

City of Ramsey
Agenda
City Council Work Session
Tuesday, June 23, 2026

5:30 pm
Lake Itasca Room, 7550 Sunwood Drive NW

Remote Attendance available at www.cityoframsey.com/meetings.
Those joining remotely and requesting to speak are asked to use a webcam when speaking.

1. Call to Order

2. Topics for Discussion

1. Consider Accepting the Donation of a Community Art Plan
2. Consider the Holiday Market Feasibility Study
3. Discussion Regarding Union Contract Negotiations (Discussion Closed to the Public)
4. Discuss Council Member Compensation
5. Waterfront Park Security Cameras

3. Topics for Future Discussion

1. Review Future Topics/Calendar

4. Mayor/Council/Staff Input

5. Adjournment*

***Note: the City Council may motion to recess this Work Session meeting and reconvene after the regular City Council meeting if items on the agenda are not completed.**

CC Work Session**Meeting Date:** 06/23/2026**Primary Strategic Plan Initiative:** Strengthen and enhance our identity, brand and image.

Information**Title:**

Consider Accepting the Donation of a Community Art Plan

Purpose/Background:**Purpose:**

The purpose of this case is to consider the acceptance of the donation of a 'Community Art Resource', by the Ramsey Community Foundation to the City of Ramsey. This opportunity was routed through the Park & Recreation Commission, (leading to this recommendation to City Council), as in many cities the Commission is often also the advisory body of citizens providing input on both matters of the public realm and public art and 'culture', in addition to community programming.

Background (excerpt from the Executive Summary):Executive Summary*Art for All Ages*

Art can transform public spaces, turning everyday sites into experiences of wonder, and sparking a unique sense of connection between people and place. Creative amenities bolster a sense of pride for residents, attract visitors with a promise of new and joyful encounters, increased feelings of safety, and genuinely create a sense of place.

In addition to these many social benefits, art in public places helps communities achieve economic goals, from increased foot traffic by local businesses, to further investment in business development in areas that feature creative amenities.

Many studies conclude investments in community art return benefits such as environments more conducive to business development, increased property values, and growth in cultural tourism. Further, when local community members are engaged in decision making about community arts plans, residents feel empowered to create a place they love, fostering deeper civic engagement. With these goals in mind, the Ramsey Community Art Resource aims to inspire a breadth of community leaders with examples of art in public places that achieve these goals. The ideas presented here are offered to motivate further planning for enduring art that engages people of all ages. The subtitle 'Art for All Ages' serves not only as an evocative alliteration that speaks to the value of art for the very young throughout the span of a life, but 'Art for All Ages' also reminds us that public art serves to connect present generations into the future in a meaningful way.

(Excerpt from Section 3, Community Art Opportunities)

What is Community Art? Community art is creativity that lives in public life. It includes murals and sculptures, but also festivals, performances, classes, and temporary projects that invite people to participate. Unlike art that is confined to galleries or private collections, community art is shaped by the people who experience it such as neighbors gathering at a concert, children decorating a kite, or families building something together. These projects create pride and connection, making everyday spaces feel more welcoming while strengthening the bonds between residents.

As summarized above, Ramsey has witnessed the favorable integration of community art with both recreation

programming and park development—with the pending park improvements at The Waterfront a good example of public art enhancing residents' experience within the public realm.

Time Frame/Observations/Alternatives:

Observations:

For the meeting, staff will present additional high-level background on public art in Ramsey—as well as the intentions of the Ramsey Community Foundation to fund or facilitate more public art for the community.

Funding Source:

There is no funding required for the Ramsey Community Art Resource—rather, accepting the donation of the plan represents a greater than \$8,000 cash-value from the Ramsey Community Foundation, and probably an equal amount in in-kind services and support. Further, having a Community Art Plan may best position the city in acquiring external funding for public art related projects into the future.

Recommendation:

The Park & Recreation Commission and staff recommend accepting the donation of the Community Art Resource from the Ramsey Community Foundation.

Outcome/Action:

Consensus that the Ramsey Community Art Resource aligns with other prudent community planning endeavors—and acknowledge that the formal acceptance of the donation of the plan will be on a subsequent Council agenda.

Attachments

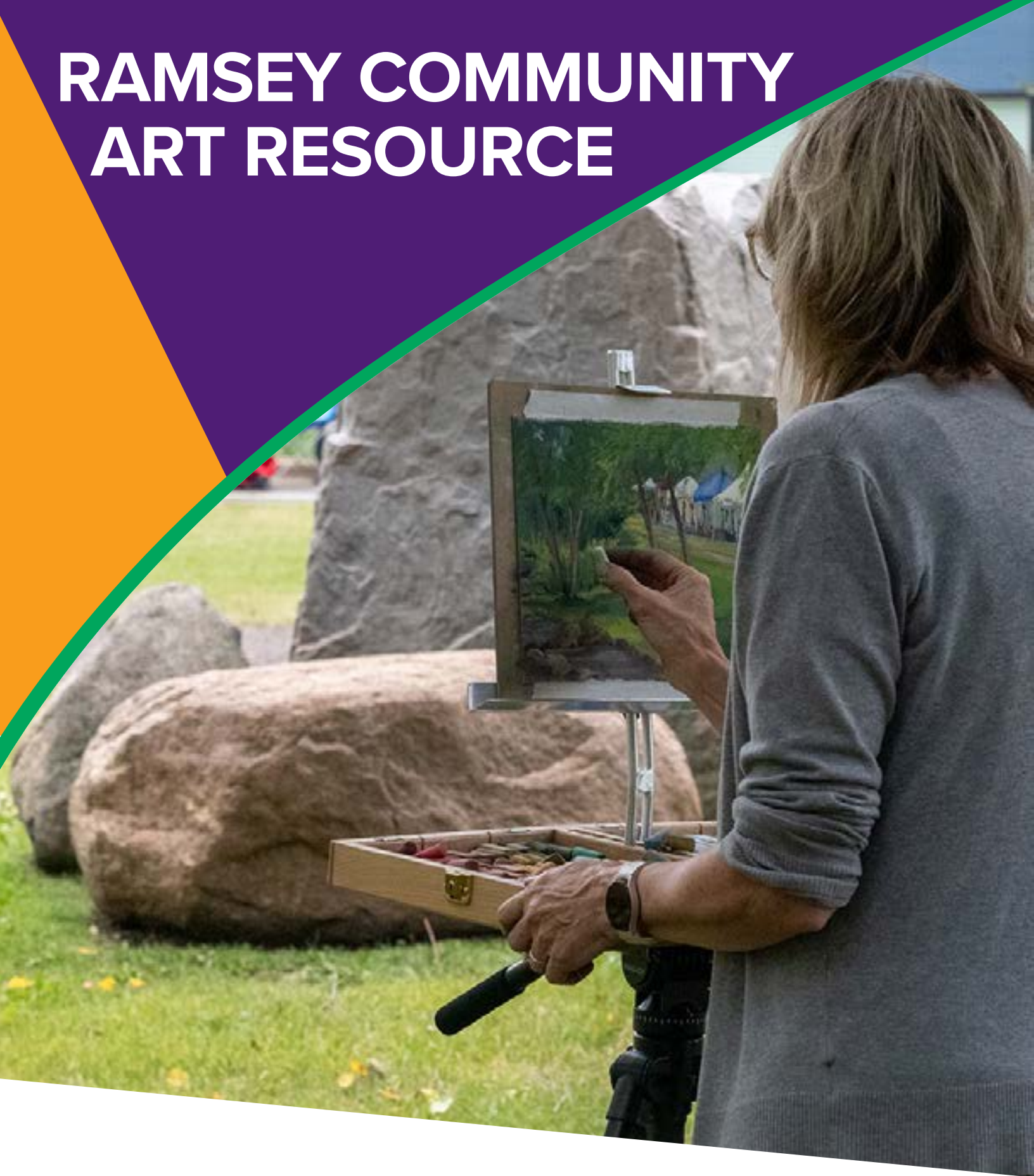
Community Art Resource

Raamsey Community Foundation Vision Statement

Form Review

Inbox	Reviewed By	Date
Bruce Westby	Bruce Westby	02/05/2025 09:17 AM
Brian Hagen	Mark Riverblood	02/06/2025 02:03 PM
Brian Hagen	Brian Hagen	06/18/2026 10:41 AM
Form Started By: Mark Riverblood		Started On: 01/13/2025 09:18 AM
Final Approval Date: 06/18/2026		

RAMSEY COMMUNITY ART RESOURCE



Commissioned by the Ramsey Community Foundation
Contributors: Sarah Peters, Abby Proulx, Mark Riverblood

 **RAMSEY COMMUNITY
FOUNDATION**


**City of
RAMSEY**
PARKS & RECREATION

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Section

1

Introduction



Photo by Ron Herst, 2022 Ramsey Photo Contest Winner

Executive Summary

Art for All Ages

Art can transform public spaces, turning everyday sites into experiences of wonder, and sparking a unique sense of connection between people and place. Creative amenities bolster a sense of pride for residents, attract visitors with a promise of new and joyful encounters, increased feelings of safety, and genuinely create a sense of place.

In addition to these many social benefits, art in public places helps communities achieve economic goals, from increased foot traffic by local businesses, to further investment in business development in areas that feature creative amenities.

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feel empowered to create a place they love, fostering deeper civic engagement.

With these goals in mind, the Ramsey Community Art Resource aims to inspire a breadth of community leaders with examples of art in public places that achieve these goals. The ideas presented here are offered to motivate further planning for enduring art that engages people of all ages. The subtitle ‘Art for All Ages’ serves not only as an evocative alliteration that speaks to the value of art for the very young throughout the span of a life, but ‘Art for All Ages’ also reminds us that public art serves to connect present generations into the future in a meaningful way.

It is also worth mentioning that Ramsey is already home to community arts partners, such as the Rum River Art Center – an ambitious non-profit organization that engages the public of all ages in multidisciplinary arts programming that is much beloved. Much of what is found in this resource would be buoyed by their involvement.



Children show off their finished art projects during Art in the Park with Rumriver Art Center at the Draw Concert Series in 2016.



55+ Art Club participant at Central Park in 2024.

This project began as a conversation years ago amongst members of the Ramsey Community Foundation who wished to see more art in their community. With encouragement from City staff in Parks and Recreation, the Foundation hired consultant Sarah Peters in 2025 to steer these conversations and existing data into a resource.

The suggestions in these pages reflect community voices and values. The Ramsey Community Foundation membership and staff conducted in-person outreach at several spring events and invited feedback digitally and through the mail via the Ramsey Resident. Key takeaways from these responses found that Ramsey residents hold many values in common: family, community, home, safety, and nature.

Taking these values as guides, this resource makes key recommendations for how to approach planning for community art. It suggests integrating art into beloved places in Ramsey, such as parks and trails, as well as places of growth in the City, such as the developing downtown area and future

community center. Potential sites such as The Draw, and The Waterfront are already designed to support gatherings of people. These areas are prime locations for art installations –temporary or permanent– that can serve as attractions and social connectors.

The extended Opportunities section attempts to illustrate the vast practices within the expansive field of community and public art. From participatory events to murals to creative infrastructure, the myriad projects highlighted demonstrate that art can add delight anywhere.

Importance of Placemaking

A study by Toronto Metropolitan University revealed that people are 50% more likely to spend time in spaces with creative placemaking. Placemaking serves as an effective way to strengthen the physical and emotional connection between people and the places they share.

Considerations provide a template of questions necessary for the planning of community art projects of any size, while sections on Funding Types and Resources and Planning Processes provide a basic overview of how such projects may come into being.

This resource is not intended so much as a how-to guide, but as an inspirational tool that reflects the dynamic opportunities afforded to the City that integrate art into the community’s shared spaces, places, and ethos. The Appendix compiles many resources for learning more.

Background

In 2023, the Ramsey Community Foundation began to explore ways to integrate public art into and for the City of Ramsey. With the success of an outdoor concert series started by the Ramsey Community Foundation in 2011 (now the Draw Summer Concert Series produced by Ramsey Parks and Recreation), the Foundation began to imagine what other arts opportunities could likewise enliven and connect the community.

In partnership with the City of Ramsey Parks and Recreation department, the Ramsey Community Foundation sought to gather community feedback to gauge interest in public art. At the Elmcrest Art Fair in July 2023, they produced a “Dotmocracy” poll. In this activity, residents and visitors “voted” with sticky dots on what types of public art they would like to see in the community. Participants indicated great interest in a broad spectrum of arts efforts, from bold landscapes, to live events to public sculptures.



Dotmocracy from 2023 Elmcrest Art Fair.

“I’d like to see more Public Art and landscape architecture incorporated into our parks and common areas. Raise the bar on aesthetics for walking trails and street corridors, especially along the MRT, etc.”

~ Ramsey resident in response to the 2023 Parks & Recreation Interests Survey question: “Considering our community’s growth, what unique needs or preferences do you believe should be prioritized in future recreation initiatives?”

Following this outreach, the Ramsey Community Foundation sought to create a plan with more specific information and highlighted opportunities that would help Ramsey move community art projects into reality by integrating them into City planning.

In Fall 2024, the Foundation contracted with consultant Sarah Peters to research and produce this resource in collaboration with Mark Riverblood, Parks & Assistant Public Works Director and Abby Proulx, Recreation Coordinator.

Collaborators

Ramsey Community Foundation

Ramsey Community Foundation has long helped bring ideas to life that strengthen connection and quality of life in Ramsey. Formed in 2005, it began by building international relationships through the Sister City program with Loudi, China, before expanding its focus to local initiatives that foster civic pride and belonging.

In its early years, the Foundation played a key role in launching projects that have since become part of Ramsey’s identity. It supported the start of the Concerts at The Draw, helped establish the community garden and theater programs, and partnered with Heart Safe

Ramsey to fund AEDs and CPR training for residents. The Foundation also organized various outreach and fundraising events like the pancake breakfast at Happy Days.

Each of these efforts helped spark something lasting. By providing early funding and organizational support, the Foundation made

Creativity and Connection

Ramsey Community Foundation’s Mission Statement:Our Mission is to build meaningful connections and promote a thriving Ramsey by enriching the community through impactful social and cultural experiences.

it possible for ideas to take hold and grow into self-sustaining programs that continue to benefit residents today.

On December 15, 2023, the organization formally became Ramsey Community Foundation, reflecting a renewed focus on creating community through connection. In 2025, the Foundation funded the creation of this Community Art Resource with the City’s agreement, once again helping to plant the seeds for future opportunity.

The plan builds on Ramsey’s creative momentum and establishes a framework for how art can be intentionally included in the city’s future planning. Like the projects that came before it, this effort reflects the Foundation’s belief in investing in ideas that unite people and shape Ramsey’s story for years to come.

Ramsey Community Foundation
Vision Statement: 2025–2030

In five years, the Ramsey Community Foundation envisions the successful implementation of the Ramsey Public Art Plan and Policy, featuring dynamic art installations in city parks and community spaces that celebrate the unique identity of Ramsey.

By fostering collaborative relationships with city officials, staff, and private partners, we will ensure financial stability and sustainable support for ongoing projects.

Our commitment to public engagement will empower residents to participate actively in the artistic landscape, creating a vibrant community that honors our heritage while inviting creativity and connection.



City of Ramsey staff and Park Commissioner at 2024 Happy Days Festival

City of Ramsey Parks and Recreation

Ramsey Parks and Recreation connects people to community through experiences that celebrate nature, creativity, and shared spaces. As one of the city’s smaller departments, it continues to grow alongside Ramsey itself, working to serve residents, encourage time outdoors, and bring people together through programs and events.

Bordered by the Rum and Mississippi Rivers, Ramsey is rich with green space and natural resources. Parks and Recreation takes pride in caring for these places while creating opportunities for people to enjoy them, whether it is kids playing on a playground, residents walking along a trail, gathering for a concert, or renting a park shelter for a family celebration.

As a relatively smaller department, partnerships play an important role in expanding what is offered. Partnerships with local organizations, businesses, athletic associations and volunteers help the Parks



Ramsey Foundation Booth at the 2025 Two Rivers Art Fair

and Recreation department provide a wider variety of programs while strengthening what is already being done in the community.

Art also plays a natural role in what Parks and Recreation does. From Art in the Park programs with Rumriver Art Center to the city’s annual Photo Contest, creative expression is encouraged in ways that are open to all ages and abilities. Many events include art activities, live performances, or opportunities for residents to share their own creativity.



Mother and daughter Nancy and Madonna Buselmeier were interviewed by QCTV after winning the inaugural Dash and Dine 5K. Madonna chose to run the race with her mom for her 12th birthday, finishing as the first-place female overall, with Nancy by her side in second place.

These experiences show how art can bring people together, add beauty to everyday spaces.

Parks, recreation, and community art all contribute to the character and vitality of Ramsey. They shape how people experience the city, providing spaces to gather, be active, and feel connected. These shared experiences enhance quality of life and help attract both residents and businesses who value a community that invests in creativity, green space, and opportunities to come together.

Contractors

Sarah Peters is a Twin Cities-based artist, writer and arts programmer who is interested in engagement with the arts and critical issues of our time. Recently, she was the Sunset Co-Director of Northern Lights.mn, an arts non-profit that worked with artists and places to explore expanded possibilities for civic engagement, including the Northern Spark festival. Prior to NL’s closure, Sarah was its Executive Director and other roles for 13 years. Sarah is also the Founder and Artistic Director of the Floating Library, and currently serves as the Artist in Residence at Capitol Region Watershed District.

Other Contributors

Research assistance by Adrienne McNair

Graphic Design concept by Pat Johnson, City of Ramsey Communications Coordinator

Running Together

Moments like the Dash and Dine 5K is a great example of an opportunity for people to connect, be active, and celebrate community and highlights the type of programs Parks and Recreation strives to offer. By pairing a local race with food trucks and shared experiences, the event highlighted how recreation supports personal physical and mental wellness while supporting the local economy. Just as community art brings people together through creativity, this type of program demonstrates how shared spaces and experiences can inspire pride, strengthen belonging, and shape Ramsey’s story.

Process and Findings



Photo by Michelle Osterhus, 2024 Ramsey Photo Contest Winner

Process

In order to make this project successful and meaningful for the community, we prioritized outreach and direct interactions with residents. Three questions were developed by consultant Sarah Peters along with Ramsey staff, Mark Riverblood and Abby Proulx. The goal of these questions was to draw out the values, hopes, and dreams that community members had for the place they live, work, and play.

These questions (see bottom of page) appeared in the Spring 2025 edition of the Ramsey Resident that landed in all residents’ mailboxes in May. A QR code encouraged readers to answer the questions Online or via mail.

To spark in-person conversations, Abby Proulx and Sarah Peters conducted a “Paper Chain Survey” at three community events:

- ▶ **EDA Business Expo** (May 3, 2025)
Primary audience: business community, adults and older adults, and families.
- ▶ **Central Park Playground Party and Grand Re-Opening** (May 8, 2025)
Primary audience: families
- ▶ **Dash and Dine 5K** (May 17, 2025)
Primary audience: adults and families

This activity encouraged residents to write answers to the three questions on brightly colored strips of paper that were fashioned into paper chains of community response and hung festively around the outreach tent. See Appendix for survey data.



Page from the May/June 2025 Ramsey Resident, mailed to all residents displaying the call for input.

Describe Ramsey in Three Words
Goal: Identify the qualities that define Ramsey and reveal a shared sense of identity.

Why is Ramsey home to you?
Goal: Understand what creates a sense of belonging and connection in the community.

What is your wildest dream for Ramsey?
Goal: Encourage residents to dream freely about what they want Ramsey to be, without preconceived limitations.

Outreach events and promotions were specifically selected to reach a variety of residents through in-person, online, and mail to offer opportunities for anybody interested to participate.

After the outreach events, Sarah Peters and Abby Proulx pooled data from the Online and Paper Chain Surveys, in addition to anecdotal stories and conversations, and analyzed it for themes. These are described in

To compile the Opportunities section, Sarah Peters with assistance from Adrienne McNair, researched existing public and community art projects and arranged a selection based on the data findings.



Sarah Peters and Mark Riverblood facilitating the Paper Chain Activity at the Central Park Playground Grand Re-opening.

Findings

Throughout the outreach process, Key Words and Themes emerged directly from residents as they described Ramsey in their own voices. These expressions provide valuable insight into how people understand Ramsey’s identity: what makes it feel like home, what they value most, and how they envision its future. This sense of identity is central to shaping community and public art, as it highlights the stories, places, and values that artistic projects can celebrate, amplify, and provide meaning to residents in visible, shared spaces.

Key Words

- ▶ Beautiful
- ▶ Community
- ▶ Family
- ▶ Friendly
- ▶ Fun
- ▶ Growing
- ▶ Home
- ▶ Nature
- ▶ Parks
- ▶ Safe



Community members dancing and enjoying music in the park at The Draw in 2024.

Art, Nature, and Access

“In planning new areas and in maintaining existing areas for recreation opportunities we would like to see the use of public art and consistency in beauty and function in the entire city, not just some areas. We would like to see better use of our rivers. It would be interesting to include educational tidbits about the area along walking trails, railings along difficult walking trails and beautiful benches. It would make walking easier for the older population.”

~ Ramsey resident in response to the 2023 Parks & Recreation Interests Survey question: “Considering our community’s growth, what unique needs or preferences do you believe should be prioritized in future recreation initiatives?”

Key Themes

Respondents expressed an overwhelming connection to **nature**. When asked to describe Ramsey in three words, approximately 56% of respondents included at least one term related to nature. They find parks, trails, and city events memorable, and cherish green spaces.

Home, safety, and friendliness were reflected as strong values. Residents elaborated on appreciating friendly neighbors, a family-oriented atmosphere, feeling safe, and strong social connections. Respondents frequently used terms such as home, friendly, family, safe, community, fun, peaceful, and quiet to describe Ramsey.

Many respondents expressed pride in their **deep-rooted family connections** in the area, but even those without long family histories described strong social ties and a clear sense of belonging within Ramsey. Residents

consistently valued Ramsey’s semi-rural character, describing the city as currently in a period of transition and growth.

Opinions about **development** were frequently mentioned and varied significantly. Some residents were eager for new amenities and development, while others preferred slower, more measured growth. Those advocating for more amenities specifically desired vibrant gathering spaces with attractions, shopping, restaurants, and opportunities to support local businesses and artists.

The case studies in the following sections will touch on these themes and expand on opportunities.

Key Opportunities

Nature as
inspiration

Natural spaces are a key feature of Ramsey’s identity and tend to be admired, appreciated if not revered. Community art projects could integrate themes of nature such as plants, animals, river bends, rolling hills, and trees. Artists may draw inspiration from these elements of the area, and work them into project designs in myriad ways.

Incorporate art in
places where people
already go and
already love

It is recommend to include art projects, both temporary or semi-permanent, in parks and trail areas. These public green spaces are beloved by community members and act as natural gathering spaces for people to connect to each other and cultivate a sense of place. Participatory projects may foster social connection, and thoughtfully integrated arts elements such as sculpture or infrastructure (seating, lighting) enhance the experience of these natural places.

Plan for community
art in growth areas

As the City plans for a new development, it is worthwhile to consider integrating permanent art elements into new construction projects. Art components tend to be a small portion of a building project, making this a cost-effective way to produce larger scale projects. At the same time, smaller- and medium-scale projects can be placed in areas where growth is planned, to develop familiarity with an area and “warm up” a place for social connection.



The above word cloud was compiled using common words from the three outreach questions. It was then printed as seen and brought to the Two Rivers Art Fair an interactive piece for decorating and collecting feedback.



Photo by Leo Majewski, 2020 Ramsey Photo Contest Winner

Section

3

Community Art Opportunities



Photo by Michelle Osterhus, 2019 Ramsey Photo Contest Winner

Community Art Opportunities

The following sections include real-world examples of public and community art, including existing events that already take place in Ramsey to great success. The projects that follow the “successes” were selected to illustrate a broad range of contemporary practices that also reflect the Key Themes drawn from conversations with residents of Ramsey.

Sections 4 and 5 are organized according to two categories: Temporary Projects and Semi-Permanent or Long-Term Projects. These distinctions allow us to introduce a range of opportunities in terms of scale, and importantly, to communicate that not all public art needs to be expensive and take a long time to develop. There are many ways to engage residents in lower-barrier experiences that can begin right away.

What is Community Art?

Community art is creativity that lives in public life. It includes murals and sculptures, but also festivals, performances, classes, and temporary projects that invite people to participate. Unlike art that is confined to galleries or private collections, community art is shaped by the people who experience it such as neighbors gathering at a concert, children decorating a kite, or families building something together. These projects create pride and connection, making everyday spaces feel more welcoming while strengthening the bonds between residents.

Many of these examples could be scaled up or down. For instance, a mural project on a small wall could be completed in an afternoon with minimal supplies, or if the goal is to cover the entire facade of a parking garage, it would require significant planning and production

with multiple days of painting. We hope to convey that there are many exciting ways to integrate art into community places, with a range of resources and effort.

Please be inspired by these works of art! Each example includes a Source to the original webpage so readers may learn more about a particular artist, project, or organization.



Kites and Bites invites families to decorate their own kite for free or bring one from home, filling the sky with community-made art.

Successes

Ramsey has begun to build a strong foundation of creative activity throughout the community. In recent years, a variety of programs, installations, and events have provided opportunities for the community to connect to each other and place through art and culture.

Seasonal traditions such as the community tree lighting and holiday lights show how shared creative experiences foster belonging and celebration. Large-scale events like the Draw Summer Concert Series, Two Rivers Art Fair, and the Happy Days Festival bring people together across generations through music, visual arts, and participatory activities. Smaller programs such as Art in the Park and community art classes illustrate how artistic expression can be woven into everyday recreation



Families assembled wood duck houses that they engraved before being installed in a park in 2024.



Entries from the first Plein Air competition at the 2025 Two Rivers Art Fair.

Even built infrastructure carries creative elements. Central Park’s playground integrates accessible musical features that invite play and sound as art. Stamped concrete at park sites incorporates design into the very surfaces residents use. Community projects like Little Free Libraries and the Duck Duck Wood Duck initiative demonstrate how residents themselves generate artful, place-based amenities with their own hands.

The annual Photo Contest invites residents to capture and share images of Ramsey’s landscapes, people, and spirit, reinforcing that everyday creativity is central to community identity. Photos from the contest can be found around the community in City publications, on park kiosks, and throughout this document.

Taken together, these successes illustrate that Ramsey already has momentum. Community art here is not a single object or project, but an ongoing practice that spans events, infrastructure, and citizen-led creativity. The following pages highlight just some of these examples in more detail, demonstrating both the range of what community art can be and the value it brings.



Summer Concert Series, a long-standing tradition that brings residents together through live music.



Paint-a-Plow project in 2021 invites youth to transform city plows into moving canvases.



Musical Theatre Camp with Northern Starz, where participants built the set themselves and concluded with a public performance.

Community Tree Lighting and Holiday Lights Competition

- Location:** Near City Hall, various.
- Materials:** String lights, indoor decoration
- Date:** Annual
- Artists:** Community members
- Partners:** Ramsey Lion’s Club, PACT Choir , Ramsey Garden Club, various rotating partners



The PACT Charter School choir performs above the rotunda, adding music to the seasonal celebration.

Each year at City Hall, residents gather for the ceremonial lighting of the Holiday Tree and street lights throughout the area. Indoors, cocoa, cookies, art activities, photos with Santa, and a choir performance layer in different artistic elements. The tree remains lit throughout the season, becoming a festive landmark and reminder that art, music, and shared experiences shape how we come together.



Community members gather as the mayor throws the switch to light the tree after the countdown.



Entry in the 2023 Ramsey Photo Contest by QW, featuring a home decorated for the Holiday Lights Competition.

The Tree Lighting also marks the start of the Holiday Light Competition. Families and businesses design and display their own light installations, while neighbors cast votes for their favorites through the season. Homes and storefronts become canvases of light, turning entire neighborhoods into shared spaces of creativity and celebration. Winners are announced just before Christmas.



Polymer clay ornaments created during the Community Tree Lighting art activity.



Inside City Hall, attendees enjoyed cookies and cocoa with the Ramsey Lions, photos with Santa, and a tree decorated by the Ramsey Garden Club.

The Draw Summer Concert Series

- Location:** The Draw Amphitheater
- Materials:** Various, art in the park supplies
- Date:** Annual, Thursdays in June-August
- Artists:** Various musical artists, various community artists
- Partners:** Ramsey Lion’s Club, Rumriver Art Center, Trott Brook Financial, Northgate Church, various sponsors



Packed amphitheater at The Draw, where concerts can draw 1,000+ and have become a staple of summer in Ramsey.



Dancing behind the stage reflects how live music transforms the park into a space for spontaneous art and expression.

Ramsey’s Summer Concert Series has been a community tradition for decades, bringing free live music to residents each week. Families, friends, and neighbors gather at The Draw amphitheater to enjoy an evening outdoors, where the music itself becomes a shared cultural experience. The consistency of the series has made it one of the city’s most recognizable and enduring art programs. The series concludes with the Trott Brook Benefit Bash fundraiser.



Art in the Park activities alongside live music at the amphitheater.

Supplemental programming around the series creates additional opportunities for engagement. Art in the Park invites attendees to participate in weekly creative activities, while the annual Party in the Park creates a fund day of play with giant inflatable water slides and community partner booths for additional hands on elements. These elements create a gathering place where art, play, and community can come together.



Chalk drawings at Party in the Park show how even simple materials can spark public art and play.



Party in the Park layers playful elements like giant inflatables with concerts, making art and recreation part of one experience.

Two Rivers Art Fair

- Location:** Elmcrest Park (past), The Draw
- Materials:** Various, pop-up tents, artist booths, live music stage, interactive art activities, workshops, and food trucks
- Date:** Annually in July
- Artists:** Various local artists across mediums including painting, ceramics, photography, jewelery, fiber arts, performance, and more
- Partners:** Rumriver Art Center, Northern Starz, various sponsors



Artist booths at Elmcrest Park in 2017, before the event relocated and rebranded as the Two Rivers Art Fair.



More than 100 artist booths the road, creating an atmosphere to celebrate while supporting artists as small businesses and promoting local economic growth.



The 2024 Art Fair introduced a food truck and yard game area, inviting visitors to linger and experience Ramsey’s growing downtown firsthand.



Free art classes and live demonstrations each year invite residents of all ages to explore creativity firsthand.

Formerly the Elmcrest Art Fair, the Two Rivers Art Fair moved to The Draw in 2024, becoming a vibrant community festival celebrating creativity and local talent. The new location expanded the event’s footprint—closing Ramsey Parkway to host more than 100 artist booths, food trucks, and hands-on art activities for all ages. Visitors enjoy youth performances by Bach to Rock students and live music from local Ramsey artists, adding energy to the park.

The Draw’s central location makes the fair easy to reach by foot or bike, encouraging neighbors to gather and support local art. The 2025 event sold out artist booths for the first time, with youth vendors offered discounted rates to showcase their work and join Ramsey’s growing creative community.



Art Fair Bingo encouraged kids and families to engage with artists by completing creative prompts and asking questions, earning stamps toward a prize.



At the 2025 Two Rivers Art Fair, Northern Starz, a Ramsey-based nonprofit theatre group, programmed the morning of performances, concluding with a performance by the Penguin Project. Youth with special needs perform alongside peer mentors, demonstrating how the arts create opportunities for participation, inclusion, and community celebration.

Happy Days

- Location:** The COR
- Materials:** Various, including but not limited to stages, tents, extra waste disposal bins, portable restrooms, printed materials, lights, prizes, misc. equipment brought by contractors
- Date:** Annually, the Saturday following Labor Day weekend.
- Artists:** Various local musicians, performance groups, visual artists, and community participants
- Partners:** Various sponsors and community organizers.



Free art activities by Rumriver Art Center invite all ages to get creative and take home a handmade project.

Each September, Happy Days transforms an open field in The COR into festival grounds of creativity, connection, and community pride. The festival brings together local businesses, organizations, musicians, and makers to create spaces where residents experience art in both visible and subtle ways such as through live performances and hands-on activities. From parade floats to vendor booths, creativity is woven throughout the day, reflecting the talents and stories that shape Ramsey.



Thousands gather at Happy Days each year, showing how art, music, and community connection come together in Ramsey’s public spaces. All photos by Parkplace Photography.



The evening closes with live music from local musicians and a fireworks show that lights up the sky.



Each vehicle on display reflects the artistry of restoration and design, adding a different kind of creativity to the festival.



Parade entries showcase community pride through colorful designs, costumes, and creativity from local groups and organizations.



Local businesses, nonprofits, and artists fill the Expo area, offering treats, crafts, and information that highlight Ramsey’s economy.

While art already lives within Happy Days, there’s room to build on that foundation. Future opportunities could include artist-designed elements, community-made installations, or youth art features that connect attendees with local creative voices. By intentionally integrating art into the event’s layout and programming, Happy Days can continue to evolve, not just as a celebration, but as a living example of how public art brings people together and strengthens a city’s sense of identity.

Community Art Programs and Classes

- Location:** Various parks, community spaces, and partner sites throughout Ramsey
- Materials:** Various art supplies.
- Date:** Year-round with seasonal programs and special events.
- Artists:** Various local instructors, musicians, and teaching artists
- Partners:** Rumriver Art Center, Northern Starz Center for the Performing Arts, North Suburban Community Band, and various community organizations.



Couples take part in a Date Night pottery class, creating and glazing mugs to be fired and picked up later.



The North Suburban Community Band performs an annual free summer concert at Central Park, filling the park with music and community spirit.



Colorful snow creations at Frost Fest show how art can bring a playful touch to winter events.

Ramsey’s art programs offer creative opportunities for all ages from youth day camps and family workshops to music, theatre, and 55+ art clubs. Through partnerships with local artists and organizations, residents can explore everything from painting and pottery to performance and public art projects. Whether in a park, classroom, or community stage, these programs celebrate creativity as a shared experience and strengthen connection and inspiring pride across the city.



The Ramsey Community Choir with Northern Starz brought together intergenerational singers for a season of rehearsals and a community performance.



Families assemble and engrave wood duck houses before choosing to take them home or have park staff install them in local parks. This event was later featured in Ducks Unlimited.

Park Infrastructure

- Location:** Central Park, Sunfish Lake Park, and The Draw Amphitheater, various parks in Ramsey
- Materials:** Various, concrete, play equipment,
- Date:** Ongoing
- Artists:** Various contracted architectural designers
- Partners:** Various



A quote about nature spirals like a flower beneath the Sunfish Lake pavilion, blending poetry and design. Photo by Jami Nelson, 2017 Photo Contest Winner

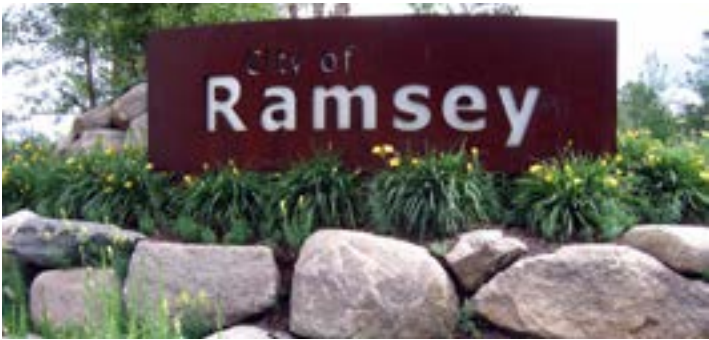


The Draw Amphitheater blends artistic form and practical design, using curved stone seating and sound-conscious architecture to enhance live performances.

Recent park investments highlight how infrastructure and creativity work hand in hand. Central Park’s new playground features accessible musical instruments that invite open-ended play. Stamped concrete at Sunfish Lake Park adds artistic texture to pathways, and The Draw Amphitheater continues to evolve as a flexible outdoor venue for concerts, theater, and community gatherings.



At The Draw Amphitheater, over a thousand residents gather for concerts, plays, and shared artistic experiences that bring the community together.



Central Park’s metal entry sign welcomes visitors with sculptural simplicity, uniting art and landscape design as a gateway to community space.

These projects show how thoughtful design can enhance safety, accessibility, and community identity. As Ramsey continues to grow, artistic details like patterned paving, sculptural seating, and integrated sound or light features can transform everyday park spaces into places that inspire connection and creativity.



Accessible musical instruments at Central Park transform play into art. These colorful installations invite everyone, whether walking or rolling, to create sound together, turning the playground into a shared creative experience that celebrates inclusion and imagination.

Annual Photo Contest

- Location:** Citywide and featured in public displays and publications
- Materials:** Digital photography, print reproductions, city publications, display media
- Date:** Ongoing
- Artists:** Various community artists
- Partners:** Various



Mother and son Jenna and Cole Martin shared their love for photography and photo contest tips at Sunfish Lake Park on QCTV’s Live & Local.



Fifteen teams competed in Ramsey’s first Puzzle Competition using custom puzzles made from Photo Contest images.

Each year, the Ramsey Photo Contest captures the city through the eyes of its residents showcasing both the talent within the community and the beauty found in right here in Ramsey. The winning photos are featured throughout city documents, park kiosks, recreation materials, and social media, including in this very publication. These images not only tell Ramsey’s story but help define its sense of place for residents and visitors alike.

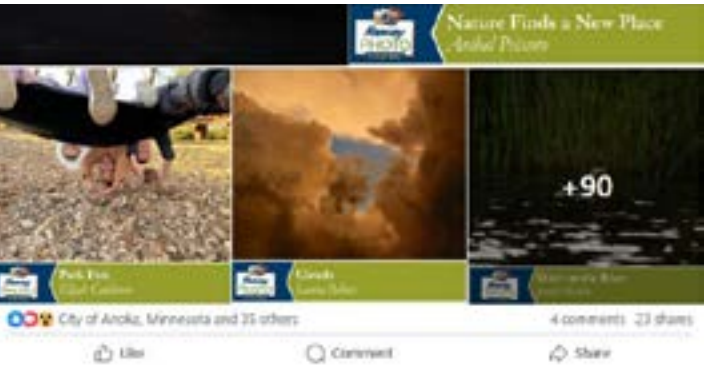


Winners of the 2025 Spring Puzzle Competition celebrate completing a custom puzzle featuring local a collage of seasonal photos.

The 2024 Ramsey Photo Contest introduced two additions, a People’s Choice Award and a Youth Category. Entries were shared on Facebook, allowing residents to view, vote, and celebrate local talent. The online gallery drew hundreds of likes, comments, and shares, encouraged artists to share their work, and created a new way for the community to connect through art.



The Alpine Park kiosk showcases Ramsey Photo Contest images of clouds alongside tips for identifying sky formations.



In 2024, the Photo Contest added a Facebook “People’s Choice Award” for the first time.



The Lake Itasca kiosk highlights mushrooms found in Ramsey parks, illustrated with Photo Contest images from past years.

Considerations

Whether a one-night event or a permanent installation, planning for a public community art requires being organized! The questions here are not intended to be a how-to guide, but to illustrate the sort of queries a community must address for a range of projects.

The planning process typically begins by assembling a team – the people who will be responsible for making decisions and involving others – and then working through the many decisions that need to be made. These may include involving further community input, selecting an artist, picking a site, and working through any number of logistical details. These are not meant to overwhelm, but ground a planning team for a successful project.



Staff and volunteers clean tables after a surprise rain at the 2025 Happy Days Festival, keeping the event on track despite the weather.



The Ramsey Fire Department supported the 2025 Dash and Dine 5K with safety information and EMS coverage. Emergency preparedness is a crucial factor in event planning.



Interactive tools at the Two Rivers Art Fair like bingo boards encouraged visitors to slow down, meet artists, and discover more about their work. Intentional planning can help add to events and spark meaningful connections.

People and Partnerships

- ▶ Who is this project intended to engage?
- ▶ How might these people get involved in the project?
- ▶ Is there a way to involve them in decision making about or production of the work?
- ▶ What organization or businesses might be involved to help reach the intended audience or help with the project?

Art That Connects Us

Public art succeeds when it reflects the community it serves. Thoughtful and intentional planning in both community events and art installations allows them to become more than one-time activities, they become shared experiences that bring people together.

Costs

Costs will range widely depending on the scale of the project, but these are core costs to plan for:

- ▶ Artist fees. Artists always need to be paid!
- ▶ Fees for community participants if they are helping to make the work
- ▶ Materials for the piece or installation process
- ▶ Equipment rental (projectors, lighting, speakers, scissor lift for installation, tents, tables, chairs)
- ▶ Staffing for outreach, installation, breakdown and any events
- ▶ Marketing and promotions
- ▶ Permits or space rental fees
- ▶ For longer-term, semi-permanent work: surface or space preparation and maintenance of the work



Former Councilmember Debra Musgrove at the 2024 Community Tree Lighting, where the Lions Club added festive lights and a photo spot for families, and the PACT Choir filled the evening with holiday music.



At the 2025 Two Rivers Art Fair, a live raku pottery firing drew crowds. Safety zones, fire extinguishers, and staff support ensured the demonstration was both safe and up to code.

