeology Report #1030.*

USDA

Widga, C. C.
2014 Middle Holocene Taphonomy and Paleozoology at the Prairie-Forest Border, the Itasca Bison Site, MN. *Midcontinental Journal of Archaeology 39:3:251-279.*
ACTION REQUESTED:
None; discussion only.

INTRODUCTION:
The Arts & Culture Commission will review the Commission's progress on their 2019 work plan including the draft Three Year Plan for Public Art (attached).

ATTACHMENTS:

Arts & Culture Commission 2019 Work Plan
Three Year Plan for Public Art
Handout: Three-Year Plan for Public Art in Edina Updated
Handout: Forecast Public Art 2017 Examples
# Commission: Arts and Culture Commission

## 2019 Annual Work Plan

<table>
<thead>
<tr>
<th>Initiative # 1</th>
<th>Council Charge (Proposed Charge Completed by CM)</th>
<th>Target Completion Date</th>
<th>Budget Required (Staff Liaison)</th>
<th>Staff Support Required (Staff Liaison)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>☐ 1 (Study &amp; Report) ☐ 2 (Review &amp; Comment) ☒ 3 (Review &amp; Recommend) ☐ 4 (Review &amp; Decide)</td>
<td>May 2019</td>
<td>☐ Funds available</td>
<td>☒ Staff Liaison: Hrs 20</td>
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<tr>
<td>Initiative Type:</td>
<td>☐ New Initiative ☒ Continued Initiative ☐ Ongoing Responsibility</td>
<td></td>
<td>☒ Funds not available</td>
<td>☐ CTS (including Video)</td>
</tr>
<tr>
<td>Chair/co-chair a cross-commission committee (see partners) to review the Public Art Program and recommend a 3-year plan for the program.</td>
<td></td>
<td>☐ Other Staff:</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Lead Commissioners:** Michelle Morgan-Nelson, Hannah Klein  
**Partners:** Arts & Culture Commission [LEAD] and Human Rights and Relations Commission

**Progress Report:** In collaboration with HRRC, developed and proposed a three-year plan for 2020-2022. Steps include a citywide survey and innovative extensions of current Public Art activities. The DRAFT plan will be presented at the ACC work session with the City Council.

<table>
<thead>
<tr>
<th>Initiative # 2</th>
<th>Council Charge (Proposed Charge Completed by CM)</th>
<th>Target Completion Date</th>
<th>Budget Required (Staff Liaison)</th>
<th>Staff Support Required (Staff Liaison)</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>☐ 1 (Study &amp; Report) ☐ 2 (Review &amp; Comment) ☒ 3 (Review &amp; Recommend) ☐ 4 (Review &amp; Decide)</td>
<td>December 2019</td>
<td>☒ Funds available</td>
<td>☒ Staff Liaison: Hrs 20</td>
</tr>
<tr>
<td>Initiative Type:</td>
<td>☐ New Initiative ☒ Continued Initiative ☐ Ongoing Responsibility</td>
<td></td>
<td>☒ Funds not available</td>
<td>☐ Other Staff: Hrs 10</td>
</tr>
<tr>
<td>Coordinate the Public Art program for 2019</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Lead Commissioners:** Michelle Morgan-Nelson, Hannah Klein

**Progress Report:** Implemented a series of key activities: the City’s Valentine’s Party with the Rockin’ Hollywoods at Braemar, the elementary Student Sculpture Contest and sculpture construction with a team of two public artists, collaboration with the Pentagon Park Village public art focus groups, consultation on potential art from a decayed tree near City Hall.
<table>
<thead>
<tr>
<th>Initiative # 3</th>
<th>Council Charge (Proposed Charge Completed by CM)</th>
<th>Target Completion Date</th>
<th>Budget Required (Staff Liaison)</th>
<th>Staff Support Required (Staff Liaison)</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>☐ 1 (Study &amp; Report) ☐ 2 (Review &amp; Comment) ☐ 3 (Review &amp; Recommend) ☒ 4 (Review &amp; Decide)</td>
<td>December 2019</td>
<td>☐ Funds available</td>
<td>☒ Staff Liaison: Hrs 15</td>
</tr>
<tr>
<td></td>
<td>Initiative Type: ☒ New Initiative ☐ Continued Initiative ☐ Ongoing Responsibility</td>
<td></td>
<td>Funds are available for this project.</td>
<td>☒ CTS (including Video)</td>
</tr>
<tr>
<td></td>
<td>Coordinate a community event to educate the community and enhance the presence of arts and culture in the community.</td>
<td></td>
<td>☒ Funds not available</td>
<td>☒ Other Staff: Hrs. 10</td>
</tr>
<tr>
<td></td>
<td>Lead Commissioners: Russ Rubin, Susan Chandler, Steve Suckow</td>
<td></td>
<td></td>
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</tr>
<tr>
<td></td>
<td>Progress Report: Arts &amp; Culture booth at the Open Streets event in September to raise awareness of and survey residents about their specific interests in public art.</td>
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<tr>
<th>Initiative # 4</th>
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<td>December 2019</td>
<td>☐ Funds available</td>
<td>☒ Staff Liaison: Hrs 15</td>
</tr>
<tr>
<td></td>
<td>Initiative Type: ☒ New Initiative ☐ Continued Initiative ☐ Ongoing Responsibility</td>
<td></td>
<td>Funds are available for this project.</td>
<td>☒ CTS (including Video)</td>
</tr>
<tr>
<td></td>
<td>R&amp;E 18.E. Serve on a cross-commission committee (see partners) to ensure City facility artwork and décor reflects diversity of race and culture.</td>
<td></td>
<td>☒ Funds not available</td>
<td>☒ Other Staff: Hrs</td>
</tr>
<tr>
<td></td>
<td>Lead Commissioners: Partners: Arts &amp; Culture Commission, Human Rights &amp; Relations Commission [LEAD], and Heritage Preservation Commission</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Progress Report: Full and active participation on Cross-Commission Committee. Intent is to focus a review of artwork in City Hall.</td>
<td></td>
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</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Initiative # 5</th>
<th>Council Charge (Proposed Charge Completed by CM)</th>
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<td>☐ 1 (Study &amp; Report) ☒ 2 (Review &amp; Comment) ☐ 3 (Review &amp; Recommend) ☐ 4 (Review &amp; Decide)</td>
<td>December 2019</td>
<td>☐ Funds available</td>
<td>☒ Staff Liaison: Hrs 20</td>
</tr>
<tr>
<td></td>
<td>Initiative Type: ☐ New Initiative ☒ Continued Initiative ☐ Ongoing Responsibility</td>
<td></td>
<td>Funds are available for this project.</td>
<td>☒ CTS (including Video)</td>
</tr>
<tr>
<td></td>
<td>Collaborate with City partners to gather input on the community’s needs and potential opportunities for a new Art Center.</td>
<td></td>
<td>☒ Funds not available</td>
<td>☒ Other Staff:</td>
</tr>
<tr>
<td></td>
<td>Lead Commissioners: Russ Rubin, Susan Chandler, Ann Miller</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Progress Report: Little traction generated. In 2020, the commission will lay out a plan for an art center. The plan will explore a new building and other options other than a completely new building.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
ABSTRACT
This document, a plan and initiative, compiled and reviewed by a cross-commission committee, will provide context and recommendations supporting a three-year road map for the City of Edina’s public art program.

