



## **Traverse City Arts Commission Regular Meeting**

**May 17, 2023**

**3:30 pm**

2nd Floor Committee Room, Governmental Center  
400 Boardman Avenue  
Traverse City, Michigan 49684

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If you are planning to attend and you have a disability requiring any special assistance at the meeting and/or if you have any concerns, please immediately notify the ADA Coordinator.

The City of Traverse City is committed to a dialog that is constructive, respectful and civil. We ask that all individuals interacting verbally or in writing with the Commission honor these values.

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## Welcome to the Traverse City Arts Commission meeting!

# Agenda

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<b>1. CALL TO ORDER, ATTENDANCE, ANNOUCEMENTS</b>	
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<b>2. PUBLIC COMMENT</b>	
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<b>3. CONSENT CALENDAR</b>	
A. Consideration of Approving the April 19, 2023 Arts Commission Meeting Minutes (approval recommended) <a href="#">April 19, 2023 Draft Meeting Minutes - PDF</a>	5 - 7
B. Consideration of Approving the April 2023 Arts Commission Financials (approval recommended) <a href="#">Arts Commission April 2023 Financials - PDF</a>	9
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<b>4. OLD BUSINESS</b>	
A. Liaison Report Memo <a href="#">Liaison Report Memo (Burkholder) - PDF</a> <a href="#">Bump Out Paintings Compiled - PDF</a>	11 - 14
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<b>5. NEW BUSINESS</b>	
A. New Business Update <a href="#">New Business Memo (Burkholder) - PDF</a> <a href="#">Arts Commission Signage Proposal (Modrall) - PDF</a> <a href="#">Sign Image - PDF</a> <a href="#">NY Times Article</a>	15 - 27
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<b>6. PUBLIC COMMENT</b>	
A. General	
B. Commissioners	
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<b>7. ADJOURNMENT</b>	



# CITY COMMISSION

## GOALS & OBJECTIVES

### 2022-2023

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#### **HOUSING & HOMELESSNESS**

Increase opportunities for more diverse housing through public and private options.



#### **ACCESS & MOBILITY**

Invest in multi-modal mobility strategies and existing and future infrastructure so that individuals of all ages, abilities and income have a network of complete, barrier free, safe, year round access to our community's amenities and basic needs.



#### **CONNECTING PEOPLE WITH EACH OTHER AND NATURE**

Invest in facilities and amenities in order to create vibrant City spaces that connect all people to nature and to each other.



#### **ECONOMIC DEVELOPMENT**

The City will foster economic development by adopting a growth mentality and by conserving and maintaining natural resources. It will work with partners to invest in and maintain amenities that support a wide variety of industries, build the workforce, and attract well-paying jobs with the region's future in mind.



#### **WATER SYSTEMS**

Proactively and consistently maintain, conserve, and manage water and water systems to reduce harm to the systems themselves as well as public health and safety.



#### **CLIMATE CHANGE**

Address climate within all of our City priorities, goals, policies, and actions.





**Minutes of the  
Arts Commission for the City of Traverse City  
Regular Meeting  
April 19, 2023**

A regular meeting of the Arts Commission of the City of Traverse City was called to order at the Commission Chambers, Governmental Center, 400 Boardman Avenue, Traverse City, Michigan, at 3:30 p.m.

The following Commissioners were in attendance: Commissioners Early, Nance, Koebert, Niemi, Stanley and Amundsen

The following Commissioners were absent: Commissioner Hoisington

Chairperson Amundsen presided at the meeting.

(a) **CALL TO ORDER, ATTENDANCE, ANNOUCEMENTS**

(b) **CONSENT CALENDAR**

- (1) Consideration of Approving the March 15, 2023 Arts Commission Meeting Minutes (approval recomended)
- (2) Consideration of Approving the March 2023 Arts Commission Financials (approval recomended)

Motion to approve the Consent Calendar

Moved by Caitlin Early, Seconded by Chelsie Niemi

**Yes:** Chelsie Niemi, Roger Amundsen, Mi Stanley, Caitlin Early, Steve Nance, and Linda Koebert

**Absent:** Joshua Hoisington

**CARRIED. 6-0-1 on a recorded vote**

(3)

(c) **OLD BUSINESS**

- (1) Liaison Report

Mr. Burkholder provided an overview of the project update memo.