Permitting and Permissions

- ▶ Who has legal authority over the space to be used? Have they granted permission?
- ▶ Is there a permit needed for the project? (Paint the Pavement, etc)
- ▶ Who needs to be notified that may be affected by the project, such as neighbors or building tenants? (Note: it is great to invite these folks, rather than merely notify them!)

Utilities

- ▶ Does the project or event require electricity? Water? Other utilities? Are these available in the planned space?
- ▶ Are there times when the utility is not available or not allowed to be used?
- ▶ How can utilities be accessed?
- ▶ How will the use of utilities impact the local environment? (e.g., If water is used, what type of drainage will be in place, and where will the water go?)

Maintenance, Even for Short-term Installations

- ▶ If outdoors, how will the piece be maintained in different types of weather?
- ▶ How will it be repaired in the case of damage or defacement?
- ▶ How will the piece be maintained through daily wear and tear?

Safety

- ▶ What are the ways a person could get hurt by interacting with this project? (Think creatively!)
- ▶ If an event or installation takes place at night, what additional safety measures need to be considered?
- ▶ Are there any potential health impacts that could be caused by interacting with the piece? (e.g., Will it affect pacemakers or other medical devices? If water is used, is it potable?)

For Outdoor Projections or light-based installations

- ▶ What time is the sunset on the day of the planned projection? Note that it is not truly dark outside until about 30 min after sunset.
- ▶ Is there ambient light from street lights, etc., that would affect the projection or lighting?

Large community events like Happy Days and the Two Rivers Art Fair rely on extensive behind-the-scenes work to keep everything running smoothly. From coordinating vendor and volunteer schedules to managing email communications, logistics, and on-site safety, countless details come together to create a positive experience for attendees, partners, and vendors.



Public Works staff prepare Frost Fest by creating snow piles for a snow maze, sledding, and art activities, showing how early coordination helps events come together safely and successfully.

For Events, specifically

- ▶ Do you need special permits for the event?
- ▶ What options will be available to meet people’s needs for food, water, bathrooms, recycling/compost/trash receptacles?
 - ▶ *Are permits needed for these things?*
- ▶ Are all projects and areas of the site accessible? What accessibility accommodations should be put in place?
 - ▶ *Physical accessibility*
 - ▶ *Interpreters, audio descriptions, language translations*
 - ▶ *Quiet spaces*
- ▶ Are there neighbors or other community members who should be informed or included in any portion of the event planning process?
- ▶ Are volunteers needed? How will they be recruited, scheduled, trained, managed?
- ▶ What other staffing is needed? Who will be responsible for set-up? Strike? Trash pick-up afterwards?
- ▶ If the event is ticketed, how will you manage entry? Re-entry?
- ▶ Where will participants park?
 - ▶ *Staff/crew/artists/volunteers*
 - ▶ *Public*
- ▶ How will staff/crew/artists/volunteers be identifiable? e.g. lanyards, t-shirts, name tags, etc.



Ramsey Police assist with pedestrian flow at the Tree Lighting. Cross-department teamwork helps keep community celebrations safe and welcoming for all.



Event signage helps share schedules, maps, and updates. Small details build awareness and keep large community events running smoothly.

Participation

Art events create spaces where residents from different backgrounds and interests come together, fostering connection and social equity through shared experiences.

Support

Community art thrives on partnership and buy-in. Collaboration between residents, organizations, and local businesses builds shared ownership and momentum.

Impact

Community art initiatives boost local business, showcase creative talent, and leave lasting value that extends well beyond the event itself.

Section

4

Temporary Project Examples

Photo by Wendy Jacobsma, 2018 Ramsey Photo Contest Winner



Temporary Projects

Art in public space doesn't necessarily have to take years of planning and gigantic budgets. Some projects can come together within a relatively short amount of time, with a small to moderate budget. These projects take advantage of temporary situations (construction), seasonal weather (winter), artistic talent, and common spaces to create uncommon experiences.

The projects include pop-up community engagements, temporary installations and lighting, projections, as well as festivals and events. These projects invite participants to interact with each other and their own creativity.

The voices of Ramsey residents echo these possibilities. Through surveys, engagement activities, and community conversations, people described what makes Ramsey feel like home, their dreams for its future, and the role they hope art can play in shaping the city.

From the "city meets country" character to hopes for "community art in every neighborhood," residents expressed a strong desire for art to be woven into daily life. Their feedback shows pride in Ramsey's natural setting alongside a hunger for shared experiences that bring neighbors together.

In this context, community art is not limited to professional artists or permanent monuments, it is also found in moments when neighbors gather, families create together, and everyday spaces take on new meaning through creativity. These projects not only build pride and strengthen relationships, they can also serve as testing grounds for new ideas and invite broad participation before longer-term investments are made.

The temporary project examples that follow illustrate how Ramsey's values can come to life. They demonstrate that art can be simple, flexible, and participatory, while still delivering broad benefits. Even short-lived projects can leave lasting impressions on how residents experience the city together.

Community Engagement Pop-Up Projects



Sarah Peters leads a drop-in activity at the 2025 Two Rivers Art Fair, where all ages could draw, color, or add words to the word cloud with words from the “Describe Ramsey in Three Words” survey. The project invited kids and adults

alike to reflect on whether the word cloud captured the spirit of their community.

Pop-up projects bring art and interaction directly to communities in flexible and relatively low-cost ways. As these projects are temporary and mobile, they often don’t require years of planning or large budgets to make an impact. Instead, they transform everyday spaces like plazas, parks, sidewalks, and even construction zones into places of connection and creativity.

These projects often invite people to take part in the making, rather than just observing. Some of the examples in this subsection include pulling a print on a century-old letterpress cart, forming paper out of invasive plants, and sewing around a shared table. Pop-ups are a great way to create opportunities for neighbors to collaborate, talk, and leave with something tangible.

Examples in this section demonstrate how artists across the region have used small-scale, mobile tools to spark curiosity and community dialogue. Their success shows how temporary art can expand beyond formal venues and reach people where they already are.

Ramsey has also seen the power of small, interactive engagement projects. For example, the direction and creation of this very resource stemmed from interactions with residents at

community events. These simple, low-barrier activities created space for participation across ages and backgrounds, sparking conversations that went beyond the prompts and events themselves.

Together, these examples demonstrate how even short-lived, flexible projects can leave a lasting imprint on a community’s sense of belonging and identity.

Streetcorner Letterpress

- Location:** Mobile
- Materials:** Small press on cart with printing supplies
- Date:** Ongoing
- Artists:** Amelia Foster and Jon Drew
- Partners:** Various, Springboard for the Arts
- Source:** [ReadyGo Art](#)

Streetcorner Letterpress is an interactive project designed for public or private events. These 100-year-old letterpresses produce 4x6 postcard-style prints with the push of a lever, and can be operated by people of any age or ability.



Participant printing their own postcard, turning a historic craft into a personal keepsake and a shared event



The portable press draws people in, sparking curiosity and conversation while making art accessible in unexpected places. Photo Courtesy of ReadyGo Art.



Prairie seeds mixed into pulp remind participants that what they create carries a future beyond the workshop.



Set up as a mobile studio, Paper Plains turns public space into a place of learning, creativity, and community connection.



Freshly made sheets drying, each one a unique piece of handmade paper. Photos courtesy of ReadyGo Art.

Paper Plains creates paper from regionally-harvested, invasive plants. It is an interactive experience in papermaking and native prairie planting. Workshop leaders demonstrate techniques to participants and engage in a dialogue about the history of invasive plants in Minnesota. The paper that participants make is unique, embedded with native prairie seeds, and carries a little piece of the Great Plains.

Paper Plains

- Location:** Mobile
- Materials:** Mobile paper making cart using regionally-harvest invasive plants
- Date:** Ongoing
- Artists:** Anna Haglin and James Kleiner
- Partners:** Various, Springboard for the Arts
- Source:** [ReadyGo Art](#)



Sewing Circle creates opportunities for participants to interact with each other and their own creativity. Documentation photos by Bruce Silcox and Wing Young Huie.

Sewing Circle

- Location:** Mobile
- Materials:** A treadle-powered sewing machine integrated into a circular folding table pulled via bicycle.
- Date:** Fall 2016—Ongoing
- Artist:** Stephanie Lynn Rogers
- Partners:** Various, Springboard for the Arts, Northern Spark festival
- Source:** [Stephanie Lynn Rogers](#)

“This project was partially inspired by Dominic Muren’s Production Cycle, combined with my own passion for community-based projects, sustainable transit, and the magic that happens when strangers sit down to make art together. I’ve made small quilts and flags with community members, done a pop-up clothing mending event, and I use Sewing Circle weekly in my own studio practice.”

~ Stephanie Lynn Rogers, Artist.



Inspired by the paleta cart, La Luchadora brings mobile screenprinting into neighborhoods.

La Luchadora

- Location:** Mobile
- Materials:** Screenprinting set up on a mobile cart with umbrella
- Date:** Ongoing
- Artist:** Jessica Lopez Lyman
- Partners:** Various, Springboard for the Arts
- Source:** [ReadyGo Art](#)



Posters made by community members of all ages hang to dry, turning the cart into a platform for sharing stories, values, and collective dreams. Photos courtesy of ReadyGo Art.

Flags for Iowa City

- Location:** Black Hawk Mini Plaza, Iowa City, Iowa
- Materials:** Fabric, grommets
- Date:** 2020-2021
- Artists:** Peter Haakon Thompson with community residents as flag designers
- Partners:** Iowa City Downtown District
- Source:** [Peter Haakon Thompson](#)



Black Hawk Mini Plaza transformed into a temporary gallery. Photos courtesy of Peter Haakon Thompson.



Residents could request kits online and participate from home, widening who could take part in the project.

Flags for Iowa City was built around the simple idea to give residents tools to design something that reflects what they value about their community. Originally planned as in-person workshops, the project shifted online during the pandemic, mailing free kits directly to homes. This flexibility expanded access and demonstrated how community art can adapt. Throughout the process, it kept resident voices as a central piece to become both a creative exercise and a statement about shared ownership of public space.



Each flag represents an individual perspective, yet together they reflect a community willing to invest in art as a way of seeing itself.



The collection of twenty four finished artworks were on display for the duration of the 2025 State Fair. Murals by Jennifer Davis, Kao Lee Thao, and Joy Spika. Photo by Andres Perez.

These temporary murals are painted by numerous artists during the Fair and then removed. Forecast Public Art curates the artists and manages the installation and programming.

Joyful World Mural Park—
Pop-up Mural Park

- Location:** Minnesota State Fair
- Materials:** Paint on board
- Date:** Annual, 2021-present
- Artist:** Various
- Partners:** Forecast Public Art, Minnesota State Fair
- Source:** [Forecast Public Art](#)



New artists are added each year. Mural by Thomasina TopBear. Photo by Andres Perez.

Light, Window, and Text Based Installations



The 2021 Monarch StoryWalk® at The Draw invited families to enjoy a book on monarch butterflies while walking the park trail. Created during COVID, it showed how art can flex and offer connection in changing times. Laminated pages on ground stakes formed an accessible, low-cost installation blending literacy, art, and environmental education.

The StoryWalk® Project was created by Anne Ferguson of Montpelier, VT and developed with the Kellogg-Hubbard Library.

Light, window, and text-based installations transform everyday places into experiences that surprise and delight. Whether glowing across a frozen lake, filling a storefront with drawings, or quietly inserting unexpected words into a city street, these projects demonstrate how art can reshape our relationship with familiar spaces.

They often use modest materials such as film, paper, vinyl, ice, or simple signage but create moments of reflection and connection that linger long after the installation is gone.

These works are accessible because they meet people where they are. A passerby may encounter a poem on a construction sign,

a drawing in a shop window, or a glowing lantern in the snow. Some installations stand alone as unexpected discoveries, while others are integrated into community gatherings, festivals, or seasonal celebrations. Both approaches blur the line between daily life and artistic experience, reminding us that creativity does not need a gallery to thrive.

For Ramsey, projects like these point to opportunities for reimagining blank walls, temporary construction barriers, windows, or even our winter landscapes as creative surfaces. They offer low-barrier ways for residents to interact with art, spark dialogue, and feel a renewed sense of place. Just as pop-up projects create shared moments through participation, light, window, and text-based installations show how simple interventions can make the familiar feel new again.



Hanging ice lanterns made by freezing ice and placing in a luminary. Photos sourced from the Loppet Foundation.

Ice and Light sculptures at
Luminary Loppet

- Location:** Lake of the Isle, Minneapolis, MN
- Materials:** Ice, electric lights
- Date:** Annual in January/February
- Artists:** Various community artists
- Partners:** Loppet Foundation
- Source:** [Loppet](#)

Volunteers build these ice forms each winter, glowing for a week before the annual Luminary Loppet. The community event features 1,200 luminaries lighting the trail around the lake, where visitors stop for cocoa, s'mores, food trucks, beer, and live entertainment, creating a festive winter tradition.



Volunteers lighting a candle and placing a frozen ice cube to create a glowing luminary.

New Ideas Need Old Buildings

- Location:** Skyway into Minnesota Museum of American Art, downtown St. Paul
- Materials:** Plastic window film
- Date:** 2019
- Artist:** Laura Brown
- Partners:** Minnesota Museum of American Art, Allegra/Image 360
- Source:** [Minnesota Museum of American Art](#)

The title, New Ideas Need Old Buildings, comes from Jane Jacobs’s influential book on urban planning. Jacobs believed thriving communities balance history with renewal. Laura Brown’s installation reflects that idea, using a construction zone to show how old structures can carry new voices and perspectives into the city’s story.



Decorated window during renovations at the Minnesota Museum of American Art.



Skyway above Robert Street, between the Historic Pioneer Endicott and the 1st National Bank buildings. Photos by Laura Brown.

Drawing on Rice Street

- Location:** Storefronts along Rice Street, St. Paul, MN
- Materials:** Mixed media on paper hung in storefront windows
- Date:** 2018
- Artists:** Pwitt Siasoco, Jonathan Herrera, Nancy Julia Hicks, Mischa Keegan in response to interviews with 150 residents of the Rice Street Neighborhood.
- Partners:** City of Saint Paul’s Planning and Economic Development Department, Capitol Area Architectural Planning Board, Move Minnesota
- Source:** [Witt Siasoco](#)



Art was created in response to 150 interviews.



Participants included Rice St. Neighborhood residents, business owners, and stakeholders.



The paintings consist of discarded items from local businesses, neighborhood newspapers, and flyers found along Rice Street. Photos sourced from Witt Siasoco.



Maybe Alone On My Bike by William Stafford.



These Poems by June Jordan.



Obligations 2 by Layli Long Soldier.



New/Already a Sunflower by LM Brimmer. Photos sourced from Sister Black Press.

Poetry Window

- Location:** The artist’s home, St. Paul, MN
- Materials:** Vinyl lettering on glass
- Date:** Ongoing
- Artists:** Monica Edwards Larson (artist/curator); various local and national poets.
- Partners:** Various local and national poets
- Source:** [Sister Black Press](#)

Attention, Visitors, Attention

- Location:** Six National Parks in the Great Lakes Region
- Materials:** Metal signs, signage fixtures
- Date:** Summer 2016
- Artist:** Moheb Soliman
- Partners:** National Parks Service, Apostle Islands National Lakeshore,
- Source:** [Moheb Soliman Works](#)

Created for the National Park Service centennial, this project blends poetry with the authority of park signage. Where visitors expect rules or directions, they instead encounter reflections on nature, culture, and belonging. The signs highlight parks as both managed spaces and shared landscapes where many voices meet. By turning official language into poetry, the project expands how people experience and connect with these places.



Installed alongside standard wayfinding, the poetic signs surprise visitors with unexpected reflections on nature and belonging. Photo by Moheb Soliman.



Posters featuring poems of resistance and resilience cover the exterior of the Soap Factory, transforming the building into a public platform for community voices. Photos sourced from Sister Black Press.



Letterpress printed cards tied to construction fencing with string, for visitors to take.

Poetry of Resistance and Change

- Location:** Soap Factory, Minneapolis, MN (defunct art gallery)
- Materials:** Printed posters pasted on exterior brick walls
- Date:** 2017
- Artists:** Sister Black Press (curator) with poets Hawona Sullivan Janzen, Junada Petrus,
- Partners:** Soap Factory
- Source:** [Sister Black Press](#)

Words for Winter

- Location:** Nicollet Mall, downtown Minneapolis
- Materials:** Poetry, rented highway construction signs, poetry commissioned specifically for the restrictive word count of the signage
- Date:** 2017
- Artists:** Concept: Northern Lights.mn; Poets: Brave Crow, Heid E. Erdrich, Sarah Fox, Hassan Hussein, Sarah Myers, Miss Brit, Moheb Soliman, Lara Mimosa Montes, LianiRey, Lula Saleh, Sagirah Shahid, Sun Yung Shin, Mary Austin Speaker, Elle Thoni, Joel Turnipseed, Elisabeth Workman, and Ahmed Ismail Yusuf
- Partners:** Northern Lights.mn, City of Minneapolis, Mpls Foundation
- Source:** Northern Lights.mn



Highway construction signs display short poems in downtown Minneapolis.



Poems commissioned for the project use the restrictive format of traffic signs to create brief but fun and thoughtful lines of winter imagery and emotion. Photos sourced from Northern Lights.mn.



Poetic phrases printed on construction fencing stretch across seven blocks of Nicollet Mall, transforming a disruptive site into a temporary canvas for public expression. Photo sourced from Northern Lights.mn.

Living Banners

- Location:** Nicollet Mall, downtown Minneapolis
- Materials:** Block printed text onto tyvek-like material, installed on perimeter fencing surrounding 7 blocks of road construction
- Date:** 2017
- Artist:** Piotr Syhalzki
- Partners:** Northern Lights.mn, City of Minneapolis, Mpls Foundation
- Source:** [Northern Lights.mn](http://NorthernLights.mn)

Projections



Community members walk, drive, and bike in for a 2024 Movies in the Park event. While currently focused on family-friendly films, outdoor projection spaces like this could also host creative shorts, cultural films, or community art

projects before or after screenings.

Projection art transforms walls, buildings, and landscapes into temporary canvases, bringing images, stories, and movement into the public realm. From the glow of an overhead projector in a pop-up tent to large-scale digital projections across historic architecture, these works can turn familiar places into something entirely new.

Low-tech projects often use simple materials like overhead projectors, cut paper, or shadows to spark creativity and interaction. High-tech projections layer digital film, animation, or light across building facades, immersing viewers in moving images that can be playful, reflective, or deeply emotional.

What makes projection art especially powerful is its adaptability. It can be staged as part of a festival or community gathering, drawing crowds into shared experiences, or appear as smaller interventions that invite quiet discovery. Whether temporary shadows or sweeping visuals, projection-based works demonstrate how art can animate public space, build atmosphere, and spark conversation.

For Ramsey, projections point toward opportunities for activating blank walls, underused buildings, or park landscapes in new ways. These installations show how art can be flexible, low-barrier, and transformative, reminding residents that even light itself can be a medium for connection.



A large-scale wall projection makes private stories visible in public space, inviting reflection and connection. Photos by Drew Arrieta.

The Official Bureau of Lost Things

- Location:** Northern Spark 2022 at Springboard for the Arts
- Materials:** Overhead projectors, cut paper, arts materials
- Date:** June 2022
- Artists:** Felicia Cooper, Kallie Melvin & Alex Young
- Partners:** Northern Lights.mn, Springboard for the Arts.
- Source:** [Northern Spark](#)

“We created a large-scale interactive installation for an all-night art festival. In the interest of processing loss and poking fun at bureaucracy, we invited participants to share about a loss they held onto. The loss was then “processed” through an elaborate, ten-foot-tall chain reaction machine. The loss was then archived into the Bureau by projecting an improvised shadow puppet version of the story of loss onto a 30-foot wall with overhead projectors.”
~ Felicia Cooper Puppetry.



Participants share stories of loss, later transformed through projection and performance.



Shadow puppetry and light turn individual memories into a collective experience during the festival night.



Visitors contribute written memories of Northern Spark, helping to document the festival’s lasting impact.



The Memory Station projects images and reflections from past years, celebrating over a decade of art and community. Photos by Drew Arrieta.

Northern Spark Memory Station

- Location:** Lower Landing Park, St. Paul, MN
- Materials:** Pop-up tent with side walls, portable 2400 lumen projector, electricity, table and chairs
- Date:** June 10, 2023
- Artists:** Ady Olson McNair, Sarah Peters, Erin Lavelle
- Partners:** Northern Lights.mn.
- Source:** [Northern Lights.mn](#)

After 15 years and more than 850 projects, Northern Lights.mn made the difficult decision to sunset the Northern Spark festival. The 2023 Memory Station invited people to share stories and reflections, ensuring that the festival’s legacy lives. Stories were collected online and at this event to be stored in the University of Minnesota’s Performing Arts Archive.

WEave: Here

- Location:** Franklin Avenue, Minneapolis, MN at Northern Spark 2019
- Materials:** Large spotlight, wall, people
- Date:** June 14 and 15, 2019
- Artists:** Rosy Simas, Heid E. Erdrich
- Partners:** Northern Lights.mn, Native American Community Development Institute. Photo by Ne-dah-ness Greene.
- Source:** [Northern Spark](#)



Performers in sculptural costumes process down Franklin Avenue, inviting the crowd into a shared movement experience.



In the installation space, participants experiment with light and shadow, joining the performance through their own gestures. Photos by Ne-dah-ness Greene.



Crowds gather outside as the building becomes a canvas for large projections during Northern Spark.

Lighting and projection artist Michael Murnane attempts a rare and sometimes frightening glimpse into the living world under ice. After ice has formed on the surface of a lake or river, it becomes an eerie ghostly environment of darkness, with fleeting images of life, and of silence, broken only with an occasional thundering crack. These images were collected through the ice and reveal his reflections and feelings from years of ice fishing with his father, as he wondered what was going on through the hole as well as in his own life.



High-tech projectors transform the historic building with haunting underwater imagery. Photos by Patrick Kelly Photography.

Under Ice

- Location:** Pillsbury A Mill building, Minneapolis, MN during the Northern Spark festival
- Materials:** Multiple large projectors, digital film
- Date:** June 2012
- Artist:** Michael Murnane
- Partners:** Northern Lights.mn
- Source:** [Northern Spark](#)



The IN Light IN Festival transformed Bethel A.M.E. Church with “A Place in Time,” with a high-tech projection by Tiffany Carbonneau and Susanna Crum celebrating the Indianapolis Foundation’s centennial. Photo by Vasquez Photography.

A Place in Time

- Location:** Bethel A.M.E. Church, Indianapolis, IN for the IN Light IN Light Festival
- Materials:** Multiple large projectors, digital film
- Date:** June 2016
- Artist:** Tiffany Carbonneau, Susanna Crum
- Partners:** Northern Lights.mn co-presented with the Central Indiana Community Foundation
- Source:** [IndyStar](#)

Festivals and Events



A pup in a handmade ice cream truck costume steals the show at the 2025 Happy Days Dog Show. Partnered with local community partner Armstrong Kennels, the event highlights how creative expression can take playful and

unexpected forms. By inviting participants to design costumes and showcase their pets, the dog show demonstrates that art can be accessible, joyful, and for everyone. Photo courtesy of Parkplace Photo.

Festivals and community events bring art to a scale few other formats can match. By transforming parks, streets, and civic spaces into exciting hubs, they create opportunities for people of all ages and backgrounds to share music, performance, visual art, and interact with a variety of hands-on activities. Whether a citywide celebration or a neighborhood gathering, these events turn collective energy into a canvas for creativity.

Festivals and events layer many forms of expression such as parades, food, dance, interactive art-making, installations, or performances, they often blur the lines between categories. For example, the luminaries at the Luminary Loppet could be seen as both a light installation and a festival feature. This overlap is part of what makes events so powerful: they are natural places where art, culture, and community celebration meet.

These gatherings are also powerful entry points. Someone who might not attend an art-specific festival may still encounter chalk murals at a community street festival or join a lantern parade that draws in neighbors of all ages. By meeting people where they already gather, festivals and events can broaden access to art, highlight community voices, and strengthen civic pride. They are not just entertainment but shared experiences that shape how people feel about their community and provide places to connect with others.

For Ramsey, events like Happy Days, the Two Rivers Art Fair, and the Draw Summer Concert Series already demonstrate how festivals and events create a shared identity as they have become community staples. Looking ahead, more temporary art, participatory projects, and performances could deepen these connections while highlighting both local talent and broader cultural traditions.

Downtown Minneapolis
Street Art Festival & Maple
Grove Chalk Fest

- Location:** Downtown Minneapolis, MN; Maple Grove, MN
- Materials:** Chalk and pastel, sidewalks or boards
- Date:** Various
- Artists:** Various, professional chalk artists to amateurs to community members!
- Partners:** Various
- Sources:** [Downtown Minneapolis Street Art Festival](#), [Maple Grove Business Association](#), [W.E. Chalk Festival](#)



The Maple Grove Chalk Art Festival, the largest in the Midwest, made possible by community partners, sponsors, and public support.



The Downtown Minneapolis Street Art Festival fills Nicollet Mall each August with chalk, spray art, murals, performance, and more. The 2025 event also features Jackalope Arts with over 100 local indie artisans.



Lanterns and giant puppets light the way through Powderhorn Park as neighbors gather to celebrate the winter solstice. Photo by Ben Hovland/MPR News.

Winter Solstice Lantern
Parade

- Location:** Powderhorn Park neighborhood, Minneapolis
- Materials:** lanterns and puppets made of wire, paper maché, paint, electric lights
- Date:** Winter
- Artist:** Various
- Partners:** In the Heart of the Beast Puppet Theater
- Source:** [MPR News](#)

Each December, hundreds gather with In the Heart of the Beast Puppet and Mask Theatre to welcome the winter solstice. Community members create lanterns in advance during public workshops, then join musicians, performers, and neighbors in a glowing procession through Powderhorn Park. The celebration ends back at the Avalon Theatre, where warm soup, song, and puppetry highlight the power of art to bring people together even on the coldest night of the year.

Section

5

Semi-Permanent and Permanent Projects

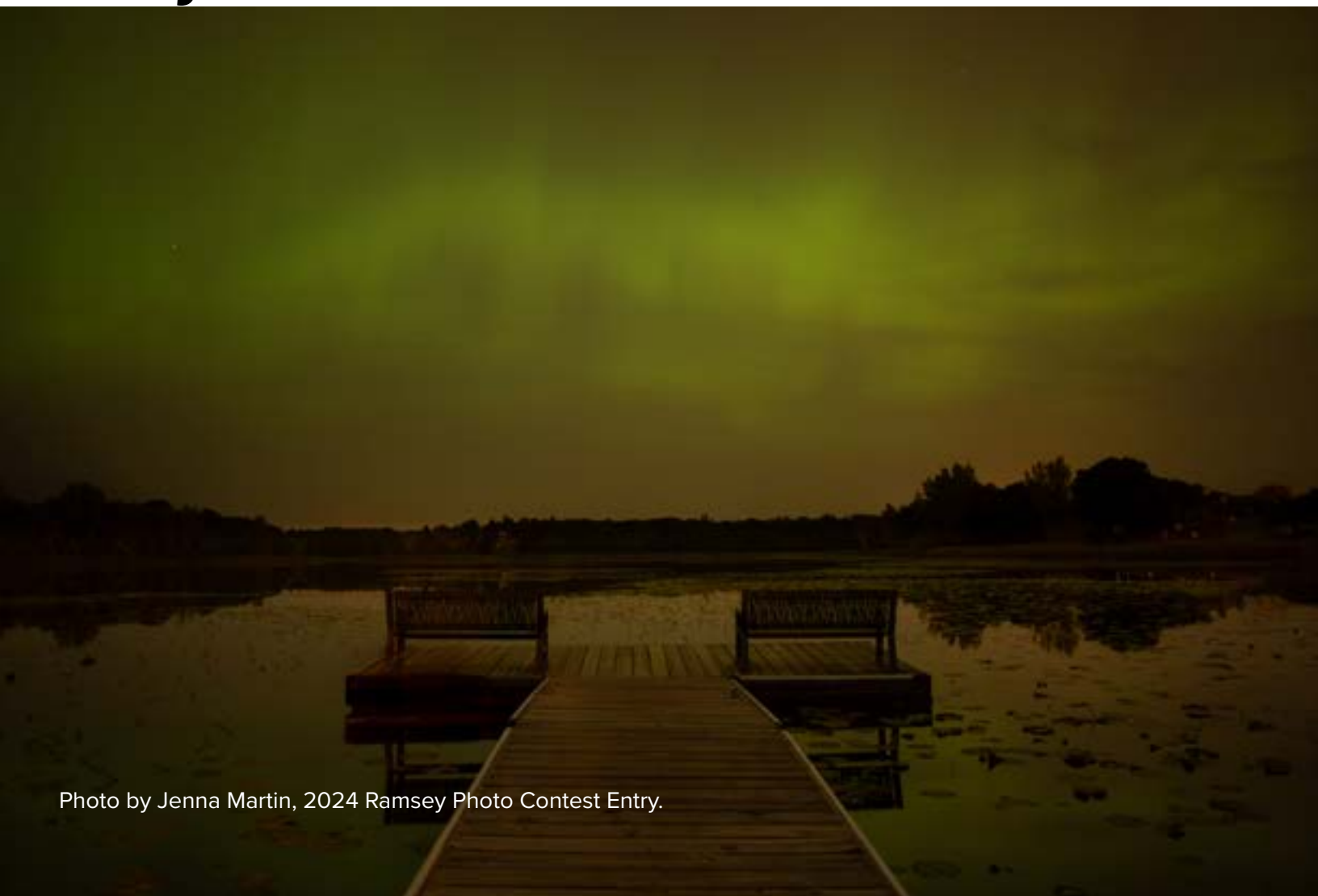


Photo by Jenna Martin, 2024 Ramsey Photo Contest Entry.

Semi-Permanent and Permanent Projects

Semi-permanent or permanent projects such as those highlighted here often require higher cost, more ongoing maintenance, and longer time frames from concept to installation, yet they can have a significant positive impact on the identity of a city. Permanent artworks often become landmarks for residents and cultural points of interest for visitors.

The values shared by Ramsey residents, pride in nature, family, and community, point to opportunities for permanent projects that reflect this identity. From trailside sculptures to artful gathering spaces, long-term artworks can celebrate Ramsey’s unique character while creating lasting places for people to connect.

While temporary art allows for experimentation, permanent projects create anchors — visual landmarks and cultural touchstones that endure across generations. Together, these two approaches balance flexibility with continuity, ensuring Ramsey’s creative identity evolves while remaining grounded in shared experiences.

Semi-permanent and permanent artworks can include infrastructure, such as seating, lighting, wrapped utility boxes or other fixtures; surfaces that are altered artistically via painting, stamping, etching, casting, or adhering; artistic water features; and permanent sculpture.

IS THIS PUBLIC ART?

The benches along the lake are patterned with reeds that mirror the natural vegetation surrounding them—functional pieces designed in conversation with their setting. Subtle choices like these invite us to reconsider where design ends and public art begins, and how thoughtful details can shape a community’s experience of place.

Seating and Lighting



Tiered concrete seating at The Draw Amphitheater integrates green space and trees, creating both shade and comfortable places to gather. The space has become a community hub, hosting formal events like the Summer Concert Series and Two

Rivers Art Fair, while also welcoming informal use as residents walk, share lunch, or relax while children play.

Seating and lighting are among the simplest but most visible ways to merge infrastructure and art. More than functional amenities, they shape how people experience and interact with public space. Sculptural benches invite people to pause and gather, while creative lighting transforms how a space feels after dark, making it safer, more welcoming, and often magical. Together, they demonstrate how ordinary infrastructure can become an invitation to connect and belong.

As both seating and lighting are universal, they provide accessible entry points for public art. Anyone from a child climbing onto a ledge to an elder resting in the shade, can engage with artistic seating. Likewise, illuminated poles, lanterns, or glowing sculptures encourage people to use public spaces comfortably at night. These everyday interactions may feel small, but over time they add up to a stronger sense of place and community identity.

These works also blur boundaries between function and art. A bench may curve in ways that bring strangers face-to-face, or glow with light to become a gathering point. A line of illuminated canopies can double as transit shelter and public landmark, while seasonal installations like Ramsey’s Community Tree Lighting show how lighting can also symbolize celebration and connection.

For Ramsey, artistic seating and lighting could enhance parks, trails, and civic spaces by providing rest, safety, and gathering places while reinforcing identity. From simple design accents to sculptural landmarks, these projects can embody local culture and invite people to see familiar landscapes in new ways.

Modified Social Bench NY

Location: Brooklyn Bridge Park, Brooklyn, NY
Materials: Metal (exact material unknown)
Date: 2015
Artist: Jeppe Hein
Partners: Public Art Fund at Brooklyn Bridge Park
Source: [Public Art Fund](#), [König Galerie](#), [303 Gallery](#), [Galleri Nicolai Wallner](#)



Curved forms spark playful moments, turning a simple bench into a shared experience across generations.



The benches invite interaction, reshaping how people gather and share space in a public park. Photos by James Ewing



Set against the Manhattan skyline, the benches transform ordinary seating into sculptural landmarks.



Artists for Humanity students sketch, build, and assemble the larger-than-life flowers in their Boston studio. Photos courtesy of Artists for Humanity Boston.



Families walk among the illuminated sculptures, which transforms areas under construction into a temporary art playground with instagrammable moments. The installation will remain at Assembly Row for at least two years.

Bloom

Location: Boston, MA
Materials: High-density polyethylene steel, lighting
Date: 2019
Artist: Artists for Humanity
Partners: Federal Realty Investment Trust
Source: [Artists for Humanity Boston](#), [Boston Magazine](#)

Created by Artists for Humanity's teen designers, Bloom transforms Assembly Row with four twelve-foot flower sculptures that light up at night. The project merges art, math, and engineering, giving young artists hands-on experience while adding play, beauty, and whimsy to a growing neighborhood.



Twenty glowing fiberglass canopies line the Third Street overpass station, transforming the site into a lantern-like stage for arrival and departure. Photo by Joann Sieburg-Baker.

Light Station

- Location:** Charlotte, NC
- Materials:** Illuminated fiberglass canopies, illuminated seating and paving
- Date:** 2009
- Artist:** Jody Pinto
- Partners:** Charlotte Area Transit System (CATS) Art-in-Transit Program
- Source:** [Jody Pinto](#)

Light Station reimagines a transit stop as an environment of color and light. Twenty fiberglass canopies and illuminated seating transform the Third Street overpass into a place that shifts in character from day to night. For commuters, it creates a memorable sense of arrival and departure. For the city, it shows how artful design can elevate ordinary infrastructure, making public space both functional and inspiring.



LED panels conceal utility equipment while transforming Raleigh’s City Plaza into a colorful, shifting light environment. Photos courtesy of Susan Harbage Page

Horizon Line

- Location:** Raleigh, NC
- Materials:** LEDs, aluminum (metal), plastic (organic material), metal, lighting device components, wire
- Date:** 2009
- Artist:** Susan Harbage Page and Juan Logan in collaboration with Peter Egan
- Partners:** Raleigh Arts, City of Raleigh
- Source:** [Public Art Archive](#)

Horizon Line demonstrates how public art can solve practical challenges while enriching daily life. By concealing electrical infrastructure with LED panels, the project not only beautifies City Plaza but also creates vibrant pedestrian spaces that shift in color and form over time. Drawing inspiration from North Carolina’s horizon lines, the installation shows how investment in creativity can transform routine city infrastructure into places of imagination, connection, and civic pride.



The installation creates two imaginative pedestrian spaces, inspired by abstracted horizon lines found in North Carolina. Photo courtesy of Susan Harbage Page

Luminous Arbor

- Location:** Portland, ME
- Materials:** Altered aluminum light poles and fixtures
- Date:** 2018
- Artist:** Aaron T. Stephan
- Partners:** Portland Public Art Committee
- Sources:** [Aaron T Stephan, Portland Press Herald](#)



Curved aluminum poles topped with glowing fixtures create a sculptural canopy of light. Photo by Jeff Roberts.



Luminous Arbor installed on Forest Avenue, Portland. Photo sourced from Portland Press Herald, 2018.

Funds for this project were included as part of a larger \$5–8 million infrastructure investment that realigned traffic lanes, improved a railroad crossing, and widened sidewalks. Within that scope, City Council dedicated \$25,000 to public art, a modest portion of the overall budget , to enhance the streetscape and create a more welcoming community space.



The illuminated installation enhances the streetscape, transforming the intersection into a welcoming public space. Photo sourced from Public Art Portland.



A field of solar-powered lanterns glows in Scottsdale, reflecting the desert’s quiet beauty.

Sun Lanterns

- Location:** Scottsdale, AZ
- Materials:** Solar-powered lights, plexiglass, steel
- Date:** 2018
- Artist:** Eli Richard
- Partners:** Scottsdale Public Art
- Source:** [Scottsdale Public Art](#)

This piece was installed temporarily to activate a series of public fountains that were turned off in anticipation of reconstruction. The lanterns were later moved to a different permanent location.



This installation featured 23 solar-powered lanterns, inspired by the “quiet beauty of the desert” and its dramatic colors. Photos courtesy of the artist.



O lights debuted at Light+Building 2018, the result of Artemide and ELEMENTAL’s collaboration to create “light without a lamp.”

The O lighting design collection by ELEMENTAL balances safety with “healthy darkness” in urban green spaces. Lights activate with sensors as people pass and dim when empty, allowing nature to thrive. “The more the planet becomes urban, the more we appreciate the value of natural spaces,” explains ELEMENTAL founder and Pritzker Prize laureate Alejandro Aravena. “The cities with the highest quality of life are those that were visionary enough to keep portions of untouched nature within their footprint and transform them into public spaces.”



Photos courtesy of Artemide

- O
- Location: Venice, Italy
- Materials: Metal and lighting (exact type unknown)
- Date: 2018
- Artist: Elemental
- Partners: Artemide
- Sources: [Elemental](#), [ArchiPanic](#)

Structures and Utilities



The 2024 ribbon cutting at The Hollow playground celebrated a space designed to bring North Woods exploration into the community’s backyard. Featuring an accessible walkway that lifts visitors into the tree canopy, a zip line that

lets kids “fly” through the trees, and climbing elements shaped like leaves, the playground blends play, nature, and design to spark imagination and connection for all ages.

Infrastructure goes beyond benches and lights. It includes features like bridges, play areas, manhole covers, utility boxes, and other everyday elements that keep a city running. These features are often overlooked, yet they can be reimaged as works of art that double as landmarks, tell stories, and add pride to the public realm. By layering creativity into functional structures, communities can turn the ordinary into something memorable.

Projects in this category often sit at the intersection of engineering and art. A pedestrian bridge might use color or pattern to make crossing feel like an experience rather than a routine, while a play space inspired by local landscapes can spark imagination and connection for children and families. Even something as small as a utility box or manhole cover can become a canvas, carrying images, designs, or poetry that reflect community identity.

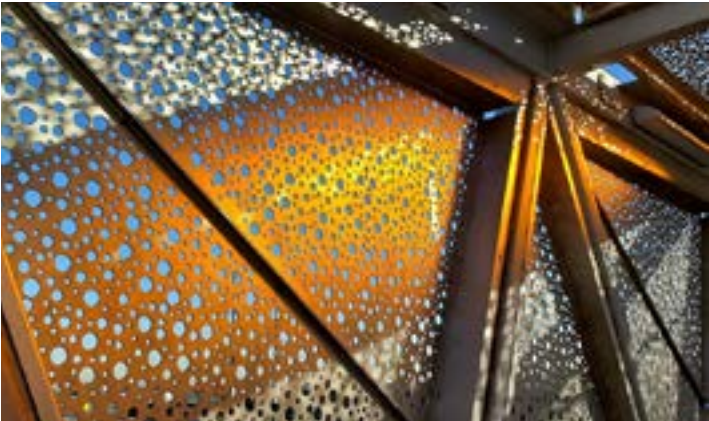
Because they are permanent and highly visible, these works help shape how people navigate and remember a place. They remind residents that art is not confined to galleries but is part of everyday civic life. Small interventions in these structures can create moments of surprise and recognition that add up to a stronger sense of pride and belonging.

For Ramsey, possibilities might include wrapping utility boxes with images from the annual photo contest, building play areas that echo local natural features like at The Hollow, or incorporating artful details into new infrastructure projects like bridges or roundabouts. From subtle enhancements to iconic structures, these types of projects show how infrastructure can reflect shared community identity while inviting people to see familiar places with new eyes.

Rio del Rey Bridge

- Location:** Phoenix, AZ
- Materials:** Steel truss bridge, polycarbonate panels
- Date:** 2021
- Artist:** Jody Pinto
- Partners:** City of Phoenix Office of Arts & Culture Public Art Program; Street Transportation Dept; Percent-for-Art funds; Street Transportation Capital
- Source:** [Jody Pinto](#)

The “Rio del Rey Pedestrian Bridge” spans a major freeway to connect children with their schools. Its perforated panels and tilted polycarbonate roof create shifting patterns of light and color by day, while blue filters transform the interior into a quiet, dramatic space at night.



