CONTENTS

Project Background ......................................................... iii

Foundations ........................................................................... 1
- Why a New George Daniels Exhibit?
- Who It’s For
- What It’s About

Physical Context ...................................................................... 9
- Twin Cities
- Dakota County+ Sites
- LeDuc Estate
- Carriage Barn

Storytelling ............................................................................. 15
- Stories to Express
- Principles

Exhibit Concept ....................................................................... 19
- Visitor Experience Narrative

Exhibit Zone Worksheets ...................................................... 23
- 01: Introduction
- 02: The arc of George and Chloe’s Lives
- 03: African Americans in Hastings
- 04: African Americans in Minnesota
- 05: Generations
- 06: LeDuc and Daniels’ Relationship

Implementation Plan .............................................................. 31
- Estimate of Probable Costs
- Next Steps

Dakota County Historical Society
Matthew Carter, Director
Mariah Ring, LeDuc Historic Estate Site Manager

Advising Stakeholders
Joel Brown
James Curry
Tina Folch
Heidi Langenfeld
Camille Lewis
Greg McMoore
Nicole Sindelar

Independent Technical Reviewer
Mica Lee Anders

106 Group
Steve Boyd-Smith
Seitu Jones

This project has been financed in part with funds provided by the State of Minnesota from the Arts and Cultural Heritage Fund through the Minnesota Historical Society.
The Dakota County Historical Society (DCHS) operates the LeDuc Historic Estate (Estate) in Hastings, Minnesota. The Estate is an amenity for residents, providing a park for nice strolls, a themed location for meetings and weddings, and a reminder about the city’s roots.

The story of William LeDuc and his family is the feature of the Estate, represented by the large stone house. In the carriage barn another story is told: George Daniels was an enslaved Black man who freed himself during the Civil War by crossing battle lines to join with Union troops. In the process, he and Brevet Brigadier General LeDuc became acquainted and built a strong, trusting relationship. Daniels moved to Hastings where he lived and worked alongside LeDuc, married Chloe (nee Hudson) Daniels, and started a family over a number of years before homesteading his own farm in South Dakota.

The story of George Daniels is not unique. It is told here because George lived here in the carriage barn for a time. Other Black families found their way to Hastings after the Civil War, while more lived up and down both sides of the Mississippi River. When they arrived, they became part of a truly multi-cultural society, reaching back before the establishment of the state. These new families began generations of connection and belonging to Minnesota and the upper Midwest. They are the present and the future.

The Dakota County Historical Society seeks to upgrade and expand the 15-year-old George Daniels exhibit as part of a larger George Daniels Project. DCHS selected 106 Group, with partner Seitu Jones, to help conceptualize this exhibit and contribute to the vision for the Project.

Before focusing on the “how” of the exhibit—the physical forms it will take—we first explored and defined the Foundations of Why, Who, Where, and What. Conversations with stakeholders and staff expanded our awareness and opened up possibilities, while also clarifying these purposes into a Foundations Report provided on April 1, 2021. This was followed by a Draft Concept, which was reviewed by stakeholders, an independent technical reviewer, and the Minnesota Historical Society. With that feedback, the project moved to this complete Exhibit Concept.
WHY A NEW GEORGE DANIELS EXHIBIT?

All problem solving begins by defining the problem to be solved: why are we doing this? Why is the LeDuc Historic Estate, operated by the Dakota County Historical Society, investing time, effort, and resources in the story of George Daniels? Is it to promote economic development? Strengthen communities? To cause change? To rectify a wrong? To memorialize?

The first place to look for an answer is DCHS’s mission, vision, and values, which are shared with the LeDuc Historic Estate:

**Mission:** DCHS seeks to preserve, interpret and promote the history of Dakota County, Minnesota.

**Vision:** Make history available and accessible to all.

**Values:** Professional, Curious, Engaged, Inclusive, Collaborative.

**Value Proposition Statement:** We make history come alive.

This doesn’t give us much to go on by itself. But through a survey, the workshops, and interviews, one key statement kept coming up time and again: to tell the truth. This idea seems to fit well with the value proposition statement. To make history come alive means to, at least, keep it from feeling dusty and old. Through its preservation, interpretation, and promotion, DCHS wants to demonstrate that history is not only about the past but about the present and future. DCHS is committed to the proposition that the stories it tells should be relevant, inclusive, and true.