- Commissioners agreed that the Arts Commission should support (financially) a new powder-coat for the Petrokovitz sculpture.
- Commissioners noted a desire to work with the city's Park and Recreation Department to determine the location of the Anishinaabek plaque

**(2) Strategic Planning**

Ms. Motil provided a summary of and walked commissioners through the final Strategic Goals, Governance Design and Planning Worksheet. Ms. Motil noted she would make revisions to the appointment section of the Governance Design.

**(d) NEW BUSINESS**

**(1) New Business Update**

Mr. Burkholder provided an overview of the New Business memo.

**(2) Arts Commission Budget 2023/2024**

To approve the proposed 2023/2024 budget and send it on to the City Commission for consideration and approval

Moved by Mi Stanley, Seconded by Chelsie Niemi

**Yes:** Chelsie Niemi, Roger Amundsen, Mi Stanley, Caitlin Early, Steve Nance, and Linda Koebert

**Absent:** Joshua Hoisington

**CARRIED. 6-0-1 on a recorded vote**

**(e) PUBLIC COMMENT**

**(1) General**

**(2) Commissioners**

Commissioner Koebert noted the Arts Commission/City was mentioned in a non-flattering manner in a presentation at the Denos.

**(f) ADJOURNMENT**

**(1) Motion to adjourn**

Moved by Chelsie Niemi, Seconded by Caitlin Early

**Yes:** Chelsie Niemi, Roger Amundsen, Mi Stanley, Caitlin Early, Steve Nance, and Linda Koebert

**Absent:** Joshua Hoisington

**CARRIED. 6-0-1 on a recorded vote**

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Roger Amundsen, Chairperson

Draft





GL NUMBER	DESCRIPTION	2022-23YTD BALANCE		ACTIVITY FOR		ENCUMBERED BALANCE	% BDGT USED
		UNDEB BUDGET	04/30/2023	MONTH ENCUMBERED	04/30/23 YEAR-TO-DATE		
Fund 282 - PUBLIC ARTS COMMISSION FUND							
Revenues							
Dept 000 - NON-DEPARTMENTAL							
282-000-674.000	CONTRIBUTIONS-PUBLIC SOUR	5,000.00	0.00	0.00	0.00	5,000.00	0.00
282-000-695.000	TRANSFERS IN	30,000.00	30,000.00	0.00	0.00	0.00	100.00
Total Dept 000 - NON-DEPARTMENTAL		35,000.00	30,000.00	0.00	0.00	5,000.00	85.71
TOTAL REVENUES		35,000.00	30,000.00	0.00	0.00	5,000.00	85.71
Expenditures							
Dept 282 - PUBLIC ARTS COMMISSION							
282-282-801.000	PROFESSIONAL AND CONTRAC'	35,000.00	18,400.00	0.00	21,181.28	(4,581.28)	113.09
282-282-930.000	REPAIRS AND MAINTENANCE	0.00	2,038.67	0.00	0.00	(2,038.67)	100.00
Total Dept 282 - PUBLIC ARTS COMMISSION		35,000.00	20,438.67	0.00	21,181.28	(6,619.95)	118.91
TOTAL EXPENDITURES		35,000.00	20,438.67	0.00	21,181.28	(6,619.95)	118.91
Fund 282 - PUBLIC ARTS COMMISSION FUND:							
TOTAL REVENUES		35,000.00	30,000.00	0.00	0.00	5,000.00	85.71
TOTAL EXPENDITURES		35,000.00	20,438.67	0.00	21,181.28	(6,619.95)	118.91
NET OF REVENUES & EXPENDITURES		0.00	9,561.33	0.00	(21,181.28)	11,619.95	100.00



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**To:** Traverse City Arts Commission  
**From:** Harry Burkholder, DDA COO  
**Memo Date:** May 15, 2023  
**Subject:** Project Updates

**Petrokovitz Exhibit**

I am still working to connect with Mr. Petrokovitz to coordinate on the repainting of his vandalized sculpture.