Photos by Aaron Rothman/ARBR Photo; Craig Smith



The “Z” alignment of the steel truss bridge is formed by two ramps connecting the 425’ span, 18’ above the freeway



“The Burrow” draws inspiration from the Desert Tortoise, which digs underground to escape the desert heat, offering an interactive shaded refuge. Photos courtesy of City of Phoenix Arts and Culture.

The Burrow

- Location:** Phoenix, AZ
- Materials:** Sustainable and upcycled materials, heat reducing paint, LED Solar lighting, CNC design routing for increased airflow and cooling
- Date:** 2025, one-year temporary installation
- Artist:** Josie Davis and Jenny Boehm
- Partners:** City of Phoenix Arts and Culture and Office of Heat and Response and Mitigation Departments, Bloomberg Philanthropies/Public Art Challenge
- Source:** [iSombra!](#)



The Burrow encourages visitors to “think outside the shell” about climate adaptation.



The Oxbow, an outdoor play exhibit at the Great River Children’s Museum, uses a river theme with, boulders, driftwood, and sand to create a Minnesota-inspired landscape for exploration. All photos sourced from Damon Farber.



The “river” winds through the site as a resilient play surface in shades of blue, accented with glacial boulders and natural textures to suggest flowing water.

The Oxbo Playground

- Location:** St. Cloud, MN
- Materials:** Unknown
- Date:** 2025, permanent outdoor play area
- Artist:** Unknown
- Partners:** Great River Children’s Museum, St. Cloud, MN
- Source:** [Damon Farber](#), [St. Cloud Live](#)



Features like log bridges, lily pads, and stump steppers invite kids to test balance and coordination while moving from one play zone to another.



Sedimentary walls compress layers of concrete to mimic the passage of millennia, capturing the look of rammed earth in a permanent form.

Sedimentary Walls

- Location:** Colorado
- Materials:** Lithocrete concrete
- Date:** Unknown
- Artist:** Colorado Hardscapes
- Partners:** Denver Premium Outlet
- Source:** [Colorado Hardscapes](#)

When infrastructure is designed artistically, it becomes more than functional. Sedimentary Walls show how a retaining wall can reflect the layers of the earth while serving a practical purpose. Integrating art into everyday structures demonstrates that even small design choices are investments in identity, offering beauty and value that the whole community can share.

Hail Minnesota

Location: Minneapolis, MN
Materials: Cast iron
Date: 1992
Artist: Kate K. Burke
Partners: City of Minneapolis
Source: [Kate K Burke](#)



Chosen through a national competition, Burke transformed manhole covers into works of art.



These designs show everyday infrastructure can be turned into art. Photos sourced from Kate K Burke.



Digitized sketches brought Burke’s 1992 designs back when covers were reinstalled in 2017.

“Hail Minnesota” is a manhole cover art project commissioned in 1992 for the redesign of Nicollet Mall. With 11 designs and nearly 75 castings spread across 13 blocks, the covers commemorate state icons and encourage discoveries within the details that add interest over time. After renovations, the artworks were restored to the mall in 2017, reuniting the project with the streetscape.



Intricate castings celebrate Minnesota’s state icons and hidden details.



Wrapped utility boxes bring bold color and pattern to city streets in Minneapolis, MN.

Utility Box Wraps

Materials: printed sticker vinyl
Date: Various
Artist: Various
Partners: Various City Departments and/or neighborhood associations, area graphics printers
Sources: [Bellevue Downtown Association](#), [City of Green Acres](#), [City of Minneapolis](#)
Note: See appendix for example Art Wraps Instructions and Guidelines.



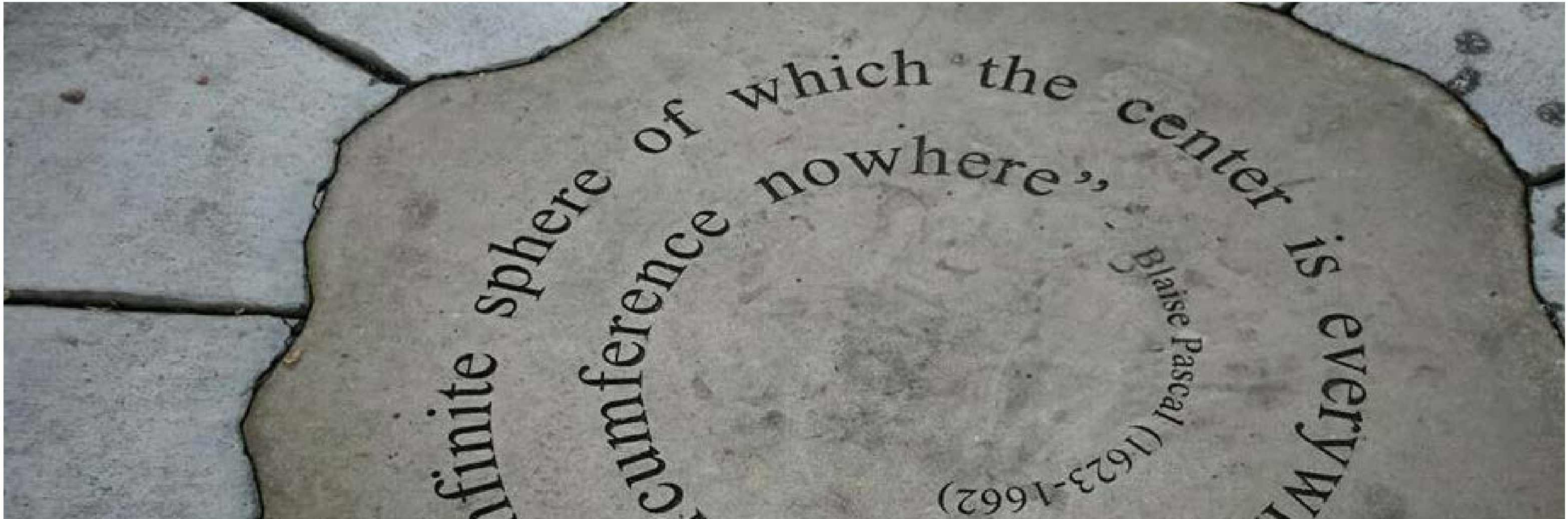
Photography-based wraps turn everyday infrastructure into neighborhood art in Green Acres, FL

Popular in many cities across the United States, wrapped utility boxes bring color, joy, curiosity, and community engagement opportunities to otherwise drab-looking infrastructure. In Ramsey, wrapped utility boxes could be a way to extend the life of photo contest images.



Large-scale graphics transform utility boxes into striking landmarks in Bellevue, WA.

Surfaces



Stamped concrete beneath the pavilion at Sunfish Lake Park carries Blaise Pascal's words: "Nature is an infinite sphere of which the center is everywhere and the circumference nowhere". The piece shows how even functional

Surfaces are often taken for granted, yet they literally make up the ground we walk on, the walls that frame our spaces, and the details that shape how a place feels. As canvases for public art, they can be as simple as stamped concrete or as ambitious as elaborate engineering feats that channel rainwater or reveal buried rivers. Surfaces invite us to see the ordinary fabric of the city in extraordinary ways.

These works succeed because they embed creativity into the everyday. A sidewalk poem encountered on a morning walk, a painted intersection seen from a bike, or a mosaic at the entrance of a park all bring surprise and meaning to daily routines. Surfaces are inherently accessible and offer moments of reflection and joy without requiring a special trip to a gallery.

Surfaces are essential infrastructure providing countless opportunities for artworks

surfaces can hold meaning, blending everyday infrastructure with art and philosophy in a way that enriches a shared community space. Photo by Jami Nelson, 2017 Photo Contest Winner.

that can last decades and becoming part of how communities interact with and remember a place. They can also carry stories about ecological systems and cultural history or simply add beauty to an otherwise functional material.

When incorporated during new construction or major updates, art can be seamlessly built into projects rather than added as an afterthought. This not only lowers costs but ensures artworks are durable, long lasting, and

fully integrated with their environment.

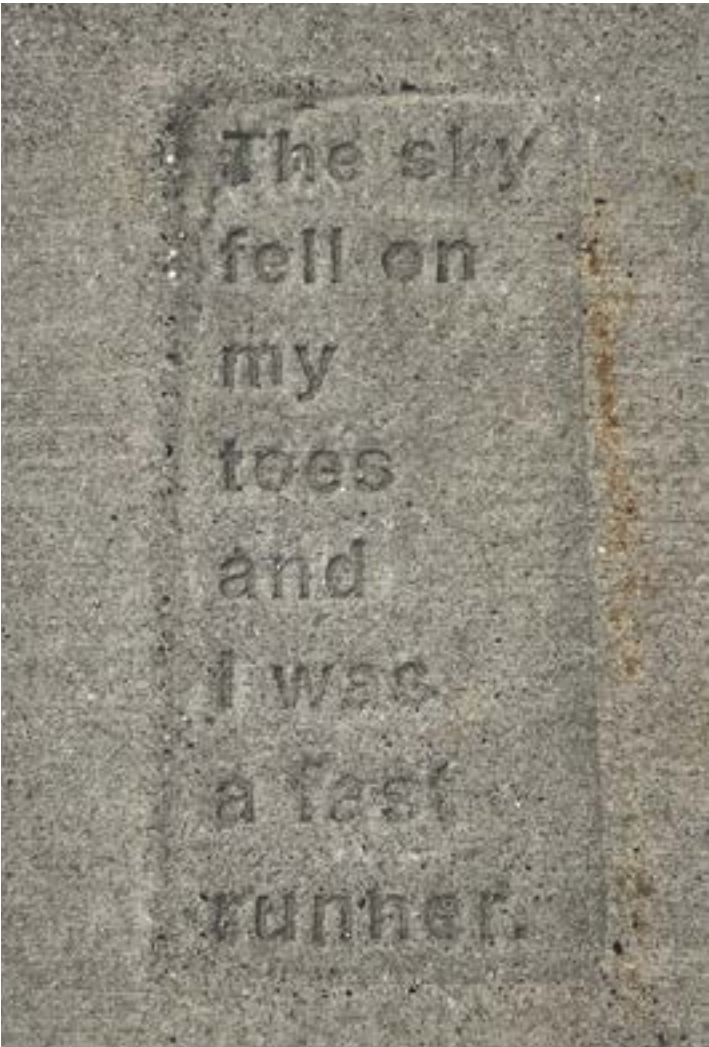
For Ramsey, surface projects could mean stamping poetry into new sidewalks, transforming pavement with color and pattern, or incorporating mosaic details into park facilities. Whether subtle or bold, these interventions show how even the ground beneath our feet can help build identity, spark imagination, and connect people to place.

Sidewalk Poetry

- Location:** Various in St. Paul, MN
Materials: Stamped concrete
Date: 2008–present
Artist: Initiator: Marcus Young, Poets: various
Partners: Public Art St. Paul, City of St. Paul Department of Public Works, St. Paul Almanac
Sources: [Public Art St. Paul](#), [City of St. Paul](#)



Each year, new poems are stamped during sidewalk repairs, making literature a routine part of city maintenance. Photo sourced from Public Art St. Paul



One of more than 1,200 poems stamped into St. Paul sidewalks since 2008, turning ordinary paths into pages of a community-wide book. Photo sourced from Alana Horton/Arts Midwest.

Sidewalk Poetry re-imagines Saint Paul’s annual sidewalk maintenance program with Public Works, as the department repairs 10 miles of sidewalk each year. Public Art St. Paul has stamped more than 1,200 poems from a collection that now includes 73 individual pieces all written by Saint Paul residents. Today, everyone in Saint Paul now lives within a 10-minute walk of a Sidewalk Poem.

The Eastside of South Central
Los Angeles Hieroglyph
Prototype Architecture (I)

- Location:** New York, NY
Materials: Cast concrete
Date: April–October 2023
Artist: Lauren Halsey
Partners: The Metropolitan Museum of Art
Source: [Forecast Public Art](#), [The Met](#), [Artsy](#)

This temporary rooftop installation at The Met reimagined ancient Egyptian forms through the lens of Afrofuturism while rooting the work in the language, stories, and creativity of the artist’s home community in South Central Los Angeles. Standing 22 feet tall and built from more than 750 concrete tiles, the structure served as both a monument and a living archive of community vitality.



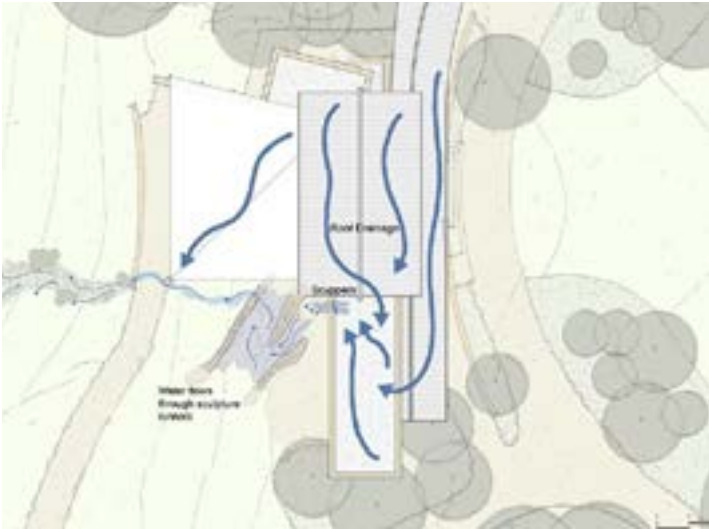
The project layers symbols of pharaonic Egypt with the everyday visual culture of LA, creating a powerful statement about civic space, memory, and imagination.



Photos by Hyla Skopitz. Courtesy of the artist; David Kordansky Gallery, Los Angeles/New York; and The Metropolitan Museum of Art. Sourced from Artsy.net

Ridge and Valley

- Location:** The Arboretum at Penn State University Park, Pennsylvania
- Materials:** Pennsylvania bluestone and rainwater
- Date:** 2009
- Artist:** Stacy Levy
- Partners:** H.O. Smith Botanic Gardens, The Arboretum at Penn State University Park
- Source:** [Stacy Levy](#)



Water falls from the roof, flows through carved runnels, and recreates a miniature version of the watershed.



Etched names and waterways mark the landscape, filling with rain to animate the watershed in motion.



At 42 feet wide by 22 feet long, this stone map transforms rainfall into a living lesson on geology and water systems. Photos courtesy of the artist.

This water map turns rainfall into a living lesson, as carved channels guide water across stone to reveal the hidden systems beneath our feet. With each storm, the surface comes alive, ridges appear, and streams flow, mirroring the movement of the larger watershed. By walking the piece, visitors can trace their own backyard waterways and see how geology carries every drop, turning an abstract idea into something tangible and memorable.

Ghost Rivers is a 1.5-mile permanent installation and walking tour that traces the buried stream Sumwalt Run beneath Baltimore's Remington and Charles Village neighborhoods. Through installations, markers, and writings, it uncovers hidden landscapes and histories while connecting the city's watershed to its social and environmental story.



A QR code links to photos, historic imagery, and resources for each site. Photo by Side A Photography.



Visitors may encounter single Ghost Rivers installations as standalone vignettes, but together they connect to reveal broader themes across our social and natural landscapes. Photo by Frank Hamilton.

Ghost Rivers

- Location:** Baltimore, MD
- Materials:** Powder-coated steel and aluminum signage, preformed thermoplastic
- Date:** 2020–2024
- Artist:** Public Mechanics (Bruce Willen)
- Partners:** Greater Remington Improvement Association (GRIA), Blue Water Baltimore, Friends of Wyman Park Dell, Baltimore National Heritage Area (BNHA), Baltimore City Department of Transportation, Baltimore City Department of Public Works, Baltimore City Office of Sustainability
- Source:** [Public Mechanics](#)



The Spiral channel in the piece draws water from the road and returns it to a local canal. Photo by Greg Smith.

Southern Avenue Streetscape

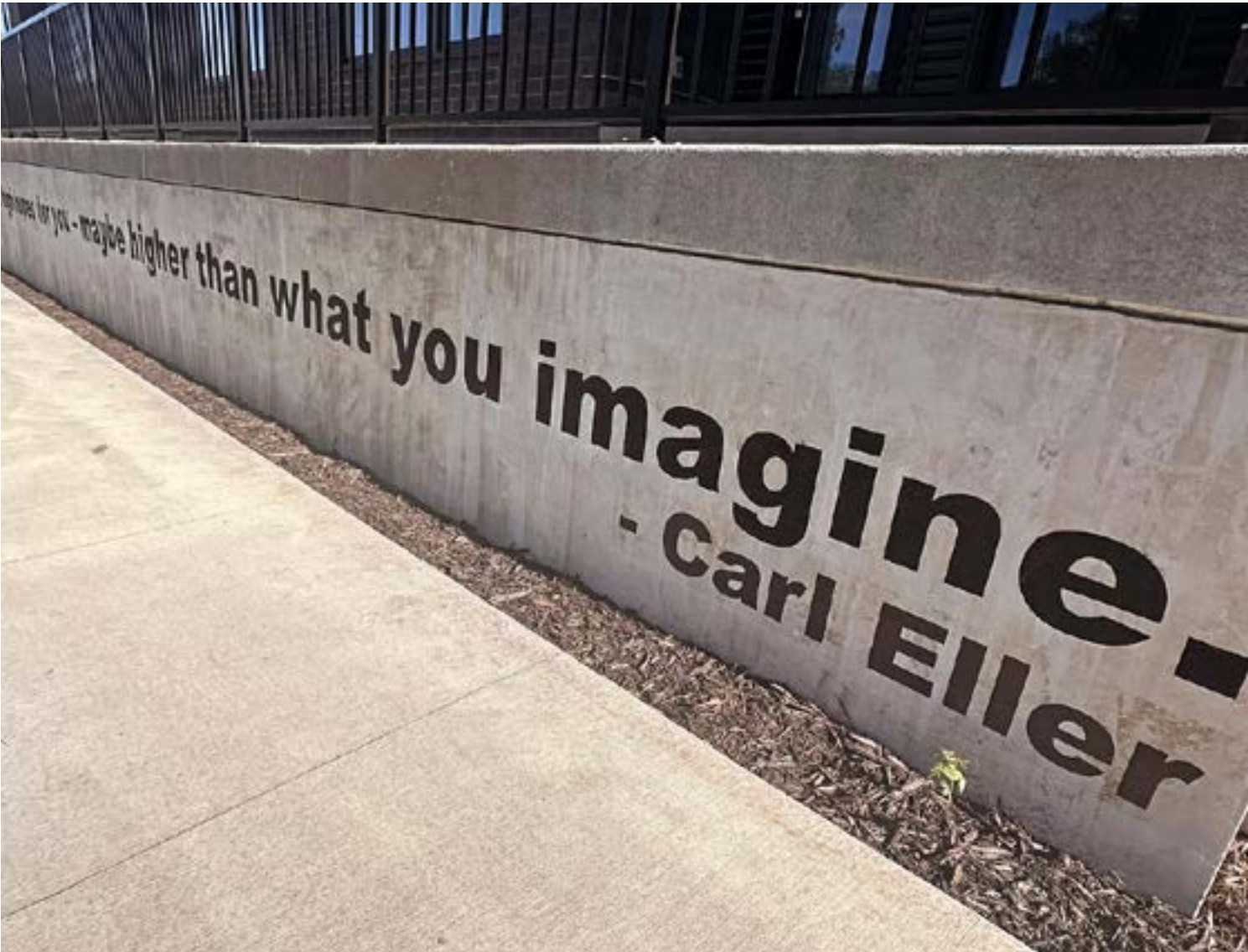
- Location:** Phoenix, AZ
- Materials:** Concrete, copper tube inlay, river stone, native plant palette
- Date:** 1993
- Artist:** Jody Pinto
- Partners:** City of Phoenix & Phoenix Art Commission
- Source:** [Jody Pinto](#)

The design of a two-mile streetscape is a pilot project generated by a desire of community groups, art commission and the city to preserve the unique character of South Phoenix. Within the Park Plaza a double spiral channel draws water from and returns to its source—the San Francisco Canal. This motif is a trace of the cultural and agricultural history of South Phoenix from its first canal builders, the Hohokam, to its present.—Jody Pinto

Title Unknown

- Location:** North Minneapolis
- Materials:** Concrete
- Date:** 2024
- Artist:** Seitu K. Jones
- Partners:** Office of Cultural Work
- Source:** [Office of Cultural Work, MPR Archive](#)

Hall of Fame Viking Carl Eller is remembered for his athletic legacy and his leadership off the field. As one of the first Black athletes at the University of Minnesota, he used his platform to advocate for education, opportunity, and civic participation. Placing his words in public view shows how art carries messages of resilience and belonging into daily life.



Full quote on side of the building reads, “Know that you are loved and respected. And we have high hopes for you, maybe higher than what you imagine.”

Topo Swale

- Location:** Cuyahoga Falls, Ohio
Materials: Excavated asphalt, soil, native plants, coir wattles
Date: 2022
Artist: Stacy Levy
Partners: City of Cuyahoga Falls, City of Cuyahoga Falls Parks and Recreation Department
Source: [Stacy Levy](#)



This project includes 515 feet of swales, 30" wide and 24" deep, in the southwest corner of the parking lot.



Photos by Tim Fitzwater.

Topo Swale brings rain back to the ground by opening up the asphalt of a city parking lot and planting vegetated swales that let water soak into the soil. The project shows how even small design choices can create shared spaces for nature and people in unexpected places. As artist Stacy Levy puts it, “Instead of the cars getting all the real estate, the parking lot can share its surface with other uses and other species. A parking lot can become a park for people, insects and birds—while still functioning as a place for parking cars.”



“After 25 years in the neighborhood, one resident said she had never met more people or had more fun than on Paint Day. St. Paul, MN



Paint the pavement in Clearwater, Florida represents neighborhood identity, volunteerism, and partnerships.

Paint the Pavement Projects

- Location:** St. Paul, MN, various
Materials: Sherwin Williams paint (donated) and EP75 Epoxy Modified Traffic Coating (donated by Pattern Paving Projects)
Date: August 2009
Artist: Designed by neighbors, painted by 100 neighborhood volunteers of all ages
Partners: St. Paul Public Works, Sherwin Williams, Pattern Paving Projects
Source: [Pattern Paving Products](#), [City of Boulder](#), [City of Clearwater](#)



“From pavement to people—neighbors came together, made new connections, and are still building community months later.” ~ St. Paul, MN



In Boulder, CO, neighborhoods interested in participating in Paint the Pavement can work with Public Works to create their own murals.

Mosaics

- Location:** Hamline Midway neighborhood; MSP International Airport
- Materials:** Tile and mirror on brick
- Date:** Various
- Artist:** Lori Greene with community members
- Partners:** Various
- Sources:** [Mosaic on a Stick](#), [Arts @ MSP](#), [MinnPost](#)

Mosaics take many forms, from small, detailed panels to large public installations. They can be created with glass, tile, stone, or found objects, and the themes range from abstract patterns to storytelling rooted in place and culture. This diversity makes mosaics a timeless art form that adapts to both intimate settings and grand civic spaces.



“Lift as We Climb” was built with incarcerated teens, reflecting change and shared possibility.



From a mosaic series at MSP International, these works highlight Minnesota’s water resources.



The series focuses on how the Mississippi shapes our environment and way of life.



The mirrored cement bench invites people to sit together while listening to audio stories through bone conduction plates and QR codes, a new way of experiencing sound through touch. Photos by Dan Huseby.

TOGETHER

- Location:** Hodag Park, Rhinelander, WI
- Materials:** Cement with mirrors, audio, embedded plates for bone conduction sound
- Date:** 2024
- Artist:** Witt Siasoco and Norma Dycus Pennycuff
- Partners:** ArtStart Rhinelander, City of Rhinelander, Over It! Project, One Nation One Project, Upstream Exhibits, Jerome Foundation, and the Foundation for Contemporary Art.
- Source:** [Witt Siasoco](#), [Public Art Archive](#), [WXPR White Pine Community Broadcasting](#)

TOGETHER was created in response to the tragic losses of young people and adults in Rhinelander to suicide. By asking residents what they would say to someone they had lost connection with, the artists turned grief into a collective act of remembrance. The bench holds these voices through touch-based audio, offering a place where art, mental health, and community care meet.



Unveiled during a youth-led day of art and action as a focal point for belonging and community celebration.

Magical Unity

- Location:** Bentonville, AR
- Materials:** Spray paint and acrylic paint
- Date:** 2020
- Artist:** DabsMyla
- Partners:** OZ Art, Unexpected
- Source:** [OZ Art NWA](#)



Artists spray painting on a lift 50+ feet in the air.



Magical Unity transforms a former water tower into a 70 foot canvas with color and native flora, turning an industrial site in Fort Chaffee into a landmark of community pride and natural beauty. Photos sourced from OZ Art NWA.



Outside Feline Rescue, this donated mural by KADA Creative layers realism, bold graphics, and personal symbolism. Featuring chrysanthemums and King Protea, it reflects both family roots and a love of vibrant, expressive forms.

Title Unknown

- Location:** St. Paul, MN
- Materials:** Exterior paint on outdoor wall
- Date:** Unknown
- Artist:** KADA Creative
- Partners:** Feline Rescue
- Source:** [Kada Creative](#)

Murals bring color and meaning into familiar places. They can reflect personal stories while also creating shared landmarks that invite people to pause, notice, and connect. In Ramsey, even small-scale works could add character to gathering spaces and highlight the creativity already present in the community.

Midtown Murals

- Location:** On and around Lake Street, South Minneapolis
- Materials:** Exterior paint on outdoor wall
- Date:** 2020–Ongoing
- Artist:** Various
- Partners:** Lake Street Council, Lake Street Lift, State of Minnesota, City of Minneapolis
- Source:** [Visit Lake Street](#)

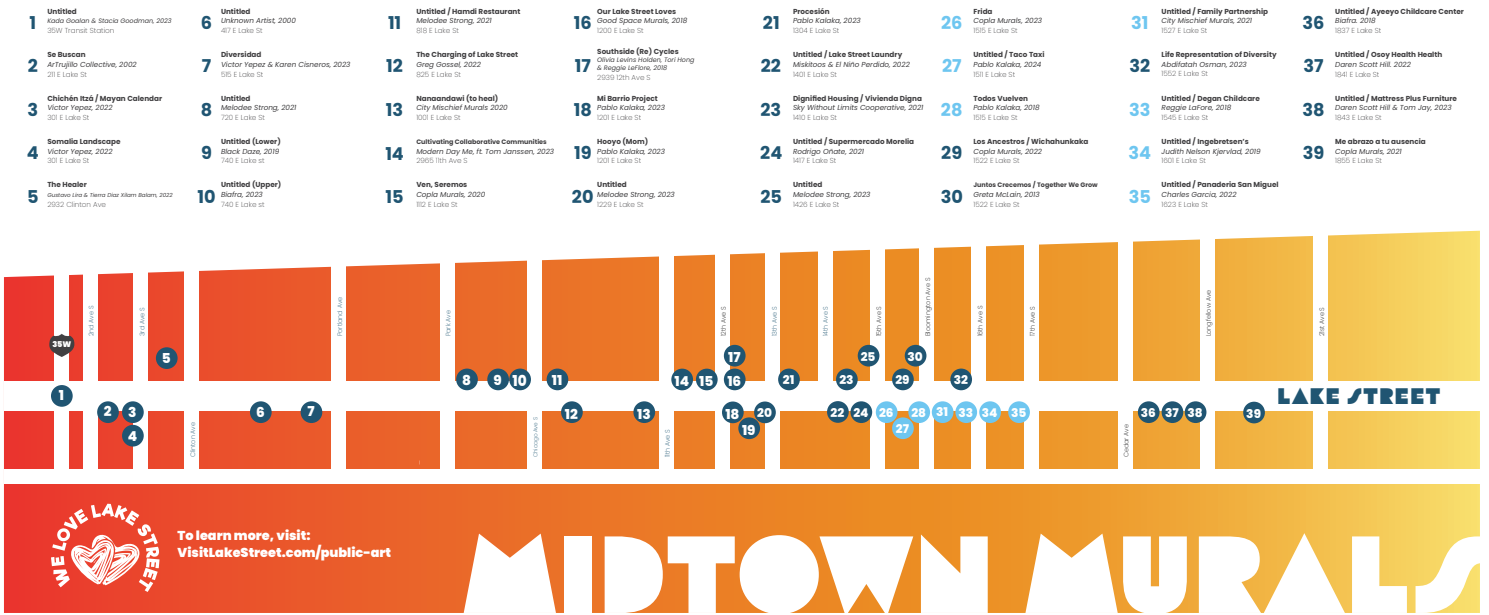


Lady of Guadalupe mural by artist Mauricio Ramire. Photo by Mauricio Ramirex.



Mural at 323 E Lake St. by Gulsan Osman. Photo courtesy of Lake Street Council.

Since 2020, the Lake Street Council has invested over \$500,000 in murals, sculptures, and temporary installations. These projects show that art is not just decoration but an investment that builds stronger communities, attracts visitors, and supports local businesses. On Lake Street, creativity functions as both cultural expression and economic vitality.



Lake Street has become an outdoor art gallery, with more than 40 murals stretching between 35W and Hiawatha. Visitors can explore them in person or with an interactive online map that highlights each work and its artist.



“Jewel of the Hills” welcomes visitors with vivid depictions of poppies, hummingbirds, butterflies, lizards, and other local species. The mural highlights the natural landscape while creating a colorful landmark for all who enter the park.

Jewel of the Hills shows how investment in creativity can serve multiple purposes at once. A mural can celebrate local identity, strengthen community ties, and enhance a public space while also modeling how partnerships between artists, residents, and city leaders can leave lasting value for the whole community.



Photos courtesy of Ignite Creativity ArtReach San Diego.

Jewel of the Hills

- Location:** Collier Park/La Mesa
- Materials:** Paint on cinder block
- Date:** June 2024
- Artist:** Lux Meteora
- Partners:** City of La Mesa, La Mesa Parks and Recreation Foundation, La Mesa Community Services and ArtReach
- Source:** [ArtReach San Diego](#)



Over 40 residents of all ages helped paint the mural, creating community participation and pride.

Ask Why

Location: Oak Tree Arts (west side) 809 Carleton St, Saint Paul, MN 55114

Materials: Paint on wall

Date: 2019

Artist: ArtCrop (Christina Vang, Oskar Ly and Teeko Yang)

Partners: Chroma Zone Art and Mural Festival, Creative Enterprise Zone, Forecast Public Art

Source: [Chroma Zone](#)

What began as an idea among friends grew into Minnesota’s largest mural festival. Launched in 2019 with twelve murals painted in just eight days, Chroma Zone has since added more than 50 to the Creative Enterprise Zone. The festival brings together international and local artists, hosting talks and demonstrations, and upholding an “all artists get paid” policy. By centering equity and representation, it challenges the status quo while strengthening community connection, local wealth, and a shared sense of belonging.



One of more than 50 large-scale works created through the Chroma Zone Mural and Art Festival, ArtCrop’s mural transforms the industrial walls into a thoughtful and vibrant space. Photo by Alex Olson



Bold patterns and color from Mr. Kiji highlight how artists transform overlooked industrial spaces into vibrant landmarks that reflect the district’s creative spirit. Photo by Ja James

Murals do not have to cover an entire wall to transform a space. On the side of a local brewery, Allora adds color and character for visitors while enhancing the overall feel of the neighborhood. Chroma Zone shows how investing in art supports more than aesthetics. Hiring artists fuels the creative economy, attracts customers to nearby businesses, and leaves lasting value in the community. By embedding art into everyday places, these murals show how cultural investment and economic vitality go hand in hand.

Allora

Location: Dual Citizen Brewing Co (high south side) 725 Raymond Ave, Saint Paul, MN 55114

Materials: Paint on wall

Date: 2019

Artist: Mr. Kiji

Partners: Chroma Zone Art and Mural Festival, Creative Enterprise Zone, Forecast Public Ar

Source: [Chroma Zone](#)



At Dust Collective, abstract murals transform blank walls into energy and movement, proving art doesn’t need to cover an entire surface to shift a space’s mood. Photos sourced from Ashley Mary

Dust Collective

- Location:** Des Moines, IA
- Materials:** Paint on a wall
- Date:** 2022
- Artist:** Ashley Mary Art
- Partners:** Dust Collective
- Source:** [Ashley Mary](#)



These designs blur décor and experience, setting the tone for visitors and creating a photo-worthy backdrop.

Title Unknown

- Location:** Various
- Materials:** Paint on interior wall
- Date:** Unknown
- Artist:** Moon Juice Murals/Hibaaq Ibrahim
- Partners:** Various
- Source:** [Moonjuice Murals](#)



Interior murals bring color and warmth into gathering spaces, enhancing the atmosphere of a lobby or waiting area while giving visitors a sense of place.



At A-Side Public in St. Paul, this mural demonstrates how art can act as architectural texture by framing the room, guiding the eye, and shaping how people experience the space. Photos sourced from Moonjuice Murals

WE (#3)

- Location:** Avalon School 700 Glendale St, St. Paul, MN 55114
- Materials:** Paint on wall
- Date:** 2021
- Artist:** Peyton Scott Russell
- Partners:** Chroma Zone Art and Mural Festival, Creative Enterprise Zone, Forecast Public Art
- Source:** [Chroma Zone](#)

Artist Peyton Scott Russell describes “WE” as a message developed in the aftermath of the riots, reflecting on difference, struggle, and the beauty that can emerge when communities come together. Painted in black, gray, and white to echo both his biracial identity and the complexities of race, the mural incorporates graffiti motifs that create a sense of abstraction, tension, and unity. Russell notes that these layers speak to the contradictions of our social constructs while also pointing to the common ground found in the “grey area” where we all live.



Murals that highlight faces and stories reveal both our differences and our common threads, showing how art can reflect the complexity of community identity. Photo by Jon Reynolds



Visual artist and 3D animator Kao Lee Thao brings her dream-inspired style to “Our Common Threads,” blending Hmong traditions with universal stories to spark imagination and connection. Photo by Ja James.

Our Common Threads

- Location:** Podiumwear 2408 W Territorial Rd, St Paul, MN 55114
- Materials:** Paint on wall
- Date:** 2021
- Artist:** Kao Lee Thao
- Partners:** Chroma Zone Art and Mural Festival, Creative Enterprise Zone, Forecast Public Art.
- Source:** [Chroma Zone](#)

Water Features



Rendering of Ramsey’s planned waterfront park, opening summer 2025. Situated on a small manmade lake that supports both recreation and stormwater management, the site highlights the city’s shared identity shaped by water,

from the Rum and Mississippi Rivers to the lakes and wetlands that define the landscape, offering an inspiring setting for a future community art piece.

Water has long been a powerful medium for public art. Moving, reflecting, and shaping sound, it can turn infrastructure into an experience that engages multiple senses. From playful fountains where jets form temporary walls, to rain gardens that reveal ecological systems, water features invite both wonder and awareness.

These projects succeed because they combine utility with beauty. A rain wall may help filter stormwater while also creating a living artwork of light and sound. A fountain might serve as a gathering spot during the day, then transform into a performance of water and reflection at night. By integrating art into the way water moves through our cities, these works encourage people to pause, play, and see the environment differently.

Water features also have the advantage of being adaptable across scales. They can be as small as a trickle of water animated across stone or as large as entire plazas activated by engineered streams. In every case, they offer moments of refreshment, reflection, and connection.

For Ramsey, water-based art could align closely with the city’s natural assets, from the Rum and Mississippi Rivers to stormwater ponds and park wetlands. By incorporating artistic water features into new development or park improvements, Ramsey could create experiences that both honor local ecology and provide residents with memorable places to gather, play, and connect.



Water jets constantly change, forming rooms that vanish as quickly as they appear. Visitors are encouraged to step inside, embrace the rhythm, and let themselves be surprised. Photo by James Ewing

Appearing Rooms

- Location:** Brooklyn Bridge Park, NY
- Materials:** Concrete, water
- Date:** 2004
- Artist:** Jeppe Hein
- Partners:** Public Art Fund at Brooklyn Bridge Park
- Source:** [Public Fund Art, König Galerie, Berlin,303 Gallery, New York, Galleri Nicolai Wallner, Copenhagen](#)

Appearing Rooms is a “liquid sculpture” that creates shifting walls of water, forming rooms that appear and disappear in rhythmic patterns. Visitors are invited to step inside, cross from one watery space to another, or simply pause and watch the shapes rise and fall. The work is playful and contemplative at once and transforms an ordinary fountain into an experience of wonder that welcomes all ages to laugh, explore, and see their surroundings in a new way.



The work offers moments of wonder for all ages, blurring the line between sculpture and public fountain while drawing people together. Photo sourced from Köing Galerie.

This copper drinking fountain, created by renowned architect Gyo Obata, blends art, architecture, and public utility. Installed at the Saint Louis Zoo in 1962, it greeted generations of visitors with its curving form and engraved dedication: “For Isabel, Who Loved Children.” The fountain remains an enduring symbol of design that invites both function and reflection, recalling a time when even everyday objects were crafted as works of art.

Title Unknown

- Location:** St. Louis, MO
- Materials:** Copper, water
- Date:** 1962
- Artist:** Gyo Obata
- Partners:** St. Louis Zoo
- Source:** [National Building Arts Center](#), [Instagram](#), [Flickr user Jer](#)



Designed in 1962 by architect Gyo Obata, this sculptural copper fountain once stood outside the Discovery Corner Railroad station at the Saint Louis Zoo. Photo by Flickr user Jer

Springside Rain Wall & Garden

- Location:** Philadelphia, PA
Materials: PVC pipe, glass pipe, native perennials, rainwater
Date: 2008
Artist: Stacy Levy
Partners: Springside School, Philadelphia Water Department, Pennsylvania Horticultural Society
Source: [Stacy Levy](#)

The Rain Wall and Garden turns an eroded patch of lawn into a thriving ecosystem. Rainwater from the roof passes through bio-swales, infiltration basins, and native plantings that filter and slow the water, creating habitat for butterflies and insects. By making the hidden work of water visible, it connects students and community members to the larger watershed and shows how infrastructure can also be art.



From the runnels, water flows into native plantings tended by students, creating a living garden that shifts with the seasons.



The 32' x 41' installation maps rain's journey across the building, transforming stormwater runoff into art that manages water, creates habitat, and connects science with design. Photos courtesy of Stacy Levy.



The Water Clock carries memory through flowing vessels and floating gardens, inviting visitors to enter, pause, and reflect on time and passage. Photo courtesy of Mary Mattingly.

“This Water Clock is a quiet memorial: an ecosystem of floating gardens and vessels that guide water in a continuous, cyclical flow. Water drips from elevated points into steel trays, ceramic bowls, and limestone basins, creating a meditative sound that recalls muffled drums and wind chimes.”— Mary Mattingly, artist

Water Clock

- Location:** East Haddam, CT
Materials: Water, steel trays, ceramic bowls, limestone basins, canoes, perennial plants
Date: 2024
Artist: Mary Mattingly
Partners: Unknown
Source: [Mary Mattingly](#)

Sculptures



The Minnesota Women Veterans Memorial, created by artist SSG Mary J. Horgan, USA, RET, stands at the Ramsey Municipal Center as a tribute to Minnesota women who have served in the military. Funded through the Minnesota

Sculptures bring depth and identity to the places where people live, work, and gather. A well-placed piece can draw visitors in, highlight a city’s character, and even increase the perceived value of surrounding properties by creating spaces people are proud to visit and share.

Whether it stands alone as a focal point or is designed for people to touch, move through, or interact with, sculpture has the power to make a place feel inviting and alive

In Ramsey, sculpture can serve as both a landmark and a connector. It can reflect natural features like the rivers and trails, honor community history, or celebrate shared creativity through collaborative projects. Sculptures can also take practical forms such as benches, trail markers, or shade structures that blend art with function.



Arts and Cultural Heritage Fund, Otsego VFW Post 5518, and community partners, the 10-foot steel sculpture honors generations of women who have served with courage and distinction across all branches of the armed forces.

Like other forms of public art, sculpture helps strengthen community identity by encouraging curiosity and connection. When thoughtfully integrated into the landscape, it transforms ordinary spaces into destinations, reminding residents that creativity can be part of everyday life.

Over time, these pieces become part of the story of a place, showing how art enriches both the physical environment and the sense of belonging within it.

Overton Plaza Bike Gate

- Location:** Memphis, TN
- Materials:** Bicycles, wheelchairs, scooters, tricycles, paint, steel
- Date:** 2014
- Artist:** Tylur French of Youngblood Studio, ANF Architects
- Partners:** Overton Park Conservancy, City Engineering and Bike/Pedestrian Offices, Liveable Memphis, Hampline representatives, and the Tennessee Recreational Trails Program
- Source:** [ANF Architects](#), [Youngblood Studio](#)



The Bike Gate's is a true Memphis icon, celebrated not only in the park but on local merchandise.