Freeman Tilden wrote the book on historical interpretation in 1957. (Tilden often gets credit for having defined the term interpretation and publishing *Interpreting Our Heritage*, though the roots of modern interpretation and infographics in the United States go back at least to W.E.B. Du Bois and his exhibits at the 1900 World’s Fair in Paris.) Among his six principles of interpretation, Tilden boldly stated that “The chief aim of Interpretation is not instruction, but provocation.” Provocation. Making history come alive.

But still the question remains: why? To focus the project, we borrow a formula from esteemed exhibit evaluator Randi Korn. We look at the question from two interrelated perspectives: that of the organization and that of the visitors it wishes to attract and serve. Both begin in the format X will Y in order to Z.

**Institutional Goal**

> Through the stories of George and Chloe Daniels, DCHS and the LeDuc Historic Estate will reveal the hidden story of 19th-century African American presence in Minnesota and its echoes through time, to nourish community around a shared connection to history and place. That is, we will recover and promote the truth to facilitate reconciliation.

Shared stories bring people together. Stories nourish people. Stories help establish language and outline values. Stories are central to group identity. Historical stories add a deeper layer of connection through their authenticity.

Stories can also exclude and push people apart. Over generations, the stories told of Hastings—as those of Minnesota—have lost sight of the town’s multi-cultural heritage: its Dakota roots, its fur trade development, and its Black population.

The story of George Daniels gives the LeDuc Historic Estate an opportunity—and a responsibility—to expand the narrative back to a truer balance. To authentically add back some of the story of Hastings, Dakota County, and Minnesota.

With the goal of bringing people together (a step towards reconciling), DCHS is saying that this exhibit will attract people to visit and will recover and tell the truth.
Visitor Experience Goal

This exhibit is a big deal. It is a story that will speak to our times and a story that will inspire interest. That interest can be helped by the approach and quality of implementation of the exhibit and all its components.

Visitors will come from across the street and from hours away with the promise of an inspiring story delivered in creative and engaging ways. They will leave feeling a deepened sense of belonging and community.

The current exhibit, in contrast, is not an attraction. Small, dark, separate, and tired, it feels like a token: the story of one individual alone rather than a representative of larger trends. It is easy to ignore.

The current exhibit was a necessary step forward. It opened the door to wider research and sparked connections between historians and descendants that revealed patterns. These make possible this Concept, with its intention to expand the narrative and inspire more visitors.
Congregation of Brown’s Chapel AME church in Hastings, about 1900
WHO IT’S FOR

Interpretation aims to be inviting and meaningful to everyone. At the same time, some information about current and target visitors helps to maximize the design of the experience. For instance, if we knew that a large number of visitors were native Urdu speakers, that might cause the design to include Urdu translation.

Audiences

The LeDuc Historic Estate draws locals of all ages to its grounds. As a city park, the grounds are free to wander. Currently, the free experience includes the carriage barn.

Admission to the house is ticketed, so its visitation represents a subset of the population: mostly school groups from Hastings, senior groups, and visitors from out of town.

The George Daniels exhibit will offer free-choice experiences that attract visitors from near and far. There are no bounds to who these visitors might be—everyone is welcome—but it is useful to call out a few groups to be sure we plan for wide audiences:

• Generations of Black families from throughout the Midwest
• Millennial and Gen Z small groups seeking day-trip experiences
• School groups: teachers and elementary-aged kids
• Residents of Hastings and Dakota County
• Area adults, perhaps brought by their excited school-aged kids

As we plan, we ask ourselves: What would attract these groups? What would make them know they are welcome? What would they take away?

Although it is not a primary goal of this exhibit, we do also expect that its full implementation will generate a sustained increase in visitation.