**Bryant Park Mural**

The RFP for the mural project at Bryant Park has been published and (to date), we have received 3 proposals. The deadline for proposals is set for May 23<sup>rd</sup>. I'd like to schedule a special meeting with the Arts Commission to approve/select the artist on May 25<sup>th</sup>.

**Anishinaabek & Perry Hannah Plaques**

The release of trust fund dollars for translation related to the new plaque was approved at the May 1<sup>st</sup> City Commission meeting. Image 360 provided a quote of \$2,317.11 per plaque. I would suggest we work with the Parks and Recreation Commission to determine the location of the new plaque. I am still working to get the language translated.

**Banner Project**

I am still working with Britten Banner to replace the current banners and add the banner artwork from Justin Shull. I hope that we will be ready to install banners by early June.

**Two-Way Bump-Out Project**

The paint has been ordered for the bump-out project. In the meantime, we need to determine a few days in which the Commission would be available to paint the intersections. I have attached the design for your review.

**Paint-it-Forward Grant Program**

Commissioners Early and Amundsen meet earlier this month to discuss the final parameters of the Paint-It-Forward grant program. We plan to roll out the program for the next fiscal year, starting on July 1<sup>st</sup>.

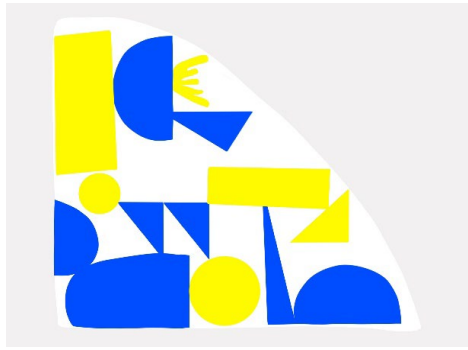
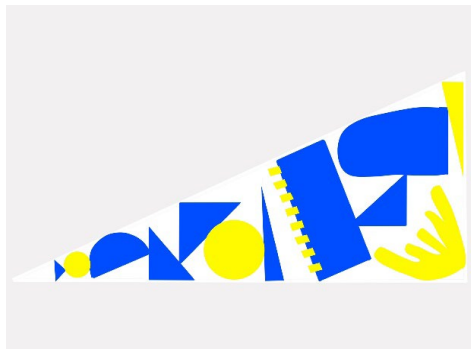
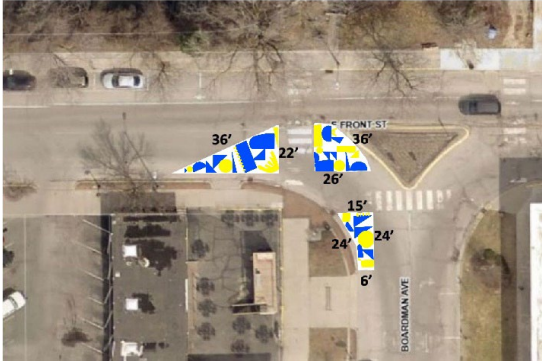
**Michigan Statewide Independent Living Center Council (MISILIC) Proposal**

We have received word that MISILIC and their project partners are pulling their project. However, they would like to reconsider this project for next year.