The Overton Bike Gate welcomes cyclists, pedestrians, and wheelchair users through a sculptural arch of more than 320 colorful bikes, trikes, and scooters Photos courtesy of Youngblood Studio.



Glowing on the Gallus Embankment, the Fish sculpture transforms the riverside into a place of play, memory, and reflection. Photo courtesy of City of Ljubljana

The Fish sculpture reconnects Ljubljana's riverfront with a beloved piece of design history. First created in 1958 by architect and sculptor Vladimira Bratuž Furlan as playground equipment, the concrete Fish is both sculpture and play. Its reimagining here highlights the innovation of 1960s urban design, while new lighting draws attention to the river as the city's lifeline. It invites residents to pause, gather, and recall shared memories across generations.

- Fish Sculpture on Gallus Embankment**
- Location:** Ljubljana, Slovenia
- Materials:** Concrete, lights
- Date:** Unknown
- Artist:** Vladimira Bratuž Furlan
- Partners:** Vesna Vozlič Košir and Matej Vozlič of Atelje Vozlič Architects; City of Ljubljana
- Source:** [City of Ljubljana](#)



The soft curves on Meringue invite touch and imagination. By day its translucent surface glows with natural sunlight, while at night it becomes a chamber of layered, shifting light.

Meringue

- Location:** West Hollywood, Los Angeles, CA
- Materials:** High-density polyethylene, LED lights
- Date:** May 2021–September 2022
- Artist:** Kiduck Kim
- Partners:** City of West Hollywood
- Source:** [City of West Hollywood](#)



Artist Kiduck Kim at the installation of Meringue. Photos sourced from the City of West Hollywood.

Lumispheres

- Location:** Mill Valley, CA
- Materials:** 99% post-consumer recycled steel, LED lights
- Date:** 2025
- Artist:** Colin Selig
- Partners:** Mill Valley Arts Commission
- Source:** [Colin Selig](#), [Mill Valley Arts Commission Instagram](#)



At night, programmable LEDs transform the sculpture into a glowing beacon that shifts with the seasons.



Photos courtesy of Mill Valley Recreation.

Lumispheres by eco-artist Colin Selig blends art, sustainability, and community spirit. Fabricated recycled steel, the bright orange sphere is as environmentally conscious as it is visually striking. By day, its sculptural form brings bold color and presence and by night, programmable LEDs bathe the work in changing light, marking the rhythms of the seasons. Lumispheres celebrates creativity while embodying a commitment to public art that uplifts and inspires.

Silver Lake Wetland Grass

- Location:** Silverwood Park
- Materials:** Metal, solar lights, paint
- Date:** 2023
- Artist:** Asia Ward
- Partners:** Three Rivers Park District
- Source:** [Asia Ward](#), [Silverwood Park Instagram](#)

Inspired by Silverlake and its surrounding flora, Wetland Grass is a monument to the importance of Minnesota’s wetlands and bogs. Featuring solar lights, Asia Ward’s sculpture activates the environment at night—participating in the local ecosystem by attracting moths for bats to feed on.



By day, Wetland Grass rises like reeds. Metal stalks kept vibrant as park staff recently refreshed it with a new coat of paint.



At night, embedded solar lights transform the work into a living participant in the ecosystem, drawing insects that in turn provide food for bats.



First created in 2011 for an international digital art competition, Giant Sing Along has become a State Fair favorite, inviting crowds to gather, choose songs, and grow the playlist year after year. Photo Courtesy of Minnesota State Fair.

Giant Sing Along

- Location:** Minnesota State Fair
- Materials:** Metal, microphones, electronics, wood, LED screen
- Date:** 2011—Ongoing
- Artist:** Kao Lee Thao
- Partners:** Northern Lights.mn, Minnesota State Fair
- Source:** [Daily Tous Les Jours](#), [Northern Lights.mn](#)



Giant Sing Along grows with its audience as new songs are added each year. Photo courtesy of Northern Lights



Bright colors, bold forms, and layered details make Locomotion a landmark station—where art, transit, and daily life intersect. Photos courtesy of NC State College of Design.

Chandra Cox’s Locomotion transforms the Sugar Creek Station on Charlotte’s LYNX Blue Line into a tribute to rail history and community identity. From an 18-foot glowing Orb to colorful spinning finials and intricate glass windscreens, every element connects to the language of trains. The station’s art shows how large-scale projects can blend design, history, and daily life into a public space that millions will experience.

Locomotion

- Location:** Charlotte, NC
- Materials:** Metal (exact type unknown)
- Date:** 2019
- Artist:** Chandra Cox
- Partners:** Charlotte Area Transit System
- Source:** [NC State University College of Design](#)



Public art transforms Sugar Creek into more than a stop, it becomes a destination.

Funding, Planning, and Artist Selection



Photo by Michelle Osterhus, 2019 Photo Contest Winner

Funding Types and Resources

Public art requires resources whether a project is small and temporary, or large and permanent. An exact scale of cost is difficult to generalize, as materials, site requirements, and artist fees vary widely.

The artworks presented here range from a \$500 rental fee for a 3 hour engagement tool through Springboard for the Arts’ Ready Go program to upwards of \$500,000 for a permanent installation.

The following section will touch on the primary funding sources that make these projects possible such as grants, civic support, business support, and individual donations. These categories provide a starting point for where to look for funding, but each project is unique, and additional opportunities may emerge depending on scale, partners, and community needs.

Resources for public art can come from a variety of places, and larger projects will likely require a combination of funding sources.

The following pages highlight primary sources for funding. This is a starting place as every project is unique.



Construction of the new Central Park Playground, May 2025. While core funding supported the playground build, musical play elements were incorporated into the design, adding a subtle layer of community art that blends creativity, sound, and play.

Scalable Projects

From \$500 temporary projects to \$500,000 permanent works, public art is scalable to the resources available

The Economy of Art

The arts in Minnesota generate over \$1 billion in economic impact annually; there are 30,000+ artists and 1,600+ arts organizations

Percent for Art

Many agencies have “percent for art” policies, where up to 1% of public building construction costs are set aside public art.

Grants

- ▶ Foundations
 - ▶ Area-specific, family and corporate foundations with arts-friendly missions may support the creation of community art projects, particularly when residents are engaged creatively in a project.
 - ▶ Framing a community art project in terms of economic development, youth engagement or neighborhood vitality can be a successful way to seek and secure foundation funding.
 - ▶ Minnesota Council of Nonprofits updates an annual list of all foundation and corporate funders in Minnesota. <https://minnesotanonprofits.org>
 - ▶ Individual artists can also apply directly for grant funding to support a community art project. Springboard for the Arts maintains a thorough list of grants for artists and organizations at <https://springboardforthearts.org/grants-funding/grant-resources>
- ▶ Government agencies
 - ▶ Regional Arts Councils, cities, counties, and states may provide grants to organizations or individuals for arts activities.
 - ▶ Minnesota State Arts Board makes grants available for 501c3 organizations and individual artists for a range of arts activities. Awards range from \$5,000 to \$30,000, www.arts.state.mn.us.

Planners can make deliberate connections between the arts and culture sector and other sectors, such as tourism and manufacturing, to improve economic outcomes by capitalizing on local assets—American Planning Association

No Two Projects are Alike

Every public art project is unique, and funding often comes from a mix of sources. Grants, civic support, business sponsorships, and community contributions can each play a role. Blending resources in different ways ensures projects reflect the needs and character of the community while making creative ideas possible.

Civic Support

- ▶ Government units can integrate art components into non-arts projects that benefit from capital funds. Several projects in the case studies are examples of this strategy: Utility Box Wraps (Section X) and the musical instruments built into the Central Park Playground in Ramsey (Section X).
- ▶ Percent for Art programs at the city, county or state level are a way to consistently drive public funds to public arts projects. These initiatives, or ordinances, allocate a percentage of public construction or renovation project budgets towards the acquisition, commissioning, and installation of public art. In Minnesota, the MN State Arts Board has a Percent for Art in Public
- ▶ Places Program that acquires works of art to be exhibited in and around state buildings in areas regularly accessible to the general public, www.arts.state.mn.us/other/percent.htm
- ▶ More information on Percent for Art policies can be found on the Americans for the Arts National Arts Administration and Policy Publications Database, www.americansforthearts.org/by-program/reports-and-data/legislation-policy/naappd/percent-for-art-ordinances



Happy Days Main Stage with Sponsorship Banners, photo by Parkplace Photos, September 2024.

Business Support

- ▶ Area businesses may support community art projects in a variety of ways: contributing cash or in-kind supplies, offering access to a property or permission for building to be painted for a mural, volunteers via their staffing, or other specific ways of engaging.
- ▶ To maintain a high level of artistic quality, we recommend that business contributions be recognized in some way outside of the art being created, such as a plaque near the work listing sponsors or on a website that describes the work rather than logos or names integrated into the art itself.

Powered by Partnerships

Local organizations are essential to Ramsey’s annual Happy Days Festival. In recent years, approximately 60% of direct costs have been covered through sponsorships (excluding in-kind contributions). This support makes creative experiences such as the parade, live music, and the business expo possible. Additionally, the festival could be an ideal platform for a variety of community art initiatives. For example, in 2025, the Rumriver Art Center partnered to host a community quilt activity.

Donations

- Individuals in a community may be interested in supporting community arts projects through a donor advised fund, a cash contribution or a donation of stock.
- As the funding vehicles are established for community art projects in Ramsey, we recommend that the Ramsey Community Foundation and/or City establish a way for individual contributions to support these projects.

Remember – paying for public art isn’t merely an expense; it is an Investment in Ramsey! These projects support small businesses, from artists to contractors to carpenters.

Community Support in Action

Donations play a valuable supporting role in community art efforts. While most projects are funded through city and foundation resources, contributions from residents, organizations, and local businesses can enhance what is possible by helping improve installations, support artist compensation, or provide special elements that make events more meaningful. These donations may be monetary or in-kind, such as materials, professional services, or volunteer time.



Rumriver Art Center staff announce People’s Choice and raffle winners at the Two Rivers Art Fair with awards and prizes made possible through community donations.

Planning and Artist Selection
Process

Public art is complex in that it involves a constellation of stakeholders that each bring a distinct perspective and role to the project.

In essence, these are the primary elements for a community art project:

- ▶ A site or place
- ▶ A type of art to be created (mural, sculpture, playground)
- ▶ An artist (or team of artists)
- ▶ People (neighbors, community members, organizational partners)
- ▶ Project manager or commissioner (the initiator)
- ▶ Funding

Anyone of these elements could be the fulcrum around which the project revolves.



City staff and partners share information about community art opportunities and gather feedback from residents at the annual Business Expo.



An artist demonstrates their process at the former Elmcrest Art Fair, showing how engaging local creators can inspire interest, build relationships, and inform future artist selection for community projects.

Planning with Purpose

The planning and artist selection process for community art can take many forms. Some projects begin with a site or funding source, while others start with an artist’s idea or a community need. Regardless of where it begins, the process centers on collaboration: bringing together city staff, artists, partners, and residents to shape a shared vision. Clear communication, thoughtful engagement, and local involvement ensure each project is meaningful and reflective of the community it represents.

Some examples:

The City will **identify a site** for an artwork, and the project team enlists organizational partners and community members related to that place to play a role in selecting an artist.

A **funding source** determines a specific community to be engaged (elders, veterans, residents of a particular neighborhood) and those stakeholders are assembled to select a site before an artist is chosen.

An **artist** is brought onboard who works with the community to develop the artwork and determine a site.

However these elements take shape, there is typically a need to select an artist or artist team. The following pages demonstrate typical ways this occurs.



Art created by a participant in a 55+ art club shows programs can uncover local talent and strengthen connections with artists already living and creating in Ramsey.



Youth artwork created through the “Ramsey 2040” vision project asked kids to imagine the city’s future. Exercises like this encourage creative thinking, help shape long-term planning, and build active engagement from all ages.

Request for Proposals (RFP)

An RFP process in public art involves an organization soliciting detailed project proposals from artists for a specific artwork. It's a structured way for organizations to evaluate artist qualifications, proposed project ideas, and often budgets, to select the best fit for the opportunity. Essentially, the RFP outlines the project's goals, parameters, and selection criteria, and artists respond with their proposed approaches.

Request for Qualifications (RFQ)

A RFQ process is similar to an RFP, although artist(s) are not required to develop specific, new ideas for the proposal. They submit examples of previous projects to showcase their skills and style. This can be a more equitable way to learn about new artists for an opportunity, as the application requires less unpaid labor for the artist.



Rendering of an imagined grand opening at the planned Waterfront Play Area, developed through an RFP process as an example of a large-scale project designed to serve the community and support future public events.

RFQs and RFPs can be cast out to the broad public, otherwise known as an Open Call, where anyone can apply, or could be offered to a selected group of artists that is pre-vetted by the project team.

For significant public art projects such as semi- or permanent installations, it is common to see a combination of these two processes wherein a RFQ allows artists to apply with their existing work and then a group of semi-finalists is chosen to develop specific proposals. It is recommended to make a stipend available for the semi-finalists to compensate for the considerable work required for a very detailed proposal.

See the Appendix for examples of RFPs and RFQs for a range of existing projects.

RFQ vs RFP: A Quick Comparison

	Request for Qualifications	Request for Proposal
Purpose	Identifies qualified artists based on experience and past work.	Solicits specific design proposals for a defined project.
When Used	Early in the process when the project concept is flexible or undefined.	Later in the process when project goals, budget, and site are established.
Artist Submission	Portfolio, resume, and brief statement of interest.	Full proposal with concept design, materials, and budget.
Artist Effort	Lower effort; focuses on qualifications and ideas.	Higher effort; requires detailed design and planning.
Equity and Access	Encourages discovery of new or local talent; lowers unpaid labor for artists.	Suited for experienced artists or teams ready to implement a project.
Selection Process	Panel reviews qualifications and shortlists finalists for concept development.	Panel reviews full proposals and selects one artist for implementation.
Outcome	Shortlist of finalists or pre-qualified artist pool.	Contracted artist for fabrication and installation.
Best For	Early-stage or exploratory projects focused on collaboration and discovery.	Defined projects ready for fabrication or installation

Curation

A curated process is where an entity such as an arts organization or a community foundation selects an artist or artist team without conducting a RFQ process.

Organizations with deep knowledge of the field of public art may have the expertise to do this, or a city or foundation can hire a consulting curator to bring their knowledge into the process.

This process can be simpler and less time consuming than a RFP or RFQ, but is only recommended when a project team is knowledgeable about the kind of art being produced.

When to Use a Curated Process:

- ▶ When the project demands a specific artistic style, medium, or conceptual approach that the curator or project team can clearly articulate.
- ▶ When the timeline or scale does not justify a full competitive process.
- ▶ When an organization or city has access to an experienced curator or panel familiar with the field of public art.

However, this process should be used only when the project team is highly knowledgeable about the kind of art being produced. If that expertise does not exist internally, a consulting curator can be hired to guide artist selection and ensure a fair, informed process.

Example:

In 2022, the City of Ramsey applied for and received an Arts and Cultural Heritage Fund Veterans Memorial Grant through the Minnesota Office of Grants Management.

The proposal, written and submitted by Parks and Assistant Public Works Director, Mark Riverblood, used an informal process to commission a new artwork honoring Minnesota’s women veterans and a curation process alongside Rumriver Art Center experts to select the artist from the community.

The project combined municipal leadership, a veteran artist, local contractors and community **Partners:**

- ▶ Designed and fabricated by artists Mary J. Horgan (SSG Retired MN-ARNG), with support from the Rumriver Art Center.
- ▶ Created two powder-coated carbon-steel silhouette sculptures representing women who served in multiple military branches.
- ▶ Funded through a \$5,000 state grant and a \$5,000 match by the Otsego VFW, plus additional in-kind contributions.

The Women Veterans Memorial is a relevant example of how Ramsey leveraged an external RFP by responding to a state-level call for funding and working with local partners toward a shared goal.

Rather than outsourcing design or fabrication, the City collaborated with veteran artists and the Rumriver Art Center, showing a cross-sector approach that strengthened authenticity and community investment.



Caption text

This project also shows how every art project is unique. It came together at the right time, with the right people, and with funding that made it possible. It reflects the flexibility needed in public art planning, where success often depends on matching the right opportunity with the right process and partners.



Community Poll

Inviting the broader public to vote on an element of a public art project can be a highly successful way to create a sense of agency and engagement within a community. This approach is typically used once an artist or design team has been selected and a decision needs to be made about a specific element of the project, such as choosing between several mural designs, color palettes, or written phrases.

With this kind of engagement, it is essential that the project management team and core stakeholders are willing to accept whatever the public selects. Once the community has been invited to decide, the results should be honored to maintain trust and credibility. Polling can be a meaningful way to connect residents to a project, but it requires careful planning and clear communication about what is—and is not—up for a public vote.

Polls work best when they focus on aesthetic or experiential decisions rather than technical ones. They are not a substitute for professional review related to safety, maintenance, or accessibility.

In some cases, such as projects with complex design requirements, short timelines, or when working with a specific artist whose process relies on creative freedom, a community poll may not be the best tool. Sometimes, in those situations if resources and time allow, facilitated listening sessions or targeted focus groups may be a viable option to allow for deeper and more intentional dialogue.

When designed thoughtfully, community polling can create enthusiasm, transparency, and a sense of shared ownership. It reflects Ramsey’s goal of creating art with the community, not just for it.



City staff connect with residents at a community event, listening to ideas and sharing ways to get involved in local programs and projects.

Finding the Right Process for the Right Project

Not every project needs the same path. Some invite public choice, others rely on curation, and many use a combination of approaches. There isn’t always a single right or wrong way, what matters is choosing the process, or mix of processes, that best supports the artwork, the timeline, and the community it serves.

Choosing the Right Approach: A Quick Comparison

	RFQ/RFP	Curation	Community Input
Purpose	To competitively select an artist or team for a defined project.	To directly select an artist or team with known expertise or a specific style.	To engage the public in selecting or influencing one aspect of an artwork.
When Used	When project goals and budgets are established, or at early stages for qualifications.	When timing, scale, or vision favor direct selection rather than an open call.	After an artist has been selected and multiple design options are available.
Artist Effort	Moderate to high. Requires formal submissions and proposals.	Low. Artist is invited or commissioned directly.	Moderate. Artist prepares clear, visual options for public input.
Community Involvement	Limited. Community represented through selection panel or committee.	Minimal. Relies on curator or project team expertise.	High. Residents participate directly in final design decisions.
Timeline and Flexibility	Medium to long. Depends on review and selection process.	Shorter. Allows quick project turnaround.	Often longer. Requires additional time for public engagement and voting.
Equity and Access	Transparent and competitive, allowing discovery of new or local artists.	Relies on professional networks. May limit access for emerging artists.	Builds civic participation but only within pre-set design options.
Best For	Defined projects needing competitive proposals and accountability.	Specialized projects with clear vision, trusted expertise, or limited time.	Community-driven projects seeking visible participation and shared ownership.

Conclusion

Art for All Ages reflects more than a theme, it captures a belief that creativity belongs to everyone and that it weaves through time as much as through generations.

Community art invites all ages to take part: to create, to experience, and to leave something lasting for those who come next. It is how we build connection not only between people, but between moments in our city’s story—each piece, project, and gathering adding another layer to Ramsey’s evolving identity

This resource is meant to serve as both guidance and inspiration. It is a collection of ideas, examples, and approaches meant to show what’s possible when creativity is welcomed into civic life.

Some projects take years to realize, while others spring to life in a single season. Some are planned and curated, others grow organically from the energy of residents. There isn’t a single right way forward, only opportunities to begin.

Community art thrives when people see themselves in it. When a mosaic mirrors a

neighborhood’s history, when a concert draws families into the park, when a mural brightens a walk to school. Art becomes a language of belonging. Through this lens, creativity is not an accessory to development; it’s a foundation for community life, a visible reminder that beauty and meaning can live in the same space as function and growth.

As you close these pages, consider what resonated with you. **Did you find it inspiring?** Can you picture where creativity might take root next—on a trail, near the water, in a familiar park, or somewhere unexpected? The next step doesn’t have to be

big. It begins with a conversation, an idea, or the courage to try something new.

Over time, these moments will become part of Ramsey’s collective story, visible across parks, pathways, and gathering spaces. Each project, no matter its scale, connects us to one another and to the city’s ongoing evolution.

Art for All Ages is a reminder that creativity is both present and enduring—something we make together now, and something that will continue to shape Ramsey for generations to come.



The 2025 Two Rivers Art Fair brought artists, performers, and residents together to celebrate creativity in all its forms. The event featured artist booths, live performances, food trucks, and yard games, creating open spaces for people to gather and connect with neighbors. Partnerships with local organizations helped make the event a true

community effort, supporting both the arts and the local economy. From paintings and pottery to music and theater, the fair highlighted how art of all kinds can bring people together, strengthen community pride, and reflect the spirit of Ramsey.



Photo by Valerie Mboula, 2023 Photo Contest Winner

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Community Input

Community Engagement Responses

The following data comes from the community engagement conducted for this project, which sought to understand how residents describe Ramsey, what makes it feel like home, and what they imagine for its future. These questions were asked both online and in person at events throughout spring 2025, where participants shared thoughts through conversation and a hands-on “Paper Chain Survey” activity. The responses were later combined with online and mailed submissions to build a clearer picture of shared identity within the community.

While much of the most valuable feedback came from informal conversations that helped capture the tone and pulse of community sentiment, written responses provided an accessible way to identify key words, values, and recurring themes. This combination of qualitative comments and quantitative sorting helped illustrate how people connect to Ramsey and what they value most about it.

The information below represents a first step in understanding how art might reflect and strengthen community identity. It is not a final statement but a foundation to guide future efforts. As new projects develop, additional research, surveys, and outreach can be conducted to ensure each initiative is shaped by the voices of the people who live here.

Question 1: Describe Ramsey in Three Words (n = 32)

This question invited residents to describe Ramsey using just three words to capture the qualities that define the city and shape a shared sense of identity. The goal was to understand how people instinctively see their community and what themes rise to the surface when asked to describe it in simple terms. The responses were later used to create a word cloud that was brought to a follow-up outreach event, where residents were asked if the results felt accurate to them as a pulse check on the direction of the plan. Responses are shown as written, with only illegible or unrelated entries removed.

▶ Big	Adventurous	Breathtaking
▶ City	Meets	Country
▶ Clean	Beautiful	Diverse
▶ Divided	Conflicted	Fractional
▶ Family	Friendly	Actives
▶ Fun	Friends	House
▶ Growing	Safe	Family
▶ Growing	Community	Home
▶ Growing	Nature	Passthrough

▶ Growing	Friendly	Construction
▶ Growth	Family	Beauty
▶ Happy	Days	
▶ Helicopter	Townhomes	Potholes
▶ Home	Community	Awesome
▶ Home	Chickens	Fun
▶ Home	Fun	Nice
▶ Home	Beautiful	Parks
▶ Home	Sweet	Home
▶ Local	Quiet	Friendly
▶ Neighborly	Somewhat country	Ramtucky
▶ New	Parks	Trails
▶ Parks	Nature	Community
▶ Peaceful	Calm	Sweet
▶ Peaceful	Friendly	Natural
▶ Quaint	Marshy	Safe
▶ Quiet	Open	Green
▶ rural	opens spaces	nature
▶ Safe	River	Growing
▶ Spacious	Beautiful	Safe
▶ Spacious	River	Green Grass
▶ Urban	Meets	Rural
▶ Woodsy		

Question 2: What Makes Ramsey Home to You (n = 26)

This question asked residents to reflect on what makes Ramsey feel like home. It looked at how people connect to where they live and what creates that sense of belonging, whether through relationships, nature, or the rhythm of daily life. These insights help paint a clearer picture of what makes Ramsey unique and how community art can reflect the experiences and values that matter most to its residents. All responses are presented as written, with only irrelevant or unreadable entries omitted.

- ▶ Anoka Hennepin Schools
- ▶ Because I was born here and its my childhood (a child)
- ▶ Best of country and city
- ▶ Cheaper housing (in the 1980s when we moved here)
- ▶ Country Living Meets City
- ▶ Diverse neighbors and beautiful parks and sidewalks in the COR
- ▶ Elbow room -- bigger lots
- ▶ Found a villa!
- ▶ housing!!
- ▶ it's where we started our family
- ▶ Like the location
- ▶ live and work here
- ▶ Living on the Rum River, feeling a part of nature in a peaceful quiet neighborhood
- ▶ Love our lot
- ▶ Moved here two years ago to live where there is more space
- ▶ My favorite part is the view of the night sky and seeing the Northern lights. I love the pair of
- ▶ Sandhill cranes that live in my neighborhood.
- ▶ My workplace
- ▶ Nature/park filled small town near big city
- ▶ Old neighborhoods with acres
- ▶ Our amazing house, property and neighborhood
- ▶ Safety and family oriented
- ▶ The Mississippi River
- ▶ To live
- ▶ We came here because it was safe, friendly, and the sights were amazing!!!
- ▶ We've been here for decades. It's home no matter what phase of development it's currently in.
- ▶ Where rustic charm meets urban convenience.

Question 3: What is Your Wildest Dream for Ramsey (n = 43)

This question encouraged residents to think beyond the present and imagine what they would love Ramsey to become. It gave people space to dream freely about the city's future, whether those ideas were practical or visionary. Together, these responses help show what residents hope to see as the city grows and how creativity might play a role in shaping that future. Answers are included exactly as written, with only off-topic or illegible submissions removed.

- ▶ A Trader Joe's
- ▶ All ages community center
- ▶ Beautiful well planned city
- ▶ Blending modern and nature
- ▶ Cheap/free drive in movies
- ▶ City water and sewer
- ▶ Community art in every neighborhood
- ▶ Community center
- ▶ Community center
- ▶ Community center
- ▶ Community center
- ▶ Community pool
- ▶ Diversity of families with an art community center or ymca
- ▶ For parks and rec programming to be accessible and inclusive for people of all abilities :)
- ▶ Fun shopping area (mall)
- ▶ Home of new Timberwolves arena
- ▶ Inclusive
- ▶ Indoor playground
- ▶ (Investment in) many, beautiful green spaces accessible to all, including walking paths that are regularly maintained (with options for disabled individuals), clean water, lots of healthy trees, variety of native plant species, community gardens, and opportunities for populace to participate in and learn about local environmental stewardship. Maintenance of "small-town feel", through promotion of locally-owned businesses and holding out against big box stores.
- ▶ Less multi-family housing
- ▶ Local charm and convenience
- ▶ More businesses and restaurant
- ▶ More restaurants
- ▶ More restaurants that are not chains
- ▶ More senior classes
- ▶ More small town shopping

Question 3: What is Your Wildest Dream for Ramsey (n = 43)
(continued)

- ▶ Mountain bike course on trash mountain
- ▶ Old guard accepting their new neighbors
- ▶ Playground at Sunfish Lake
- ▶ Pool
- ▶ Safe intersections and crosswalks on county roads
- ▶ Sculptures in roundabouts by local artists
- ▶ Splashpad
- ▶ Splashpad
- ▶ Splashpad
- ▶ Splashpad
- ▶ Swimming pool and water park
- ▶ Swimming pool
- ▶ That growth is so intentional and thoughtful that a lot of its rural flavor will remain as it becomes a more urban city.
- ▶ To become a light on the hill for what a community can be.
- ▶ To have the COR or another area become like an old fashion downtown. Cool architecture with a street of shops, restaurants and outdoor space for people to gather. Giving Ramsey a feeling of community in one location and a destination for the day
- ▶ Thriving downtown with shops and restaurants
- ▶ Train to St. Cloud
- ▶ Trampoline park

Why Public Art?

These resources together offer a strong foundation for understanding the role of public art in civic life. These resources explore different lenses such as economic, social, spatial, and procedural to show how creativity contributes to the vitality of communities. From national studies by Americans for the Arts and the American Planning Association to field scans by ArtPlace America and guides by CODAworx, these materials demonstrate that public art is not simply an aesthetic choice, but a strategic investment in people and place.

For Ramsey, these references provide both evidence and inspiration. They offer models for how cities of all sizes can integrate art into planning, strengthen partnerships, and build community through creative practice. Readers are encouraged to explore these resources in full to discover practical tools, case studies, and examples that can inform future projects and guide the city’s ongoing commitment to creativity in public spaces.

Americans for the Arts

Why Public Art Matters. (2018).

www.americansforthearts.org/sites/default/files/Why%20Public%20Art%20Matters_FINAL_web.pdf

This foundational report outlines how public art supports economic growth, civic engagement, and community identity. It compiles research on the measurable benefits of art in public spaces, emphasizing how creativity enhances quality of life and attracts investment.

ArtPlace America

Building Community Wealth: The Role of Arts and Culture in Equitable Economic Development. (2020).

https://creativeplacemakingresearch.org/wp-content/uploads/2020/12/2020-12_ArtPlace-Field-Scan-Economic-Development_Sherman.pdf

This field scan explores how arts and culture contribute to equitable community development. It identifies strategies for embedding creative practice into economic policy and place-based planning to ensure shared prosperity and local ownership.

American Planning Association (APA)

How the Arts and Culture Sector Catalyzes Economic Vitality. (n.d.).

<https://planning-org-uploaded-media.s3.amazonaws.com/publication/online/How-Arts-and-Culture-Catalyzes-Economic-Vitality.pdf>

Produced by the APA, this resource demonstrates how integrating arts into planning and policy leads to measurable returns—revitalizing downtowns, supporting small businesses, and improving social cohesion through creative placemaking.

CODAworx

The Power of Public Art. (Publication Series).

<https://codaworx.com/codareview>

CODAworx publishes a range of case studies showcasing innovative collaborations between artists, architects, and communities. The publication highlights how design and art projects enhance civic identity, brand cities, and spark economic activity.

CODAworx

Guide to Commissioning Art. (2020).

<https://cdn2.hubspot.net/hubfs/5964602/RFP%20Collateral/2020%20CODAworx%20Guide%20to%20Commissioning%20Art.pdf>

This practical guide walks through the commissioning process from concept to installation, offering insights on proposal development, artist selection, contracts, and collaboration models for successful public art projects.

Public Art Organizations and Resources

Americans for the Arts – Public Art Network

<https://www.americansforthearts.org/by-program/networks-and-councils/public-art-network>

A national service organization that connects professionals working in public art. The Public Art Network (PAN) offers research, training, and policy resources for those commissioning, managing, or advocating for public art.

CODAworx

<https://codaworx.com>

An international online hub linking artists, architects, designers, and clients in commissioned art projects. CODAworx features project showcases, RFP listings, and tools for collaboration across the creative industries.

Forecast Public Art

<https://forecastpublicart.org/>

A Minnesota-based nonprofit supporting artists, communities, and governments through consulting, grants, and education. Forecast also publishes Forecast Journal, a national platform highlighting innovation and equity in public art.

McKnight Foundation

<https://www.mcknight.org/>

A Minnesota foundation that invests in the power of creativity, climate solutions, and community vitality. McKnight provides grants and fellowships to support artists and organizations advancing cultural and environmental resilience.

Minnesota State Arts Board

<https://www.arts.state.mn.us/about/facts.htm>

A state agency that promotes access to the arts across Minnesota through grants, programs, and partnerships. The board supports individual artists, schools, and local governments to expand creative opportunities statewide.

Minnesota Legacy Funds

General Information – <https://www.legacy.mn.gov/>

Arts & Cultural Heritage Projects – <https://www.legacy.mn.gov/projects?fund%5B9%5D=9>

Established by a statewide constitutional amendment, the Legacy Funds invest in Minnesota’s arts, culture, and natural resources. The Arts and Cultural Heritage Fund supports creative projects that preserve and celebrate the state’s shared identity through grants to artists, organizations, and communities.

Public Art Archive

<https://www.publicartarchive.org/>

A free, searchable database documenting public artworks across the U.S. and beyond. The archive helps communities and artists share information about artworks, collections, and best practices in the field.

Public Art Fund

<https://www.publicartfund.org/>

A leading nonprofit that commissions and presents major public art projects in New York City and internationally. Public Art Fund collaborates with artists to create works that engage people in the shared experience of public space.

Civic Art and Cultural Plans

The following examples highlight how other cities have integrated art and culture into long-term civic planning. While not a comprehensive list, these plans illustrate a few different approaches linking public art, placemaking, and local identity to broader goals such as economic development, community engagement, and environmental design.

Plans across municipalities and organizations may look different because each community is different. There is not necessarily a “right” way to approach civic art planning as the process and outcomes should reflect local priorities, character, and values. These examples show how other cities have shaped plans that respond to their own context, providing useful models for Ramsey as it continues to define its creative identity.

City of Red Wing, Minnesota – Arts & Culture Commission

<https://www.redwingmn.gov/990/Arts-Culture-Commission>

Red Wing’s Arts and Culture Commission advises the City Council on policies, partnerships, and projects that integrate art into public life. Their framework emphasizes heritage, local artists, and the role of culture in community identity and economic growth.

City of Bloomington, Minnesota – Citywide Creative Placemaking Plan

<https://www.bloomingtonmn.gov/sites/default/files/2025-03/Bloomington%20Citywide%20Creative%20Placemaking%20Plan.pdf>

Bloomington’s plan outlines a citywide vision for embedding art and creative placemaking into public spaces, redevelopment, and community programming. It provides actionable strategies for integrating artists into civic processes and strengthening neighborhood identity through collaborative projects.

City of Somerville, Massachusetts – Cultural Capacity Plan

<https://somervilleartscouncil.org/policies/cultural-capacity-plan/>

Somerville’s Cultural Capacity Plan explores how investment in creative infrastructure can advance equity, economic opportunity, and civic pride. It serves as a model for connecting cultural planning to workforce development, housing, and public space initiatives.

Temporary Opportunity Sources

Streetcorner Letterpress

Springboard for the Arts, Ready Go Program.
Retrieved from <https://readygoart.com/tools/streetcorner-letterpress/>

Paper Plains

Springboard for the Arts, Ready Go Program.
Retrieved from <https://readygoart.com/tools/paper-plains/>

Sewing Circle

Stephanie Lynn Rogers, Artist portfolio.
Retrieved from <https://stephanielynnrogers.com/portfolio/sewing-circle>

La Luchadora

Springboard for the Arts, Ready Go Program.
Retrieved from <https://readygoart.com/tools/luchadora/>

Flags for Iowa City

Artist project (Iowa City community flag workshops). Retrieved from <https://www.phtpht.com/portfolio/iowacity/>

Joyful World Mural Park

Forecast Public Art. Retrieved from <https://forecastpublicart.org/news/about-forecast-mn-state-fair-joyful-world-mural-park/>

Luminary Loppet

The Loppet Foundation. Retrieved from <https://www.loppet.org/events/luminary/>

Laura Brown: New Ideas Need Old Buildings

Minnesota Museum of American Art. Retrieved from <https://mmaa.org/laurabrown/>

Drawing on Rice Street

Witt Siasoco. Retrieved from <https://wittsiasoco.com/Drawing-on-Rice-Street>

Poetry Window

Sister Black Press. Retrieved from <https://www.sisterblackpress.com/installations#new-page>

Attention, Visitors, Attention

Moheb Soliman, Artist site. Retrieved from <https://www.mohebsoliman.info/attention-visitors-attention>

Poetry of Resistance & Change

Sister Black Press. Retrieved from <https://www.sisterblackpress.com/installations#poetry-of-resistance-change>

Words for Winter

Northern Lights.mn. [No external source link provided]

Living Banners

Northern Lights.mn. Retrieved from <https://northern.lights.mn/projects/living-banners/>

The Official Bureau of Lost Things

Northern Spark Festival archive, 2022.
Retrieved from <https://2022.northernspark.org/projects/official-bureau-lost-things/index.html>

Memory Station

Northern Lights.mn. Retrieved from <https://northern.lights.mn/blog/a-night-with-the-river/>

WEave: Here

Rosy Simas & Heid E. Erdrich, Northern Spark Festival 2019. Retrieved from <https://2019.northernspark.org/projects/rosy-simas-heid-e-erdrich-weave/index.html>

Under Ice

Northern Spark Festival archive, 2012.
Retrieved from <https://2012.northernspark.org/project/murnane.html>

In Light In Free Festival

Indianapolis Star photo coverage, 2016.
Retrieved from <https://www.indystar.com/picture-gallery/entertainment/2016/08/27/in-light-in-free-festival-lights-up-the-canal/89481178/>

Minneapolis Street Art Festival

Festival homepage. Retrieved from <https://www.mplsstreetartfest.com/>

Chalkfest Maple Grove

Maple Grove Business Association. Retrieved from <https://www.maplegrovebiz.com/chalkfest-maple-grove-event>

W.E. Chalk Festival

Westopolis. Retrieved from <https://westopolis.org/events/w-e-chalk-festival/>

Winter Solstice Lantern Parade

MPR News, 2024. Retrieved from <https://www.mprnews.org/story/2024/12/20/celebrating-the-winter-solstice-with-a-puppet-procession-in-minneapolis>

Semi-Permanent & Permanent Opportunity Sources

Modified Social Bench NY #10

Jeppe Hein/Public Art Fund. Retrieved from <https://www.publicartfund.org/exhibitions/view/jeppe-hein-please-touch-the-art/>

Bloom

Artists For Humanity Boston. Retrieved from <https://www.afhboston.org/creative-services/public-art/bloom>

Light Station

Jody Pinto. Retrieved from <https://www.jodypinto.com/light-station>

Horizon Line

Public Art Archive. Retrieved from <https://www.publicartarchive.org/search/art/6f54815c>

Luminous Arbor

Aaron T. Stephan. Retrieved from <https://aaronstephan.com/artwork/4633776-Luminous%20Arbor.html>

Sun Lanterns

Scottsdale Public Art. Retrieved from <https://scottsdalepublicart.org/work/sun-lanterns/>

O Lighting Collection for Artemide

ELEMENTAL. Retrieved from <https://www.elementalchile.cl/works/o-for-artemide>

Rio del Rey Pedestrian Bridge

Jody Pinto. Retrieved from <https://www.jodypinto.com/rio-del-rey-bridge>

The Burrow – Desert Tortoise Shade Structure

City of Phoenix Office of Arts and Culture/Sombra Projects. Retrieved from <https://sombraphx.org/projects/the-burrow/>

Great River Children’s Museum Play Area (Oxbow)

Damon Farber. Retrieved from <https://www.damonfarber.com/projects/great-river-children’s-museum-play-area>

Sedimentary Walls

Colorado Hardscapes. Retrieved from https://www.coloradohardscapes.com/earth_tones_sedimentary_walls/

Hail Minnesota Manhole Covers

Kate Burke. Retrieved from <https://kateburke.com/section/143737-Manhole-Covers.html>

Utility Box Wrap Program

City of Bellevue. Retrieved from <https://www.bellevuedowntown.com/post/city-of-bellevue-seeking-artists-for-utility-box-wrap-program>

Utility Box Wrap Project

City of Greenacres. Retrieved from <https://greenacresfl.gov/administration/page/city-completes-utility-box-wrap-project>

Utility Box Cabinet Wraps

City of Minneapolis/South Uptown. Retrieved from <https://southuptown.org/utility-box-cabinet-wraps>

Sidewalk Poetry Project

Public Art St. Paul. Retrieved from https://publicartstpaul.org/project/poetry/#about_the_project

Ridge & Valley; Topo Swale; Springside Rain Wall & Garden. Stacy Levy

Retrieved from <https://www.stacylevy.com/projects/ridge-%26-valley>

Retrieved from <https://www.stacylevy.com/projects/topo-swale>

Retrieved from <https://www.stacylevy.com/projects/springside-rain-wall-%26-garden>

Ghost Rivers

Public Mechanics. Retrieved from <https://publicmechanics.com/projects/ghost-rivers/>

Southern Avenue Streetscape

Jody Pinto. Retrieved from <https://www.jodypinto.com/southern-avenue-streetscape>

Paint the Pavement. Pattern Paving

Retrieved from <https://www.patternpaving.com/paintthepavement.html>

Mosaic Works

Lori Greene. Retrieved from <https://www.mosaiconastick.com/public-art>

Retrieved from <https://www.artworkarchive.com/profile/arts-at-msp/artwork/confluence-sam-fuentes?artist=lori-greene>

Retrieved from <https://www.minnpost.com/community-sketchbook/2015/07/everybody-has-something-contribute-artist-partners-boys-totem-town-mura/>

TOGETHER

Witt Siasoco. Retrieved from <https://wittsiasoco.com/TOGETHER>

Magical Unity Mural

Oz Art NWA. Retrieved from <https://www.ozartnwa.com/the-collection/>

Murals Portfolio

KADA Creative. Retrieved from <https://kada-creative.com/murals>

Lake Street Public Art

Visit Lake Street. Retrieved from <https://www.visitlakestreet.com/public-art>

Jewel of the Hills Mural

ArtReach San Diego. Retrieved from <https://www.artreachsandiego.org/mural-program/murals/collierpark/>

Ask Why, Allora, WE (#3), Our Common Threads. Chroma Zone Mural & Art Festival

Retrieved from <https://www.chromazone.net/>

The Dust Collective

Ashley Mary. Retrieved from <https://ashleymary.com/murals#/the-dust-collective/>

Commercial Murals Portfolio

Moon Juice Murals. Retrieved from <https://www.moonjuicemurals.com/commercialmurals>

Semi-Permanent & Permanent Opportunity Sources (continued)

St. Louis Zoo Fountain

Gyo Obata. Flickr user photo documentation. Retrieved from <https://www.flickr.com/photos/48600106465@N01/25081962/sizes/z/>

Rain Ravine

Stacy Levy. Retrieved from <https://www.stacylevy.com/projects/rain-ravine>

Water Clock

Mary Mattingly. Retrieved from <https://marymattingly.com/blogs/portfolio/water-body-water-time>

Overton Park Bike Gate Plaza

ANFA. Retrieved from <https://www.anfa.com/projects/project/overton-park-bike-gate-plaza>

Fish Sculpture on Gallus Embankment

City of Ljubljana. Retrieved from <https://www.ljubljana.si/en/news/fish-sculpture-on-gallus-embankment/>

Meringue

Kiduck Kim/City of West Hollywood Art on the Outside Program. Retrieved from <https://www.weho.org/community/arts-and-culture/visual-arts/art-on-the-outside/meringue-kiduck-kim>

Lumispheres

Colin Selig. Retrieved from <https://www.colinselig.com/index.html>

Silver Lake Wetland Grass

Asia Ward. Retrieved from <https://asiaward.com/metal>

Giant Sing Along

Daily Tous Les Jours Retrieved from <https://www.dailytouslesjours.com/en/work/giant-sing-along>

Locomotion

NC State University College of Design. Blog article, 2019. Retrieved from <https://design.ncsu.edu/blog/2019/03/07/the-nature-of-public-art-talent-teamwork/>

Additional Examples and Resources

The following examples show how ideas have come to life in different communities using a variety of approaches. They include artist calls, grant applications, and city-led projects that have each taken shape in their own way. These materials can be used as a starting point for future work in Ramsey, offering guidance on structure and process while leaving room for local creativity.