Compiled by Arts and Culture Commissioners
Hannah Klein and Michelle Morgan-Nelsen

THREE-YEAR PLAN FOR PUBLIC ART IN EDINA

Photograph by Tom Bierlein, MCAD ’19

Building Community through Creative Collaboration
**DRAFT**

**SUMMARY OF THREE-YEAR PLAN FOR PUBLIC ART IN EDINA**

**DEFINITION:** Initiative, Noun, the ability to assess and initiate things independently.

The three-year initiative is a nimble, rolling three-year plan that is based on the optimization of measured engagement and outcomes each year. The community-driven aspects of each year’s initiative are produced and refined the year before the roll-out of the actual public art.

<table>
<thead>
<tr>
<th>YEAR</th>
<th>GOALS</th>
<th>TASK</th>
</tr>
</thead>
</table>
| 0 2019 | 1) Complete commitments to previous Public Art programming  
2) Develop a three-year plan for Public Art in Edina as a recommendation to present to the Edina City Council | 1) Facilitate Edina Elementary Schools sculpture contest; Spring 2019  
2) Collaborate with the designated commission (ACC/HRRC) through a cross-commission committee to create a framework for a plan for Public Art; Spring 2019  
3) Gather information about the history and organization of past and current efforts with Public Art as a context for the plan framework.  
4) Planning session with partner HRRC. Outcome: subsequent draft and presentation of the 3-year plan; Spring 2019  
5) Work with Edina Community Foundation and others to create additional funding mechanisms for the children’s public art programming and other initiatives; On-going  
6) Open Streets Edina ACCC awareness campaign, Sept. 22, 2019; On-going |
| 1 2020 | 1) Gather community input to inform a prioritized set of new initiatives  
2) Create a budget for Public Art that includes funding for a coordinator and capacity to stand up a formal working group | 1) Administer a community survey to Edina residents using the Better Together City platform and other communication vehicles; analyze responses of themes and forms of art to inform the next series of Public Art experiences, events, and acquisitions.  
2) Update the Three-Year Plan for Public Art in Edina with specific concepts based on community input  
3) Create a Public Art working group to solidify 1-3 themes, type of public art and location, driven by the community to be woven into the prioritized initiatives. Identify how to measure success.  
4) Prototype 2-3 public art experiences during 2020 and measure engagement. Gather feedback to inform both the plan and the budget.  
5) Execute selected public art initiative |
<table>
<thead>
<tr>
<th>Year</th>
<th>Task</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>2021</td>
<td>1)</td>
<td>Report: Report the results of 2020 work to the City Council to determine responses relevancy of initiatives.</td>
</tr>
<tr>
<td></td>
<td>2)</td>
<td>Repeat process - based on on-going community feedback and results of the 2020 programming, select 13 issues to focus on; include repeat events and initiatives that were successful and continue to secure funding.</td>
</tr>
<tr>
<td>2022</td>
<td>1)</td>
<td>Roll-out of Public Art 2022 programming with collaborative commission.</td>
</tr>
<tr>
<td></td>
<td>2)</td>
<td>Continue to support and expand funding and operationalization of the program to ensure the sustainability of the plan.</td>
</tr>
<tr>
<td>2022</td>
<td>1)</td>
<td>Repeat process: Collaborate with other city commissions to optimize process/plan based on feedback, matrix of success - outcomes and engagement in the 2020 experiences, events, acquisitions to plan for Public Art in 2021.</td>
</tr>
<tr>
<td></td>
<td>2)</td>
<td>Create new programming</td>
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<tr>
<td></td>
<td>3)</td>
<td>Showcase selected public art experiences in collaboration with other city commissions.</td>
</tr>
<tr>
<td></td>
<td>4)</td>
<td>Analyze feedback and finalize guidelines/criteria for public art initiatives</td>
</tr>
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<td>4)</td>
<td>Develop methods for sustaining ongoing community engagement.</td>
</tr>
<tr>
<td></td>
<td>5)</td>
<td>Refine success measure to allow year-by-year comparisons of success, emphasizing new community needs.</td>
</tr>
<tr>
<td></td>
<td>1)</td>
<td>Feedback loops and a matrix for success will provide the ability to optimize and adjust plans to create stronger outcomes year after year. Many efforts will drive immediate outcomes and others will be evaluated on an annual basis prior to moving forward to the next year.</td>
</tr>
<tr>
<td></td>
<td>2)</td>
<td>Continuously update Public Art plan to include community involvement, programming, and inclusion, repeatable measures of success, budget, and commission collaboration.</td>
</tr>
<tr>
<td>On-going</td>
<td>1)</td>
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Building Community through Creative Collaboration

Photograph by Tom Bierlein, MCAD '19

ABSTRACT
This document, a plan and initiative, compiled and reviewed by a cross-commission committee, will provide context and recommendations supporting a three-year road map for the City of Edina's public art program.

Compiled by Arts and Culture Commissioners Hannah Klein and Michelle Morgan-Nelsen

THREE-YEAR PLAN FOR PUBLIC ART IN EDINA
The Arts and Culture Commission Three-Year Plan was compiled by Commissioners Hannah Klein and Michelle Morgan-Nelson in June 2019.

DEFINITION: Initiative, Noun, the ability to assess and initiate things independently.

The three-year initiative is a nimble, rolling three-year plan that is based on the optimization of measured engagement and outcomes each year. The community-driven aspects of each year’s initiative are produced and refined the year before the roll-out of the actual public art.

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</tr>
<tr>
<td>2019</td>
<td></td>
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<td></td>
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| On-going | 1) Feedback loops and a matrix for success will provide the ability to optimize and adjust plans to create stronger outcomes year after year. Many efforts will drive immediate outcomes and others will be evaluated on an annual basis prior to moving forward to the next year.  
2) Continuously update Public Art plan to include community involvement, programming, and inclusion, repeatable measures of success, budget, and commission collaboration. |
Edina Arts and Culture Committee Public Art Three-Year Strategic Initiative

This document, a plan and initiative, compiled and reviewed by a cross-commission committee, will provide context and recommendations supporting a three-year road map for the City of Edina's public art program.

Vision Statement: Public Art in Edina will create an inclusive, welcoming experience that is innovative and engaging, while communicating themes determined by the community. Public Art engages and enriches residents and visitors of Edina by bringing energy and life into public spaces, providing opportunities for people to come together, share experiences, and build an inclusive, caring and cohesive community.

The following document is based on the objectives outlined in the vision and planning session by the ACC/HRRC, thus establishing a community-centered approach, process and recommendations for Public Art.

Public Art is art in public spaces. Today, public art can take a wide range of forms, sizes, and scales—and can be temporary or permanent. It may interpret or identify a place, its people, and perhaps addresses a social or environmental issue. Public art can include murals, light shows, integrated architectural or landscape architectural work, community art, digital new media, sculpture, music, performances, poetry, film and festivals!

I. Environmental scan: History of Public Art in Edina

The Edina Public Art Committee was organized in 2004 to "promote and enhance the aesthetic quality of life in Edina through the enjoyment of art in the City's public places." The group felt that art in public could: "build awareness and pride in community heritage and neighborhood identity; serve as a public education tool; encourage cooperation between public and private sectors, City government, and the arts community; nurture the creative environment and encourage artistic endeavors in the community; and promote economic development."