Stakeholders

We recognize that the interpretation also has value—it is for—groups beyond visitors. For the sake of clarity, we acknowledge several groups who are invested in the interpretation:

• Dakota County and Hastings residents
• George and Chloe Daniels and descendants
• The Curry, Wallace, and Overall families

Two members of the Daniels family outside a schoolhouse in Afton Township, South Dakota.
Every story needs a focus. It helps keep planners on track and eventually helps visitors navigate—physically, emotionally, and intellectually—the experience. This focus is expressed as a single Big Idea. In her seminal book about exhibit development, *Exhibit Labels: An Interpretive Approach*, Beverly Serrell writes:

> A big idea is a sentence—a statement—of what the exhibition is about.... It also implies what the exhibit is not about. A big idea is big because it has fundamental meaningfulness that is important to human nature.

Some interpretive processes speak of a Theme or a Main Message rather than Big Idea. The difference is largely semantics, as all of these are intended to create focus. We prefer the term Big Idea because in its looseness it leaves room for emotion and senses as forms of knowledge among the facts.

The Big Idea is the main message that the George Daniels Project will communicate throughout its exhibit, programs, and even its marketing. This is the core understanding that you want your visitors to take away with them. Even if visitors don’t explicitly see or hear the Big Idea, they should absorb it and internalize it. It should be reflected in how they perceive the organization and describe their visitor experience to others.

**WHAT IT’S ABOUT**

**Big Idea**

After analyzing the visit to the site, the responses to the survey, and the subsequent conversations, we note that we are looking for a Big Idea that demonstrates the present-ness of history, bringing alive a story that has been hidden and is consequently somewhat counter-cultural in Minnesota. It should bring people together by attracting them to this place and by leaning into the positives (while never sugar-coating the hard truths). It should express a larger story while focusing on the individual and personal that are true of this very place. Together, these point towards the following Big Idea:

> The lives of George and Chloe Daniels reveal that the Black experience in Minnesota is long-standing, ongoing, and essential to understanding the shared history of all Minnesotans.

A note: George Daniels lived in the carriage barn and therefore has been the focus of this story in the past. But more is known now, with more still to learn. In the bigger story, his wife Chloe has as much of a role as George. Though she did not live in the carriage barn, Chloe did live on site in the rental house. This Concept makes her an equal partner in the exhibit.
Themes

The Big Idea will be communicated through an interconnected set of interpretive Themes. Not all parts of the interpretive program will communicate every theme, and some might convey more than one. As in a piece of music or a series of paintings, the themes will appear, recede, and reappear across the visitor experience, overlapping and complementing one another as they form a cohesive interpretive whole:

The story of George and Chloe Daniels is the story of individuals who created opportunities throughout their lives.

The story of George and Chloe Daniels is a story of community, among other Black families in Hastings and along the Mississippi River.

The story of George and Chloe Daniels is a story of cross-cultural relationships and trust between two families.

The story of George and Chloe Daniels is the story of generations of Black Minnesotans, a direct line from past to present to future.

The story of George and Chloe Daniels is a story of presence, contributions, and legacy.

All of that, and the story of George and Chloe Daniels is a story of obstacles placed on the Daniels family based on the American concept of race.
PHYSICAL CONTEXT
George and Chloe Daniels’ stories span at least six states, including Georgia, Mississippi, Washington DC, Iowa, Wisconsin, Minnesota, and South Dakota.
MINNESOTA

Their stories overlap with other Black families in Hastings and at other river towns. More research needs to be done on the scope, though existing research in Goodhue, Ramsey, and Hennepin counties demonstrates the larger story that the Daniels reveal.
DAKOTA COUNTY+ SITES

While the Daniels Project aims to inspire other locations, the exhibits in this Concept must focus on Dakota County, and in particular in Hastings.

Also in Hastings were other Black families and the businesses and AME church they built.
LEDUC ESTATE

Within the bounds of the LeDuc Historic Estate, George had duties throughout the grounds and in the LeDucs’ main house, so his story is everywhere. The grounds were at that time much larger.