This is only a small sampling of what is possible. Every city is unique, and the most successful public art efforts reflect the people and places they come from. It is encouraged to explore these examples as inspiration and to look more broadly at the wide range of ways communities have brought art into public spaces.

Public Art Program Puts Coldwater on the Map

Municipal Management feature on Coldwater, Michigan.

A look at how a small Midwestern city built a public art program from the ground up. Clear policies, early investment, and consistent outreach helped establish a sense of civic identity while strengthening the local economy through art in public spaces.

FY22 Women Veterans Memorial Grant Application

City of Ramsey, Minnesota Arts & Cultural Heritage Fund

A successful grant application to Minnesota’s Legacy Fund that supported the creation of a mobile memorial honoring women veterans. The project brought art and veterans together blending commemoration with community collaboration.

St. Paul Parks Utility Box: Open Call

Forecast Public Art & City of St. Paul, 2024

An artist call for digital designs used to wrap utility boxes in city parks. The program demonstrates how small, repeatable projects can add color and creativity to everyday spaces while giving local artists a way to engage with their community.

City of Minneapolis Art Wraps Program: Instructions and Guidelines

City of Minneapolis, 2024

A detailed operations guide outlining how Minneapolis manages its utility box art program. The document covers production, installation, and maintenance, showing how cities can support long-term success by pairing creative work with clear technical direction.

Ice Garden Vestibule Mural RFQ (with Sample Agreement)

City of Bloomington, 2025

A Request for Qualifications for a mural in the renovated Bloomington Ice Garden. It shows how cities can invite artists into capital improvement projects, using open calls and transparent agreements to encourage community participation and professional collaboration.

Constitution Health Plaza: Call for Artists

City of Philadelphia, 2025 with a Percent for Art Program

A comprehensive Percent for Art call for a \$90,000 interior mural commission within the city’s Public Health Lab. It outlines the full process from artist selection to community engagement, offering a model for large-scale civic art that connects creative work with public purpose.

City of Minneapolis Creative City Challenge: Open Call for Artists

City of Minneapolis & Northern Lights.mn, 2018

An open call inviting Minnesota artists to create large-scale temporary installations at The Commons in downtown Minneapolis. Centered on the theme Commonality, it shows how cities can use temporary public art to activate spaces and spark conversation.

Northern Spark 2022: Open Call for Festival Closing Event

Northern Lights.mn, 2022

A call for participatory art projects presented during the Northern Spark overnight festival in Saint Paul. The event invited artists to create interactive works tied to place and theme, highlighting how temporary installations can bring people together through shared experiences.

Municipal Management



COURTNEY CLARKE
ARTIST

BEST ONE EVER

Public art program puts Coldwater on the map

By LAUREN CAGGIANO | The Municipal



Coldwater, Mich.'s, Economic Development Coordinator, Erin Veysey

A city of just over 14,000 residents has proven that even small towns can make an outsized impact through public art.

Coldwater, Mich.'s, Economic Development Coordinator Erin Veysey attributed the success of a recent initiative to a winning combination of community engagement, strategic planning and a commitment to creativity.

"Our public art program is deeply connected to the success of our downtown revitalization efforts," said Veysey. "It increases foot

traffic, enhances the downtown's appeal for residents and visitors and attracts new businesses and entrepreneurs. It's all about creating vibrant spaces and facilitating creative environments."

The program began with a simple yet powerful concept: involve local students in creating public art. Veysey recalled how the initiative started with a sticky note from the

mayor asking her to engage students from the local trade school. The result was a stunning 16-foot metal tree sculpture designed and built by high school welding students.

"The pride on their faces when they saw their work displayed in the heart of downtown was incredible," said Veysey. "That was it for me. This project became my pride and joy."

ABOVE: A tribute to the artist's mother, "The Best One Ever" captures scenes from Michigan's natural world. (Photo provided by Coldwater, Mich.)

40 THE MUNICIPAL | OCTOBER 2025



Veysey prefers to place murals in high-traffic areas to capture attention. (Photo provided by Coldwater, Mich.)

The sculpture, which stands in Four Corners Park, was just the beginning. The program has since expanded to include rotating sculptures, murals and commissioned pieces. Each year, new student-created sculptures are added to the downtown area, ensuring that the program remains dynamic and fresh. It's a way to keep the community engaged and to give students a sense of ownership and pride in their work.

In addition to supporting student-led projects, the program has courted professional artists to create commissioned pieces. One standout mural, "The Best One Ever," was painted by Courtney Clark and inspired by her late mother's love of Coldwater's lakes scene. The work, which features a serene lake scene with a blue heron, turtles and native vegetation, has become a beloved fixture in the community. In fact, Veysey herself has been drawn to it.

"It's a piece that hits you in the feels," she said. "It's very sentimental and lifelike, and it resonates with so many people."

Another mural, currently in progress, is being painted on the side of the Children's Museum of Branch County by Grand Rapids-based artist Rhiannon Sibbald. The piece features native plants and animals, including ladybugs, hummingbirds and sunflowers, and is designed to brighten up the historic building.

"Rhiannon uses a fascinating method to lay out her murals," said Veysey. "She starts with what looks like graffiti — shapes, letters and symbols — and then transforms it into a stunning mural. Watching the progress has been incredible."

Veysey contended that the program's success is not just about the art itself but also about its strategic placement and alignment with the city's economic development goals.

"We were very intentional with how we displayed the art. For example, placing a wooden turtle sculpture outside the library where kids can climb on it, or situating murals in high-traffic areas to draw people in. It's all about creating a sense of place and making downtown a destination."

The community's response has been overwhelmingly positive. Events like Art After Hours, which features live artists, chalk art and



Welding students from the Branch Area Career Center created a 19-foot sculpture of a tree, titled "Branching Out." (Photo provided by Coldwater, Mich.)

gallery shows, have drawn crowds and created a buzz around the program. A point of pride for Veysey is that she has been asked by the public to host more events like this because people enjoyed the experience so much.

She also highlighted the importance of partnerships in making the program a reality.

"There's no way we could have done this without our sponsors and community partners," she said. "From the tourism bureau to local businesses, everyone has played a role in bringing this vision to life. Building strong relationships with stakeholders is key to the program's success."

Looking ahead, Veysey has ambitious plans. She hopes to expand the number of sculptures and murals each year, depending on funding and grants. She also dreams of painting an entire street in front of the city's old opera house, a project she has affectionately dubbed her "lofty goal."

Veysey said public art programs like Coldwater's don't have to be complicated. In her words, "Start small, but think big. Align art with your economic development goals, engage the community, build strong partnerships and treat public art as a long-term placemaking and branding strategy. And most importantly, celebrate and promote your successes."

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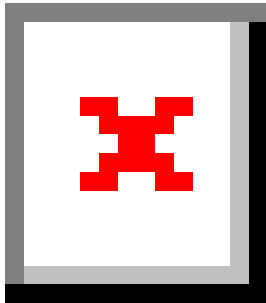
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City of Ramsey

Application Form

FY22 Veterans Memorial Grant Instructions



Application Information

- The application saves automatically. Grantees may log out and log back in at any time without data loss.
- Collaborate with others on this request by clicking the blue “Collaborate” button in the upper-right corner of this page. Type in their email addresses, add a personalized message, and choose level of permissions. “Can Edit” will allow them to answer questions without submitting the final version of the application. “Can Submit” will allow them to answer questions AND submit the application. Click here to learn more about Collaborating.
- Download and print a PDF of the questions by clicking the “Question List” button in the upper-right corner of this page.
- Click the blue **Submit** button at the bottom when you are finished. Once you submit, you may only make additional changes if you contact OGM.
- Grantees that are non-government organizations are required to upload financial statements, a board of directors roster and most recent board meeting minutes.

FY22/23 Arts and Cultural Heritage Fund Grant Information

Per Minnesota Session Laws-2021, 1st Special Session, Chapter 1, Article 4, Section 2, Subdivision 6 money has been appropriated to the commissioner of administration for grants to the named organizations for the purposes specified in the subdivision. The determined amount for grant administration that OGM will use is 3% in FY2022 and 3% in FY2023.

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Legacy Website

Per M.S. 3.303, Subd. 10, the project description and other information collected in this application will be posted on the public-oriented Legacy website that informs, educates and demonstrates to the public how the constitutionally dedicated funds in the arts and cultural heritage fund, outdoor heritage fund, clean water fund, parks and trails fund, and environment and natural resources trust fund are being expended to meet the requirements established for each fund in the state constitution.

Publicity

All projects funded by the ACHF must publicly credit the fund, including on the Grantee’s website when practicable. Minnesota’s Legacy Website details the publicity and logo guidelines

See 129D.17 Subd. 2 (g) for additional information and direction regarding publicity.

Required Resources and Information for ACHF Grantees

https://mn.gov/admin/assets/LCC%20Guidance%20%28FTE%27s%2C%20Admin%20Costs%20and%20Direct%20Expenses%29_tcm36-253255.pdf

- LCC guidance regarding FTE's, Administration costs and direct expenses
- FY22/23 Grant Guidelines
- MMB Guidance to Agencies on Legacy Fund Expenditure
- Legislative Guide-Principles for Use and Expected Outcomes of Funds from Dedicated Sales Taxes, adopted March 24, 2010
 - Legal compliance principles, accountability and administration principles, priorities and substantive principles and future cost principles for all Legacy funds are described on pages 3-5.
 - Principles and desired outcomes for use of the ACHF funds are on pages 10-11.
- ACHF Evaluation and Outcome Guide
- Broader statute: Sec. 129D.17 MN Statutes

Grant Applicant Information

Project Name*

Please enter the grant title using the following format:

[Grantee Name**] FY 22 Veterans Memorial Grant

.

City of Ramsey FY 22 Women Veteran Ramsey Memorial Grant

Community and Geographic Service Area*

Describe the geographic service area to be served by this grant.

The memorial comprised of steel silhouettes of women Veterans will be based in the city of Ramsey’s downtown, in Anoka County. The life-sized figures will be created to be deliberately mobile, so that the installation may ‘travel’ around the North Metro and adjoining counties so as to engage diverse audiences in the first 2-years--with the express goal of developing a befitting final site in association with the North Metro VA Clinic in Ramsey, Anoka County. The VA Clinic is visited by hundreds of Veterans each day who call Minnesota home. In terms of general population in proximity; Ramsey County has a population of 558,248, which is the 2nd largest population after Hennepin County in the Metro-- with Anoka County having a population of 356,921. The clinic is centralized in Ramsey’s pedestrian orientated downtown, which is also

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served by the Northstar Light Rail, a short walk from the NW Metro VA Clinic. Thousands of Minnesotans will appreciate this commemorative art each year.

FY22 Legacy Grantee Authorized Representative*

Please state the name of the individual authorized to enter into contracts on behalf of the applying organization.

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Project Information/Work Plan

Project Overview/Description*

Please describe the project. How will the grant funds provided by the Arts and Cultural Heritage Fund assist in the process of building/installing a memorial for Minnesota Veterans?

Please provide detailed information about the veterans memorial to help reviewers understand the scope of the project. Examples include, but are not limited to, information regarding plaques, benches, flowers, a memorial wall, location, engravings, sculptures, walkways and landscaping.

This solid steel memorial with attached didactic plaques will celebrate Minnesota’s women veterans and their prominence in the military from 1948 to present, representing nearly 75 years of Minnesota women's service to the Nation. The outcome of the work will be an inviting and reflective space where representative female veterans can be honored and recognized by the community. It will be created by collaboration between real Minnesota veterans and our artist community. Artists from both groups will be the driving force of this memorial creation and will be duly recognized.

The memorial would be a carbon steel metal silhouette sculpture of 2 women figures. These silhouette figures reflecting military branches that our Minnesota Women Veterans have served. Each veteran will direct the design herself with the help of another artist as needed. We are fortunate to have a strong art community in Minnesota, including membership of the Rumriver Art Center in Anoka County who will be influential in the completion of the silhouette figure sculpture project and all steps to successfully completing the memorial.

The silhouette sculptures will be made out of powder coated carbon steel and will be able to be moved periodically for maximum effect and exposure. The silhouettes will be hinged together and then bolted to the base. The size of the sculpture is 10 feet high and 4 feet wide. The original location will at the Veterans Administration Building in Ramsey. A sampling of mobile locations include; the Rumriver Art Center in Anoka, Ramsey City Hall, at The Draw Summer Concert Series, the annual Elmcrest Art Fair in Ramsey Et. al. Other public venues and jurisdictions will also be invited to host the exhibit at opportune times.

The Grant Funds provided by the Arts and Cultural Heritage Fund will be used to design, create and construct the silhouette figure sculpture memorial (including the attendant plaques) - as well as the initial installation.

Minnesota Culture and Heritage*

The appropriation states that grant funds are for veterans memorials to preserve the culture and heritage of Minnesota.

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Please describe how the grant will be used to preserve the culture and heritage of Minnesota.

This project will help to preserve the culture and heritage of the Minnesota Female Veterans throughout Minnesota. Women who served have been overlooked historically, and can often feel invisible as veterans. The art works plaques will use symbalogy, images and paint to reflect the Women Veteran varied military experiences and accomplishments. The Veterans directly involved in this project will experience pride in 'giving back to the community once again. Community members who are participants in this project (those that create the pieces, as well as those that encounter it) will discover a new appreciation for women veterans' legacy in our State.

Minnesota Artists*

How will the work of Minnesota artists, including veterans who are artists, be incorporated into the memorial? Please provide details on the artist(s), examples of their work, and describe how their work will be incorporated in the memorial.

Please state **N/A** if the work of Minnesota artists will not be incorporated into the memorial.

Minnesota artists, (both veteran and non-veteran), will have a direct hand in all of the processes needed to complete this project. They will collaborate to decide the silhouette figures style and material. The woman veteran artists will develop designs and imagery for the silhouette figures either solo or with assistance from a fellow artist veterans or community member artists. Both groups will have a hands on opportunity to transfer these woman veteran designs/ images to the silhouette figure sculpture. The community artists will design, transfer and paint onto their special silhouette figures.

Also, with a veteran artists guidance and approval, either group will create or select images to be used as plagues on the base of the silhouette figure sculpture. The sculpture will be designed by and created by Mary J Horgan, SSG Retired MN-ARNG and Iraq Veteran. Along with Mary Horgan, Kimber Fiebiger, Larry Weinberg, Veteran and artist and Angie Renee, Artist - Art Director of the community based Rum River Art Center will oversee all steps and have hands on at all levels needed.

Artist Kimber Fiebiger creates bronze sculptures that range from fun and whimsical, to classical and contemporary. She lives in Minneapolis yet her sculptures have been sold over the entire country where she has won numerous awards. Besides being a fabulous sculptor, Kimber has created an amazing home/gallery/studio - kimber@artbykimber

Mary J. Horgan has been a practicing artist since childhood. She has taken many art classes including: MN State University, the U of M, Minneapolis Institute of Art (M.I.A.), Veterans in the Arts, Northern Clay, and now at the Rum River Art Center (RRAC). She also worked at the Joan of Art Gallery/Studio with Kimber as an artist assistant working on Kimber’s sculptures and performed administrative tasks. Mary’s favorite mediums includes: ceramics, acrylic painting, wire sculpture, pencil drawing and mixed medium. In addition, in 2006, after 21 years, she retired from the MN National Guard as a SSG (Staff Sergeant) serving on Active Duty and as a Guardsman. She is an Iraq War Veteran.

Larry Weinberg, co-founder and Executive Director of the Rumriver Art Center, was born into an artistic family in St. Paul, Minnesota. Weinberg graduated from the University of Minnesota with a BFA. While at the University of Minnesota, Weinberg studied under artists George Morrison and David Feinberg. Larry has had several solo shows and group shows including MIA’s 2020 "Foot in the Door” show. He continues to work on two-dimensional media at the Rumriver Art Center. Weinberg develops community art programs, vitality arts classes, and kids programming. Rumriverart.com

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Community Input and Involvement*

How will local community members be involved in any part of the memorial process? Please describe how local community members will be involved.

Please state **N/A** if local community members will not be involved in the memorial process.

The community will provide input on site selection and design. Mary and Kimber will host community events at the Rumriver Art Center to get input. They will set up a series of meetings for the design and monument to reviewed and discussed. The meetings will be posted on several social media sites including the City of Ramsey and Rumriver Art Center. They will be invited to assist with many steps involved in the construction of the silhouette figure sculpture. This includes: aid in delivering the silhouette figure sculpture and set-up. Community support is essential for the completion of this monument--and, as they are grateful for the veterans service, the veterans will be ever grateful for the communities service toward them in this project.

Veteran Input and Involvement*

How will local veterans be involved in any part of the memorial process? Please describe how they will be involved.

Please state **N/A** if local veterans will not be involved in the memorial process.

Veterans of Minnesota will be involved in every step of the process from the design to the installation. They will be invited to assist with many steps involved in the construction of this monument. Veterans Mary Horgan and Kimber Fiebiger will be reaching out to the large Minnesota veteran community for input and help. This veteran group is known to step-up and help other veterans, having helped the community and nation. The Veterans will be involved in the community meetings helping get the word out about the project as well.

Measurable Outcomes*

What are the proposed, measurable outcomes for this project?

- A project or program must include **measurable outcomes**, and a plan for measuring and evaluating the results
- Broader statute: Sec. 129D.17 MN Statutes Subd. 2

Outcomes describe the change that happens as a result of a program.

- Data about outcomes will be one of two types, quantitative and qualitative. An ideal project may include both types of outcomes
- Quantitative data is typically numerical
 - Example: Program reach will increase by 500 visitors
- Qualitative data often cannot be expressed as a number
 - Example: Visitors will report feeling more engaged and invested in the area’s artistic community

Required Resources

Evaluation and Outcome Guide
Legislative Guide-Principles for Use and Expected Outcomes of Funds from Dedicated Sales Taxes, adopted March 24, 2010

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City of Ramsey

- Principles and desired outcomes for use of the ACHF fund are on pages 10-11
- Quantitative. Reflected in the number of visitors to the monument. Including Veterans from the NW Metro VA Clinic. People using the site for their lunch break from neighboring businesses and housing. Number of attendees at veteran celebration on site. Number of visitors using to Train to come and visit the site.
- Qualitative: The viewer of the memorial will find reflections of our Minnesota Female Veterans, their personal stories and their military experiences and branch affiliates. They will gain a better understanding of the history and strength of the women veterans of Minnesota. They will recognize the accomplishments of these woman veterans and feel a pride for them. They may finally recognize that, yes, we are here. They may feel contemplative and enveloped in the experience.

Evaluation/Assessment Methods*

How will the measurable outcomes stated in this application be measured and evaluated?

- A project or program must include measurable outcomes, and a **plan for measuring and evaluating the results**
- Broader statute: Sec. 129D.17 MN Statutes Subd. 2
- There are a variety of data collection methods. It is important that the evaluation and assessment methods listed are directly related to the outcomes listed.
- When selecting assessment methods, it is best to use both quantitative and qualitative data collection methods.
- Examples of data collection methods include surveys, interviews participation counts, feedback forms, and attendance.

Required Resource

- Please see the Evaluation and Outcome Guide for guidance on how to evaluate/assess outcomes and for additional resources.

We plan to evaluate/assess the outcomes of the project using the following methods: (1) surveys/feedback forms; (2) interviews of project participants and visitors to the monument; and (3) participation counts/attendance #'s. The surveys and interviews will be used to gather feedback on the impact the monument has on visiting individuals as well as determine if there was an increase in the understanding of the history and strength of the women veterans of Minnesota. The participation counts/attendance #'s data will be collected and evaluated to determine the extent of the project’s reach and success.

Counties Affected*

Please indicate the MN Counties affected by this project. More than one county may be selected. This information allows the public to accurately search for Legacy project by county on the Legacy website.

Please check "All 87 Counties are Affected" if the project affects all 87 MN counties.

Anoka County
Hennepin County
Ramsey County

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Sherburne County

Tribal Nations Affected*

Please indicate the Tribal Nations affected by the project. More than one Tribal Nation may be selected.

None

Subject*

Please check the subject that best describes the project, more than one box may be checked. This allows the public to search for ACHF grants via the subject type within the Legacy website.

Arts

Budget and Financial Information

Required Information for Grant Recipients

- LCC guidance regarding FTE's, Administration costs and direct expenses
- FY22/23 Grant Guidelines
- MMB Guidance to Agencies on Legacy Fund Expenditure
- Legislative Guide-Principles for Use and Expected Outcomes of Funds from Dedicated Sales Taxes, adopted March 24, 2010
 - Legal compliance principles, accountability and administration principles, priorities and substantive principles and future cost principles for all Legacy funds are described on pages 3-5.
 - Principles and desired outcomes for use of the ACHF funds are on pages 10-11.
- ACHF Evaluation and Outcome Guide
- Broader statute: Sec. 129D.17 MN Statutes

Additional Resources

- Tracking Time and Effort -ACHF Grantees
- Internal Controls Webinar -ACHF Grantees

FY22/23 Legacy Grant Budget Requirements per Minnesota Session Laws-2021

ACHF grants may be spent only for arts, arts education, arts access and to preserve MN's history and cultural heritage.

- All money from the ACHF fund must be for projects in Minnesota.

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- Grant funds must not be spent on activities unless they are directly related to and necessary for a grantee's specific appropriation listed here: Minnesota Session Laws-2021, 1st Special Session, Chapter 1, Article 4, Section 2, Subdivision 6
- ACHF grants must not be spent on indirect costs or other institutional overhead charges that are not directly related to and necessary for a specific appropriation.
- Money appropriated must be spent in accordance to the Minnesota Management and Budget Guidance to Agencies on Legacy Fund Expenditure.
- Refer to the Legislative Guide-Principles for Use and Expected Outcomes of Funds from Dedicated Sales Taxes, adopted March 24, 2010 specifically pages 3-5 and pages 10-11.

Amount Requested*

Please indicate the amount you are requesting for the FY22 Legacy grant for a veterans memorial to preserve the culture and heritage of Minnesota.

\$5,000.00

Match amount*

The appropriation states that the local unit of government must provide a nonstate cash match equal to the amount of the grant received. Please state the amount of the nonstate cash match provided for this grant.

\$5,000.00

Nonstate Cash Match*

Please describe below and upload documentation of a nonstate cash match equal to the amount of the grant request.

FY22_Budget Worksheet_Veterans Ramsey Memorials.xlsx Nonstate match will be made by the City of Ramsey in the amount of \$5,000 cash, with additional in-kind activity exceeding this about. Documentation of this \$5,000 nonstate match is unavailable, as the city, Rumriver Arts and the associated Veteran artists only learned of this unique opportunity to contribute to our State's heritage and culture less than three weeks ago. The next Ramsey City Council meeting is January 11th 2022, and a letter of support or Resolution can be approved at that time, and availabl

Budget Worksheet and Salary Detail*

Click HERE to download the FY22 budget worksheet to complete and upload below.

Budget-Exhibit B.1

- Grant funds must only be spent on activities considered direct and necessary for a specific appropriation
- Expenses submitted for reimbursement must follow the approved budget and project work plan
- Miscellaneous or other is not an allowable budget line item.

Salary Detail-Exhibit B.2

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- Grant budgets that include salaries and benefits are required to include **accurate and up-to-date** salary detail, for the positions grantees choose to charge to the grant, throughout the grant period.
- The budget worksheet includes a tab specifically for salary detail.
- Positions charged to the grant should reflect the salary detail the grantee submitted as part of its budget.
- The following is required for all positions funded by the grant
 - Job title
 - FTEs
 - Rate of pay
 - Benefits/fringe
 - Other staff costs included
- See Section 4.C of the FY22/23 Grant Guidelines for additional requirements

FY22_Budget Worksheet_Veterans Ramsey Memorials.xlsx

Budget Narrative*

Grant funds must not be spent on activities unless they are directly related to and necessary for a grantee's specific appropriation.

Describe how the costs associated with each line item are directly related to and necessary for the grantee's FY22/23 ACHF grant appropriation and implementation.

Example: If the budget worksheet includes three line items separately describe the costs associated with **each** line item and how the costs for each line item are directly related to and necessary for the FY22/23 ACHF grant and grant implementation.

- If directly related indirect/administrative costs is a budget line item, describe how this is directly related to the appropriation
 - If your organization does not have a federally negotiated rate, describe the process and procedure for calculating the rate

The Veterans Figure Silhouette Memorial - will be designed by Kimber Fiebiger and Mary Horgan. Design/installation hours are 63 hours for Kimber Fiebiger and 51 hours for Mary Horgan.

The memorial will made by Fedtech Inc. Mounds View MN. - Fedtech Inc. will use 1/8" thick carbon steel with a powder coat finish for the 10 feet high by 4 feet wide memorial
The cost of each Silhouette is \$2,000
Base/plague cost is \$1,100
Assembly is \$600 - Hinged together and bolted to the base so they can be moveable.
Delivery is \$300

Supplement vs. Substitute

Grant agreements entered into by the commissioner and recipients of appropriations under must ensure that money appropriated in Minnesota Session Laws-2021, 1st Special Session, Chapter 1, Article 4, Section 2, Subdivision 6 is used to supplement and not substitute for traditional sources of funding.

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Please describe how the ACHF grant will be used to supplement and not substitute for traditional sources of funding.
The grant will be used to supplement the funding from the VFW, Lions and Rotary.

Directly Related Indirect Expenses

ACHF grants **must not** be spent on indirect costs or other institutional overhead charges that are not directly related to and necessary for a specific appropriation.

If Directly Related Indirect Expenses is a budget line item and your organization has a federally negotiated indirect rate please upload the Indirect Cost Rate Negotiation Agreement.

If your organization does not have a federally negotiated indirect rate and is proposing directly related indirect/administrative costs please describe the process and procedure for calculating the rate in the budget narrative section.

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File Attachment Summary

Applicant File Uploads

- FY22_Budget Worksheet_Veterans Ramsey Memorials.xlsx
- FY22_Budget Worksheet_Veterans Ramsey Memorials.xlsx

Budget: Veterans Memorial ACHF Grant
State Fiscal Year 2022



Exhibit B.1

Organization: City of Ramsey

Category	Fiscal Year 2022	Total
Design of Silhouette Sculptures		\$ 4,000.00
Materials & Construction of Sculptures		\$ 5,100.00
Assembly to Base		\$ 600.00
Delivery		\$ 300.00
Category (specify)		\$ -
Category (specify)		\$ -
Category (specify)		\$ -
Total:	\$ -	\$ 10,000.00

The required budget narrative for each category line item is located within the online grant application. Other and/or Miscellaneous are not allowable budget categories.

Salary Detail: Vetrans Memorial ACHF Grant
State Fiscal Year 2022
Organization: City of Ramsey



Exhibit B.2

Position Title	#FTEs	Pay Rate	Benefits/Fringe	Other Costs*	Total Positon Costs:
Mary Horgan Veteran artist - Contract Labor	51 hours	\$35 per hour			\$ 1,785.00
Kimber Fiebiger Veteran artist - Contract Labor	63 hours	\$35 per hour			\$ 2,215.00

*Please include a description, if including other salary related costs

Glossary: ACHF Grant
State Fiscal Years 2018 - 2019



Arts and Cultural Heritage Fund grants “must not be spent on activities unless they are directly related to and necessary for a specific appropriation” and “must not be spent on indirect costs or other institutional overhead charges that are not directly related to and necessary for a specific appropriation” per Minnesota Session Laws-2021, 1st Special Session, Chapter 1, Article 4, Section 2, Subdivision 6

For definitions of Evaluation & Assessment Method, Outputs and Outcomes please see the Evaluation and Outcomes Guidance for Grantees provided by the Department of Administration.

MMB Guidance to Agencies on Legacy Fund Expenditure: Issued in SFY13, this document was produced to address guidance and best practices to assist state agencies and grantees in uniformly accounting for their [MMB Guidance to Agencies on Legacy Fund Expenditure](#)

Principles for Guiding Allowable Costs: Per MMB Guidance to Agencies on Legacy Fund Expenditures: Please refer to these four guiding principles: a) Need and Reasonableness b) Consistency c) Adequately Documented

Uniform Administrative Requirements, Cost Principles, and Audit Requirements for Federal Awards: OMB A-87 has consolidated under the Uniform Administrative Requirements, Cost Principles, and Audit Requirements for [Uniform Administrative Requirements, Cost Principles, and Audit Requirements for Federal Awards: Title 2, Subtitle A, Chpater II, Part 200](#)

EVENTS | DONATE | CONTACT

FORECAST

OUR WORKOUR PEOPLEABOUTRESEARCH + POLICYPUBLISHING



• Digital Utility Box Art • Saint Paul Parks & Recreation •

CALL FOR ARTISTS

APPLY BY AUGUST 7, 2025

FORECAST

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OUR WORKOUR PEOPLEABOUTRESEARCH + POLICYPUBLISHING

Public Art Opportunity—Digital Utility Box Art, Saint Paul Parks + Recreation

Request for qualifications due August 7 at 11:59 PM CDT, 2025

INVITATIONAL CALL FOR ARTISTS/DESIGN TEAMS

Call Open : July 10 – August 7 at 11:59 PM CDT, 2025

Art Commission: \$4,000 stipend per artist (includes all artist time, design development, print-ready file preparation, and production team coordination)

Commissions Available: 4 (open to artist teams)

Application is available through Submittable.

OVERVIEW

Forecast Public Art invites Minnesota-based artists of all experience levels to submit qualifications for the **digital design of utility boxes** to be installed near and adjacent to two of Downtown Saint Paul's signature parks: **Mears Park and Kellogg Mall Park**. Selected designs will be professionally wrapped onto utility boxes, transforming everyday infrastructure into captivating public art that reflects the identity and vitality of Saint Paul. This opportunity seeks artists who are excited to explore **themes of the Mississippi River, Minnesota land, Saint Paul's rich park systems, local history, culture, and the diverse residents who shape the city.**

ELIGIBILITY

Selected artists should:

1. Reside in Minnesota.

2. Demonstrate the ability to complete a digital design for a medium scale application.

3. Have an interest in public art and love Saint Paul!

4. Be comfortable using technology including, but not limited to

1. Communicating in a timely manner via email or telephone

2. Online research tools

3. Google Drive, Docs, Sheets, and Slides

Priority will be given to artists who live or work in Saint Paul. No prior public art experience is required.

LOCATIONS

The utility box locations will be in Downtown Saint Paul, near and adjacent to Mears Park and Kellogg Mall Park.

Each selected artist will be assigned no more than 4 utility boxes. Designs must be digitally rendered and suitable for vinyl wrap production.

BUDGET

Each selected artist will receive a **\$4,000 artist stipend**. This fee includes all artist time, design development, preparation of print-ready files, and coordination with the production team. The City and Forecast will manage installation.

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FORECAST

OUR WORK

OUR PEOPLE

ABOUT

RESEARCH + POLICY

PUBLISHING

TO APPLY, SUBMIT

1. Letter of Interest (250 – 500 words): Include your connection to Saint Paul, why you’re interested in this opportunity, and which themes you’d like to explore in the design.

2. Resume or CV

3. Work Samples: Include images of past artistic work with brief descriptions. These can be digital illustrations or hand painted items. If you submit hand painted samples you must include a written statement (250 – 500 words) that demonstrates you can complete a digital design for the installation of the wrapped vinyl for your assigned utility box.

APPLY

Apply through Submittable by

THURSDAY, AUGUST 7, 2025, NO LATER THAN 11:59PM CDT.

SAINT PAUL
Parks and
Recreation

FORECAST

City of Minneapolis

MINNEAPOLIS ART WRAPS

PRE-APPROVED UTILITY BOX DESIGNS

INSTRUCTIONS & GUIDELINES



Applications Accepted All Year



For reasonable accommodations or alternative formats please contact Talia Moorman (info next page). People who are deaf or hard of hearing can use a relay service to call 311 at 612-673-3000. TTY users call 612-673-2157 or 612-673-2626. Para asistencia 612-673-2700 - Rau kev pab 612-673-2800 - Hadii aad Caawimaad u baahantahay 612-673-3500.

MINNEAPOLIS ART WRAPS

This document includes the guidelines, steps, and criteria for installing pre-approved artist-designed utility box wraps on City-owned utility boxes. Read the instructions thoroughly prior to applying. The City offers another program proving the opportunity to create custom designs by an artist(s). For more information about this utility box option, please visit the City’s website: <https://www2.minneapolismn.gov/business-services/planning-zoning/city-plans/public-art-long-range-planning/resources-permits/permits-for-art/>

We are here to Help! Contact:
Talia Moorman
Community Planning and Economic Development
612.673.2149
Talia.Moorman@MinneapolisMN.gov

Cover page artist: Erik Farseth
Adjacent page artist: Kristin Deing
Below – featured designs from available suites: top left – Kao Lee Thao, top right– Luis Fitch, bottom left – Sarah Holden, bottom right – Mary Bacon

TIP
Consider using the suite designs when wrapping clusters of two or three boxes



City of Minneapolis ART WRAPS

CONTENTS

4 Public Art Goals

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7 Eligibility

8-9 Applicant Responsibility

10 How Does this Work?

11 Application Process

12-15 Instructions

16 Frequently asked questions

17 Application Checklist

PUBLIC ART GOALS

City of Minneapolis Public Art Goals

Stimulate Excellence in Urban Design and Public Arts

Enhance Community Identity and Place

Contribute to Community Vitality

Involve a Broad Range of People and Communities

Value Artists and Artistic Processes

Use Resources Wisely

ABOUT

Overview

Through a call for artists, the City commissioned local artists to develop utility box designs for the Minneapolis Art Wraps program. This current collection is the second generation of designs commissioned and is available from 2019-2025.

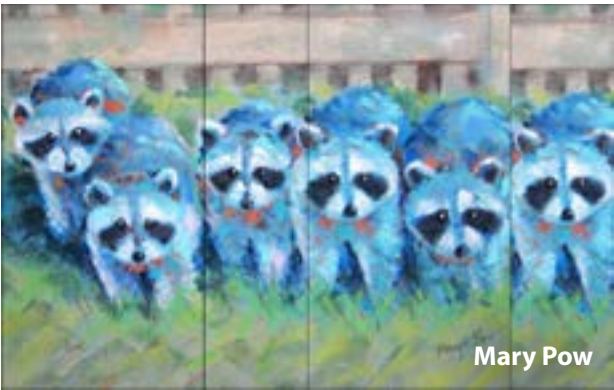
Special Service Districts, neighborhood and community organizations can apply to wrap utility boxes using the ten designs for single boxes or four suites when wrapping multiple boxes. These applications are accepted at any time. Installation is limited to temperatures above 55 degrees Fahrenheit.

Purpose

The Minneapolis Art Wraps program was created to increase connections between artists, neighborhoods, community organizations, and residents through placemaking.

Objectives

- Encourage projects that contribute to the quality of the public realm.
- Support public art initiatives to enhance the community, that come from the community and that have strong community support.
- Build the capacity of groups to develop public art projects that support the City’s public art values.
- Involve, support, respect and encourage artists.
- Assist applicants in developing projects within realistic timelines.
- Ensure applicants have the capacity for maintenance and removal.
- Comply with all city and state codes and statutes.
- Ensure public safety.



Mary Pow



Sample Wrapped Box
Matthew Kunes
Design no longer available

ABOUT



ELIGIBILITY

Eligible Applicants

- City-recognized neighborhood associations, special service districts, or business associations.
- Non-profit organizations (501C3).
- Government organizations.
- Organizations with similar legal status as those listed above, who can obtain general liability insurance, and provide long-term maintenance.
- Individual artist(s), community members, and/or business owners may act as the primary contact for an application but the permit must be sponsored by an eligible organization listed above.
- Applicants must also be compliant with their existing permits for art, including submitting the final photo documentation for those projects.

CITY-OWNED
BOXES MAY BE
REPLACED OR
RELOCATED BY THE
CITY AS NECESSARY
WITHOUT NOTIFYING
THE PERMIT
HOLDER



Atzín Rayas Fernández

Eligible Boxes

- City-owned utility boxes. Most City boxes operate traffic signals. Visit the website for a [map of signalized intersections](#).
- Utility boxes not scheduled to be replaced or relocated in the near future, not under permit by another party, and not in areas scheduled to be reconstructed or upgraded within the permit timeline. For more information on the [City's capital improvement plans](#) in your neighborhood, visit the City's website.
- For utility boxes owned by Century Link and COMCAST, contact those companies directly; Xcel has not allowed utility box wraps.

Eligible Designs

- Choose from the pre-approved designs in the [Look Book](#) on the website.
- Art Wraps projects are not intended to support advertising or community signage, and no other text may be inserted into the design by the vendor or the applicant.
- Use of each artist's designs are limited to 30 wraps throughout the city. Thus, some designs may have limited availability.

APPLICANT RESPONSIBILITY

Overall

- Developing projects within your capacity, including working within a realistic timeline and scale.
- Covering costs to install wraps by an experienced vendor, and any additional costs that may arise as part of the permit, including special signage, insurance, mailings, etc.
- Providing quality images of the final installation to the City upon completion.

Maintenance

- Assuming responsibility for ongoing maintenance of the wrap, including touch-ups, and graffiti removal, throughout the life of the permit.
- Completely removing the wrap when the permit expires, or if required by the City for any reason. This includes removing the wrap at the end of the permit period or after significant wear or deterioration, as well as thoroughly cleaning the box, and repainting in a color approved by the City.
- Failing to maintain your the wrapped box, will result in the termination of your permit and ineligibility for other art permits in the future.



City of Minneapolis ART WRAPS

ART
WRAPS REDUCE
GRAFFITI
CONSIDERABLY
HOWEVER, THEY ARE
NOT MAINTENANCE-
FREE

WRAPS CAN BEGIN
PEELING AFTER A
FEW YEARS, AND ARE
SOMETIMES TAGGED
AND STICKERED



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APPLICANT RESPONSIBILITY

Artists and Copyright

- Minneapolis Art Wraps’ artists own the copyrights to their images.
- Applicants may only use these images for these informational purposes: Posting on the internet, brochures, media, publicity or other similar non-for-profit publications.

Public Safety

- Obtaining all permits needed to work on the sidewalk and in the parking or traffic lane adjacent to the box during preparation, applying vinyl, and cleaning-up.
- Working on site during periods of low traffic activity, such as weekdays, 9 am to 3 pm, weekends and holidays.

Community Involvement

- Notifying the community through community meetings and postings in the neighborhood newsletter.
- Obtaining approval from adjacent property owners through visits to nearby homes and businesses.
- Using the plaque-like credit at the bottom of one of the narrow sides of the boxes. (See page 15)

Materials and Clean-up

- Selecting a vendor. A list of vendors used locally by groups in the past are listed in the “Frequently Asked Questions” section. (See page 16)
- Thoroughly cleaning, priming, and prepping the box prior to applying the wrap.
- Complying with all State and Federal regulations and according to manufacturers specifications.
- Not covering-up and maintaining access to any identifying information, windows, meters, vents, key holes, or any aspects of the box needed for ongoing operation of the utility.
- Notifying vendors that they **may not under any circumstances use heat guns** when applying the wrap. (Boxes could catch fire.)
- Removing all materials and equipment at the site after installation is complete.