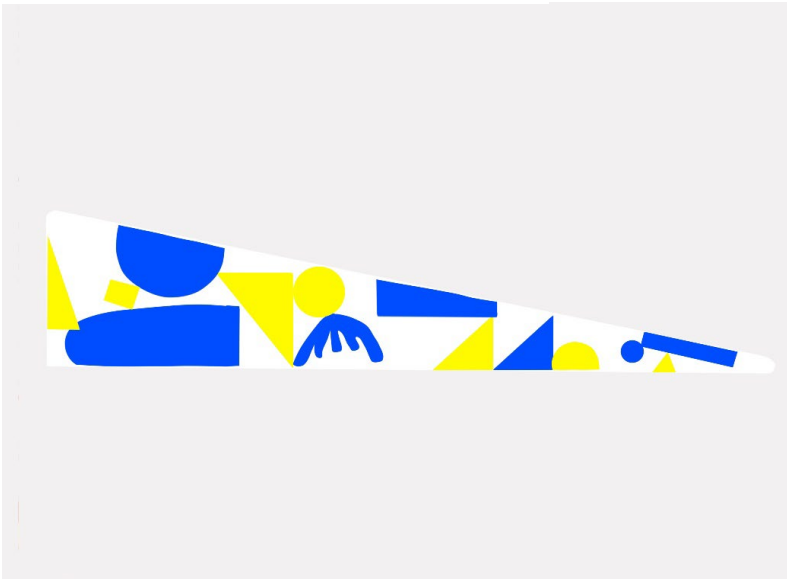


## Bump Out Paintings

Boardman and Front Street Intersection



Pine and Front Street Intersection



**To:** Traverse City Arts Commission  
**From:** Harry Burkholder, DDA COO  
**Memo Date:** April 12, 2023  
**Subject:** New Business

**Signage**

Emily Modrall, the project coordinator for the Kchi Wiikwedong Anishinaabe History Project, has worked with the City of Traverse City Parks Department to coordinate installation plans for four new signs on City property. Emily has a proposal regarding the long-term management and care of the signs for discussion by the Arts Commission. A memo from Emily (as well as a picture of the sign and a New York Times article) is included in the packet.

**Eighth Street Art Corridor**

The Arts Commission has received informal interest regarding the placement of art along Eighth Street, perhaps even an “art corridor”. Particular interest around placing art near the Eighth Street and Railroad intersection was also mentioned. I’d like to discuss the possibility and/or interest of art along this corridor.

**Waste Water Treatment Plant Mural**

I received an email from city staff regarding interest in painting murals on their west sludge storage tanks that are adjacent to the TART Trail. City staff is looking for feedback from the Arts Commission and a possible timeline.





**Kchi Wiikwedong Anishinaabe History Project  
Traverse City Arts Commission Proposal  
May 2023**

**Proposal Summary**

The Kchi Wiikwedong Anishinaabe History Project has worked with the City of Traverse City Parks Department to coordinate installation plans for four new signs on City property. Once installed, the signs would benefit from co-stewardship by the Parks Department and the Arts Commission.

**Background**

In early 2021, the Traverse Area Historical Society Board of Directors voted to support the Kchi Wiikwedong Anishinaabe History Project and to act as the project's fiscal sponsor. Since then, the Project has operated under the organizational umbrella of the TAHS. Emily Modrall is the Project Coordinator.

The Kchi Wiikwedong Anishinaabe History Project's mission is to elevate the presence and awareness of local indigenous history, culture, and language in Traverse City and Leelanau County communities. To that end, the primary goal of the project is to create and install new signage at highly visible and historically significant sites in Traverse City and Leelanau County municipalities. All planned signs – nine total across two counties, at present – will be placed near known Anishinaabe overland trails and/or near lakes or rivers. In at least four cases, signs will also sit near historic Anishinaabe village or camp sites. To date, signs have been approved for installation (by municipal government vote) in the City of Traverse City, the Village of Suttons Bay, the Village of Northport, and Leland Township. A vote in Leelanau Township is anticipated in mid-May 2023.

The Grand Traverse Band of Ottawa and Chippewa Indians Tribal Council has reviewed and supports the project; the tribal government's Cultural Services Department language instructors will provide text translation – English into Anishinaabemowin – so that all signs are bilingual.

The signs (independent of the text) have their own significance. They were designed by Chris Cornelius, Anishinaabe (Oneida Nation) architect and designer who is the Chair of Architecture at the University of New Mexico's School of Architecture and Planning. The signs look like angular, multi-faced boulders and represent the timeless history – as old as the rocks – of the Anishinaabek in this region. Made of perforated Corten steel, the signs are hollow such that light shines through the perforations. The perforation pattern is taken from traditional Anishinaabe beadwork. The signs, in other words, are as much art as they are a vehicle for text; they do their own work of representing culture, tradition, and history.