Chloe is also mentioned in documents as having roles on the site.

George, Chloe, and their children also lived in a tenant house built behind the barn on Ramsey Street. The exact location of this house has not been identified through any of the archaeology done to date. It may have been east of the current property.
CARRIAGE BARN

The current exhibit occupies a room in the NW corner of the barn. George lived in this room for several years, after moving to Hastings but before marrying Chloe. After George moved out, other hired hands—apparently recent European immigrants—lived in this room.
STORYTELLING
STORIES TO EXPRESS

In the big picture of the visitor experience, the stories we need to tell have several chapters. Essentially:
In a gallery exhibit, these chapters might be different zones within a box. In this case, the box of the one remaining space that George could call his own—the hired hands room—is too small, too limiting. These chapters want to be spread out, and they can be.

Available to this project are several locations within the reach of the Dakota County Historical Society, in partnership with the City of Hastings:

- Carriage Barn
- “Rental house” east of the parking lot
- Inside the LeDuc house
- Throughout the grounds (big or small)
- Spots in Hastings: homes and businesses of Currys, Wallaces; AME church
- Lawshe Museum (the DCHS headquarters in S. St. Paul)

Outreach to other locations might extend the story further:

- Steele County, MN
- Prescott, WI
- Minneapolis
- South Dakota (White and Afton)
- Georgia
- Mississippi
- Partnerships also with other Minnesota river towns with historical Black populations. Red Wing is already doing work on this front. Fort Snelling (MNHS) might also be receptive.
PRINCIPLES

With all of that background in mind, we build from these Principles:

• Humanize the stories of people. **Give them voice.**

• This story is bigger than George’s room in the barn. **Distribute it.**

• A distributed story means that one of the goals of the exhibits at the LeDuc Historic Estate is to **send visitors out** to seek and explore.

• **Be bold.** Say what we mean.

• **Be authentic.** Reference tangible features of the site, real objects, quotes, and documented facts whenever possible, extrapolating from other sources such as court records and oral tradition to reveal aspects that have been otherwise lost.

• **Create experiences.** Minimize reliance on written text.

• **Use art.** Sometimes, a visual, music, or a poem can reveal truths that facts alone cannot.

• **Encourage conversation.** Most forms of interpretation gain strength by being social experiences.

• A clear sign that a visit has been meaningful is that it generates an **emotional** response. With that in mind, we seek to engage our visitors’ emotions.

• The physical manifestations of these stories provide a **platform** on which to build other activities: continued research; events, such as a reunion of Hastings’ Black families; tours; documentaries; a stand-alone interpretive website. **This is just a beginning.**
EXHIBIT CONCEPT
The story of George and Chloe Daniels is focused and intimate at the same time that it is wide-ranging and dispersed. It is the inspiring story of individuals and it represents the experiences of many. It touches places in many states, but it is perhaps most tangibly represented in the carriage barn of the site known as the LeDuc Historic Estate in Hastings. Here, the floorboards, walls, and ceiling that were once George's dwelling remain. From this humble room we can imagine George, and later Chloe, walking these paths, working the land, and caring for the stone house. Here we can sense the realness of this story, not as an abstraction or fiction but as if we walk with the spirits of the Daniels.

The dispersed story may have many entry points, from an advertisement for a program at the property, or a historic marker at the site of the old AME church up the street in Hastings, to the Pioneer Days festival in White, South Dakota. For the sake of this narrative, imagine the experience starts with entry into the parking lot at the LeDuc Historic Estate. Here visitors who are drawn by the Daniels story, those attracted to LeDuc or the historic stone house, or those who are simply enjoying the wooded park are easily drawn to either of two main visual markers: the LeDuc house or a new public art gathering area in the open lawn adjacent to the parking lot. We will follow a group heading first to the house, though even this group is aware of the gathering area and intends to satisfy their curiosity there later.