General Liability Insurance

- A certificate of general liability insurance is required during installations for a minimum of \$500,000 per occurrence, naming the City of Minneapolis as additional insured to acts committed by the applicant or vendor for which the City could be held responsible. (see [sample insurance certificate.](#))

Tip:
Boxes are less likely to be tagged and easier to clean off if you address graffiti quickly! Spray Paint comes off vinyl wraps easily using a soft rag and anti-graffiti solution

HOW DOES THIS WORK?

The application process includes three phases. Below is a short summary of the process and the reason for each phase. Detailed information on how to apply and requirements for each phase is on pages 12-15. On average it takes eight weeks to get through the entire application approval process.

Three Phases of the Application Process



Why Three Phases

The **Eligibility Request** (page 14) confirms the proposed location or utility box is not scheduled for reconstruction, upgrades, replacement, or demolition and is City Property or Right of Way. This prevents you from having to do the full application before learning the site is not eligible.

The **Minneapolis Art Wraps Application** (page 15) provides detailed information about your project and demonstrates how it meets the public art goals and other requirements.

The **Encroachment Permit** (page 16) is the official permit from the City, and the process includes submitting consent forms and paying fees. Applications are reviewed on a on a first-come, first-served basis. After you receive the permit, you may begin the installation.

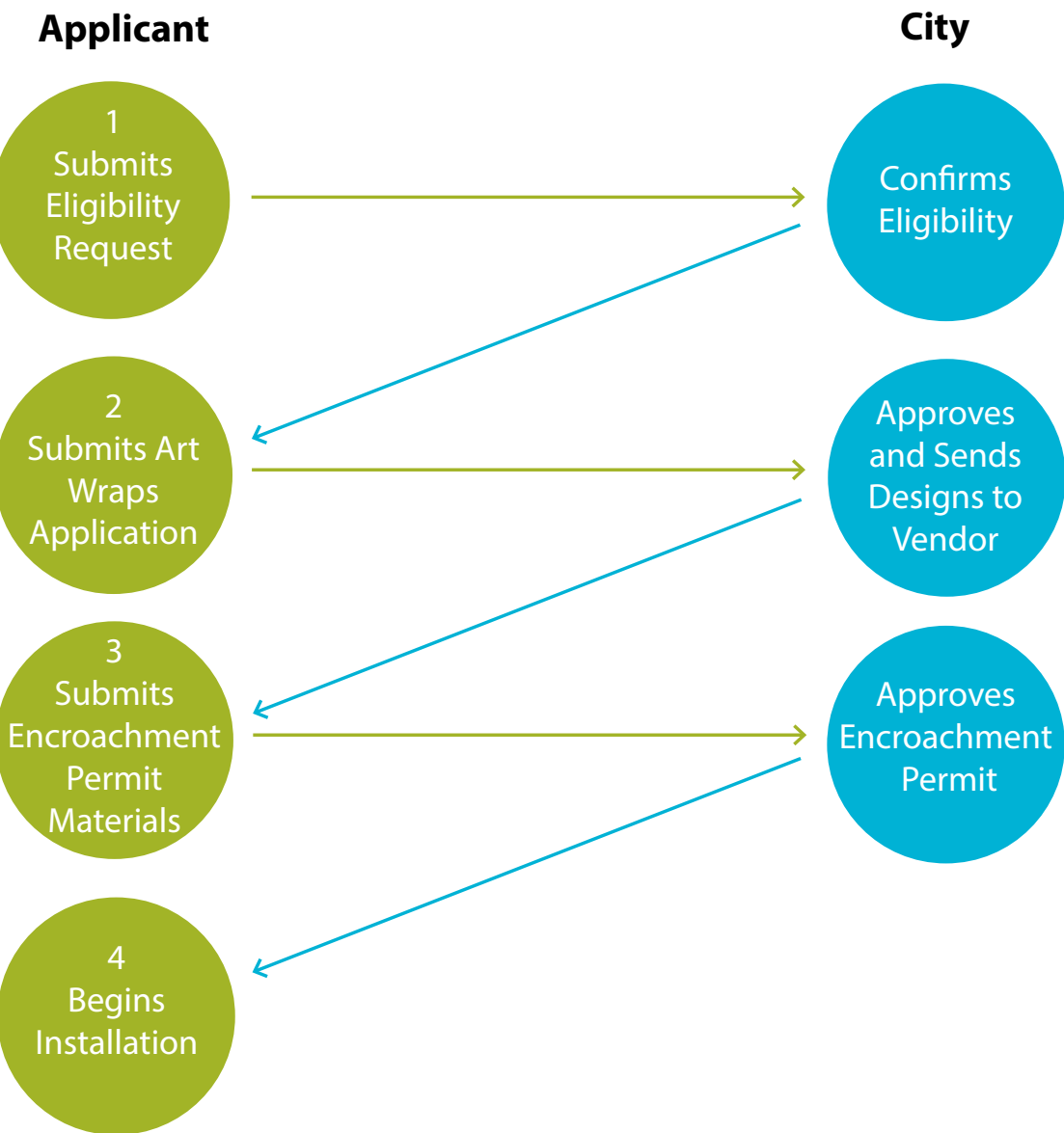


Bill Cottman



Ben DiNino

APPLICATION PROCESS



When should I submit my application?

All Art Wraps designs have been pre-approved by the Minneapolis Arts Commission. Applications are accepted year-round, and may be submitted whenever is most convenient.

Wraps may only be installed when temperature are above 55° F, which means the ideal months to apply are in the spring and summer.

APPLICATION INSTRUCTIONS

Phase One: Eligibility Request

An Eligibility Request determines if the utility box you are proposing is eligible for public art. This request ensures that the proposed box will not be near construction, replaced, or upgraded in the near future; is a City owned box; and is available.

Submit:

- 1. **Completed [Eligibility Request online form](#).** Also upload items 2-4 below.
- 2. **Map** of the location(s).
- 3. **[Utility Box Information Table](#)** indicating the location, dimensions, and associated images.
- 4. **Two photographs (A and B) of each box** from two different views showing all four sides of the box and the surrounding area including bus stops, stores, signs, buildings, lights, nearby artworks, etc. (Note: The City uses these photos for identification, so, **do NOT use screenshots from Google**, which can be out-of-date and may not show the current box or surroundings.) Label each photo (A and B) with the number that corresponds to the box as listed in the table.

Timeline and Notification:

The review and notification process for the eligibility request generally takes about two weeks. After confirmation is received you will receive an email with a link to a submission folder required for Phase Two: Art Wraps Application.



TIP:

Check the eligibility of more utility boxes than you plan to wrap. Not every box is owned by the city or eligible. This will give you options if some are unavailable.

APPLICATION INSTRUCTIONS

Phase Two: Art Wraps Application

In this application you indicate the designs you would like to use, and provide other project information, such as who will be performing ongoing maintenance, your vendor, timeline, budget, etc.

Complete and upload the following items into your submission folder:

You will receive a folder link for uploading your documents. If you cannot access it, contact [Talía Moorman](#).

- 1. Completed Art Wraps Application Form**
- 2. Art Wraps Design Selection Table:** Select the Wraps designs you wish to use. The table must indicate which design you would like to assign to each box.
- 3. Letter of support** from the [neighborhood organization](#) or [special service district](#) in the area where the project is occurring, if they are not the applicant. See the an [example letter](#) on the website.
- 4. Images of previous permits for art:** If you have had previous permits for art, submit electronic photos of each artwork, date-stamped, documenting the condition of all sides of the work. (These are used to determine whether the applicant is meeting the requirements of existing permits).

Timeline and Notification: Within a week, staff will review the application, send the designs to the vendor, and notify staff in the Right Of Way Division that the project has been approved. The applicant may move onto Phase Three.



City of Minneapolis ART WRAPS

TIP:

A list of vendors used by previous applicants to date can be found in the "Frequently Asked Questions" section of this document. (Page 16)

APPLICATION INSTRUCTIONS

Phase Three: Encroachment Permit Application

An Encroachment Permit is required for any existing, or proposed structure, or portion thereof, that projects onto, under or over any municipal right of way, under the authority outlined in Title 5, Chapter 95, of the City of Minneapolis Code of Ordinances.

The Encroachment Permit gives the permit-holder permission to install art at a specific location until such a time that space is needed by the City of Minneapolis for public purposes. The length of a permit is at the full discretion of the City. **Encroachment Permits are revocable at any time in the interest of public safety, lack of maintenance, scheduled infrastructure upgrades or construction.**

Complete and send the following to PWRightofWay@minneapolismn.gov.

- 1. A completed [encroachment permit application](#).** Follow the directions for paying the permit fee.
- 2. A certificate of insurance as proof of general liability coverage** (see the [example on the website](#)) for \$500,000 per occurrence, naming the City of Minneapolis as additional insured to acts committed by the applicant for which the City could be held responsible.
- 3. [Art Consent Forms](#)** signed by all of the abutting property owners.
- 4. A letter of credit if requested** (see the [sample on the website](#)). This letter is occasionally required for permits, based on circumstances and scale. (For example, for a large-scale project the applicant may be unable to remove and removal would be costly for the City.) If the City determines a letter of credit is necessary, the letter should name the City as payee, for a dollar amount determined by the City based on the project's circumstances. The City will present this letter to the issuing bank or other financial institution for payment if the maintenance or removal is not completed by the applicant or if it is unsatisfactorily completed.
- 5. Obstruction Permits:** Applicants or their vendors must obtain obstruction permits, which are free, to block sidewalks, roads, or close lanes. Visit the City's website to request an [obstruction permit](#).

Timeline and Notification: Generally it takes about two weeks to receive approval. You must have the permit in hand before you can begin installing.

Questions about the Encroachment Permit? Contact:
Minneapolis Dept. of Public Works; Right of Way Section
505 4th Ave. S., #410A, Minneapolis MN 55401-2268
Telephone: (612)-673-2403, Fax: (612)-673-2048
PWRightofWay@minneapolismn.gov

**UTILITY
BOX WRAPS
MUST BE APPLIED
ABOVE 55° F**

PRE-APPROVED DESIGNS

Important Information about Credits and Copyrights

- Minneapolis Art Wraps **artists own the copyrights to their images**. Applicants may only use these images for the following informational purposes: Utility boxes, posts on the internet, brochures, media, publicity, or other similar not-for-profit publications.
- No other text may be inserted into the design by the vendor or the applicant.**
- The City will provide vendors with the electronic files needed to wrap each box. These files will include a plaque-like credit which will appear at the bottom of one of the narrow sides of the boxes. (See example below)



City of Minneapolis ART WRAPS



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FREQUENTLY ASKED QUESTIONS

- Can you recommend a wrap vendor?**
The City cannot recommend vendors. Vendors that previous applicants have used include: Archetype Design, Big Image Systems, Bolger Print, Clean Slate Group, Image360, Pixelwerx, Signature Graphics, SignMinds, Speedpro, Unleashed Displays, Vomela.
- How do we wrap boxes that are not owned by the City?**
You need to contact the owner of those boxes, which may include Xcel, Century Link, COMCAST, Metro Transit or another private company.
- Can we use Minneapolis Art Wraps designs if the boxes are not owned by the City.**
Yes. Please contact [Talia Moorman](#) for more information.
- For utility boxes, is liability insurance needed on an ongoing basis?**
No, only for the duration of the installation.
- What is the cost of an encroachment permit?**
\$50 for residential areas, \$75 for commercial areas.
- Do I need an encroachment permit for every location?**
Yes.
- What is the cost for wrapping a utility box?**
It varies. On average the vendor's cost is approximately \$15 per square foot for the wrap. This does not include outside graphic artist design fees that may be required.
- Is there a list or map of City-owned utility boxes?**
No, but there is a [map of signalized intersections](#) and many of the City-owned boxes are located at these intersections.
- How do other neighborhoods clean graffiti off of utility boxes?**
Boxes are less likely to be tagged and easier to clean off if you get to them quickly. Spray paint comes off easily with a soft rag and recommended solution. Some have used dish soap successfully. Vendors often have recommended methods, so be sure to ask them.
- Our utility box is missing. Where did it go?**
Boxes are regularly upgraded or swapped out with a different or new box as they are damaged or as technology evolves. Please be aware when wrapping boxes that there is the possibility of it being replaced. The City is not obligated to replace the wrap or inform you this is occurring.

City of Minneapolis ART WRAPS

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APPLICATION CHECKLIST

Eligibility Request (see page 12)

- On-line form for Utility Boxes
- Utility Box Information Table
- Two photos of each box (A and B)
- Map of box locations

Art Wraps Application (see page 13)

- Art Wraps Application
- Art Wraps Design Selection Table
- Letter of support from the neighborhood organization or special service district.
- For applicants with previous permits: Photos documenting current condition of the artwork(s)

Encroachment Permit Application (see page 14)

- Completed Encroachment Permit
- Permit Fee Payment
- Certificate of General Liability Insurance
- Art Consent forms from each abutting property owners, signed
- Obstruction Permit (if needed)

Application Forms, Examples, and Helpful Tools can be found on the website.

<https://www2.minneapolismn.gov/business-services/planning-zoning/city-plans/public-art-long-range-planning/resources-permits/permits-for-art/>





Bloomington Ice Garden Vestibule Mural Request for Qualifications

RFQ - The City of Bloomington invites experienced public artists/teams to submit qualifications for the design of a unique mural for the Bloomington Ice Garden (BIG). The mural design will be printed and installed on the wall by another vendor. The renovation of BIG presents an opportunity to enhance the space through the creation of a mural in the vestibule. This mural will serve as a vibrant focal point, celebrating the rich history and strong sense of community associated with BIG and its users.

Eligibility:

This Request for Qualifications (RFQ) is open to experienced Minnesota-based public artists/teams that have completed at least one commissioned art design or public art piece in the past ten years. Priority will be given to artists/teams that have mural design and community engagement experience. Applicants are welcome from the state of Minnesota. Finalists must have the ability to attend an in-person interview and presentation of a concept design and engagement plan.

Final Project Budget - \$8,000

The total budget for this project is \$8,000 for the purposes of providing a digital artistic design that can be used by a City-selected vendor to wrap the vestibule wall. This not-to-exceed total must cover all design modifications, site visits, community engagement efforts, submission of high-resolution image to the installer, insurance, and other related expenses. More information about the site and requirements will be made available to the finalists.

Deadline: RFQ deadline: Friday, March 14, 2025, 11:00 PM CST

WHERE AND WHY?

Bloomington is a great place to live, work, and have fun. As the community grows, investments are being made in amenities that bring people together and improve quality of life.

Two years of resident input helped the City develop the long-term Bloomington Forward investment plan to support three major community projects for better health, wellness, athletics and recreation. In November 2023, Bloomington voters approved a half-percent local sales tax to finance \$155 million in bonds to pay for modernization of Bloomington Ice Garden, a new Community Health and Wellness Center to replace Creekside Community Center and the Bloomington Public Health building, and restoration and improvements in the Nine Mile Creek corridor and Central/Moir Park.

The Bloomington Ice Garden Modernization plan includes major mechanical and roof upgrades, Rink 3 converted to NHL size, indoor training area, upgrades to ticketing, security, office, ADA accessibility and concessions, renovated locker rooms and restrooms.



BIG is a regionally and nationally significant skating facility that opened with one sheet of ice in 1970. A second rink was added in 1974, and a third in 1993. Over the years, BIG has played host to skating luminaries including Olympic and World Champion figure skater Dorothy Hamill, NHL scoring king and hall of famer Wayne Gretzky, U.S. Figure Skating Championships, and the 1980 “Miracle on Ice” U.S. Olympic men’s hockey team.

The final design of the mural will be rooted in research and engagement with community members, ensuring that it reflects the values, stories, and memories that define the ice arena's legacy. This engagement will be led by the artist and foster a sense of ownership and pride among the community, allowing their voices to be heard and represented.

ABOUT THE VINYL WRAP PROCESS

The selected design will be printed on a vinyl wrap which is adhered to the wall. The City will contract with an appropriate vendor to ensure that the vinyl wrap is digitally applied to a high-quality product. Applicants should note that certain areas of wall cannot be covered by the vinyl wrap including outlets and vents, and as such the design may be affected by the need to keep these elements clear.

HOW TO APPLY?

Selection Process

Step 1: RFQ – Submit by March 14, 2025, 11:00 PM Central Standard Time

Please apply online through CaFE™ at the following link:

https://artist.callforentry.org/festivals_unique_info.php?ID=14848

In addition to your contact information, you will be asked to provide the following:

- One-page letter describing interest in the project, approach to design and engagement, as well as a statement addressing eligibility criteria.
- One-page listing 1-3 references of recently completed projects including at least one commissioned piece that reflects mural design in the past ten years. Please include contact information with each reference.
- One-page biographical information or resume. If you have multiple team members, please provide brief biographical information on each essential member but do not exceed one page.
- Work Samples: up to 5 images of your recent projects (one of which should be for a commissioned piece which was completed in the past ten years). Please provide a brief description for each. Follow CaFE™ image requirements: JPEG format only, 1200 pixels on the longest side, less than 5 MB in size. Visit the [CaFE Help Page](#) , for more information on image requirements or for help resizing images.
- *Do not submit a project proposal or design at this time.*



Step 2:

Selection of Finalists – Notification by April 11, 2025

- Three finalists will be selected by a panel, based on the following equally weighted criteria:
1. Quality of letter of interest and an understanding of the project description and goals
 2. Quality and relevance of work samples
 3. Community engagement experience and approach

All applicants will receive notification of the panel’s decision by April 11, 2025.

Step 3:

Selection of Artist/Team

- In April-May 2025, the three selected finalists will be scheduled to present their design concept proposal in person to a review panel. The panel will consist of Creative Placemaking and Parks and Recreation Commissioners, a public art expert, and four community members/local stakeholders. Each finalist/team will receive a **\$750 design fee payment** inclusive of any travel expenses. The presentation of designs should include visuals in the form of drawings, projected digital images, or a combination of formats. The presentation should also include a detailed written description of ideas to engage and involve the community, how the design meets the needs of the project, as well as a budget outlining how the proposed mural will fit within budget parameters. Specific information on the project goals, guidelines, and design presentation requirements, as well as a site visit date will be provided to the three finalists. The panel will consider the following equally weighted criteria when selecting the artist/team:
1. Understanding and embodiment of the project description and goals, and understanding of the City of Bloomington, the Bloomington Ice Garden and its diverse community and stakeholders;
 2. Ability to communicate design concepts clearly and work within design parameters;
 3. Engagement plan for how they would involve the community in this project;
 4. Spirit of collaboration and amenable work ethic.

Notification of selected artist/team in May 2025. Following the design presentations, one artist/team will be selected and commissioned to complete the sculpture project with an all-inclusive budget of \$8,000.

The anticipated installation date of the BIG Vestibule Mural is September of 2025.

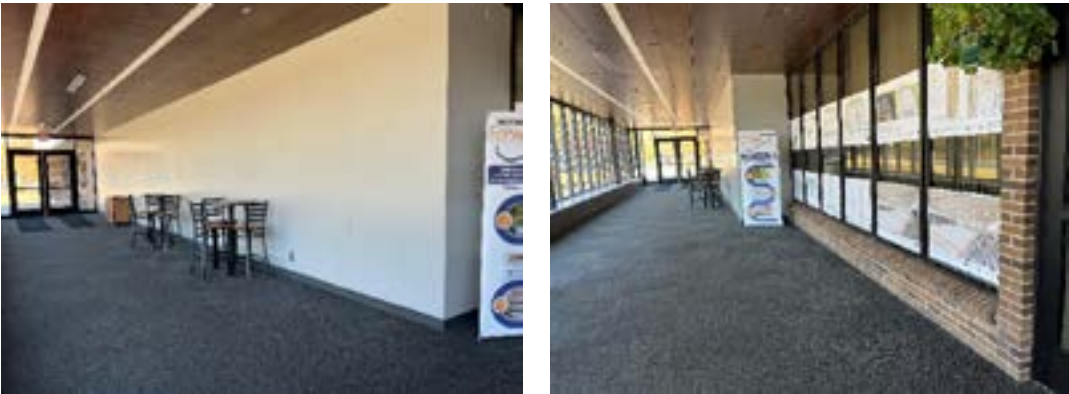
Timeline:

- RFQ – Qualification Proposals Due:** Friday, March 14, 2025, 11:00 PM Central Standard Time
Do not submit a project proposal or design at this time.
- Three Finalists Selected:** by April 11, 2025
- In-person Design Presentations by the Three Finalists:** April-May 2025
- Selection of Artist/Team:** by May 30, 2025
- Installation of BIG Mural:** September 2025 in coordination with the reopening of the facility.



LOCATION DETAILS

The mural will be located in the vestibule of the Bloomington Ice Garden, located at 3600 W 98th St, Bloomington, MN 55431. The mural will be on the west facing wall, which will be extended to replace the glass windows of the current office windows. The wall will be approximately 70’ long x 10’ tall. Since this location is closed for construction starting March 15, 2025, we will arrange a site visit for selected finalists.





STILL HAVE QUESTIONS?

We encourage interested applicants to learn more about Bloomington Ice Garden and this modernization project by visiting: blm.mn/BIG, and the Creative Placemaking Plan by visiting blm.mn/placemaking.

All inquiries, questions, or clarifications specific to this RFQ must be submitted by email no later than Friday, March 7, 2025 at 5:00 p.m. Please direct questions to: Kathryn Murray, Creative Placemaking Specialist: placemaking@bloomingtonmn.gov. Please include “BIG Mural” in the subject line. A Question and Answer (Q&A) addendum related to this RFQ will be updated as questions come in and can be found at blm.mn/BIGmural

The City of Bloomington does not discriminate on the basis of disability in the admission or access to, or treatment or employment in, its services, programs, or activities. Upon request, accommodation will be provided to allow individuals with disabilities to participate in all City of Bloomington services, programs, and activities. Upon request, this information can be available in Braille, large print, audio tape and/or electronic format.

ADDITIONAL INFORMATION

DISPOSITION OF RESPONSES

- (1) All materials submitted in response to this RFQ will become the property of the City and will become public record after the evaluation process is completed and an award decision made. If the Artist submits information in response to this RFQ that it believes to be trade secret materials, as defined by the Minnesota Government Data Practices Act, Minnesota Statutes 13.37, the Artist must: Clearly mark all trade secret materials in its response at the time the response is submitted by indicating in writing the specific page number(s) and paragraph(s) classified as trade secret and therefore nonpublic; and
- (2) Include a statement with its response justifying the trade secret designation for each item and defend any action seeking release of the materials it believes to be trade secret, and indemnify and hold harmless the City, its agents and employees, from any judgments or damages awarded against the City in favor of the party requesting the materials, and any and all costs connected with that defense. This indemnification survives the City’s award of a contract. In submitting a response to this RFQ, the Artist agrees that this indemnification survives as long as the trade secret materials are in possession of the City. The City is required to keep all the basic documents related to its contracts, including responses to the RFQ for a minimum of seven (7) years. The City will not consider the prices submitted by the Artist to be proprietary or trade secret materials.

Responses to this RFQ will not be open for public review until the City decides to pursue a contract and that contract is executed.

CONTRACT TERMS

The attached form of agreement sample (attachment A) is for the consideration of any interested applicant. This information is provided so that all applicants have a better understanding of their responsibilities and requirements should they be selected and contracted by the City of Bloomington for this project. Agreement is subject to change. The clauses included in Attachment A will be included in the contract between the City and the Artist that has been chosen to provide the Services described herein



and in the selected Artist’s proposal. Any exceptions to the contract terms and conditions included in the RFQ must be identified in the submitted Proposal.

Artist shall maintain insurance coverage, naming City as additional insured, as described in Attachment A. The Artist shall not commence work until all insurance has been obtained and copies have been filed and accepted by the City. The Artist shall be responsible for maintaining a valid certificate of insurance throughout the term of the Contract, as required in the sample agreement.

SAMPLE AGREEMENT

[INSERT FULL NAME OF ARTIST]

THIS AGREEMENT is made this ____ day of _____, 201__ (“Effective Date”) by and between **[INSERT FULL NAME - ALL CAPS/BOLD]**, a [(choose one of the following) a Minnesota Corporation / a Limited Liability Company / a Partnership] located at [full address of Artist] (“Artist”), and the **CITY OF BLOOMINGTON, MINNESOTA**, a Minnesota municipal corporation located at 1800 West Old Shakopee Road Bloomington, Minnesota 55431-3027 (“City”):

RECITALS

- A. Artist is engaged in the business of providing [fill in type of service the Artist will be provided] services.
- B. The City desires to secure a contract to provide [fill in specific services the City wants the Artist to provide].
- C. Artist represents that it has the expertise and capabilities to provide the City with the requested services.
- D. City desires to engage Artist to provide the services described in this Agreement and Artist is willing to provide such services on the terms and conditions set forth herein.

NOW, THEREFORE, in consideration of the terms and conditions expressed herein, the City and Artist agree as follows:

AGREEMENT

- 1. **Services to be Provided.** Artist agrees to provide the City with [fill in type of services provided same as A. above] services as set forth in Artist’s Scope of Services attached hereto as Exhibit A or any supplemental letter agreements, or both, entered into between the City and Artist (the “Services”). The Services referenced in the attached Exhibit A or any supplemental letter agreements shall be incorporated into this Agreement by reference. All Services shall be provided in a manner consistent with the level of care and skill ordinarily exercised by contractors currently providing similar services.
- 2. **Time for Completion.** This Agreement shall remain in force and effect commencing from Effective Date and continuing until the earlier of [completion date of contract]or completion of the project unless terminated by the City or amended pursuant to the Agreement.
- 3. **Consideration.** The consideration, which City shall pay to Artist and shall not exceed \$[fill in \$ amount of contract], for both the Services performed by Artist and the expenses incurred by Artist in performing the Services, shall be as set forth in Exhibit A and incorporated herein to this Agreement. City shall make progress payments, based on satisfactory completion of each phase of the Services, which shall be determined by the City’s Authorized Agent.

- 4. **Expense Reimbursement.** Artist will not be compensated separately for necessary incidental expenses. All expenses of Artist shall be built into Artist’s fixed compensation rates, unless reimbursement is provided for an expense that received the prior written approval of City, which approval may be provided via electronic mail.
- 5. **Approvals.** Artist will secure City’s written approval before making any expenditures, purchases, or commitments on City’s behalf beyond those listed in the Services. City’s approval may be provided via electronic mail.
- 6. **Termination.** Notwithstanding any other provision hereof to the contrary, this Agreement may be terminated as follows:
 - a. The parties, by mutual written agreement, may terminate this Agreement at any time;
 - b. Artist may terminate this Agreement in the event of a breach of the Agreement by City upon providing thirty (30) days’ written notice to City;
 - c. City may terminate this Agreement at any time at its option, for any reason or no reason at all; or
 - d. City may terminate this Agreement immediately upon Artist’s failure to have in force any insurance required by this Agreement.In the event of a termination, City shall pay Artist for Services performed to the date of termination and for all costs or other expenses incurred prior to the date of termination. As set forth in this Agreement, the parties agree that certain paragraphs in this Agreement survive termination of this Agreement.
- 7. **Amendments.** Except as expressly permitted by this Agreement, no amendments may be made to this Agreement except in writing signed by both parties.
- 8. **Remedies.** In the event of a termination of this Agreement by City because of a breach by Artist, City may complete the Services either by itself or by contract with other persons or entities, or any combination thereof. The foregoing remedies provided to City for breach of this Agreement by Artist shall not be exclusive. City shall be entitled to exercise any one or more other legal or equitable remedies available because of Artist’s breach.
- 9. **Records/Inspection.** Pursuant to Minnesota Statutes § 16C.05, Subd. 5, Artist agrees that the books, records, documents, and accounting procedures and practices of Artist, that are relevant to the contract or transaction, are subject to examination by City and the state auditor or legislative auditor for a minimum of six years. Artist shall maintain such records for a minimum of six years after final payment. These obligations survive termination of this Agreement.
- 10. **Indemnification.** To the fullest extent permitted by law, Artist, and Artist's successors or assigns, agree to protect, defend, indemnify, save, and hold harmless the City, its officers, officials, agents, volunteers, and employees from any and all claims; lawsuits; causes of actions of any kind, nature, or character; damages; losses; or the costs, disbursements, and expenses of defending the same, including but not limited to attorneys’ fees, professional

services, and other technical, administrative or professional assistance resulting from or arising out of Artist’s (or its subcontractors, agents, volunteers, members, invitees, representatives, or employees) performance of the duties required by or arising from this Agreement, or caused in whole or in part by any negligent act or omission or willful misconduct, or arising out of the failure to obtain or maintain the insurance required by this Agreement. Nothing in this Agreement shall constitute a waiver or limitation of any immunity or limitation on liability to which City is entitled. The parties agree that these indemnification obligations will survive the completion or termination of this Agreement.

11. **Insurance.** Artist shall maintain reasonable insurance coverage throughout this Agreement. Artist agrees that before any work related to the approved Project can be performed, Artist shall maintain at a minimum:
- a. Worker’s Compensation Insurance as required by Minnesota Statutes, Section 176.181;

b. Commercial General Liability in an amount of not less than \$1,000,000.00 per occurrence for bodily injury or death arising out of each occurrence, and \$1,000,000.00 per occurrence for property damage;

c. Auto Liability in an amount not less than \$1,000,000.00 per occurrence.

To meet the minimum Commercial General Liability and Auto Liability requirements, Artist may use a combination of Excess and Umbrella coverage.

Artist shall also name City as an additional insured on its Commercial General Liability, Auto Liability, and Umbrella or Excess policies, and will provide City with a current certificate of insurance that includes the following language: **“The City of Bloomington is named as an additional insured with respect to the commercial general liability, automobile liability, and umbrella or excess liability, as required by the contract. The umbrella or excess liability policy follows form on all underlying coverages.”** The certificate of liability insurance must also contain a statement that Artist or its insurance provider shall not cancel or amend the policies included on the certificate unless thirty (30) days’ written notice is provided to City, or ten (10) days’ written notice in the case of non-payment. These obligations survive termination of this Agreement.

12. **Waiver of Subrogation.** To the fullest extent permitted by law, Artist waives all rights against City, its agents, officers, directors, and employees for recovery of damages to the extent these damages are covered by the workers’ compensation and employers’ liability, commercial general liability, or umbrella or excess liability insurance obtained by Artist pursuant to Paragraph 11 of this Agreement. Artist shall require its insurers to execute any waiver of subrogation endorsements which may be necessary to effect such waiver.
13. **Assignment and Subcontracting.** Neither City nor Artist shall assign, subcontract, or transfer any rights under or interest (including, but without limitation, moneys that may become due or moneys that are due) in this Agreement, in whole or in part, without the written consent of the other except to the extent that the effect of this limitation may be restricted by law. Unless specifically stated to the contrary in any written consent to an

assignment, no assignment will release or discharge the assignor from any duty or responsibility under this Agreement. Nothing contained in this paragraph shall prevent Contractor from employing such independent consultants, associates, and subcontractors, as it may deem appropriate to assist it in the performance of Services required by this Agreement. Any instrument in violation of this paragraph is null and void.

14. **Independent Contractor.** Artist shall be deemed an independent contractor. Artist’s duties will be performed with the understanding that Artist has special expertise as to the services which Artist is to perform and is customarily engaged in the independent performance of the same or similar services for others. All required equipment and personnel shall be provided or contracted for by Artist. The manner in which the services are performed shall be controlled by Artist; however, the nature of the services and the results to be achieved shall be specified by City. The parties agree that this is not a joint venture and the parties are not co-partners. Artist is not to be deemed an employee or agent of City and has no authority to make any binding commitments or obligations on behalf of City except to the extent expressly provided herein. All services provided by the Artist pursuant to this Agreement shall be provided by the Artist as an independent contractor and not as an employee of the City for any purpose, including but not limited to: income tax withholding, workers' compensation, unemployment compensation, FICA taxes, liability for torts and eligibility for employee benefits.
15. **Compliance with Laws.** Artist shall exercise due care to comply with applicable federal, state and local laws, rules, ordinances and regulations in effect as of the date Artist agrees to provide the applicable services detailed in Exhibit A or any supplemental letter agreement. Artist’s guests, invitees, members, officers, officials, agents, employees, volunteers, representatives, and subcontractors shall abide by the City’s policies prohibiting sexual harassment, firearms, and smoking, as well as all other reasonable work rules, safety rules, or policies regulating the conduct of persons on City property, at all times while performing duties pursuant to this Agreement. Artist agrees and understands that a violation of any of these policies or rules constitutes a breach of the Agreement and sufficient grounds for immediate termination of the Agreement by the City. These obligations survive termination of this Agreement.
16. **Entire Agreement.** This Agreement, any attached exhibits and any addenda or amendments signed by the parties shall constitute the entire agreement between City and Artist, and supersedes any other written or oral agreements between City and Artist. This Agreement can only be modified in writing signed by City and Artist. If there is any conflict between the terms of this Agreement and referenced or attached items, the terms of this Agreement shall prevail.
17. **Third Party Rights.** The parties to this Agreement do not intend to confer on any third party any rights under this Agreement.
18. **Choice of Law and Venue.** This Agreement shall be governed by and construed in accordance with the laws of the state of Minnesota. Any disputes, controversies, or claims arising out of this Agreement shall be heard in the state or federal courts of Hennepin

County, Minnesota, and all parties to this Agreement waive any objection to the jurisdiction of these courts, whether based on convenience or otherwise.

19. **Conflict of Interest.** Artist shall use reasonable care to avoid conflicts of interest and appearances of impropriety in representation of City. In the event of a conflict of interest, Artist shall advise City and either secure a waiver of the conflict or advise City that it will be unable to provide the requested services.
20. **Work Products and Ownership of Documents.** All records, information, materials and other work products, including, but not limited to the completed reports, drawings, plans, and specifications prepared and developed in connection with the provision of Services pursuant to this Agreement shall become the property of City, but reproductions of such records, information, materials and other work products in whole or in part may be retained by Artist. Regardless of when such information was provided, Artist agrees that it will not disclose for any purpose any information Artist has obtained arising out of or related to this Agreement, except as authorized by City or as required by law.

The Artist is the author and creator of the material submitted to the City and said material does not, and will not, infringe upon the proprietary or any intellectual property rights of any other persons or entities. These obligations survive termination of this Agreement.
21. **Agreement Not Exclusive.** The City retains the right to hire other [list type of services from Paragraph A above] service providers for other matters, in the City’s sole discretion.
22. **Data Practices Act Compliance.** Any and all data provided to the Artist, received from the Artist, created, collected, received, stored, used, maintained, or disseminated by the Artist pursuant to this Agreement shall be administered in accordance with, and is subject to the requirements of the Minnesota Government Data Practices Act, Minnesota Statutes, Chapter 13. Artist agrees to notify the City within three (3) business days if it receives a data request from a third party. This paragraph does not create a duty on the part of the Artist to provide access to public data to the public if the public data are available from the City, except as required by the terms of this Agreement. These obligations survive the termination of this Agreement.
23. **No Discrimination.** Artist agrees not to discriminate in providing products and services under this Agreement on the basis of race, color, sex, creed, national origin, disability, age, sexual orientation, status with regard to public assistance, or religion. Violation of any part of this provision may lead to immediate termination of this Agreement. Contractor agrees to comply with Americans with Disabilities Act, as amended (“ADA”), Section 504 of the Rehabilitation Act of 1973, and the Minnesota Human Rights Act, Minnesota Statutes, Chapter 363A. Artist agrees to hold harmless and indemnify City from costs, including but not limited to damages, attorney’s fees and staff time, in any action or proceeding brought alleging a violation of these laws by Artist or its guests, invitees, members, officers, officials, agents, employees, volunteers, representatives and subcontractors. Upon request, Artist shall provide accommodation to allow individuals with disabilities to participate in all Services under this Agreement. Artist agrees to utilize its own auxiliary aid or service

in order to comply with ADA requirements for effective communication with people with disabilities.

24. **Authorized Agents.** The City’s authorized agent for purposes of administration of this contract is [City’s department contact for this contract], the [Title of City contact] of the City, or her designee. The Artist’s authorized agent for purposes of administration of this contract is [Artist’s contact name], and all Services shall be performed by or under his supervision.
25. **Notices.** Any notices permitted or required by this Agreement shall be deemed given when personally delivered or upon deposit in the United States mail, postage fully prepaid, certified, return receipt requested, addressed to:

Artist: [Artist’s address, contact person information];

City: City of Bloomington, 1800 West Old Shakopee Road, Bloomington, MN 55431, Attn: [City’s contact person]; _____@bloomingtonmn.gov; 952-563-_____;

or such other contact information as either party may provide to the other by notice given in accordance with this provision.
26. **Waiver.** No waiver of any provision or of any breach of this Agreement shall constitute a waiver of any other provisions or any other or further breach, and no such waiver shall be effective unless made in writing and signed by an authorized representative of the party to be charged with such a waiver.
27. **Headings.** The headings contained in this Agreement have been inserted for convenience of reference only and shall in no way define, limit or affect the scope and intent of this Agreement.
28. **Mediation.** Both parties agree to submit all claims, disputes and other matters in question between the parties arising out of or relating to this Agreement to mediation at the Conflict Resolution Center, 2101 Hennepin Avenue, Suite 100, Minneapolis, Minnesota 55405. In the event mediation is unsuccessful, either party may exercise its legal or equitable rights.
29. **Payment of Subcontractors.** Artist agrees that it must pay any subcontractor within ten (10) days of the prime contractor’s receipt of payment from the municipality for undisputed services provided by the subcontractor. Artist agrees that it must pay interest of 1-1/2 percent per month or any part of a month to the subcontractor on any undisputed amount not paid on time to the subcontractor. The minimum monthly interest penalty payment for an unpaid balance of \$100 or more is \$10. For an unpaid balance of less than \$100, the prime contractor shall pay the actual penalty due to the subcontractor. A subcontractor who prevails in a civil action to collect interest penalties from a prime contractor must be awarded its costs and disbursements, including attorney’s fees, incurred in bringing the action.

30. **Publicity.** City and Artist shall develop language to use when discussing the Services. Artist agrees that any publicity regarding the Services or the subject matter of this Agreement must not be released unless it complies with the approved language. Artist must not use the City’s logo or state that the City endorses its services without the City’s advanced written approval. City and Artist agree to credit the work as “_____ by _____, commissioned by City of Bloomington.”
31. **Severability.** In the event that any provision of this Agreement shall be illegal or otherwise unenforceable, such provision shall be severed, and the balance of the Agreement shall continue in full force and effect.
32. **Signatory.** Each person executing this Agreement (“Signatory”) represents and warrants that he/she/they is duly authorized. In the event Artist did not authorize the Signatory to sign on its behalf, the Signatory agrees to assume responsibility for the duties and liability of Artist, as described in this Agreement, personally.
33. **Counterparts and Electronic Communication.** This Agreement may be executed in two or more counterparts, each of which shall be deemed an original, but all of which taken together shall constitute one and the same instrument. This Agreement may be transmitted by electronic mail in portable document format (“pdf”) and signatures appearing on electronic mail instruments shall be treated as original signatures.

[The balance of this page left blank intentionally.]

IN WITNESS WHEREOF, the City and the Artist have caused this Services Agreement to be executed by their duly authorized representatives in duplicate on the respective dates indicated below.

**CITY OF BLOOMINGTON,
MINNESOTA**

DATED:_____ BY:_____

Its: Mayor

DATED:_____ BY:_____

Elizabeth Tolzman
Its: Interim City Manager

Reviewed and approved by the City Attorney.

ARTIST

**[ARTIST'S FULL NAME - ALL
CAPS/BOLD]**

DATED:_____ BY:_____

Its:_____

EXHIBIT A TO AGREEMENT BETWEEN
THE CITY OF BLOOMINGTON, MINNESOTA AND [INSERT FULL NAME OF ARTIST]

SCOPE OF SERVICES

Included here, for example:

- *Project proposal, renderings*
- *Timeline*
- *Payment plan based on deliverables*



CALL FOR ARTISTS
Percent for Art Program
Constitution Health Plaza: Public Health Lab



Project Budget: \$90,000
Deadline for Submissions: Wednesday, August 20, 2025

CITY OF PHILADELPHIA
Cherelle Parker, Mayor

CREATIVE PHILADELPHIA
Val Gay, Chief Cultural Officer
Marguerite Anglin, Public Art Director

Percent for Art Call for Artists
Constitution Health Plaza
Deadline: August 20, 2025, at 11:59 p.m. ET

Project Overview:

The City of Philadelphia's office of arts and culture, Creative Philadelphia (Creative PHL) announces an open call to commission site-specific, permanent, public artworks to be installed at Constitution Health Plaza at 1930 S. Broad Street in the Newbold neighborhood of South Philadelphia. This public art commission is possible through the City's Percent for Art program and is part of a recently completed construction project at Constitution Health Plaza that includes a new Department of Public Health laboratory space and significant interior improvements.