From the beginning, the group involved community members and representatives from the Edina Community Foundation to act as a charitable partner in securing contributions to fund art acquisition. The group also worked on the utility bill funding proposal.

Commissioning and/or acquiring art for public spaces was a primary activity of the group in the beginning along with organizing art loans and rotating exhibits of two and three dimensional art. The first rotating outdoor sculpture display was organized in 2005 and displayed in summer of 2006 at Grandview Square Park. It consisted of three sculptures. The group promoted its activities and interests and worked to acquire art work that was loaned or displayed for permanent installation in public areas.

In 2008, Edina Public Art Committee secured $10,000 to fund projects and operational costs for its activities. This is the same amount we have budgeted for public art today. In relation to Utility Bill fundraising, approximately $3,000 was raised each year from the last source available.
As Edina Public Art Committee continued to evolve, the annual sculpture contest extended first to the Promenade and then 50th and France. Under the leadership of a Commission member, the Edina Public Art Committee also began a utility box wrap program (4 boxes were wrapped). 31 sculptures were commissioned or purchased during this time, (Appendix B). And, a discussion about public art was organized. During this time, the “working group” contracted for a review of the owned collection for conservation purposes. However, to date, no conservation has been attempted due to limited resources.

II. Organizational Structure of Arts and Culture & Human Rights & Relations Commissions

ARTS & CULTURE COMMISSION (ACC)

Strives to build a vibrant community through support of arts and culture and advises the City Council on artistic initiatives in Edina, including the Edina Art Center.

Along with other City of Edina Commissions and Boards, the Arts & Culture Commission was established under the City of Edina Code Chapter 2, Article III, Division 1 and Chapter 2, Article III, Division 8:

The council, finding that the encouragement and enhancement of the arts in the city is vital to the social and cultural well-being of the city and its residents, does hereby establish the arts and culture commission (the “commission”).

(Code 1992, § 1508.01; Ord. No. 2005-08; Ord. No. 2007-11, 6-5-2007; Ord. No. 2011-02; Ord. No. 2013-5, § 1(1508.01), 5-7-2013)

The Arts & Culture Commission is charged with the following:

- Strive to build a vibrant community through support of art and culture in the city.

- Encourage leadership and advocacy in advancing the role and value of art and culture activities in the city, including but not limited to music, dance, theater, decorative arts, painting, culinary arts, ceramics, sculpture, literature, media arts and public art.

- Facilitate communication and collaboration that promotes participation and enhances the cultural life of the residents of the city.

- Strengthen partnerships with artistic and cultural organizations based on mutual respect and equal responsibility for advancing the cultural climate in the city.

- Recommend artistic and cultural initiatives, including a long term plan directed towards fulfilling the needs and desires of city residents with respect to art and culture. Promote artistic and cultural initiatives and make recommendations to the city council and other boards and commissions.
• Identify existing and potential new venues for artistic and cultural events throughout the city.

• Recommend and facilitate programs at venues throughout the city that are responsive to community desires.

• Identify potential sources of funding for artistic and cultural initiatives, including grants, donations, and sponsorships.

• Represent the city at community functions throughout the city.

• Continue to develop and implement public visual arts programs in the city.

• Report to the council periodically on the foregoing, and perform other duties as may be directed by council from time to time.


At the April 2018 meeting of the ACC, the majority voted to disband the working group and assume direct responsibility for the planning and implementation of a public art process in Edina. The ACC confirmed its leadership role in its section of the City of Edina Comprehensive Plan in 2018 and its ACC Work Plan for 2019. All Commission Work Plans were approved by the City Council at its December 2019 meeting.

The 2019 Arts & Culture Work Plan contains several initiatives pertaining to its Public art responsibility:

Initiative #1: Chair/Co-Chair a cross-commission Committee to review the Public Art Program and recommend a 3-year plan for the program. Partners; Arts & Culture Commission (LEAD) and Human Rights and Relations Commission

Initiative #2: Coordinate the Public Art Program for 2019

Initiative #3: Coordinate a community event to educate the community and enhance the presence of arts and culture in the community

Initiative #4: Serve on a cross-commission committee to ensure City facility artwork and décor reflects diversity of race and culture.

Human Rights and Relations Commission (HRRC)

Established in 1970 to (in the words of the foundation ordinance) “promote and help implement” the public policy of the city to:

“(1) Secure for all of the residents of the city freedom from discrimination because of race, color, creed, religion, age, sex, sexual orientation, gender expression, marital status, disability, status with regard to public assistance, familial status or national origin in connection with employment, housing and real property, public accommodations, public services, credit and education.

“(2) Support the home, family and human relations in the city.
“(3) Cooperate with the state department of human rights, and other agencies and commissions in their programs of human rights.”

This is a broad mandate to support the city council in all areas impacting the rights and relations within the city. In addition, at the urging of the HRRC, the City Council in August of 2016, adopted a resolution designating Edina as a Human Rights City, which among other things commits the city to “to reducing discrimination, inequality, racism, and xenophobia in all aspects of civic life: housing, education, economic opportunity, religious and cultural expression, access to public institutions and opportunities, and safety and security.”

III. The External Environment: What does Public Art look like nationally and in around Edina?

The City of Edina has a well-established commitment to public art, with that commitment undergoing transition to meet the changing definition of “public art”.

“Public art has been a priority in Edina since 2004. The Arts and Culture Commission oversees the City’s public art efforts and runs the Public Art Edina program. The City provides $20,000 annually as seed money to jump start projects, with additional funds coming from grants, and corporate and private donors.” (City of Edina website)

There are currently five primary locations for public art in Edina. Parks, public spaces and buildings contain a variety of public art. Residents and visitors can easily locate sculptures and have an interactive public art experience by downloading the WonderWander app, developed by local teacher Shannon Stevens. People can find public art at these locations- Centennial Lakes Park, Edina City Hall, Edina Promenade, Grandview Square Park, and the 50th and France Business District. (Public Art sculptures, Appendix B)

In 2018, the Arts and Culture Commission and the Edina Education Fund wanted to expand the public art offerings and did this through a competition among Edina elementary school students as part of an arts curriculum. Three winners’ entries were selected to be made into full art pieces placed on the Edina Promenade. The competition has just completed its second year, and the Arts and Culture Commission is discussing possible ways to involve middle and high school students, either as mentors, judges or participants.

An issue that the Arts and Culture Commission is currently focusing on is “collection care” of our public art pieces. Some are in critical condition with immediate need of attention; others will need attention in the next few years. Concerns are funding for restoration/repair against the current budget for public art, and the lack of a cohesive inventory of pieces.

A survey of surrounding suburbs outlines the public art programs in neighboring cities:

- Hopkins: Hopkins Center for the Arts sponsors ArtStreet (showcases original art works in an accessible setting), Art from the Attic, May Day Music on Main, and Sunset Series. Six staff members.
- Saint Louis Park: thirteen pieces/areas of public art, city-school calendar photo contest, Arts and Culture Grant, City Hall 3rd Floor public art display, Utility Box Wrap Program, Friends of the Arts Arts for Life scholarship. Could not find staff listing for public art.
• **Minnetonka**: Minnetonka Center for the Arts, Partners in Art at Ridgedale. Ten staff members.