At the house, or perhaps on their way to it, this group purchases tickets and takes the tour. As expected, they learn about the LeDucs and the related settlement years of Minnesota and Hastings. They also learn of George and Chloe Daniels and their relationship to the LeDucs. At the end of the tour, they are encouraged to walk the grounds and to visit the Daniels exhibit in the barn.

Exhibit Zones

01 Introduction
02 The arc of George and Chloe’s Lives
03 African Americans in Hastings
04 African Americans in Minnesota
05 Generations
06 LeDuc/Daniels Relationships
The barn is open to the public. It is historic and original and as such has drafts and cracks through which sunlight filters. The ceiling is low and compressed, but the Carriage Room itself is relatively spacious. A wagon to the right reminds us of the primary purpose of the barn, while exhibits on the left and ahead lay out the truth that African Americans were involved in the creation of Minnesota as a territory and state and have continuity through the generations. These exhibits are largely low-tech but visually striking and made of outdoor-grade materials so they respectfully represent the Daniels' even as the years pass.

The carriage room exhibits draw the group through the low doorway into the Tack Room, where the stories of George and Chloe Daniels and their children find their full expression: maps, chronologies, photos, and documents reveal their origins in the South, the Civil War and life immediately after, settling in Hastings and Dakota County, and homesteading in South Dakota. Their legacy endures through their descendants, whose voices we hear in the Carriage Room.

Most attractive, however, is the view from the Tack Room into the Hired Hand’s room, where George lived for several cold winters and steamy summers. The structure of the room is the same boards that George would have walked and touched. It is furnished with period-appropriate furnishings. And as visitors peer in through the door, George seems to appear in front of them. This life-size holographic projection is a two-to-three-minute scripted production as George, joined by Chloe, speaks with dignity about their lives here. Visitors may also be able to push one of six buttons to respond briefly to frequently asked questions.

Back out on the grounds, this group of visitors finds markers with quotes about life on the LeDuc property, many of which reference the Daniels family. They find their way to the gathering area they’d noticed as they entered and find it a meaningful and comfortable place to spend some time. It brings people together and encourages reflection, celebration, and conversation. And it sends people out to explore more of the story, from Prescott to Minneapolis, Georgia to South Dakota.
EXHIBIT ZONE WORKSHEETS
01: INTRODUCTION

**Purpose:** Establishes the Big Idea

**Location:** In the field NE of the barn; introductory statement in the barn

**Media:**

A mixed media sculptural gathering area that will welcome visitors to the LeDuc Historic Estate. The sculptural installation will attract visitors and invite individual and collective engagement. The artwork will fit vertically and horizontally into the existing landscape and provide a place to come together for contemplation and for celebration.

**Main ideas to express:**

- Welcome
- The lives of George and Chloe Daniels reveal that the Black experience in Minnesota is long-standing, ongoing, and essential to understanding our shared history
- Time: from c. 1830 (George Daniels' birth) to the present (generations)
- Space: Locations
- Relationships: Community

Inspirations for the Introduction, clockwise from top left:
- Sundial
- Chimes with gathering area
- Monumental figure and text
- Gathering plaza, life-size people, vertical marker

Field area at LeDuc Historic Estate
02: THE ARC OF GEORGE AND CHLOE’S LIVES

**Purpose:** Gives George and Chloe Daniels the stage to tell their story

**Location:** Tack Room and looking into George's (Hired Hand's) Room

**Media:**

Graphical exhibits.

Visitors also look into the room to see George and Chloe speak from the room: a scripted Pepper’s Ghost effect (hologram-like) of them talking about their lives. (Close-captioned.)

**Main ideas to express:**

The story itself: narrative chronology, locations, quotes. Framed through the Themes:

- opportunities
- community
- relationships
- generations
- presence, contributions, and legacy
- obstacles

Examples of graphical exhibits, bold both visually and in voice.
03: AFRICAN AMERICANS IN HASTINGS

**Purpose:** Makes clear that the Daniels story is not them alone; they were part of a larger community

**Location:** Exhibit in the carriage room, with more markers throughout Hastings

**Media:**

Free-standing, heavily graphical panel exhibit within the barn.