The Constitution Health Plaza: Public Health Lab Percent for Art commission will provide an opportunity for one (1) artist or one (1) artist team to create **multiple indoor murals to be located in the Shared Lobby and Public Health Lab areas on the second floor in the main building. See pages 4-6 for more details about the artwork requested for the site.**

All interested artists are invited to apply for this public art commission. **Artists who may not possess the full range of skills or experience required to fulfill every aspect of the project are strongly encouraged to form teams with other experienced artists.** These teams should consist of two or more artists with diverse, combined capabilities to create and install complete murals. All principal team members must be listed as part of the application, and teams cannot be formed after submission of the application for this opportunity.

Priority will be given to artists or artist teams who reflect the diversity of Philadelphia, and BIPOC (Black, Indigenous, People of Color) and women artists or artist teams are strongly encouraged to apply. Qualified local artists or artist teams who live or work in the community around Constitution Health Plaza will also be prioritized for this opportunity, but any artist may apply.

All artists or artist teams who are interested in this opportunity are invited to respond to the Call for Artists by submitting an application detailing their **qualifications ONLY**. Applicants will be narrowed into a smaller group of the three (3) best qualified Finalists who will be invited to participate in an interview to discuss their prior artwork, proposed community engagement, and project timeline. **No concept designs will be required at this time. The winning artist/artist team is selected by the Committee based on their application and interview.**

Engaging the community and incorporating their input will be crucial to ensuring their perspectives are represented in the artwork's creation. Opportunities for community engagement will enable the Winning Artist/Artist Team to hear directly from members about their ideas and aspirations for the project. The Winning Artist/Artist Team will be encouraged to align their proposals with the feedback provided during these artist-led community engagement sessions.

A total budget of \$90,000 has been allocated for this Percent for Art commission. This sum is inclusive of all artist(s) fees, insurance, drawings, renderings, models, materials, fabrication, installation, lighting, equipment, travel, artist-led community engagement, and all other project related expenses to support the creation and installation of the artwork.

Percent for Art Call for Artists
Constitution Health Plaza
Deadline: August 20, 2025, at 11:59 p.m. ET

Percent for Art Call for Artists
Constitution Health Plaza
Deadline: August 20, 2025, at 11:59 p.m. ET

Project Background:

The Public Health Lab on the 2nd floor of Constitution Health Plaza (CHP), located in the Newbold neighborhood of South Philadelphia, has been the keystone of Philadelphia’s Public Health infrastructure. Established to support multiple divisions within the City’s Department of Health, the Public Health Lab (the Lab) has played a crucial role in ensuring the well-being of the city at large. All city-owned health clinics utilize the Lab for testing services, making it an essential hub for health-related activities.

The Plaza is a bustling center that oversees testing for ambulatory health systems across eight outpatient sites. It provides an array of critical services, including testing at prisons, Tuberculosis work, STI testing, food and water testing, and ensuring the safety of recreational centers' pools. Additionally, The Lab is responsible for food testing for lunches provided to children at recreational centers, as well as a variety of chemistry tests which benefit public health.

During the beginning of the COVID-19 pandemic, the Public Health Department’s sequencing lab stood out for its specialization in COVID-19 swab testing and sequencing. This lab has been instrumental in the city’s efforts to control the pandemic. Beyond this, the facility also conducts various other tests, such as wastewater analysis, Abbott Afinion, RSV, glucose, strep, and rabies testing, and general disease control.

The CHP complex is comprised of four connected buildings: Main, North, Marion, and Broad Street. This multi-building setup allows for extensive and diverse operations. With an array of essential operations and dedicated staff, CHP continues to expand its capabilities and improve its services.

The Public Health Lab stands as a testament to Philadelphia's commitment to Public Health and innovation. By integrating art into this vital space, this project will not only enhance the aesthetic appeal of the Lab and adjacent spaces but also foster a sense of community and well-being among all who visit and work there.

The Lab is located on a shared, publicly accessible floor with Malvern Behavioral Health, which is a nonprofit behavioral health treatment center providing trauma informed care. As such it is important for the artwork to resonate with not only the Lab staff, but also Malvern staff, patients, families, and visitors who will be interacting with the artwork.

Goals of the Constitution Health Plaza Percent for Art Project:

1. To provide artwork that tells stories about what the Public Health Lab does to keep Philadelphia safe and healthy.

2. To provide artwork that helps people feel calm, cared for, and supported when they enter the space.

3. To provide artwork that reflects the values of public health, like trust, fairness, and care for everyone.

4. To provide artwork that includes ideas from nature and science to show the connection between health and the world around us.

5. To provide artwork that celebrates the staff, "hidden heroes" who work behind the scenes by shining a light on the impact of their work.

6. To provide opportunities for community members—especially those who have received care—to contribute to the artwork or the creative process.
- 3

Description of Artwork Locations:

Recognizing the importance of integrating art within the health environment, the Constitution Health Plaza: Public Health Lab Percent for Art project offers a unique opportunity. This project will feature **four complementary, site-responsive interior murals rendered on Polytab**. Polytab, also known as mural cloth, is a durable and permanent material that is the industry standard for murals. This process will allow the artist to paint the murals offsite and reduce the amount of installation time needed onsite.

Each mural—two located in the 2nd Floor Elevator Lobby (which is shared between the Public Health Lab and Malvern) and another two located inside the Public Health Lab suite— **must be thoughtfully designed and installed to minimize seam visibility, either through the creation of a series of panelized works or by employing alternative techniques that maintain a clean, cohesive surface**. The artwork's design will be informed by community input, ensuring that it reflects the diverse voices and identities of the community.

This collaborative process underscores the City’s commitment to creating public art that is not only aesthetically enriching but also deeply connected to the community it serves.

Location of Mural 1 and 2: 2nd Floor Shared Elevator Lobby

This area is situated on the second floor of the Main Building and shared with Malvern Behavioral Health, which provides trauma informed behavioral health in-patient services to young adults ages 18-28.

The **2nd Floor Shared Elevator Lobby** provides access to both the Public Health Lab and Malvern Behavioral Health Services and is frequented by students, staff, and patients. It offers multiple walls for artists to create site-specific, health-focused artworks that will engage and inspire. The murals will be prominently located and visible to all who come off the elevator onto the 2nd floor. **Patients, visitors, and staff have expressed a desire for a less institutionalized color scheme, preferring a more welcoming and calming environment**. It’s important to note that visitors use a separate elevator, accessible only with a key fob, which influences the flow of traffic in the area.

Location of Mural 3 and 4: Public Health Lab Interior

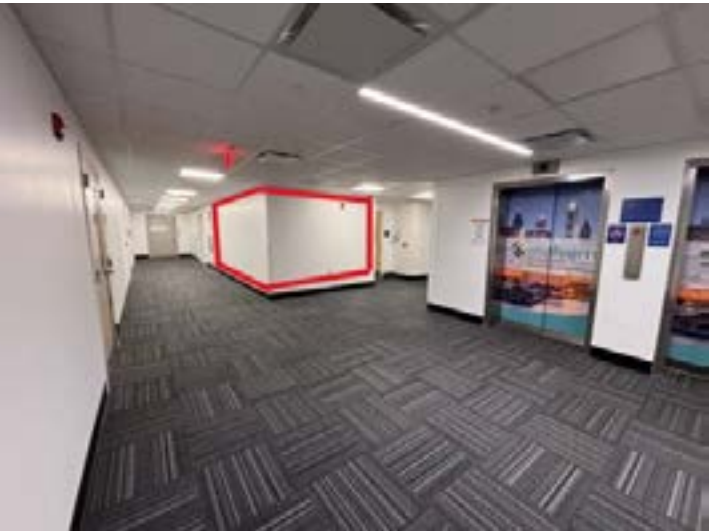
Located adjacent to the Shared Elevator Lobby, the **Public Health Lab Interior** is another promising location for art. By locating two murals here, the intent is to directly engage the City staff involved in the lab’s operations and renovations. Note, the lower half of the mural wall is protected with rigid vinyl paneling and cannot be painted, so the mural will be limited to the upper half of the wall only in this location.

Percent for Art Call for Artists
Constitution Health Plaza
Deadline: August 20, 2025, at 11:59 p.m. ET

See the floor plans, renderings, and details below for the specifics of each location



2nd Floor Shared Elevator Lobby, Location of Mural 1 - (118 SQ.FT.)



2nd Floor Shared Elevator Lobby, Location of Mural 2 (202 SQ.FT.)

Percent for Art Call for Artists
Constitution Health Plaza
Deadline: August 20, 2025, at 11:59 p.m. ET

See the floor plans, renderings, and details below for the specifics of each location



Public Health Lab Interior, Location of Mural 3 (56 SQ. FT.)



Public Health Lab Interior, Location of Mural 4- (107 SQ.FT.)

Percent for Art Call for Artists
Constitution Health Plaza
Deadline: August 20, 2025, at 11:59 p.m. ET

Percent for Art Call for Artists
Constitution Health Plaza
Deadline: August 20, 2025, at 11:59 p.m. ET

Percent for Art Process:

The commissioning process for this project consists of **Submission of Qualifications** and **Finalist Interviews and Selection of Winning Artist**. All artists or artist teams who are interested in the Constitution Health Plaza: Public Health Lab Percent for Art commission are invited to respond to this Call for Artists by submitting an application detailing their **qualifications ONLY. No concept designs are required at this time**. The Call for Artists will be open for six (6) weeks and the artists or artist teams will submit their application and materials through CREATIVE PHL’s free online application system called Submittable. **A total budget of \$90,000 has been allocated for this public art commission**. This sum is inclusive of all artist(s) fees, renderings, research, insurance, materials, labor, fabrication, installation, site construction, travel, and all other project related expenses.

SUBMISSION OF QUALIFICATIONS

Interested artists or artist teams are required to submit an application detailing their **qualifications only**. Applicants will be narrowed down into a smaller group of three (3) Finalists who will be invited to an interview with the Committee.

Artist Informational Meeting

On Wednesday, July 23, Creative Philadelphia hosted an optional Artist Informational Meeting for artists or artist teams interested in applying for the Constitution Health Plaza Percent for Art commission. During the meeting, artists or artist teams asked questions about the project, the application, and/or the process. All questions that were asked have been answered in writing and posted on Creative Philadelphia’s website to provide all interested artists or artist teams with the information.

Click here to view a recording of the Artist Informational Meeting

Click here to view the Q&A Sheet from the Artist Information Meeting

Selection of Finalists

At the end of the Call for Artists application period, all applications received will be reviewed by Creative Philadelphia and the Percent for Art Committee, comprised of community members, residents, local arts and culture professionals, Public Health Lab staff, Malvern Behavioral Health Lab staff, and representatives of Creative Philadelphia and the City of Philadelphia.

The Percent for Art Committee will select the 3 best applications to move on as Finalists. Artists or artist teams competing for this commission must demonstrate past ability to create original, durable works of art that are engaging, evoke an emotional response, and convey a positive visual experience that resonates with the viewer. Examples of past artwork should be indicative of the artist’s or artist team’s aesthetic, craftsmanship, and ability to create work that is relevant to this specific art opportunity.

The three (3) best artist’s/artist team’s applications will be selected as the Constitution Health Plaza Percent for Art Finalists. The applications will be evaluated based on the following criteria:

- Capacity & Relevant Expertise
- Emotional Quality of Prior Work
- Connection to Community
- Background & Diversity
- Uniqueness
- Project Understanding
- Approach to Community Engagement

FINALIST INTERVIEWS AND SELECTION OF WINNING ARTIST

The three (3) Artist Finalists will be invited to participate in interviews with the Percent for Art Sub-Committee to determine the Winning Artist.

Pre-Interview Submission

Prior to their interviews, Finalists will be asked to submit:

- A Community Engagement Plan (*detailing how they would specifically propose to work with the community to inform and create community engaged designs*)
- A Budget
- A Project Timeline

Each Finalist will receive a \$300 honorarium for the preparation and submission of these materials. No concept designs will be required at this time.

Interview Process

Interviews will be conducted by the Percent for Art Sub-Committee, consisting of:

- Two Creative Philadelphia representatives
- Two community representatives from the Committee
- Two artist representatives from the Committee

Notification of Results

All applicants will be notified of their status via email. Finalists must confirm their continued interest via email to proceed with interviews. After interviews, one artist or artist team will be selected by the Committee as the Winning Artist.

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Community Engagement:
Once selected, the Winning Artist will receive a \$3,000 stipend to create concept designs for the artwork through an artist-led community engagement process This phase includes:

Site Visit:
Shortly after the Winning artist is selected and contracting begins, a mandatory Site Visit will be held to give the winning artist more detailed information on the project, the site location, and the requirements for submitting concept designs for the artwork. The artist or artist teams will receive an outline of information that should be included in their concept designs, including proposal evaluation criteria.

Visioning Meeting with the CHP Percent for Art Committee:
The Winning Artist/Artist Team will join a Visioning Meeting with the CHP Percent for Art Committee to explore the site's context and community values. This meeting helps shape concept designs and clarifies proposal requirements and evaluation criteria.

Meet and Greet with the Community:
Creative Philadelphia will host a meeting to allow the community to meet the Winning Artist to provide input on what would be inspirational to them prior to the artist or artist team creating their concept designs.

Artist-Led Community Touch Points:
To further inform the concept designs, the Winning Artist will lead 2–3 engagement events or workshops with community members. These touch points foster dialogue and creative exchange, helping to ensure that the final artwork reflects community voice and vision.

Artist Show and Tell
Creative Philadelphia will host a meeting where the Winning Artist will present their concept design renderings, drawings and/or models to the community, who will have an opportunity to ask questions and hear directly from the Winning Artist or Artist Team about their designs. The Community will provide feedback to help inform the artwork's design. The concept sketches should reflect the voice of the community based on prior community engagement.

Design Development (After Contracting)
Following the Community Engagement phase, the Winning Artist will enter the Design Development phase, supported by the Winning Artist Contract. During this period, the artist will refine concept designs based on community input and prepare materials for Committee review. Key milestones include incorporating feedback, aligning designs with site-specific requirements, and outlining maintenance and budget plans. This phase ensures that the proposed artwork evolves with both community vision and project feasibility in mind.

Incorporating Community Feedback:
The Winning Artist will have approximately eight (8) weeks to refine their concept designs based on community feedback. During this phase, the artist will also prepare draft materials for a Committee presentation, including proposed designs, budget, timeline, maintenance, and a project narrative.

Draft Design Presentation to Committee:
The Winning Artist will present their refined design to the CHP Percent for Art Committee for feedback. Feedback will be discussion-based and focused on key priorities and feasibility. The Committee may request one round of revisions. Input will be synthesized and used to guide final design adjustments. During this design development stage, the Winning Artist may be required to make aesthetic and technical revisions and adjustments to their design to conform the art concept to the site.

The winning artist will submit original concept designs for the Constitution Health Plaza art project including visual renderings and drawings of the artist's proposed designs and a written narrative describing the artist's original concept, proposed materials, design approach, schedule, budget, and maintenance information.

Incorporating Final Revision:
Following Committee feedback, the artist will have up to two (2) months to incorporate final revisions and prepare presentation materials for submission to the Philadelphia Art Commission

Philadelphia Art Commission Review
Once the design has been approved by Creative PHL, the Winning Artist/Artist Team will prepare a presentation to the Philadelphia Art Commission for final approval, which is the regulatory body that reviews and approves all public art to be placed on public property in Philadelphia. The Winning Artist/Artist Team will present the finalized design to the Philadelphia Art Commission for approval. This marks the concluding step in the design phase before moving toward fabrication and installation.

Contract Award
The Winning artist will be required to enter into a contract with the City of Philadelphia prior to commencing with fabrication and installation of the proposed artwork. No selection shall be deemed final until the proposal has been fully approved and an agreement is properly executed by the selected applicant and the City. Changes to the proposal may be required and/or requested by the City at any stage of the process. If a proposal is not selected from the group of Finalists, the City reserves the right to return to the original group of teams who responded to this Call for Artists or otherwise solicit new proposals. The City of Philadelphia reserves the right to change, modify, or revise the Call for Artists in part or whole, at any time without prior notice. The City of Philadelphia reserves the right to make no selection for this Call for Artists. An example contract is attached and is expected to be reviewed by all applicants. The selected artist must meet the Insurance and other requirements listed in the contract. If candidates have any questions or requests for changes to the contract, these should be raised prior to submitting their art proposals.

Percent for Art Call for Artists
Constitution Health Plaza
Deadline: August 20, 2025, at 11:59 p.m. ET

Application Requirements:

CREATIVE PHL collects applications and materials through the Submittable platform, which requires all first-time users to create a free account.

Click this link to apply via Submittable

1. Artist(s) Info: Name, Address, Phone, Email, Website, Demographic information

2. Resumé/CV

3. Artist Statement/Bio

4. Response to 6 questions:

I. Why does this Percent for Art opportunity at Constitution Health Plaza interest you?

II. Can you provide an example of how your public artwork has positively contributed to the mental, emotional, and/or educational well being of diverse communities?

III. In what ways can you engage this community in the creation of your artwork?

IV. As an artist, do you have a personal practice or creative connection that explores themes of public health? How could this connection inform a compelling public artwork that resonates with this community of lab staff, health professionals, patients, and visitors?

V. How does your past experience show your capacity to create similar artwork of scale, size, and medium as required for this opportunity?

VI. Why do you feel you are the best artist/artist team to be selected for this project?

5. Five to ten (5-10) visual, relevant work samples such as jpgs, pngs, or another acceptable file of your previous artwork that meets the Finalist selection criteria listed on page 7-8. **Please select samples that reflect the artwork type and medium that you intend to propose (if selected as a Finalist) for this opportunity.**

6. Image Identification List that includes artwork Title, Year, Materials, Dimensions, Location, Project Budget.

To learn more about Percent for Art Projects, visit:
www.CreativePHL.org/public-art/percent-for-art/

If you need application assistance, please contact Marie Manski at marie.manski@phila.gov at least 7 days prior to the deadline.

- Attachments:
- [Sample Contract between Winning Artist and City of Philadelphia](#)
 - [Sample Artist Finalist Agreement/Acknowledgement Form](#)

Percent for Art Call for Artists
Constitution Health Plaza
Deadline: August 20, 2025, at 11:59 p.m. ET

Project Phase	Schedule
PART 1 SUBMISSION OF QUALIFICATIONS	
Call for Artists application opens	Wednesday, July 9, 2025
Artist Informational Meeting (Optional)	Wednesday, July 23, 2025
Questions to Creative PHL are due by	Wednesday, July 30, 2025
Questions and Responses are posted online by	Wednesday, August 6, 2025
Call for Artists Submission Deadline	Wednesday, August 20, 2025
PART 2 FINALIST INTERVIEWS AND SELECTION OF WINNING ARTIST	
Selection of Finalists by Advisory Committee	September 2025
Finalist Artists Interviews	October 2025
Winning Artist is Notified	October 2025
Contracting Begins (Artist Receives Stipend for Community Engagement Phase)	October 2025
Winning Artist Attends Visioning Meeting with Committee and Site Visit	November 2025
Winning Artist Meet and Greet (Community Meeting #1)	November 2025
Winning Artist leads 2-3 Community Workshops to inspire the artwork design	November 2025 - February 2025
Winning Artist Show & Tell (Artist presents concept ideas to community)	February 2025
Contracting Ends/ Design Development Phase Begins	February 2025
8 weeks to refine concept design	February 2025- April 2025
Winning Artist presents refined Concept Design to Committee	April 2025
Presentation to Philadelphia Art Commission	Spring 2025
Site work/fabrication starts	Spring 2025
Project Wrap Up	Fall 2025

*Schedule is subject to change.

Percent for Art Call for Artists
Constitution Health Plaza
Deadline: August 20, 2025, at 11:59 p.m. ET

About:

Creative Philadelphia

Creative Philadelphia provides creative and economic opportunities for all Philadelphians to thrive through the arts. We advance public access to arts and culture, collaborate with local creative communities, and celebrate the city’s cultural assets, contributing to a safer, cleaner, and greener city.

The Percent for Art Program was started in Philadelphia 60 years ago and requires that one percent of the budget of a City-funded construction project is designated for site-specific public art. Philadelphia’s Percent for Art Program is a model that has been replicated in cities across the country, reflecting the importance of having art in our public spaces and in our daily lives.

Percent for Art commissions beautiful and enduring artworks, which reflect the diversity of Philadelphia’s residents and visitors, its rich cultural landscape, its many histories, and the variety of public spaces in Philadelphia’s communities.

Department of Public Health

The mission of the Department of Public Health is to protect and promote the health of all Philadelphians and to provide a safety net for people who are disproportionately impacted by societal factors that limit their access to healthcare and other resources necessary for optimal health.

Department of Public Property

The Department of Public Property (DPP) manages the buildings and structures where City employees work and where City equipment is kept. Our department buys, sells, leases, designs, constructs, renovates, and maintains City properties. DPP makes sure that facilities operated by the City are in safe condition, are accessible, and that they function well.

CREATIVE CITY CHALLENGE SEEKS CREATIVE PROPOSALS FOR 2018 AT THE COMMONS FOR SECOND YEAR

Sixth annual competition for Minnesota artists, architects and designers open until November 17, 2017

The annual City of Minneapolis Creative City Challenge competition will be sited at The Commons, the new 4.2 acre public green space and an anchor in the Downtown East area transformation for the second year. The Arts, Culture and the Creative Economy Program of the City of Minneapolis in collaboration with The Commons and Northern Lights.mn and the Northern Spark festival, announce the sixth annual Creative City Challenge based on the theme of commonality.

Entries are being accepted now through November 17, 2017

The Creative City Challenge is conceived as a showcase for local creative talent: Minnesota-resident architects, landscape architects, urban designers, planners, engineers, scientists, artists, students and individuals of all backgrounds to create and install a temporary, destination artwork, which acts as a sociable and participatory platform for 4 months. Three finalists will receive \$2,500 to create full proposals. The winning Creative City Challenge proposal will receive a \$50,000 commission to execute the project.

THEME: Commonality

In 2018, the Creative City Challenge takes its cue from the site of installation: The Commons. What is a 21st century commons? What do we share when we gather together in outdoor, physical space? Is it possible to share common ideals and goals while acknowledging significant differences in heritage, lifestyle, income and interest? What do we have in common in a city with significant racial disparities in employment, education and other markers of well-being? Is

“common humanity” a hollow phrase or something worth fighting for? Is commonality uncommon? Can there ever be common ground on land that was colonized? What does Downtown Minneapolis have in common with other parts of the city? The suburbs? Saint Paul? Greater Minnesota? What are dreams for the future that we can have in common?

We invite you, the creative sector, to explore through installation and programming how creative placemaking can help invigorate The Commons as a site of commonality. We are particularly interested in proposals that use the space of The Commons to encourage engagement, both individually and as a community.

ELIGIBILITY

The Creative City Challenge is open to any artist living in Minnesota. For teams, the lead artist and at least 50% of the team must live in Minnesota.

SUBMISSIONS

Entries are accepted until 11:59 p.m. CST, Friday, November 17, 2017 (see entrant information below). A committee of stakeholders will select three finalists by November 21. Each finalist will receive a fee of \$2,500 to prepare a final proposal. A separate jury will select the winner based on in-person presentations by the finalists on or around February 6. The commission fee for the selected project is \$50,000.

[Click here to submit your proposal.](#)

The winning Creative City Challenge project will be unveiled and featured at the opening of [Northern Spark](#), an annual dusk-to-dawn festival with tens of thousands of participants, taking place in Minneapolis on June 16, 2018, and will remain in The Commons through October 15.

INFO SESSION

An optional informational session will be conducted on Tuesday, October 17, at 6:00pm at 147 Holden St N, Minneapolis, MN 55405. Enter through the back door. If you would like to get one-on-one feedback about your proposal, please email creativecitychallenge@northern.lights.mn to schedule a 15-minute session between 4pm and 6pm or after the info session on October 17, or 5pm-7pm on November 8.

If you were unable to attend the info session, you may access a PDF version of the presentation here: [CCC_2018_Info_Session_Slides](#)

KEY CRITERIA

The Creative City Challenge challenges applicants to create an installation that explores the idea of commonality for Minneapolis, its residents and visitors.

The Commons is actively used by the general public as a place for respite and activity, as well as a location for large special events, such as Northern Spark on June 16, when the Creative City Challenge will be launched, and the X Games July 19-22. The Commons also hosts a range of other events including community gatherings, company picnics, weddings, and events related to U.S. Bank Stadium.

- **Commonality.** How does your project relate to ideas of commonality?
- **Sustainability.** What materials will you use to create your project? Are they recyclable and or non-toxic? Do you use renewable energy sources? We encourage artists to consider their carbon footprint and potential waste while conceiving of, creating and implementing their project.
- **Artistic quality.** The proposed work must be an original piece by the artist in any medium or multidisciplinary. It can be serious or funny, spectacular or intimate, or any combination thereof. Works that are commercialized or are intended to sell a product will be not be considered.
- **Participatory.** How will people interact with your project? Participation can be passive such as following dancers moving through space or participatory data visualization.

- **Nighttime.** How will your project operate at night? How will people see your work?
- **Safety.** This piece will remain in place for 7 weeks, during the opening festival and other large events. Please consider the safety of yourself, your audience and the artwork.
- **Crowded.** Thousands of people attend Northern Spark in 8+ hours, and X Games and U.S. Bank Stadium events draw huge crowds as well. Depending on the location of your project, there will likely be very large crowds to appreciate it. How does your proposal account for this?
- **Accessible.** Is this project ADA compliant? As a work of public art, there will be a broad audience experiencing your project who have a range of arts knowledge from novice to seasoned practitioner. At Northern Spark the audience moves from project to project frequently. How will your project be understood by the casual observer?
- **Feasibility.** Your project must be feasible to run over the course of 4 months, and installation and de-installation on The Commons must be efficient. Describe how your project is feasible to set up and take down within a reasonable timeframe.
- **Sound.** City ordinances prohibit most amplified sound in outdoor spaces after 10 pm.
- **Legal.** Projects must meet all necessary city laws, ordinances, and codes. Extensive research about city codes is not necessary for the application. Staff will help with these questions after projects are selected.
- **Durability.** The piece must be durable, able to withstand wind, rain, sun, and active animal and human engagement. The Project must be easily maintained and able to endure the whole 2 month term. You must include a thorough maintenance plan and adequate maintenance budget, for stakeholder approval.

We will assist and facilitate permitting, electricity, permissions, and other aspects of the project, but artists are responsible for the creation, production, execution and maintenance of their project, including all necessary permitting, and restoration of the site afterward.

THE SITE



The Commons is Minneapolis' newest 4.2 acre public green space. Proposals for the Creative City Challenge should be sited in the western block, outlined in blue above.

- Site 1 – Part of granite “mitten”, Area 1 on attached map. Available site size approx. 40’ x 40’. **We strongly encourage that at least the majority of the installation should be sited in this area.**
- Site 2 – Ellipse lawn, close to the corner of 4th Street and Portland Avenue. Area 2 on attached map. Lawn size 92’ x 60’, 4,192 sf. Available site size approx. 75’ x 45’. Note: All site conditions, including the lawn must returned to the original state, and the grass is a special variety, which is expensive to replace.

Other requirements of the site:

- No footings allowed

- No penetrations of granite gravel and/or porous paved surfaces; any penetration of the lawn must be minimal and completely repaired
- Able to withstand any weather
- Fully engineered for climbing, wind loads, etc.
- Able to be cleaned with hose
- No obstruction to any pedestrian passage
- Awareness of nearby residents and their sightlines, park use and noise restrictions
- No directional or overly bright illumination
- Sound – must be at ambient levels, silent from 10 pm to 7 am, and able to be “turned off” for special events
- Able to withstand daily water spray from irrigation system.
- Available power – Dedicated 20 amp circuit power outlet located +/- 30’ away. Line to be cable ramped for installation term.

Budget

The commission for the Creative City Challenge is \$50,000. A design fee of \$2,500 will be provided to the finalists. Budgets should include everything necessary to present the project from construction to permits to installation/deinstallation to artist fees.

Past Creative City Challenge Winners

Information about 2017’s winning project **ORBACLES** can be found here and 2016’s winning project **Wolf and Moose** here. The Creative City Challenge was developed as a project of the Minneapolis Convention Center in 2013, its inaugural year, the Creative City Challenge selected the **Minneapolis Interactive Macro Mood Installation** (MIMMI) as the winner, **Balancing Ground** in 2014 and **mini_polis** in 2015.

APPLICATION MATERIALS

Proposals are due by 11:59 p.m. Central time on Friday, November 17, 2017.
Click [<here>](#) to submit your proposal.

If materials are needed in an alternative format, call at (612) 673-2488 or email Gulgun.Kayim@Minneapolismn.gov. Deaf and hard of hearing persons may use a relay service to call Minneapolis 311 agents at (612) 673-3000. TTY users may call (612) 673-2157 or (612) 673-2626.

The application process is entirely online. Applicants are required to submit:

- **Primary contact information**
- **A brief bio and relevant experience** (max 1 page for each primary artist)
- **Project concept** (no more than 2 pages), including how the project relates to the theme of commonality and where it may be sited and consideration for the surrounding neighborhood
- **Supporting materials** that help us understand better your proposal and that it is feasible. This can range from a sketch on a napkin to CAD drawings, from a photo with a drawing superimposed to a video flythrough. If there is a technical component to the project, make sure to explain it. To the extent possible, give us a sense of the size and footprint of the project. If you have a specific site in mind, state it. Otherwise, what are the characteristics you are looking for, which are important to the project?
- **Samples of past work (Images, video or audio files).** We ask for up to 10 images and 2 videos or audio of past, preferably related work.
- **A budget** for the total amount you're requesting for your project. (max 1 page) Note: We will not be evaluating whether you have the best price for the right amount of materials; we want to see that the major budget needs are reasonable.

SAMPLE PROPOSAL

Balancing Ground by Amanda Lovelee, Christopher Field, Kyle Waites, and Sarah West [<link removed in example>](#)
Please note: This sample proposal responds to different project requirements (theme, location, etc.) and is provided to give you a general sense of a winning

proposal. You should create your proposal based on the guidelines outlined above.

TIMELINE

Friday, November 17, 9pm CT – Proposals due
Wednesday, November 29 – Finalists notified
Monday, January 22 – Finalists' proposals due
Tuesday, February 6 – Finalists' presentations to jury
Thursday, February 8 – Winner announced
Saturday, June 16 – Project launches at Northern Spark

Email creativecitychallenge@northern.lights.mn with additional questions.

ABOUT THE ARTS, CULTURE AND THE CREATIVE ECONOMY PROGRAM, CITY OF MINNEAPOLIS

The Arts, Culture and the Creative Economy program is an initiative of the City Coordinator's office to leverage the creative sector towards strengthening social and economic growth in the City of Minneapolis. The goals of the program are to provide arts and culture services to City Departments, promote local arts and culture, develop frameworks for 21st century arts economies and collaborate on arts based community development initiatives such as 'creative placemaking'.

ABOUT THE COMMONS

The Commons is a new 4.2 acre public green space in the heart of downtown Minneapolis. Spanning two city blocks, the beautifully landscaped and actively programmed park offers experiences to welcome and engage the community at large. The Commons is located at 425 Portland Avenue S in Minneapolis, across from U.S. Bank Stadium and steps from the Light Rail Train station.

ABOUT NORTHERN LIGHTS.MN/NORTHERN SPARK

Northern Spark is a one-night, all-night participatory arts festival taking place on Saturday, June 16th, 2018 from 8:59 pm – 5:26 am. During Northern Spark, tens

of thousands of people gather throughout the city to explore giant video projections, play in temporary installations in the streets, and enjoy experimental performances in green spaces and under bridges. From dusk to dawn, the city surprises you: friendly crowds, glowing groups of cyclists, an unexpected path through the urban landscape, the magic of sunrise after a night of amazing art and experiences.

Northern Lights.mn is a non-profit arts organization dedicated to artists working innovatively in the public sphere, exploring expanded possibilities for civic engagement. Northern Lights.mn produces Northern Spark.

Northern Spark 2022 Open Call for Festival Closing Event

Application Deadline Extended: Sunday, January 9, 2022, at 11:59 pm CT.



Census by Pramila Vasudevan and collaborators, Northern Spark 2016. Photo: Max Haynes. Image Description: a person wearing a grey hoodie sits with their back to a single lamp pole with a glowing light bulb. In front of them is a skyline at dawn with vivid orange, pink, purple and blue sunrise.

WHAT IS NORTHERN SPARK?

In past years during Northern Spark, tens of thousands of people have gathered throughout the Twin Cities from dusk to 2am. In 2022 this structure returns, and festival curators lean into our uncertain times to invite artist projects that connect and inspire festival goers in experimental, surprising ways. For the first time since 2017, this year's event includes a project that will take place from 2 am until dawn, bringing back the beloved Northern Spark experience of greeting the dawn together, outdoors, after a night of magical art happenings.

More information about previous years of Northern Spark:

- 2021.northernspark.org
 - 2019.northernspark.org
 - 2018.northernspark.org
- 2014.northernspark.org
 - 2013.northernspark.org
 - 2012.northernspark.org

- 2017.northernspark.org
 - 2016.northernspark.org
 - 2015.northernspark.org
- 2011.northernspark.org

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SUMMARY

Northern Spark 2022 is taking place in-person along University Ave in St. Paul, MN on Saturday June 11, 2022, from 9 pm to 2 am. A Closing Event will follow from 2 - 5:30 am on Raspberry Island in downtown St. Paul.

This is an Open Call for proposals for the festival Closing Event, focused on water. Projects can span any artistic genre, i.e. visual, literary, performance, behavioral, etc. Ideal projects will offer engagement opportunities for festival goers.

Project proposals will be selected by a jury consisting of the Northern Spark Artist Council.

Proposals must also respond to this year's theme: What the World Needs Now

Keep reading for information on how to apply, who is eligible and the full timeline of required dates and meetings.

For information on future calls and other Northern Spark 2022 project opportunities, sign up for our e-newsletter here.

WHY WATER

Mníſota Makhóŋŋe, the Dakota name for Minnesota, translates to “land where the waters reflect the sky.” Our state is home to more than 10,000 lakes. Their waters run through our cities as the Wakpa Tanka / Misi-Ziibi / Mississippi River, and it runs through our bodies as our drinking water. This river also bridges us to peoples, places, lands, flora, and fauna along a 2,340 miles course to meet the Gulf of Mexico and the Atlantic Ocean.

In Dakota tradition, water is our first medicine. When in utero and the water breaks, life as an individual begins. It is a key part of our physical makeup and it's required for all living things. Water is life and with that gift comes a responsibility for us to protect it. Our waterways have been the focus of activism locally in the fight against Line 3 and other efforts to protect fragile ecosystems as well as Indigenous treaty rights. Water is a vital part of our world and worthy of our attention today, and every day.

- For the first time since 2017 Northern Spark, this project will invite participants to greet dawn together outdoors as an ending to the festival. We are looking for participatory projects that propose a festival closing gesture which:
- Creates a connection between the festival's overall theme and the Wakpá Thánŋa / Misi-Ziibi / Mississippi River specifically or bodies of water generally
 - Considers the night-into-day nature of the event's timing
 - Is participatory – allowing and encouraging interaction between attendees, the river, each other and the art experience; and
 - Acts as a [denouement](#), a culmination, a bringing together of people; a “sending.”

PLACE AND SITE INFORMATION

Raspberry Island

Raspberry Island - named for the wild raspberries that once grew there - sits in the middle of the Wakpá Thánŋa / Misi-Ziibi / Mississippi river with views of downtown Saint Paul to the north and Harriet Island to the south. The Wabasha Street Bridge crosses directly over it. The park features a bandshell, a large grassy plaza, trees, native grasses, and walking paths around the perimeter. There is existing lighting at the bandshell and around the perimeter; the grassy plaza is unlit. There is access to one 20-amp circuit at the bandshell. The island is accessible by foot, bike or car across a bridge starting on the Harriet Island / south side of the river. There are also staircases coming down from the middle of the Wabasha Street Bridge (100 steps with viewing platforms partway down). It is part of the Harriet Island Regional Park run by the City of Saint Paul.

Please note: the west end of the island, including the boat house, is private and cannot be used for the festival.

Further context:
Dakota people have generational knowledge of the relationships and connections between people, plants, animals, and land through the waterways. In the Twin Cities, there are many places that tell the stories of these connections such as Bdote, translated from Dakota meaning

"where two waters come together". Bdote represents the spiritual and physical place of creation for the Dakota people and is located at the confluence of the Wakpá Thánŋa (Large River) Mississippi River and Mníſota Wakpá (Clear Waters Reflecting the Blue Skies River) Minnesota River, on the eastern edge of the Minneapolis–St. Paul airport, and south of the Twin Cities.

Read more about Raspberry Island:

<https://lisastories.com/2018/09/15/raspberry-island-the-little-island-that-could/>

<https://www.stpaul.gov/departments/parks-and-recreation/harriet-island-regional-park/raspberry-island>

Accessibility

- We acknowledge that no festival location can be 100% accessible to everyone. Here are the accessibility features and limitations of this site.
- Gendered indoor bathrooms; gender neutral porta-potties; both with ADA stalls
 - Bike racks, accessible parking spaces
 - Paved walkways around the perimeter
 - The bandshell platform has stairs (and no ramp)

FESTIVAL THEME

Northern Spark 2022: What the World Needs Now

Artists are truth tellers.; dreamers, seekers of imagination. Between the ever-present uncertainty of our times and the impossible tangibility of the future, we wonder: what does the world need now?

Some may already be singing “what the world needs now is love, sweet love.” These lyrics ring true as an anthem for our times. We all need love, but perhaps your answer to this statement is, poetry projected on every building, clean water for all who inhabit this earth, a sing-a-long in a local park, or endless bubbles shining iridescent in the sun. One thing is for certain: we know we will always need art to fuel our souls.

The 2022 Northern Spark Artist Council curatorial team arrived at this festival theme after many conversations in which the concepts of exhaustion, uncertainty, and hope repeatedly emerged as critical touchpoints for seeking continued healing in our communities. This theme does not aim to find consensus, but rather to be a portal through which the needs and desires of our world may be radically illuminated throughout the nights of Northern Spark 2022.

The theme was created by the [2022 Artist Council](#) with Northern Lights.mn.

ELIGIBILITY

This call is for **individual artists, artist collectives, culture bearers and creative community organizers..** Non-profit organizations or companies are not eligible to apply.

Who is an Individual Artist?

Anyone who is a maker of things or experiences in the realm of art; can be self-taught, or academically trained, emerging or seasoned as an artist.

What is an Artist Collective?

Groups of artists who work together toward shared artistic goals or projects. These groups may be ongoing or temporary for Northern Spark. Artist groups that have 501c3 status are not eligible.

Who is a Culture Bearer?

These are individuals or groups who may not use the term “artist” to describe their work in maintaining, sharing, or practicing cultural lifeways and creative practices.

Who is a Creative Community Organizer?

A creative community organizer is a community member who has been involved with uplifting and organizing communities. This person has a deep understanding of community politics, privilege, and power and uses their voice to challenge the system to create social change.

KEY CONSIDERATIONS FOR PROJECT SELECTION

Projects will be evaluated according to these primary considerations:

- **Theme.** How is your project inspired by the theme: “What the World Needs Now”?
- **Artistic vision.** What is your project? What materials and/or processes will you use? We are looking for clear project descriptions that showcase a commitment to creativity.
- **Creative Team.** Who is making your project? What roles will each person play?
- **Participatory.** How will people interact, engage or exchange with your project?
- **Duration.** How does your project fully utilize the unique timing of this event, including darkness and sunrise? This project must run fully from 2 am - 5:30 am.
- **Accessibility.** Consider how your project will be experienced by people with differing abilities of vision, hearing, touch, cognition, etc.
- **Relationship to Place.** How does your project consider the unique location of this event and its proximity to the Mississippi River, both thematically and physically?
- **Known Unknowns.** If there are parts of your project that are unknown, that’s okay! Tell us what they are and what process you might use to figure them out.

In addition, while none of the following are strict requirements, they are factors in making our decisions:

Other considerations

- **Sound.** Due to the timing of this event, it needs to be quiet. We welcome projects that have a localized sound experience (whether amplified or unamplified) as long as it does not reach beyond the project footprint.
- **Safety.** Please consider the safety of the audience, the artistic team, and the natural environment of the site, including the river. Northern Lights.mn will have COVID safety protocols in place (TBD) that all projects must follow.
- **Sustainability.** We encourage artists to consider their carbon footprint and potential waste while creating and implementing their project.