Nuart Signs in Traverse City is building the signs and, in consultation with the designer, has devised a mounting system that uses a concrete pad and bolts to secure each sign while leaving three inches of space between concrete and steel to facilitate cleanout. Maintenance of the signs is expected to be minimal; periodic washing should be sufficient to prevent buildup or accelerated corrosion due to environmental substances (road/sidewalk salt and airborne pollution, primarily). Corten is expected to be structurally sound and durable for well over five decades.

The City of Traverse City Parks Department has approved installation sites and plans at four locations on City property: West End Park, Clinch Park, Hannah Park, and Brown Bridge Quiet Area. The Parks Department will treat the signs as Parks assets and will include them in routine park maintenance.

### **Proposal**

As the steward of public art in Traverse City, the Kchi Wiikwedong Anishinaabe History Project proposes that the four signs due to be installed on City property be co-maintained by the Arts Commission and Parks Department. In future inventories of City public art, the Project proposes that the signs be included according to conventions used by – and purposes useful to – the Arts Commission. Additionally, the Project requests input from the Arts Commission on appropriate attribution signage on or near the signs (at one or more locations).

The Project will provide the Arts Commission with fabrication and installation plans, material lists, and original designs in case signs sustain damage and/or should need to be removed, relocated, or replaced.

### ***Project Coordinator and Contact***

*Emily Modrall*

*231-620-8884*

*emily.modrall@gmail.com*









***The New York Times***

<https://www.nytimes.com/2023/03/09/style/indigenous-architect-chris-cornelius.html>

## **How an Indigenous Architect Came Out of His Shell**

Chris Cornelius imparts the lessons of his Oneida heritage in the classroom and other territories.



*The Indian Community School designed by Chris Cornelius opened in the Milwaukee suburb of Franklin, Wis., in 2007 and has been popular with students and parents ever since. Credit... Timothy Hursley*

**By Matt Shaw**

**March 9, 2023**

***This article is part of our [Design special section](#) on how the recent push for diversity in design is changing the way the world looks.***

Growing up in federal public housing on the [Oneida Indian reservation](#) five miles west of Green Bay, Wis., Chris Cornelius did not envision a future as an architect. He was surrounded by poverty. The only hot meal he received was the free lunch at his off-reservation school. And yet sleeping in the living room of his family's ranch home near a wood-burning stove turned out to be a formative experience.

"In our neighborhood, there were no trees or sidewalks," Mr. Cornelius said. "When I saw how different life was off the reservation, I began to think about how I could make an impact on my environment."

Since September 2021, he has been the chairman of the school of architecture and planning at the University of New Mexico while running [studio: Indigenous](#), a design firm he founded with a focus on architecture and Indigenous culture.

The son of a brick mason, Mr. Cornelius excelled in drawing and architectural drafting, but higher education wasn't his plan until a guidance counselor — a fellow Oneida — directed him to federal grants programs for native people to attend college. It led him to major in architecture at the University of Wisconsin-Milwaukee, where he connected with Indigenous students and started thinking about what Indigenous architecture could be.



*Mr. Cornelius at the University of New Mexico in Albuquerque. Credit...Adria Malcolm for The New York Times*

“There were a lot of buildings in our culture that made simple symbolic references like animals or traditional [longhouses](#) and wigwams,” Mr. Cornelius said. “Turtles are very important to Oneida, but the turtle-shaped school on the reservation didn’t have an impact on people. I wanted to think critically about what was being built, what stories were being told, and how people would experience it.”

He began designing small projects for the Oneida, as well as teaching at the university in Milwaukee and doing his own speculative designs. After attending graduate school at the University of Virginia, he was invited in 2003 to collaborate with the architect Antoine Predock, who had just won a competition to design the Indian Community School in Franklin, Wis., a Milwaukee suburb.

Mr. Predock and Mr. Cornelius proposed a sustainable, nature-integrated building that manifested Oneida traditions of caring for the land. “Chris understood us and asked the right questions,” said Carmen Flores, the school’s board chairman.