Sidewalk markers and waysides.

**Main ideas to express:**

- African Americans in Minnesota have multi-generational roots.
- What happened to Hastings’ Black community?
- Where did they go?
**04: AFRICAN AMERICANS IN MINNESOTA**

**Purpose:** Extends the story throughout Minnesota

**Location:** Carriage Room (Note possibility also of a future exhibit at DCHS’s Lawshe Museum)

**Media:**
Large-scale map showing locations of African Americans in Minnesota c. 1870. Alternately, a looping video showing locations of African Americans in Minnesota 1850 - 1950.

**Main ideas to express:**

- African Americans are part of the Minnesota story, from before it was a territory to the present.
05: GENERATIONS

**Purpose:** Demonstrates that this story is “long-standing, ongoing, and essential”

**Location:** Carriage Room

**Media:**

Free-standing, dimensional family tree, with names and (as much as possible) photos. Hear the voices of living descendants, collected through research as oral histories.

**Main ideas to express:**

- African Americans in Minnesota have multi-generational roots. (Through a selection of families.)
- What happened to Hastings’ Black community?
- Where did they go?
- Hear from their descendants

Temporary audio exhibit at the MSP airport, 2021.
06: LEDUC/DANIELS RELATIONSHIPS

**Purpose:** Demonstrates the relationship between the families

**Location:** Inside the stone house and around the grounds

**Media:**

Integrate into the house tour. Potential projection onto the dining room table top: documents signed by George Daniels and William LeDuc.

Continue the existing pattern of quotes spread around the grounds.

**Main ideas to express:**

- Trusted relationship/Respect. (LeDuc trusted George enough to lease him his two largest farms, a relationship for which the original signed contract exists.)
- George and Chloe didn't wait passively, they made opportunities.
IMPLEMENTATION PLAN
ESTIMATE OF PROBABLE COSTS

Exhibits are a mix of design, craft, and art. They are made up of knowable materials and their costs and unique one-offs that are hard to grasp and estimate. Yet DCHS needs a sense of costs in order to budget and seek funding.

Based on the experience of 106 Group and our partners, we estimate that DCHS should plan for a total budget of about $400,000 to $450,000 for the design, production, and fabrication of all exhibits outlined above. All of the exhibits are conceived to be high quality, long-lived materials and methods in historic structures but they are not excessively complicated or the highest cost options. Additional budget would allow more layering and levels of story, but we don’t believe that is necessary.

The sculptural gathering area (01) should be its own project, with its own process as outlined on the following pages. The budget above includes about $150,000 for the gathering area, including a process facilitator, artist fees, and fabrication costs.

The budget for all other exhibits assumes that the project is broken into multiple smaller projects. The fewer separate projects, the lower the cost. Perhaps $40,000 could be cut from the budget if exhibits described as 02-06 are completed at one time.

As is typical for exhibit projects, this budget excludes:

• any site infrastructure, including electrical, plumbing, and data, or site prep such as landscape planning, drainage, footers, sidewalks or accessible paths, or concrete pads
• staff time
• unique research needs as outlined on the following pages
• inflation
• coordination with SHPO or other agencies.
**NEXT STEPS**

**Priority 1: Groundwork**

The most immediate next step is to lay additional groundwork based on this Concept. This comes in three parallel forms: (1) to grow relationships with partners in the region and beyond, and (2) to continue research that will support the project as a whole, and (3) to seek funding for this attractive and worthy endeavor.

**Relationships**

Begin conversations with the City of Hastings about historical markers, sidewalk and otherwise.

Check in with SHPO and other agencies that might have a review role in future planning: determine role, any preliminary information they can provide, and let them know what’s coming.