• **Bloomington**: Artistry theatre and visual arts center, Creative Placemaking in the South Loop, Penn American/Fresh Thyme and Civic Plaza projects. Fourteen staff members. The City has a Director of Creative Placemaking position which works with Artistry in planning public art. Their public art inventory is written at this time; investigating cataloguing programs Embark, Mimsy and Pass Perfect. Their current budget for collection care is $3-5,000 annually, with plans for this amount to increase as the collection grows and work begins to age. They are beginning to work with conservators to provide a maintenance plan, costs and care for larger scale pieces.

**PLACES**: Forecast Public Art has been facilitating this initiative since 2016 for the upcoming Southwest LRT project. "PLACES (Public Art and Community Engagement Southwest) will tell the story, character, heritage and culture of the communities along the Southwest LRT corridor through thoughtful public art and place-based design adjacent to LRT station areas, supported by a mix of public and private funding. Participating cities include Minneapolis, St. Louis Park, Hopkins, Minnetonka, and Eden Prairie. Additional partners include Hennepin County Community works and the Metropolitan Council/Metro Transit."

Springboard for the Arts wrote its Creative People Power Report in 2018 which talks about the new directions and definitions of healthy communities- summarized in a concept called “creative people power”. “Creative people power is a renewable energy source present in all communities, though it isn’t always immediately visible or readily available for community change efforts. This report explains what creative people power is, what it can do, and how communities can nurture and leverage it as a strategy for broad-based community well-being.” Emerging trends in community development outlined in this report are: community as dynamic ecosystem, cross-sector/cross issue approaches, community-led responsive planning, asset-based and health-oriented, people drive change, relationships are key, and multi-dimensional measures of well-being. These trends tie into the concept of “creative placemaking” for goals such as making public spaces more attractive and human-centered, bridging cultural differences and embracing inclusivity, and engaging residents in planning their community’s future.

**Strengths**: commitment to public art through the Public Art Working Group and Arts and Culture Commission. Developers are starting to plan for public art in their developments- Pentagon Park redevelopment is an example. Listening groups were held by the developers to gauge people’s interest and desire for public art features.

**Threats**: current $20,000 budget is not enough to cover “collection care” of public art and pay for public art activities. Some public art pieces may be lost if not repaired. Two large pieces from the original incarnation of Southdale have been in storage and need homes before they become lost to the public.

The overview of the national situation for public art comes from Americans for the Arts extensive research on all aspects of the arts and culture industry. Outlined for arts advocacy season 2019, “10 Reasons to Support the Arts” speaks to the place that public art holds in our communities across the country. The following highlights the reasons that resonate most with our arts and culture efforts in Edina.
Public art instills meaning—a greater sense of identity and understandings of where we live, work, and visit—creating memorable experiences for all. It humanizes the built environment, provides an intersection between past, present, and future, and can help communities thrive. The arts are also a fundamental component of a healthy community—strengthening them socially, educationally, and economically—benefits that persist even in difficult social and economic times. Arts improve individual well-being. 69 percent of the population believe the arts "lift me up beyond everyday experiences," 73 percent feel the arts give them "pure pleasure to experience and participate in," and 81 percent say the arts are a "positive experience in a troubled world." Arts improve academic performance, spark creativity, and innovation. Arts unify communities and have social impact. 72 percent of Americans believe "the arts unify our communities regardless of age, race, and ethnicity" and 73 percent agree that the arts "helps me understand other cultures better"—a perspective observed across all demographic and economic categories. A high concentration of the arts in a city leads to higher civic engagement and more social cohesion.

The snapshot of trends and opportunities comes from the work of LaPlaca Cohen and their 2017 research study "Culture Track." The first major point of the study is that there is an expanded definition of culture. In the study the following activities were defined as culture: Historic Attraction/Museum, Art/Design Museum, Community Festival/Street Fair, Music Festival, Natural History Museum, Public/Street Art, Food and Drink Experience, Musical, Classical Music, Play (Non-Musical), Opera, Ballet, Movies/Film, and TV. What does this tell us? Audiences do not place priority on whether an activity is "culture" or not. Now, culture can be anything from watching "Downton Abbey" to grabbing dinner from a taco truck. Culture’s definition may be in flux, but its value is not.

The value of public art is its ability to help to build community and foster empathy. Bringing people of many different backgrounds together can highlight the fact that our world is better for having so many diverse cultures. LaPlaca Cohen found several key takeaways in their study, and the most relevant for the Public Art Initiative are the definition and meaning of culture. "Redefining the very meaning of culture is a major disruptor, necessitating a reassessment of experiences and a reconceptualization of the cultural spaces of the future. For culture to matter, it must enable people to find or make meaning. At this particular socio-political moment, reducing stress, providing fun, and offering perspective are pre-conditions for this to happen."

We have an opportunity to be transformative in our Public Arts Initiative through the power of collaboration within our community.

IV. Arts and Culture Commission Organizational Mission

The 2019 Annual Work Plan tasked the Arts and Culture Commission with the initiative to "Chair a Cross Commission Committee to review the Public Art Program and recommend a 3-year plan for the program". Prior to 2019, Public Art in Edina was a Working Group affiliated with the Commission. To better coordinate Public Art with all elements of the City, the Working Group was disbanded, and the responsibility moved to the Arts and Culture Commission.

It is with this added responsibility that the Commission is moving forward with a strategic approach to Public Art in Edina— to work with key identified partners, to state clearly what the
goals and objectives are for Public Art and to highlight the requirements for a vibrant and essential Public Art program.

This is all done with the recognition that Public Art has an impact on three key groups:

1. Those who live in Edina
2. Those who work in Edina
3. Those who visit Edina

Values of public art in Edina

Public Art in Edina values:

- A welcoming community (*)
- Diversity and inclusivity (**) 

(*) One of the goals stated in the Comprehensive plan chapter is to “[e]nsure that the City welcomes all members of the community to participate in its social, employment, economic, political, and recreational activities.”

- (**)To that end, public art ideally is a reflection of the composition of the people who live, work, study, engage in recreation such as dining and sports, and shop in Edina. As the Arts and Culture Commission works through the plan for public art, apply that race and equity lens to the process, in an effort to convey a welcoming sense to all members of the community, not just the ethnic/racial majority.

Operating Principles

Public Art in Edina is guided by the following operating principles:

1. Broad definition of arts and culture
   a. Public Art is not limited to specific forms of art and culture.
   b. Public Art might include sculpture, murals, dance, theater, music, community art, digital new media, poetry, paintings, ceramics, performances, festivals, memorials, and integrated architectural or landscape work.

2. Citizen-led
   a. Citizens of Edina are invited to take an active role in the planning and implementation of Public Art.

3. Community-centered
   a. Public Art reflects and enriches Edina’s community.
   b. Public Art supports the City of Edina’s Mission: “Our mission is to provide effective and valued public services, maintain a sound public infrastructure, offer premier public facilities and guide the development and redevelopment of lands, all in a manner that sustains and improves the health and uncommonly high quality of life enjoyed by our residents and businesses”.

4. Specific to Edina
a. Public Art in Edina is preferred to be site-relevant, with a meaningful connection to its public space.
b. Public Art in Edina is guided by the Arts and Culture Commission, following consistent practices and clearly-defined plans that are shared openly. The Arts and Culture Commission works collaboratively with all other City Commissions, the City Council, the Mayor, the citizens of Edina, and local businesses and developers.
c. Public Art in Edina is guided by the Edina Comprehensive Plan, especially Chapter 14 Arts and Culture and Chapter 11, HRRC.