Cradled in a hillside among old-growth trees, the school is made of wood, copper and local limestone. It connects indoors and outdoors with large windows and expansive outside learning areas, including ponds, wetlands and an open-air lab. “We designed these varied learning environments to be as noninstitutional as possible in order to rethink how Indigenous students can learn in noncolonial settings,” Mr. Cornelius said.





*The exterior of the Indian Community School in Franklin, Wis. Credit... Timothy Hursley*

In the two-story building, younger students are on the lower floor, in classrooms named for plants and other terrestrial things, while older students occupy the upper floor, where the rooms evoke birds and the sky. All of Indian Country — the totality of land under tribal jurisdiction — is represented in a communal gathering area at the center of the school that is shaped like an abstract map of the United States. Plantings signify the various landscapes, and custom-built wood seating represents the territories' plains and mesas.

Completed in 2007, the Indian Community School is popular with its students, teachers and parents, although Ms. Flores said that more storage would be ideal and that the gym could be bigger. Others, preferring more straightforward, recognizable patterns and vivid colors, have been critical of the design, saying the architecture isn't Indigenous enough and should include motifs and shapes such as turtles or eagles.

Among the community events held on the grounds was the Bear Moon Pow Wow, in January. Leaders of the Kamehameha Schools, a private school system in Hawaii, took inspiration from the use of this space and have incorporated similar outdoor gathering spaces into their own buildings, Ms. Flores said.

“He is a very mellow, thoughtful young man. I don’t know if I ever saw him get upset during the whole process, and now we consult him on everything we build, even things like little storage sheds,” Ms. Flores said of Mr. Cornelius.



*The Wiikiaami pavilion in Columbus, Ind., proved to be a breakthrough for Mr. Cornelius. Credit...via Chris Cornelius*

His big independent break came in 2017, when he won the J. Irwin and Xenia S. Miller Prize in Columbus, Ind., a town that was developed as a center of modern architecture. As part of the Exhibit Columbus show, he built Wiikiaami, a pavilion that acknowledged the Delaware, Kickapoo, Miami and Shawnee Nations who lived on the land long before it was studded by masterpieces of architects like Eliel Saarinen. (The pavilion was erected on the grounds of Saarinen’s First Christian Church, built in 1942.) The structure is made of translucent steel “feathers” draped over a bent steel structure. “I wanted to replicate the process of making a wigwam, not make an actual wigwam,” Mr. Cornelius said.

The project caught the attention of Deborah Berke, the dean of the Yale School of Architecture, who later invited Mr. Cornelius to teach a design studio class at Yale on housing.

“Chris brought a voice to our students that they hadn’t heard before,” Ms. Berke said. “He is expanding the canon of what architecture can be. This also resonated with many of our international students, since there is Indigenous architecture around the world.”



*A prototype called “Not My HUD House” was shown last year at the Crystal Bridges Museum of American Art. Credit...Tom Harris*

His voice has infiltrated the art world, as well. A prototype called “Not My HUD House” was shown last year in Arkansas at the Crystal Bridges Museum of American Art exhibition “Architecture at Home.” The compact unit proposes an alternative model of public housing for a new Indigenous culture, offering features notably missing from Department of Housing and Urban Development structures: porches, fireplaces, sky views, and places for animals to live.

“The government housing on the reservation was a tool of colonialism and assimilation. It didn’t have anything to do with our culture,” Mr. Cornelius said. “We had basketball courts because that is what HUD was building in urban housing projects.”

At the University of New Mexico, Mr. Cornelius is continuing a legacy. The school hosts the [Indigenous Design + Planning Institute](#) and offers a certificate in Indigenous planning.

He leads conversations about the lessons of Indigenous architects from the past: how to design domestic environments with more communal and flexible spaces, and how to use materials that are more appropriate to a local climate or culture. There is much to be learned from the practice of not taking more than we need and being good neighbors to plants and animals, he said.

*A version of this article appears in print on March 12, 2023, Section F, Page 9 of the New York edition with the headline: An Indigenous Architect’s Path.*