Similarly, connect with potential partners in Prescott (WI), White and Brookings (SD), Rome (GA), Steele County (MN), and elsewhere. Consider presenting at a conference or writing an article for Minnesota history audiences that might bring forward others doing related work. Consider MNHS’s “Local History News,” the Minnesota Alliance of Local History Museums, the Minnesota Association of Museums, and the Minnesota African American Heritage Museum and Gallery, as well as outreach to individuals known to be doing such work.

**Research**

Several topics specific to George and Chloe deserve additional research:
- Seek more information about Chloe’s story before George.
- Learn more about George’s youth in Georgia.
- What crops did the Daniels farm for LeDuc, in Medford, and in SD?
- Learn more about their descendants through the generations: where did they move, what did they do?

These are all likely combinations of connecting with descendants (and descendants of any siblings) and deep research into archives, records, and the like. In all cases, gathering copies of any images, letters, records, maps, or articles is of primary importance. For living descendants, plan to do broadcast-quality oral histories.

In addition, the broader story of which the Daniels are representatives requires significant additional research. In Hastings, learn more about the other African American families contemporary with George and Chloe. What were their names? Where did they live? What did they do? Follow them as they leave Hastings: where do they go?

In Minnesota, where did African Americans live, according to census records through time? Effectively, we want to be able to put dots on a map per decade. Consider partnering with Dr. Lehman and Dr. Green and their students.

**Funding**

The usual and expected sources for funding are Legacy Grants through the Minnesota Historical Society and federal grant sources through NEH and IMLS. But this is not a typical historical society exhibit, which opens other possibilities for fundraising. DCHS has already identified grants to pursue from the Minnesota Humanities Center and the National Trust for Historic Preservation. Other national organizations and foundations may also be worth consideration, including the National Endowment for the Arts, the Emerson Collective, and the Mellon Foundation. In all cases, partnerships with other organizations can increase the chance for funding.
Priority 2: Exhibits

The actual development of programs and exhibits builds on that groundwork. The order of development among exhibits may shift and change depending on funding opportunities. For instance, the Humanities Center grant listed above is perfect for the introductory art gathering space, which causes that exhibit to jump to the front of the line. The National Trust opportunity would best support research and place-marking such as the site of the Hastings AME church.

While recognizing this may need to change, the ideal process would involve continuing through at least Schematic Design on all of the exhibits as a holistic set. If they are later broken into separate projects, at least the big picture will be solidly formed so that when fully implemented everything works well together.

The introductory gathering area is conceived as an artist commission, so it follows a process different from typical exhibitry. (Outlined at right.) Despite seeking its uniqueness, it still needs to support and even perhaps drive other parts of the exhibit, so both additional research and exhibit Schematic Design will be useful to the artistic process.

The story of the relationship between the LeDuc and Daniels families (06) calls for additional exhibitry to support the tours. That is not absolutely necessary, however. The LeDuc Historic Mansion is already revising the tour script to bring George and Chloe into the house. The site and DCHS may also choose to add quote panels to highlight their presence around the site and beyond.

All of the exhibits in the Carriage Barn would ideally be completed as a unit. DCHS should seek $210,000 to $230,000 to complete this set. If they need to be broken up into smaller pieces, they could be three sets:

- **02: George and Chloe** $110,000
- **03 and 04: Hastings and Minnesota** $80,000
- **05: Generations** $50,000

(These estimates include Schematic Design and assume that research has already been substantially complete.)

Commissioning Public Art

A range of options exists for designing and creating the introductory gathering area. We recommend a middle-ground process that saves project dollars while opening the door to creative design solutions.

- Select and hire a consultant, such as Forecast Public Art, to facilitate the process (this cost is included in estimates, above)
- Coordinate with the Dakota County landscape architect to plan write specs for sculptural installation
- Identify site location and secure use permission from City of Hastings
- Form a selection committee of volunteers
- Create selection criteria
- Write and distribute a Request for Qualifications
- Select and interview finalists (up to eight)
- Select the artist
- Negotiate an agreement and scope of work, including process/timeline
- Present artist to stakeholders and community
- Artist develops the concept and budget
- Artist presents concept to stakeholders and community
- Fabrication and installation
- Artwork dedication