5. Cost-effective
   a. Public Art in Edina follows a disciplined and transparent approach to budget planning and spending.

Opportunities and Challenges:

Edina continues to evolve as a community. The Comprehensive Plan is being finalized in 2019 to create a roadmap for the City’s growth and changes, as well as identifying those factors which need to be stabilized. There are also Small Area groups which have been created to set expectations and requirements in certain key pockets of the City.

As questions of commercial development, the roles of our parks and green spaces and general neighborhood protections are discussed, the role of art, design and culture plays an essential role in livability and appealing commercial zones. An overarching strategy that proactively manages Public Art in this context can ultimately create value. This value positively impacts the appeal of Edina as a place in which to live, work and visit.

First and foremost, in fulfilling these opportunities is civic will. Government, business and neighborhoods need to buy into the notion of Public Art playing a role in enhancing our streets, spaces and buildings. Just as streetlights, public and private signage and landscaping are inherent parts of the design of our city so too is visual art, performance and architectural design.

There are 4 parts to these considerations to make this approach operational.

1. Guidelines. Where do we want our art? What kind of art is recommended?
2. Staffing. Who is responsible/paid? Inherent in this is the recognition that Public Art requires maintenance and supervision.
3. Budgets. Where does the funding come from?
4. Approval process: Establish the Arts and Culture Commission as a decision-making entity for public art in Edina.

These are essential issues which cannot be ignored. Coordinated planning, staffing and budget dollars are all part of the long-term response to Public Art. At this time, Public Art has approximately $20,000 per annum as a budget with responsibility shared between the Executive Director of the Edina Art Center and the Arts and Culture Commission. Planning has been a challenge given unclear organizational responsibility and definition of roles.
Awareness

At this time, we are in the early stages of working with various Commissions (HRR, Planning, and Heritage) to increase their awareness and sensitivity to these issues. Clearly, City leadership is strongly supportive of Public Art reflecting diversity and inclusiveness. We will continue to move in this direction to aggressively communicate with these Commissions and help them meet our individual and shared Work Plan Initiatives.

Beyond this, we need to more aggressively communicate to City Council and City management, the value that this work can provide to the City to increase Edina's attractiveness both internally and externally.

Just as the Edina Art Fair/Fall into Art events and the significant portfolio of events at the Edina Art Center creates luster for the City of Edina, we can create other centers of attention for the City. Some of them can be scheduled and publicized broadly while others can be managed creatively and at the grass roots level.

Decision Making

There are clearly opportunities to better assign responsibility for Public Art in Edina. The Arts and Culture Commission is not designed nor instructed to manage ongoing activities. It is currently an advice and consent body.

The staff of the Edina Arts Center is tasked with managing the Art Center with only tangential responsibility for activities outside its borders/programs.

There are semi-related boards that run specific programs such as the Art Fair Board, Chamber of Commerce, etc. There are no umbrella organizations or City staff that is designated to do this work.

There is a major organizational need for clear responsibility to manage Public Art in Edina. An outcome of this Initiative should establish the Arts & Culture Commission as decision-making entity for public art in Edina.

All of the above has one shared goal: To enhance the value of Edina to those who live, work and visit.
## Forms of public art

<table>
<thead>
<tr>
<th>New media and technology based</th>
<th>Functional street elements</th>
<th>Landmarks and beacons</th>
</tr>
</thead>
<tbody>
<tr>
<td>Festivals, parades, spectacles</td>
<td>Interactive art and audience-activated</td>
<td>Light installations and projections</td>
</tr>
<tr>
<td>Installations in vacant storefronts/on rooftops</td>
<td>Murals, mosaics, and wall treatments</td>
<td>Land art and eco-art</td>
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<tr>
<td>Streetside performances</td>
<td>Temporary streetside displays</td>
<td>Overhead cables for art displays</td>
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<tr>
<td>Sound installations</td>
<td>Commemorative memorials and markers</td>
<td>Community engagement and social practice</td>
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<tr>
<td>Wayfinding elements</td>
<td>Platforms/stages for programmed events</td>
<td>Sculpture</td>
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Public Art brainstorming thematic examples/illustrations

Based on the community-driven initiative selection through surveys and feedback loops, we will partner with other commission and/or working groups to develop and execution programming activity per project.

- "Transportation" theme — Create art bike racks close to schools, parks and paths for kids and adults that highlight low carbon footprint modes of transportation
- "Environment" theme — plant annual or perennial art-inspired gardens in parks and city-owned green spaces that promote bee pollinator environments, birds, etc.
- "From suburban to urban" — commission graffiti artists to beautify parking ramps, etc. with inclusive, community-positive arts
- New park "development/re-development"— partner with Parks & Rec to include new Public Art in all new park development or renovation; example could be a sculpture made from recycled things that also serves as a splash pad/water interactive activity.
- Employ LQC (Lighter, Quicker, Cheaper) projects such as guerilla urbanism, pop-up projects, etc. into city repair/beautification
- "Climate Change" theme — work with STEM HS group (national winners) to create "solar-sustainable art" for a PURPOSE.
- "Respect" theme — have a local composer write music that the Edina band can play during the July 4 parade.
- "Inclusion" theme — have a big cook-off (or food truck fest) and music extravaganza that explores/celebrates different cultures in Edina bringing the disparate communities together.
- "Healthy community, Edina" a literary, music and new media extravaganza highlighting health and wellbeing.
- Our community through our lens - 24 hour film festival
- "Edina Parks & Rec" — community opportunities — a collection of photos taken with headings, submitted by residents that can be projected on a building/someplace in Edina — streamed live for participation.

V. Monitoring and Review — What is Success?

Feedback loops and a matrix for success will provide the ability to optimize and adjust plans to create stronger outcomes year after year. Many events within each year's public art initiative will be based in immediate outcomes and evaluated on an annual basis prior to moving forward to the next year.

The Arts and Culture Commission Three-Year Strategic Plan was compiled by Commissioners Hannah Klein and Michelle Morgan-Nelsen in June 2019.
APPENDIX:

Appendix A

Proposed Community Survey:
Survey DRAFT
UPDATE: May 28, 2019

This brief survey will take approximately five minutes.

Survey Goals (what we want to find out):
1) Gauge people's interest in an expanded definition of Public Art
2) Learn what people want to have in their community in the form of “PA”?
3) Find out what issues the community sees as possible for Public Art to generate conversation on or improve
3) Get the public involved in deciding what type of Public Art event/programming we should seek
4) Gather ideas on where Public Art should be hosted and how the community wants to engage in it (in process, experienced, or viewed)

Public Art defined for the purpose of the survey:

Public Art - Simply put, public art is art in public spaces. Today, public art can take a wide range of forms, sizes, and scales—and can be temporary or permanent. It often interprets the history of the place, its people, and perhaps addresses a social or environmental issue. Public art can include murals, sculpture, memorials, integrated architectural or landscape architectural work, community art, digital new media, and even music, performances, poetry, film and festivals!

1. What does public art in Edina mean to you? Select the answer that best describes your view.
   A. Art that is displayed outside in a physical space (check if it can be used or not)
   B. Visual art that is displayed in publicly-accessible spaces
   C. Forms of art that are created for the enjoyment of the public - music, performances, poetry...
   D. Experiences of artistic expression that is consumed by a community (examples: poetry slam, theater written about history of Edina, music composed for Edina, etc.)
E. Art that can be used to improve the community such as a pedestrian bridge, bike racks, park signage for climbing, etc.

2. Besides classical visual art forms such as painting and sculpture, what other arts and cultural experiences might you be most interested in?

*Check all that interest you:*

- Music (classical, rap, global, folk, etc.)
- Film creation and viewing
- Writing, storytelling and poetry
- Dance
- Cultural demonstrations
- Food experiences
- Theater

- OTHER ________________

3. Public art is a source of community pride and engagement. Would you be willing to participate and engage with "public art"? Check all examples that would interest you.

A. Beautifying a bike rack
   b. Playing on art in a playground
   B. Creating a garden
   C. Singing in a choir
   D. Using a mobile app that interacts with art
   E. Making a movie and sharing it
   F. Making a mural
   G. Being part of a literary event - writing, judging, dialogue

4. Where would you like to view or participate in public art? *Select the most desirable location.*

A. In an Edina city park or outdoor venue
   B. In a publicly-accessible indoor venue
   C. In an Edina school
   D. In a privately-owned venue through an invitation
5. What issues are important to you that the City of Edina may be able to explore through engagement in public art?

Check all that are relevant to you:

- Equity and inclusion
- Community
- Modernization/urbanization
- Disruptive technologies
- Fostering a shared feeling of who we are as Edina community

6. Which public art experience are you and your family most likely to participate in? Select your first choice.

A. Listening to live music or watching a dance or theater performance
B. Physical interaction with art such as water play or climbing a sculpture
C. Visiting a food truck to explore a culture through food or music
D. Viewing a mural
E. Digital interactions or creations with "art" creating a collaborative experience

7. How would you like to be involved in public art, programming or an event?

A. Attend an opening event
B. Engage in programming by speakers such as in workshops, lectures, seminars
C. Submit or participate through an "artists" call
D. Attend performances

8. What would a successful Public Art program in Edina look to you? Please check all that apply.

- Large attendee turnout in events or activities
- Community discussion offline and online
- Exposure to new artists and experiences
- Does the art experience change or enhance the perception of Edina
- A feeling and desire to increase involvement in the community
9. What other comment or idea would you like to submit about the future of public art in Edina?
Appendix B


- 3 Dancing Sand Hill Crane
- Art Glass Window
- Arthur H. Dickey
- Bicycle Mosaics
- Bonded Souls
- City Gym Murals
- Color Photograph
- Crescendo
- Dreams Take Flight
- Fountain
- Full Sail
- Horse Play
- Human Dynamics
- I in Edina
- K-9 Memorial
- Large Stone Mobile #2
- Lost in Space
- Lunar Trap
- Minn. Eco Turtle
- Nature's Bouquet
- Otter
- Peacock Display
- Phoenix
- Pinecone
- Rainbow Bridge
- Raven
- Reflecting on Friendship
- Reflection of Me
- Rock Dance
- Rotating Photography Exhibit
- Rungs to Rings
- Spaulding
- The Glamorous Days of Flight
- The Healing
- The Wave
- Three Trees
- Time Piece
- Tranquility
- Urban Jewel
- Utility Box Art Wrap: 50th Street & Wooddale Ave
- Utility Box Art Wrap: 66th Street & Valley View
• Watercolors

Public Art around the Country, A Sampling

http://www.chicagopublicartgroup.org/latest-work
https://forecastpublicart.org/heartbeat/
https://www.artonthemart.com/
https://www.arts.gov/exploring-our-town/artprize
https://www.arts.gov/exploring-our-town/main-terrain-art-park
https://www.arts.gov/exploring-our-town/parks-and-arts
https://www.arts.gov/exploring-our-town/astra-arts-festival
https://www.chicagohumanities.org/programs/
https://www.arts.gov/exploring-our-town/writing-lives
https://www.arts.gov/exploring-our-town/writers-theatre
https://www.columbus.gov/planning/publicart/bike-racks/
http://publicartstpaul.org/project/poetry/#about_the_project

*Congregation* is an interactive kinetic video and sound installation designed and choreographed for pedestrian performers, created by UK-based media artists KMA – Kit Monkman and Tom Wexler. Congregation was installed in Market Square, Downtown, from February 21 to March 16, 2014 as part of the Market Square Public Art Program.

*Congregation* transformed Market Square into an interactive stage. The audience became performers, exploring the environment as the installation responded to their movements. By transforming public spaces into temporary theatrical arenas, *Congregation* explores the seemingly innate human need to participate in - and draw meaning from - ritual gatherings. The music for *Congregation* is by the contemporary composer, Peter Broderick.

The artwork was originally commissioned by SCAN in partnership with The British Council. The Market Square installation marked the project’s North American debut, and was the inaugural project of the Market Square Public Art Program, presented by the Pittsburgh Downtown Partnership and the City of Pittsburgh, with production support by the Office of Public Art and Flyspace Productions.
This project explored the interface between art, regional planning, traditional Chinese medicine and the health of a city.

Needles appearing across the city brought attention to the some of the city's most challenging problems, greatest assets, as well as places with enormous potential.

From April-October 2010, needles moved from site to site in a roving city-wide installation.

The project coincided with a series of public workshops to help steer the Portland Plan, a guide for the city's growth over the next 25 years.

"Using the body as a metaphor for the entire city, Kuby hopes to identify those places in the landscape that are important to us as a community, drawing attention not only to the significance of each focal point but also to the inter-connectedness of them to each other as well as to ourselves."
Throughout the month of April, an odd looking truck serving as a mobile talk show set drove to each of the Pittsburgh's 90 neighborhoods to interview residents. TALKPGH is a collection of stories and opinions structured like a show. It's part of PLANPGH, Pittsburgh's comprehensive game plan for growth. Assistant Producer Nina Sarnelle and Pittsburgh Public Art Manager Morton Brown talk about the common threads they found, and the challenges of recording a mobile talk show on the streets of Pittsburgh.
Somebody
A new messaging service by Miranda July

Texting is tacky. Calling is awkward. Email is old.
On August 28th Miranda July unveils a new way to communicate:
Somebody — an app created with support from Miu Miu, available in the
iTunes store as a free download (iOS only).

When you send your friend a message through Somebody, it goes —
not to your friend — but to the Somebody user nearest your friend. This
person (probably a stranger) delivers the message verbally, acting as your
stand-in. The app launched at the Venice Film Festival along with a short
companion film, part of Miu Miu’s Women’s Tales series.
Since Somebody is brand new early adapters are integral to its creation — the most high-tech part of the app is not in the phone, it’s in the users who dare to deliver a message to a stranger. “I see this as far-reaching public art project, inciting performance and conversation about the value of inefficiency and risk,” says July.

Somebody works best with a critical mass of users in a given area; colleges, workplaces, parties and concerts can become Somebody hotspots simply by designating themselves as one (details on somebodyapp.com).

Official Somebody hotspots so far include Los Angeles County Museum of Art (with a presentation by Ms. July on Sept. 11), The New Museum (presentation on Oct. 9), Yerba Buena Center for The Arts (San Francisco), Portland Institute for Contemporary Art, Museum of Fine Arts, Boston, The Walker Art Center (Minneapolis), and Museo Jumex (Mexico City.) Museum-goers are invited to send and deliver messages in these spaces where there are likely to be other users.

With Miu Miu’s support, July worked closely with designer Thea Lorentzen and a team of developers at the award winning Stinkdigital to create the complex, GPS-based messaging system. Half-app / half-human, Somebody twists our love of avatars and outsourcing — every relationship becomes a three-way. The antithesis of the utilitarian efficiency that tech promises, here, finally, is an app that makes us nervous, giddy, and alert to the people around us.
CANDY CANDY CANDY — edible instillation, where frosting meets gummy bears
Appendix C

The Edina Human Rights and Relations Commission (HRRC)

As a result, recent activities of the HRRC have included the following, to quote from Chapter 11 of the pending updated Comprehensive Plan:

1) Advocacy for rights for domestic partners
2) Advocacy for gay marriage
3) Programming to promote inter-ethnic, inter-generational, and inter-religious understanding
4) Advocacy for affordable housing
5) Public recognition of those who advocate for and promote human rights
6) Advocacy to end all forms of discrimination against women
7) Community response to bias offenses
8) Participation in the City's Race and Equity Initiative
9) Ex Officio involvement in the City's participation in the Government Alliance on Race and Equity (GARE)

Our commission has historically served the dual functions of advising the city council on matters concerning human rights and educating the public on such issues. Thus in addition to being the citizen contact point for allegations of bias offenses through interfacing with the Edina Police Department, we also engage in educational events such as the Holocaust Remembrance Day programs which we have sponsored for the last nine years and the annual "Sharing Values, Sharing Community," dealing with different topics of current interest to residents (e.g. mental health, religious diversity, human trafficking).

Our commission has been concerned not with just the presence of overt discrimination, but also with creating an atmosphere of inclusivity within the city as a whole, i.e. with the notion that diverse cultures are not just tolerated, but celebrated. We would ask, does the public art in Edina celebrate the current diversity of cultures which is growing in Edina and acknowledge the contribution of minority persons to the history of Edina, such as early Jewish settlers, early black residents such as the Yancey family, Tom Oye, a Japanese-American and World War II veteran who was a founding member of the HRRC. When there are matters that involve many differing concerns and stakeholders, we look at those from an equity perspective where other people may be dealing with other legitimate concerns over the same issue.

Certainly a prime example of this is the housing section of the updated comprehensive plan which is now in process. Although land use and housing encompasses many legitimate concerns, the council recognized that housing also included an important issue that the HRRC is concerned with, which is affordable housing, including workforce housing.

But as we looked at the comprehensive plan, we determined that the entire plan, not just housing, should be reviewed through a race and equity lens, and after contemplating the scope of the plan, we suggested, and the planning commission and council have to date accepted, that there be a separate, stand-alone section in the plan dealing with human rights and relations. This is incorporated as chapter 11 of the current draft of the plan. One of the goals stated in that chapter is to "[e]nsure that the City welcomes all members of the community to participate in its social, employment, economic, political, and recreational activities."
Appendix D

Public Arts Working Group Background

Public Arts efforts were assigned to a working group under Sec. 2-281:

The commission shall establish and appoint members to a public art committee which shall be charged with implementing a public arts program in the city. The commission shall by majority vote approve the chair of the public art committee. The commission may establish other committees and working groups for the purpose of carrying out other commission duties.


The City of Edina distinguishes between Committees and Work Groups as follows:

Committees and Working Groups may be comprised of two or more people, one of which is the chair appointed by the Arts and Culture Commission. A Committee is comprised of current Arts and Culture Commission members only. A Working Group is led by an Arts and Culture Commission member, but will also include members of the public. Arts and Culture Commission Bylaws 6 | Page Updated 2015.08.19

Working Group Announcement Notice will be given to the public of the formation of any Working Group, including a press release from the City to local media outlets. Individuals will have a minimum of 14 days after the public notice to express interest in joining before members are selected.

The Arts and Culture Commission Chairperson will ask for Committee volunteers from the Arts and Culture Commission membership. A majority vote may approve the Committee appointments once sufficient volunteers are established. The Committee will elect its own chair and notify the Arts and Culture Commission Chairperson. Working Groups: The Arts and Culture Commission Chairperson will ask for volunteers from the Arts and Culture Commission to serve as the Working Group Chair. The Working Group Chair is approved by a majority of the Arts and Culture Commission members.

The Working Group Chair will recommend other Working Group members. By definition, those members will include individuals outside of the Arts and Culture Commission. The Chair may also nominate a co-chair who is not an Arts and Culture Commission member. Working Group appointments will be made by a majority vote of Arts and Culture Commission members.
Forecast Public Art

Collection of Public Art Examples 2017

Curated and prepared by Jen Krava for Forecast’s educational purposes

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Ørje, Norway – Sometimes mischievous public art interrupts our days in the best of ways. Pranksters and Swedish art group Kreativiteket turned an average gray day into a memorable chuckle for the people of Ørje, Norway, with a playful traffic sign. With their help, what once was a mere crosswalk transformed into a silly exercise humorously embraced by the community.

The sign referenced a famous Monty Python sketch in which a gentleman visits “The Ministry of Silly Walks” to requests a patent. The sketch begins with John Cleese, dressed in a suit and bowler hat, absurdly traipsing with his briefcase down sidewalks and over crosswalks. His ridiculous high kicks have been referenced in television and movies ever since.

Though the traffic sign was approved by the local council, the Norwegian Public Roads Administration demanded its removal. Unfortunately, the silly walk sign was deemed confusing despite the fact that locals figured the joke out pretty quickly.
Located within the park surrounding the Carnegie Museums of Pittsburgh, Conflict Kitchen is both a restaurant and a socially engaged public art project that serves cuisine from countries with which the United States is in conflict. The project, created by Jon Rubin and Dawn Weleski, rotates identities every few months in relation to current geopolitical events and has included North Korea, Cuba, Iran, Venezuela, and Afghanistan. Each Conflict Kitchen iteration is supplemented by events, performances, and discussions that seek to expand the public’s engagement with the culture, politics, and issues at stake within the focus country. The first experiment was with Persian food, highlighting Iran. To prepare, the artist team travels to the country of conflict with their chef, or as close to it as they can get. On a recent trip to South Korea, for example, they met with North Korean defectors, gathered interviews and recipes, and cooked in home kitchens. Much of the food served through Conflict Kitchen is handheld street food. The wrapper that surrounds the food item contains quotes from interviews with people from that region and other information to expand the diners’ understanding of these countries.
Logan, Utah – Particle Falls, Andrea Polli and Chuck Varga’s environmental artwork, uses real-time visualization to expose air quality issues that are often ignored. It consists of a waterfall of blue light projected onto a building; the light turns fiery orange or red when there’s particulate pollution in the air. On view at Utah State University through April, Particle Falls has been shown in a number of other cities in the past few years, including San Jose, Philadelphia, Detroit, and Pittsburgh. The animation in this link is from the original San Jose showing in 2010 is designed for cell phone viewing. The video below shows Particle Falls in San Jose. The work was brought to the Utah by ARTsySTEM, an interdisciplinary initiative between the arts and sciences at the university.
Environmental artist Nicole Dextras works with natural elements to create sculptures and interactive installations, many of which are temporary and endure only in her exquisite photographs.

Some of her most impactful work comes in the form of wearable art that provides one with everything needed to survive. These garments speak about sustainability, community, and the cycle of life.

In Urban Foragers, Dextras constructed dresses that act as shelter, garment, and tool for the urban nomad. Each dress serves a different role, from growing plants to spreading seeds to harvesting the produce around us. The design is based on the function of the dress. When the dresses and their wearers are brought together, a meal can be prepared and shared amongst the group. This is a beautiful representation of urban communities and society in general: We each play an important, yet limited role. It is only when we come together we have everything we need.
Hong Kong — Hong Kong celebrates the media arts with Fleeting Light, an interactive public exhibition. Presented by the Hong Kong Arts Development council and organized by the City University of Hong Kong, Fleeting Light features a series of interactive media arts exhibitions and large-scale public art installations.

Jim Campbell is a world-renowned artist known for his innovative use of LED technology. His work Eternal Recurrence paints Hong Kong’s ICC building with figures that swim vertically across the façade. Scattered Light, previously featured at Minnesota’s 2011 Northern Spark Festival, is also on view.

Leung Mee Ping is a Hong Kong-based cross-disciplinary artist. For Fleeting Light she developed an app called Star Pupas that connects people to the cosmos and each other. By holding up your phone to the sky of an enclosed dome, the app identifies and lights up a star for you to name. The more stars that are lit, named and shared creates more light for the community.
New York, New York (2013+2014) — The highlight of the Socrates Sculpture Park EAF exhibition in 2013 was a piece so subtle and well-integrated that one might have mistaken it for part of the grounds. While other pieces at Socrates are generally plopped around the larger lawn, Tamara Johnson sited her work, A Public Pool, in a small area surrounded by hedges, suggesting that it was the remains of a backyard swimming pool that had been filled with dirt, grown over with grass, and left as a ruin. By skillfully faux-aging the concrete and crafting the details, including a drain, ladder handles, and signage, Johnson made the work convincingly uncanny. A Public Pool was both poignant and witty, evoking a sense of loss while inviting playful improvisatory acts. Kids loved it, pretending to swim in the grass. Visitors sat comfortably along the edges; the work created a new social space. The piece was so successful that a Long Island City developer asked Johnson to make a second version in the summer of 2014 on a very public corner called The Lot that stages a series of summer festivals, music, and events. The second pool again became a site for interaction and play. This iteration, Backyard Pool, is kidney-shaped, with a diving board and a ceramic tile interior—that hint of blue inside both pools suggests the depths of summer childhood that can’t be reclaimed.
Filmmaker Miranda July unveiled a new way to communicate: Somebody—a free app available from iTunes. This public art project creates face-to-face connections for strangers via their smartphones. When you send your friend a message through Somebody, it goes not to your friend, but to the Somebody user nearest your friend. This person (likely a stranger) then delivers the message verbally, acting as your stand-in. The form of delivery can also be specified, from crying to singing to giving a hug. It’s texting meets performance.

Half-app / half-human, Somebody twists our love of avatars and outsourcing. It is the antithesis of the utilitarian efficiency that technology promises, an app that makes us nervous, giddy, and alert to the people around us.

"I see this as far-reaching public art project, inciting performance and conversation about the value of inefficiency and risk," says July. Somebody works best with a critical mass of users in a given area. The Walker Art Center is a featured hotspot, where museum-goers are invited to send and deliver messages.
A traveling talk show recently made its way through Pittsburgh, during which organizers interviewed residents about their neighborhoods. This mobile talk show visited each of the city’s 90 neighborhoods in 20 days, filming residents as they shared their opinions and ideas about the state of their communities and how they would like to see them develop in the coming years. Now that the interviews are complete, artist Jon Rubin is developing an online presence for those conversations. Special events and feature presentations based on the interviews will also happen in upcoming months throughout the city.

The project, dubbed TALKPGH, was an outgrowth of PLANPGH, Pittsburgh’s development plan for the next 25 years. The purpose of the project was to include the voices and opinions of one the most important stakeholders in any city’s development plan—its residents.
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“Congregation”
Artist: KMA (Kit Monkman and Tom Wexler)

Pittsburgh, PA (2014) – Pittsburgh’s new Market Square Public Art Program kicked off its three-year plan to exhibit temporary public art with Congregation, an interactive kinetic video and sound installation designed by UK media artists Kit Monkman and Tom Wexler (collectively known as KMA). The piece featured a 50-square-foot projection of geometric shapes into the Market Square courtyard, which responded to and interacted with the movements of passersby. Congregation ran from February 21 until March 16.
When multisensory artist Stevie Famulari was in pastry school in the 1990s, she found herself thinking less about dough and more about which frostings would work best—and be most environmentally friendly—on deciduous and coniferous trees.

In 2000, she had the chance to test her recipes. For her Sugarland project, Famulari frosted an entire quarter-acre forest in Syracuse, New York, with lots of local help. “Children did the most fantastic trees,” says Famulari. In the end, despite having to refrost due to rain, visitors could follow a jellybean footpath into a colorful, gummy-bear-filled forest that smelled like peppermint. One visitor was caught licking frosting off a tree.

“Food isn’t an object, it’s an experience,” she says. “The more colorful it is and the better it smells, the more approachable it is.” Approachability is one reason Famulari, who also has a background in fashion and teaches in the landscape architecture department at North Dakota State University in Fargo, thinks food is the perfect medium for engaging people in art.
Kent, U.K. (2013-2014) – An abandoned building along a residential street in Kent has transformed into From the Knees of my Nose to the Belly of my Toes, a temporary installation by artist Alex Chinneck. The front of the building was replaced with a curved brick facade, making it appear as though the wall is sliding down into the ground. In this work, Chinneck is attempting to draw attention to the issues of neglect and decay in the poorer neighborhood by allowing the building’s derelict top floor to show, clashing with the pristine brick wall. The installation will remain on view until the building is renovated and converted into social housing.
Portland, OR (2010) – Portland-based artist Adam Kuby imagined his home city as a human body – and he’s begun to heal that “body” with his PORTLAND ACUPUNCTURE PROJECT. An ancient healing technique in Chinese medicine, acupuncture is said to restore the harmonious flow of chi, or energy, through the body. The artist created a set of 18-foot-tall acupuncture needles (fabricated with the help of Art & Design Works in North Plains, Ore.) for Portland and then, with a group of collaborators, chose areas in the city to insert them with the aim of restoring health.

From April to October 2010, the needles were moved to 10 chosen spots, calling attention to work that needs to be done there or showcasing each area’s potential. The project coincided with a series of public workshops to help steer the Portland Plan, a guide for the city’s growth over the next 25 years.
Forms of public art

- New media and technology based
  - Festivals, parades, spectacles
  - Installations in vacant storefronts/on rooftops
  - Streetside performances
  - Sound installations
  - Wayfinding elements

- Functional street elements
  - Interactive art and audience-activated
  - Murals, mosaics, and wall treatments
  - Temporary streetside displays
  - Commemorative memorials and markers
  - Platforms/stages for programmed events

- Landmarks and beacons
  - Light installations and projections
  - Land art and eco-art
  - Overhead cables for art displays
  - Community engagement and social practice
  - Sculpture