- **Feasibility.** We are looking for projects that can be created between notification of acceptance and the start of Northern Spark, as well as set up and taken down on the night of this event. Northern Lights.mn will assist with general production, but you are responsible for the creation, production and implementation of your project.
- **Inclusivity.** Your project should be inclusive towards a wide public audience, people of differing perspectives and abilities.
- **Free.** Participation in Northern Spark experiences must be free of charge. Projects that intend to sell art or products are not eligible.

BUDGET

If your project is selected, you will receive a budget of \$5,000. We suggest you plan for an artist(s) stipend of \$2,000 within this budget.

You will submit a budget with your application that outlines the primary costs of your project: materials, equipment, tools, services or staffing to help prepare or run your project, etc. The budget should reflect everything you need to complete your project. Your project should be scaled to fit within this stipend and materials budget. **Projects that are contingent on further fundraising will not be considered.**

View sample budgets [here](#).

If you have questions, email submissions@northern.lights.mn or come to an online [Info Session](#).

APPLICATION MATERIALS

The application process is entirely online. Applicants are required to submit:

- **Name of Artist, Artist Collective, or Creative Community Organizer** (if collective, name Lead Artist)
- **Primary Contact** (name, pronouns, phone, email) This person will receive the project acceptance or rejection and any questions we might have during the decision making process.
- **Answers to the Key Considerations**
- **Project Supporting Materials (optional)** Please attach any files that help to illustrate your concept and vision (ex. visual renderings, audio files, video files, etc). This is different from a sample of past work.
- **Work samples** of past work that communicates your ability to manifest the project you are proposing. Work samples do not need to be of the same material or media as your project idea, but give the jury a sense that you can complete a project on the scale you

are proposing. Please include identifying information and/or brief descriptions. If you are applying as a collaborative group, please note who on the team the work samples belong to.

- **A budget (1 page)** that fits within the parameters of the open call and outlines the major cost categories of your project.

The submission form is on Submittable, and will be available soon.
Download a Word doc of the Submittable form [here](#).

If you are unable to apply online or access the application, please contact us!
submissions@northern.lights.mn.

SELECTION PROCESS AND TIMELINE

Projects will be selected by Northern Lights.mn and the Artist Council, who reserve the right to request additional material and information after the proposal deadline, and to reject any and all proposals received.

Application Timeline:

- Deadline for applications extended: **January 9, 2022, 11:59 pm, CST**
- Artists notified no later than: **February 4, 2021**

Being a Northern Spark artist means being part of a community of makers. Festival artists take part in monthly meetings at which you receive and give feedback and problem solving for your and others' projects, receive production and curatorial support and other networking benefits. Northern Spark is a professional development experience!

Before applying with a project, please make sure you will be available for the following dates and interested in a learning process. We want to help you succeed with your project.

Festival Artist Timeline:

Please save these dates! If you are selected, you will be required to attend.

- Festival Artists Introductory Meeting: **February 9, 2022, 6-8 pm on Zoom.**
- Monthly Festival Artist Meetings, 6-8 pm on Zoom: March 9, April 13, May 11
- Project Testings: TBD the week of May 23 - 26
- Project hours at festival: **Sunday, June 12, 2022 from 2am - 5:30am** (with additional time for set-up and strike directly before and after the project hours)

INFO SESSIONS

Please join us for an **Info Session** about all the Open Calls for Northern Spark 2022.

Dates:

Virtual Info Session:

Tuesday, November 30, 2021 from 6-7 pm

Zoom: **AE TO ADD**

Facebook Event: **AD TO ADD**

(this event will be recorded and posted if you are unable to attend)

Walking Tour of site

Saturday, December 11, 2021 from 4:30 - 5:30 pm.

Meet at: **insert location once confirmed**

SUBMISSION FORM

The submission form will be available on Submittable soon. Find it [here](#), as well as on the Northern Lights.mn [Opportunities](#) page.

If you are planning on submitting a proposal and would like to receive relevant open call updates, sign up for our [newsletter](#).

If you have specific questions about the submission process or need help, e-mail submissions@northern.lights.mn

FREQUENTLY ASKED QUESTIONS

How much detail about my production process do you want to see in my proposal?

We want to see descriptions of materials and equipment you'll use, dimensions of sets or objects, placement diagrams, any special structures or features that would be needed, etc. Basically, anything that will help us get a sense of how your project would physically fit into the landscape of the festival, and what the major physical components are.

I don't need funding for my project / I can provide all the funding for my project, and I would like to present it at Northern Spark. What is the process I should follow?

All proposals for Northern Spark projects must go through the Open Call process. This is an equity practice, so all artists have a chance to be presented by the festival regardless of their access to resources.

Is there a set number of projects that will be accepted?

We will select one (1) project for the Closing Ceremony.

I'm not interested in presenting a project, but I really want to be a part of this festival.

How can I get involved?

You can volunteer! We love our volunteers. Email volunteers@northern.lights.mn for more information.

What should I do if I don't see my question listed in these FAQ's?
E-mail submissions@northern.lights.mn with any additional questions.

SUBMITTABLE FIELDS:

Name of Artist, Artist Collective, or Creative Community Organizer (if collective, name Lead Artist)

Primary Contact: This person will receive the project acceptance or rejection and any questions we might have during the decision making process.
Name:
Pronouns:
Phone:
Email:

Key Considerations:

- **Theme.** How is your project inspired by the theme: "What the World Needs Now"?
- **Artistic vision.** What is your project? What materials and/or processes will you use? We are looking for clear project descriptions that showcase a commitment to creativity.
- **Artist Team:** Who is making your project? What roles will each person play?
- **Participatory.** How will people interact, engage or exchange with your project?
- **Duration:** How does your project fully utilize the unique timing of this event, including sunrise? This project must run fully from 2 am - 5:30 am.
- **Accessibility.** Consider how your project will be experienced by people with differing abilities of vision, hearing, touch, cognition, etc.
- **Relationship to Place.** How does your project consider the unique location of this event and its proximity to the Mississippi River, both thematically and physically?
- **Known Unknowns.** If there are parts of your project that are unknown, that's okay, tell us what they are and what process you might use to figure them out.
- **Other considerations:** if you would like to respond to any of the other considerations (sound, safety, sustainability, feasibility, inclusivity, free) please do so here.

Project Supporting Materials (optional) *Please attach any files that help to illustrate your concept and vision (ex. visual renderings, audio files, video files, etc). This is different from a sample of past work.*

Work samples of past work that communicates your ability to manifest the project you are proposing. Work samples do not need to be of the same material or media as your project idea, but give the jury a sense that you can complete a project on the scale you are proposing. Please include identifying information and/or brief descriptions. If you are applying as a collaborative group, please note who on the team the work samples belong to.

A budget (1 page) that fits within the parameters of the open call and outlines the major cost categories of your project.



Vision Statement: 2025 - 2030

In five years, the Ramsey Community Foundation envisions the successful implementation of the Ramsey Public Art Plan and Policy, featuring dynamic art installations in city parks and community spaces that celebrate the unique identity of Ramsey.

By fostering collaborative relationships with city officials, staff, and private partners, we will ensure financial stability and sustainable support for ongoing projects.

Our commitment to public engagement will empower residents to participate actively in the artistic landscape, creating a vibrant community that honors our heritage while inviting creativity and connection.

CC Work Session**Meeting Date:** 06/23/2026**Primary Strategic Plan Initiative:** Strengthen and enhance our identity, brand and image.

Information**Title:**

Consider the Holiday Market Feasibility Study

Purpose/Background:

At the January 13th, 2026 Council work session, the consensus of Council members present was to direct staff to develop a feasibility study on the potential for a holiday or winter market in Ramsey. Staff organized the feasibility study to review whether and under what conditions a winter market may be viable in Ramsey. A broad market scan was conducted to assess how many and what kinds of markets exist within a one-hour drive of Ramsey. The report then provides a high-level overview of different market models the City may wish to consider.

An interactive map with existing and anticipated 2026 markets can be [found here](#). Information on how market research was conducted can be found on page 4 of the feasibility study, with an image of the aforementioned map in the appendix on page 43.

Time Frame/Observations/Alternatives:

Staff will provide a brief, high-level summary on the content of the attached winter market feasibility study (after opening the PDF, click on the two-page view for best readability). This is anticipated to entail about five minutes, and lead to perhaps ten minutes of Council discussion on the merits and costs of a potential winter market, with the goal of defining next steps.

Funding Source:

The feasibility study itself was prepared in and around staff's regular duties. The study highlights a host of potential costs, depending upon the scope of any proposed winter market.

Recommendation:

Staff has no recommendation at this time, but seeks direction on next steps, if any.

Outcome/Action:

By consensus, provide staff feedback on the findings and conclusions of the winter market feasibility study, and any other direction based upon discussion.

Attachments

Market Feasibility Study

Form Review**Inbox**

Mark Riverblood (Originator)
 Brian Hagen
 Mark Riverblood (Originator)
 Mark Riverblood (Originator)
 Brian Hagen

Reviewed By

Mark Riverblood
 Mark Riverblood
 Mark Riverblood
 Mark Riverblood
 Brian Hagen

Date

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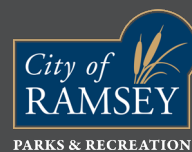
Brian Hagen
Form Started By: Mark Riverblood
Final Approval Date: 06/18/2026

Brian Hagen

06/18/2026 10:41 AM
Started On: 06/17/2026 12:22 PM



WINTER MARKET FEASIBILITY STUDY



PREPARED
May 2026

PURPOSE

This study was prepared at the consensus direction of City Council to evaluate the feasibility of a winter market in Ramsey.





EXECUTIVE SUMMARY

This Winter Market feasibility study reviews whether and under what conditions a winter market may be viable in Ramsey. Based on the market scan, comparable events, and the models reviewed, winter market activities may be considered well represented in Ramsey and the surrounding area, however they vary greatly on scope and quality. Additionally, if the City wishes to pursue a winter market, options vary significantly in staffing requirements, infrastructure, cost, and overall return on investment. Smaller add-on models present lower operational barriers, while medium- and large-scale markets require substantially greater lead time, facilities, funding, and staffing support. This report is intended to provide Council with a high-level overview of those tradeoffs and a framework. Direction is requested on whether to take no further action, narrow the focus to a specific model, identify available resources, and/or pursue additional evaluation for a future market.

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BACKGROUND AND OBJECTIVES



BACKGROUND AND PURPOSE

This study was prepared at the consensus of City Council to evaluate the feasibility of a winter market in Ramsey.

As no specific event model, size, or scope was defined, this study focuses on high-level feasibility and generalized return on investment rather than a single event concept. Staff reviewed multiple potential approaches to understand under what conditions a winter market may be feasible, at what scale, and with

what level of staffing, cost, and operational support.

This report outlines the study objectives, reviews of the current winter market landscape in Ramsey and the surrounding area, and evaluates five market models of varying scales.

STUDY OBJECTIVES

This study was guided by the following objectives:

- Evaluate whether a winter market is an appropriate event for the City to host, support through partnership, or leave to the private sector.
- Assess the operational, site, staffing, and financial impact of potential winter market concepts.
- Determine whether a winter market would fill a gap in current offerings and gauge potential vendor interest.
- Outline multiple winter market models and scale options to help evaluate what, if any, approach may be most realistic for Ramsey
- Understand the potential return on investment for the City of Ramsey, including financials, community value, and alignment with adopted City goals and strategies.





MARKET RESEARCH

Market research was conducted through a basic internet search for winter, holiday, craft, and vendor markets located approximately within a one-hour drive of Ramsey. High-level information was noted for each event, including location, host organization, venue type, whether the event was indoor or outdoor, frequency or duration, and any notable scale indicators such as vendor count, size, or years of operation. This should be understood as a general market scan rather than an exhaustive inventory, as many events do not post details or accept applications until later in the year or are difficult to find with standard search queries.

Markets were generally included if they had an established history, had already posted 2026 information, or were reasonably expected to return based on prior years. One long-standing market that concluded in 2025 was also included for context. Small brewery pop-up markets and winter extensions of existing farmers markets were excluded from the main list because both are common throughout the region and would make a fully exhaustive inventory difficult.

The market scan indicates that overall winter and holiday market activities are well represented in Ramsey and the broader region through a mix of private operators, nonprofit

groups, religious organizations, and some city-affiliated events. However, the format and scope ranges significantly from small one-day indoor events to multi-weekend destination markets.

See appendix for listing of identified markets. An [online interactive map can be found here](#) or by scanning the QR Code. An image of the map can be found in the appendix on page 43.



SUMMARY OF MARKET SCAN

- Multiple private and nonprofit holiday markets already operate in and within a one-hour drive of Ramsey with approximately half being traveling craft/art shows
- Similar small- to medium-scale events are common within a short driving distance, many hosted by traveling craft show organizers, larger scale events are more common near the Twin Cities
- Most events reviewed are indoor and held as one-day or weekend events
- Larger destination-style markets typically rely on more substantial infrastructure, sponsorship, established facilities, and a broader draw from surrounding communities
- Many non-traveling shows appear to be operated by experienced organizers or long-standing host organizations, with larger events often supported through partnerships, large staffing capacity, sponsorships, or nonprofit/governing board structures



MARKET CONSIDERATIONS



Based on the market research reviewed, winter market feasibility is influenced by several interconnected factors.

These factors include location, seasonal conditions, vendor participation, event scale, and the level of staffing, infrastructure, and funding needed to support the event. The following considerations help provide context for the examples and potential models reviewed later in this report.



Event Format and Type



The format of the event affects staffing, lead time, infrastructure needs, and overall cost.

Location and Facility Needs



Available indoor or outdoor space shapes event comfort, visibility, logistics, and required infrastructure.

Vendor Participation



Vendor interest depends on turnout potential, event conditions, and whether participation appears worthwhile.

Winter market feasibility is shaped by a combination of operational and market factors rather than any single issue. Together, these considerations help show how event design, location, vendor participation, timing, and overall scale influence both the level of investment required and the type of return the City may expect.

Scale and Audience Experience



Event scale affects both the public experience and the amount of staffing, coordination, and support needed.

Timing and Seasonal Fit



Timing influences attendance, vendor recruitment, planning lead time, and exposure to winter weather risk.

Value to the Community



Return on investment may include both direct cost recovery and broader community value depending on the scale and purpose of the event.

Market Considerations



01

EVENT FORMAT AND TYPE

Winter markets can range from a small one-day pop-up to a multi-day or recurring seasonal market.

They may be city-led, partner-led, privately operated, or added onto an existing community event. The format selected directly affects staffing, vendor recruitment, infrastructure, and cost.

02

LOCATION AND FACILITY NEEDS

Site selection strongly affects event cost, comfort, visibility, and overall feasibility.

Indoor markets offer better protection from winter weather, but Ramsey has limited municipal indoor space of suitable size. Outdoor sites offer more flexibility, but typically require added infrastructure and weather planning.



Event format and site selection are two of the earliest decisions in market planning. Together, they influence staffing, layout, infrastructure, and overall cost.



CONSIDERATIONS

- One-day pop-up market
- Multi-day holiday market
- Recurring winter series
- Add-on to an existing event
- City-led, partner-led, or privately operated



IMPACT

- Larger or recurring formats require more lead time
- Standalone events must generate their own attendance
- Add-on events may reduce programming and marketing needs
- Format affects staffing, vendor expectations, and budget



CONSIDERATIONS

- Indoor municipal space
- Rented indoor facility
- Outdoor park or event site
- Hybrid indoor/outdoor setup
- Centralized versus spread-out vendor layout



IMPACT

- Indoor space improves comfort for vendors and attendees
- Outdoor events may require tents, heat, lighting, and restrooms
- Site layout affects parking, accessibility, and shopper flow
- Rental or infrastructure needs can significantly increase cost

Market Considerations



03

VENDOR PARTICIPATION

Vendor participation depends on whether the event appears worthwhile, manageable, and likely to draw customers.

Vendors often consider turnout, event reputation, setup conditions, fees, and overall sales potential before committing. In a region with many existing winter markets, new events may face stronger competition for quality vendors.

04

SCALE AND AUDIENCE EXPERIENCE

Event scale affects both the public experience and the level of resources needed to support it.

Small events may be easier to manage, but may offer a more limited draw. Medium and large events can create a stronger destination experience, but require more vendors, programming, staffing, and infrastructure.



Vendor participation and event scale shape both the public experience and the level of support needed to make a market successful.



CONSIDERATIONS

- Handmade or artisan vendors
- Food and beverage vendors
- Local small businesses
- One-day versus recurring participation
- Indoor versus outdoor vendor setup



IMPACT

- Strong vendor mix helps attract shoppers
- Too few vendors may limit public interest
- Too many vendors can reduce vendor success
- Outdoor winter setups may be harder to fill without heated infrastructure



CONSIDERATIONS

- Small add-on market
- Medium standalone market
- Large destination-style market
- Shopping-focused event
- Market paired with food, music, or family activities



IMPACT

- Small events are easier to manage, but more limited in draw
- Larger events may attract more interest, but cost more to produce
- Added activities can improve attendance and dwell time
- A successful event needs the right balance of vendors and shoppers

Market Considerations



05

TIMING AND SEASONAL FIT

Timing affects attendance, vendor recruitment, staff workload, and weather-related risk.

Winter markets are generally most relevant before the holidays, but that same timeframe overlaps with other seasonal priorities and regional competition. New events also need adequate lead time for vendor outreach, planning, permits, rentals, and promotion.

06

RETURN ON INVESTMENT

Return on investment may look different depending on the scale, purpose, and role the City chooses to take.

A smaller market may offer a lower-cost way to test interest and support local activity, while a larger market may offer stronger placemaking, visibility, and community impact but require greater staff time, infrastructure, and funding. Return should be considered in both financial and community terms.



Timing and return on investment help show when a market is most viable and how its impact may be measured in both financial and community terms.



FACTORS

- Pre-holiday market
- Early winter event
- One-day seasonal event
- Multi-weekend event
- Event tied to an existing holiday program



IMPACT

- Pre-holiday timing may increase shopper interest
- Short lead time can limit vendor recruitment and planning quality
- Winter weather may affect attendance and cancellations
- Timing also affects staff capacity and operational readiness



FACTORS

- Direct cost recovery
- Vendor fee revenue
- Sponsorship support
- Community-building value
- Branding and placemaking value



IMPACT

- Small events may offer lower-risk testing at lower cost
- Larger events may create greater visibility but require more investment
- Financial return may be understood beyond direct cost recovery to include how well the event supports broader City priorities



MARKET DELIVERY MODELS FOR CONSIDERATION

Winter markets can vary significantly in scale, format, duration, and level of municipal involvement. They may take the form of a small vendor add-on to an existing event, a medium- or large-scale standalone market, a private or partner-led event, or a City-led event supported through contracted planning assistance. The following section is intended to provide broad starting points for considering those different approaches rather than fully developed event plans, with each model highlighting general characteristics, considerations, and potential implications for staffing, facilities, vendor recruitment, infrastructure, cost, and overall return on investment. To better understand what those options may look like in practice, a comparable medium-scale market-style event already held in Ramsey, the Two Rivers Art Fair, is included as a reference point for the level of planning, coordination, and support that may be required.

❄️ Comparable Event

Ramsey's Two Rivers Art Fair provides a useful local comparison point when considering the planning and operational demands of a market-style event. While it differs in season and format, it involves many similar components, including vendor coordination, marketing, entertainment, volunteer management, partner communication, site logistics, and day-of event operations. Reviewing this example helps illustrate the level of time, coordination, and support often required even for a one-time event with an established partner structure.

Typical Characteristics

- One-day outdoor event
- Approximately 100 artist vendors
- Outdoor event layout
- Includes food vendors and additional event elements such as artist demonstrations, hands-on activities, competitions, and live music
- Estimated attendance of 2,000+ with favorable weather
- Operates through a strong City-partner model with the Rumriver Art Center



PRESENTED BY



SCHEDULE OF EVENTS

10am: Artist Booths and Food Trucks Open
10am – 2pm: Plein Air Competition
10:30am – 12pm: Northern Starz Performance
11:30am: Raku Horse Hair firing demonstration
12:30pm – 1:30pm: Bach2Rock Performance
1:30pm: Raku Obvara firing demonstration
1:45pm – 2:30pm: Free Family Art Day Class
2:30pm: Plein Air Competition Winners Announcement
2:30pm – 4pm: Live Music: Billytown Wranglers
3:00pm: Last call for People's Choice Award and Raffle Prizes entries
3:30pm: Raffle Prizes and People's Choice Awards Announcement
4pm: Artist Booths and Food Trucks Close



Comparable Event

General Feasibility Considerations

- Although the Two Rivers Art Fair is a one-day event, it requires months of planning and significant coordination.
- It benefits from an experienced partner that takes on a substantial portion of the work, including responsibilities that would otherwise add to City staff time.
- Its relative efficiency has been built over time through a long-standing partnership, established processes, and years of gradual growth, and should not be assumed for a new event.
- It demonstrates that market-style events at a moderate scale require more than day-of staffing and involve meaningful lead time, administrative work, and logistical support
- A winter market at a similar scale would likely require equal or greater coordination due to indoor space constraints, weather risk, and possible infrastructure rentals.

VALUE AS A COMPARISON POINT

The Two Rivers Art Fair provides a local Ramsey example of a market-style event and helps illustrate the level of planning and coordination required even for a one-day outdoor event at a medium scale. It also serves as a useful benchmark for vendor communication, site planning, staffing, volunteer coordination, and overall event-day operations.



Resource Implications

- Involves one full-time municipal staff, with limited additional day-of staffing support as available. Full time staff contribute an estimated 75 to 100+ planning hours leading up to the event.
- Rumriver Art Center contributes significant planning capacity, estimated at approximately 1,000+ hours across 9 full time staff as well as volunteers/board members leading up to the event.
- Day-of staffing relies on staff, partners, and volunteers. Estimated day-of staffing ranges from 12 to 24 municipal staff hours, 40 to 80 Rumriver Art Center staff hours, and 40 to 90 volunteer hours, not including other partner-led programming.
- Volunteers for day-of needs are recruited in partnership with the Rumriver Art Center provide an added value between \$1,526.40 - \$3,434.40.
- City event direct costs have varied over the years from approximately \$500 to \$1,500, not including staff time or partner contributions. The remainder of expenses are made-up from vendor fees, partnerships, and sponsorships.
- The event is currently operating at or near its practical capacity for both vendors and attendees under the current level of inputs and investments. Continued growth may require additional infrastructure, support, and associated costs to maintain the event experience and safely accommodate attendance.

Operational Considerations

- Planning begins in late fall/early winter and continues for months leading up to the event, nearly a year-round effort.
- Requires marketing, entertainment planning, partner coordination, sponsor support, volunteer recruitment, budget preparation, artist communication, public safety coordination, and site logistics, permitting requirements.
- Rumriver Art Center handles artist registration, fee collection, artist selection, and a significant share of volunteer recruitment and sponsorship work.
- The City manages site logistics, permitting, food trucks, partner coordination, planning and organization, and operational support.



Model A:

Small Scale Add-on Market

A small vendor market incorporated into an existing community event, such as the tree lighting, rather than operating as a standalone winter market.



POTENTIAL ADVANTAGES

- Builds off an existing event rather than requiring the City to generate turnout from scratch
- May help increase vendor and attendee interest in an event that has recently seen established attendance
- Lower staffing and infrastructure needs than a standalone market
- Offers an opportunity to test vendor interest and public response at a low-risk small scale

General Feasibility Considerations

- Represents the lowest-barrier City-led market model
- More feasible than a standalone market due to shared attendance and programming
- Overall scale would remain limited by available indoor space and staff capacity
- Direct monetary return to the City would be limited, offsetting a portion of costs. Broader return on investment may be stronger in terms of community value such as increased activity at an existing event, support for local vendors, and a more engaging seasonal experience for attendees.
- May also provide value through alignment with broader City priorities around community engagement, service delivery, and strengthening Ramsey's identity
- Overall return on investment would depend on balancing modest financial recovery with the added community value created through the event experience

Typical Characteristics

- Addition to an already existing program or event
- Approximately 10 to 15 vendors at most
- Most feasible indoors, potentially in the Alexander Ramsey Room
- Could also have an outdoor component, though this would be more weather-dependent and likely require additional resources
- Limited duration, likely one evening



Operational Considerations

- Indoor space is limited and may require tradeoffs with existing event elements, such as use of the craft room in the case of the Tree Lighting
- Other meeting room space may be available, but would likely reduce vendor count and fragment the event layout
- Outdoor vendor space is more abundant, but would likely require heated tenting, lighting, and other amenities to be attractive to vendors
- Still requires vendor recruitment, regular communication, paperwork collection, setup planning, and day-of coordination which could be partially or fully offset by vendor fees

Resource Implications

- Lower cost than a standalone winter market
- Indoor format may reduce weather-related infrastructure needs
- Outdoor format would increase costs significantly if tents, heat, and lighting are needed
- Still requires staff capacity during an already busy time of year as vendor recruitment would need to be posted on a set schedule ahead of time.

Model B:

Medium Scale Winter Market

A moderate-scale winter market that could operate as either a standalone event or as a more substantial add-on to an existing City event. This model is best understood as a smaller winter equivalent to the operational scope of the Two Rivers Art Fair.



POTENTIAL ADVANTAGES

- Provides a more complete market experience than a small add-on model
- May offer enough scale to attract stronger vendor interest
- Could create a more visible seasonal event for the community
- More flexibility in format depending on venue, partner support, and desired experience

Photo sourced from Chanhassen Parks and Recreation

General Feasibility Considerations

- More comparable to the planning scope of the Two Rivers Art Fair than a small indoor vendor room
- Feasibility would depend heavily on venue access, staffing support, and budget capacity
- This model introduces a level of complexity that may be difficult to support without additional resources or strong outside partnership
- Direct monetary return to the City would be limited to offsetting a portion of costs. Broader return on investment may be stronger in terms of community value, including a more visible seasonal offering and added support for local vendors.
- At this scale, the event may provide greater placemaking and community-building value than a small add on event. It may also strengthen Ramsey's brand, community connection, and ability to attract some out-of-town attendees.
- Overall return on investment would depend on whether the event's community impact is strong enough to justify the added operational and financial commitment.

Typical Characteristics

- More defined by overall event impact than by vendor count alone
- Could be held indoors, outdoors, or as a hybrid model
- Would likely require a dedicated indoor rental facility or outdoor infrastructure
- May include food, beverages, entertainment, or family-oriented activities
- Could resemble a special pop-up market or seasonal market event



Photo sourced from Chanhassen Parks and Recreation

Operational Considerations

- Would require stronger vendor recruitment and promotion than a small-scale model
- May need additional attractions beyond shopping alone to create enough draw for attendees
- Indoor options remain limited due to the lack of a community center
- Outdoor versions would require infrastructure such as tents, heating, lighting, and weather contingency planning
- Lead time would be significant, especially for a new event trying to attract quality vendors

Resource Implications

- More staff time, coordination, and planning lead time than a small add-on event
- Rental costs could be substantial if held indoors at a non-City facility
- Outdoor costs could rise quickly depending on tenting, heating, lighting, restrooms, and related needs
- Likely requires a meaningful operational commitment similar to other medium-scale special events

Model C:

Large Scale Winter Market

A larger winter market designed as a destination-style event, either as a one-day major event or a recurring seasonal experience. This type of model could potentially be tied to other winter activities such as skating, luminary elements, food offerings, or broader festival programming.



POTENTIAL ADVANTAGES

- Strongest potential to create a seasonal destination event
- Could provide a broader and more immersive winter experience for attendees
- May offer more reasons for people to attend beyond shopping alone
- Creates the most visible winter event identity for the City

General Feasibility Considerations

- This model would require the greatest City investment, whether through infrastructure, facility rental, equipment, décor, heating, or a combination of those items
- If materials or structures are purchased rather than rented, the City would also need to consider storage and long-term maintenance
- Staffing investment would also be significantly higher, with needs varying based on the size, duration, and complexity of the event
- Vendor recruitment may be more challenging for a new event at this scale until attendance and market draw are established
- This model also has the strongest potential to create a recognizable seasonal destination event and generate broader value through placemaking, community identity, and regional visibility

Typical Characteristics

- Could be one full day, weekend, or recurring
- Would likely include a larger vendor base, food options, and supporting activities
- Could be tied to a broader winter experience at a site such as Central Park
- May include features such as a luminary skate, family activities, music, or other winter attractions
- Would likely rely on outdoor space and supporting infrastructure



Photo sourced from St. Paul European Christmas Market

Operational Considerations

- Vendors would likely require heated tents, lighting, and a comfortable setup environment
- Existing buildings such as the warming house or Central Park building would not be sufficient to accommodate a full vendor market
- Would likely need food options, weather planning, traffic flow planning, and significant operational coordination
- Planning, promotion, and vendor recruitment demands would be substantial
- Recurring operations would increase complexity further

Resource Implications

- Highest infrastructure cost of the models reviewed, and therefore greatest financial risk.
- Would likely require tents, heating, lighting, additional restrooms, and potentially contracted services
- Represents the greatest staffing, funding, and logistical commitment
- Would likely require either significant partnership support or a dedicated operating structure beyond current staffing

Model C2:

Season Long Market with Infrastructure Investment

A large-scale recurring outdoor winter market modeled after European-style holiday markets, with semi-permanent or reusable vendor huts located along a public walkway, trail corridor, or park setting. This model reflects the concept of creating a walkable winter market experience where attendees stroll from booth to booth, purchase food or warm beverages, shop from vendors, and enjoy a festive outdoor environment.

This option would require the highest upfront investment, particularly if the City purchases or builds vendor huts. However, the huts could potentially be reused year after year and rented to vendors, creating a longer-term event asset and potential revenue source.



Feasibility Considerations

This model would require a significant Year 1 investment before the event could potentially generate meaningful revenue. The City would need to account for transportation, storage, maintenance, repair, setup, takedown, snow removal, power access, lighting, insurance, and staff time. Its impact of resources and visibility could be compared to a cross between Happy Days and a Farmers Market.

While facility rental costs may be reduced or eliminated by using park land, savings would likely be replaced by higher infrastructure and operations costs. The outdoor setting would require planning for weather, accessibility, power, restrooms, warming areas, parking, emergency access, snow, as well as potential infrastructure investment to support a large scale impacts.

This model carries financial risk as vendor fees may not be high enough in the first few years to recover the upfront investment. Vendors may be hesitant to pay premium booth rental rates until the event has a proven attendance and sales history.

Operational Considerations

- Storage would be a major consideration. Huts would need to be stored securely and protected from damage during the off-season
- Setup and takedown would likely require equipment, staff time, transportation, and possibly contracted labor.
- Electrical service, lighting, and heating would need to be carefully reviewed before committing to a site.
- Restrooms, warming areas, snow and ice management, parking, accessibility, and public safety would be essential to the event's success.



Cost Breakdown (Estimates)

Category	Included Items	Estimated Amount
Cabin House Investment	26 huts at \$6,000 each	\$156,000
Staffing	Day-of, lead-up planning, and event season office hours.	\$26,972
Site operations and public safety	Cleaning, public safety, EMS, insurance, permits, and miscellaneous additional costs	\$24,000
Event experience	Decorations, miscellaneous rentals, entertainment, and supplemental activities	\$17,000
Marketing and supplies	Marketing budget, signage, staff shirts, vendor tags, and office supplies	\$7,500
Contingency	Approximately 10% of estimated operational cost	\$7,500
Estimated revenue	Vendor booth fees and food vendor fees	(\$63,600)
Estimated Gross Year 1 Cost		\$238,972
Estimated Year 1 Net Cost to the City		\$175,372

Cost notes: These estimates should be considered preliminary minimums. Exact costs are difficult to estimate until the final event scope, location, infrastructure needs, staffing model, and vendor structure are determined and competitive quotes are obtained. This estimate includes the initial purchase or construction of 26 cabin houses, but does not include storage, setup, takedown, transportation, maintenance, power charges, heating rentals, or additional infrastructure that may be needed for the cabin houses or other event supplies.

See appendix for cost estimate breakdown.

Model D:

Private or Partner-led Market

A winter market led primarily by a private operator, nonprofit, religious organization, or outside partner rather than by the City. This could include the City choosing to leave winter market activity to the private market entirely or participating in a limited support role.



Photo sourced from Rose Craft Show at Eagan Community Center

POTENTIAL ADVANTAGES

- Reduces direct planning and staffing demands on the City
- Allows the use of outside expertise, vendor networks, and existing event infrastructure
- May allow winter market activity to continue in Ramsey without requiring the City to lead it directly
- Provides flexibility in the level of City involvement, from no role to limited support or coordination

General Feasibility Considerations

- This model may present fewer staffing and operational demands for the City, but winter market activity is already being provided in Ramsey and the surrounding area through private groups, religious organizations, and traveling craft show operators
- If the City chooses to support one outside operator over others, there may be a risk of perceived favoritism or competition with existing private offerings
- Because similar events already exist, the overall return on investment to the City may be more limited, particularly if the City's role is largely supportive rather than additive
- This model may still offer value by allowing winter market activity to continue with less direct staff burden, though with less City control over branding, vendor mix, and event quality

Typical Characteristics

- Could be fully private or operated in partnership with a nonprofit, business, or outside group
- Could occur at a City or non-City location
- Event planning, vendor recruitment, promotion, and operations would sit primarily outside City staff
- Could be structured as one-day, multi-day, or recurring depending on operator capacity
- May reflect models already operating in Ramsey and surrounding communities



Photo sourced from RCarousel Craft Shows at Andover Community Center

Operational Considerations

- Requires clear expectations around roles, responsibilities, use of City space, and any City support provided
- The City may have less control over branding, event quality, vendor mix, and overall event experience depending on the structure
- Existing private and religious organization-led markets already operate in Ramsey, along with traveling market groups that regularly host events in the area
- If the City is not directly involved in planning, it may also have less oversight of vendor selection and event operations

Resource Implications

- Can significantly reduce direct City staffing needs depending on the level of involvement
- Financial responsibility may sit primarily with the operator or be shared depending on the arrangement
- May still require some staff time for coordination, permitting, communication, or site use support
- Reduces the need for the City to build vendor pipelines and event systems internally

Model E:

City-led Market with Contracted Event Support

A winter market led by the City with support from a contracted event planner or outside event professional to offset staff workload while maintaining City oversight of branding, event direction, and overall quality.



Photo sourced from Destination Waconia

POTENTIAL ADVANTAGES

- Allows the City to maintain greater control over branding, quality, event goals, and overall experience
- Reduces some of the operational burden on existing staff
- May allow for a more polished and coordinated event than a fully staff-led model under current capacity
- Provides a middle-ground option between fully City-run and fully outside-led

General Feasibility Considerations

- Offers a more controlled City-led approach while helping address staff capacity limitations
- Feasibility would depend on available budget for contracted support in addition to event costs
- Direct financial return to the City would likely remain limited to offsetting a portion of costs
- Broader return on investment may include maintaining City branding, oversight, and quality control while still creating a winter market experience for the community
- This model may provide a stronger balance between event quality and operational support than a fully City-run model, but would still require meaningful City investment and oversight

Typical Characteristics

- City remains the primary lead and decision-maker
- Event planner or contractor supports logistics, coordination, vendor communication, or production needs
- Could occur at a City or non-City location
- Could be one-day, multi-day, or potentially recurring depending on scope and contract structure
- Similar to how outside event support may be used for portions of other City events such as Happy Days



Photo sourced from Destination Waconia

Operational Considerations

- Still requires City staff oversight, direction, and decision-making
- Requires a clear scope of work, contract expectations, and budget for outside support
- Staff would still need to manage internal coordination, approvals, communications, and broader event oversight
- Success would depend on the quality and experience of the contractor, how responsibilities are divided, and if contracted cost is considered an efficient trade-off to the value of staff time

Resource Implications

- Would reduce some staff workload, but not eliminate the need for staff time
- Would require additional funding for contracted support on top of other event costs
- May still involve City costs for venue, infrastructure, rentals, marketing, and event-day support
- Could allow staff capacity to be used more efficiently if the event scope is clearly defined



DIRECTION AND NEXT STEPS

This study reviewed a range of potential winter market models, from a small add-on to an existing event to a larger destination-style market, as well as models led primarily by private operators, partners, or contracted support. In doing so, it considered the broader market landscape already operating in Ramsey and the surrounding area, along with key factors that would affect feasibility including staffing capacity, available facilities, vendor attraction, seasonal timing, operational needs, and overall return on investment. The following options are provided for Council discussion and direction on whether staff should take no further action, narrow the focus to a specific model, or conduct more detailed evaluation of one or more concepts.

Council may wish to provide direction on one or more of the following:

- Whether to take no further action on a winter market at this time
- Whether to direct staff to conduct additional research on a potential 2027 winter market and, if so, at what general scale
- Whether Council is interested in a small-scale 2026 market concept tied to an existing event
- Whether staff should conduct community outreach and/or vendor interest testing before any further market development
- Whether Council wishes to identify the general level of City investment and resources to be considered for any additional research or future winter market implementation
- Whether Council wishes to provide direction on any winter market options or next steps it would not like staff to pursue further at this time
- Whether Council has any other priorities, considerations, or expectations staff should take into account before pursuing any next steps related to a winter market



APPENDIX



MARKET RESEARCH LISTING

This appendix provides the market listings reviewed as part of the market scan summary on page 5.



This appendix provides a high-level listing of winter and holiday market examples reviewed as part of this feasibility study. It is intended to supplement the market research summary by showing a broader range of event types, hosts, formats, and scales identified in Ramsey and the surrounding area.

These listings should not be considered fully exhaustive. Due to the scope of this project, they are best understood as a representative sample of the majority of market activity identified during the review period. Event details, dates, and webpages may change over time.

An online interactive version with additional detail is also available to supplement this appendix and provide a more flexible way to review market examples.

SMALL SCALE EVENTS



OVER THE RIVER AND THROUGH THE WOODS - CROSS OF HOPE PRESCHOOL

CITY: Ramsey

HOSTED BY: Religious organization: Cross of Hope Preschool

FORMAT/FREQUENCY: Indoor event at a church. One day event.

WEBPAGE: No webpage. Advertised on Facebook and former City Community Events page.

OVER THE RIVER AND THROUGH THE WOODS — PATHWAYS COMMUNITY CHURCH

CITY: Ramsey

HOSTED BY: Religious organization: Pathways Community Church

FORMAT/FREQUENCY: Indoor event at a church. One day event.

WEBPAGE: No webpage. Advertised on Facebook and former City Community Events page.

MEDIUM SCALE EVENTS



HOLIDAY CRAFT FAIR

CITY: Roseville, 28 miles from Ramsey

HOSTED BY: Harriet Alexander Nature Center

FORMAT/FREQUENCY: Indoor event at City Hall. Standalone two-day event.

WEBPAGE: <https://www.cityofroseville.com/1398/Holiday-Craft-Fair>

HOLIDAY MARKET

CITY: Chanhassen, 36 miles from Ramsey

HOSTED BY: Chanhassen Parks and Recreation

FORMAT/FREQUENCY: Indoor event at a recreation center. One day event.

WEBPAGE: <https://www.chanhassenmn.gov/departments/parks-recreation/community-events/holiday-events>

HOLIDAY MARKET AND BENEFIT CONCERT

CITY: St. Paul, 32 miles from Ramsey

HOSTED BY: Indigenous Roots, Eagle and Condor Native Wellness Center, Blue Hummingbird Woman, Trickster Tacos

FORMAT/FREQUENCY: Indoor event at a cultural center. One day event.

WEBPAGE: <https://growingblueflowers.com/festivals-events/>

HOLIDAY MARKET AT MALCOLM YARDS

CITY: Minneapolis, 27 miles from Ramsey

HOSTED BY: The Market at Malcolm Yards

FORMAT/FREQUENCY: Indoor/outdoor event at a Multiuse venue. One day event.

WEBPAGE: <https://malcolmyards.market/event/holiday-market/2025-12-13/>

HOLIDAY MARKET AT THE GREENHOUSE

CITY: Ramsey

HOSTED BY: Green Valley Garden Center

FORMAT/FREQUENCY: Indoor event at a greenhouse. Weekend event.

WEBPAGE: <https://www.gvgh.com/events>

LAST MINUTE GIFTS

CITY: St. Paul, 32 miles from Ramsey

HOSTED BY: Springboard for the Arts

FORMAT/FREQUENCY: Indoor event at a non-profit organization. One day event.

WEBPAGE: <https://springboardforthearts.org/event/last-minute-gifts/>



MAKERS MARKET

CITY: Elk River, 9 miles from Ramsey

HOSTED BY: Elk River Parks and Recreation

FORMAT/FREQUENCY: Indoor event at a recreation center. One day event.

WEBPAGE: <https://elkrivernm.gov/1792/Makers-Market-Vendors>

MINGLE JINGLE CRAFT FAIR

CITY: Blaine, 15 miles from Ramsey

HOSTED BY: City of Blaine

FORMAT/FREQUENCY: Indoor event at City Hall. One day event.

WEBPAGE: <https://www.blainemn.gov/4025/Craft-Fair>

OLD ST. ANTHONY HOLIDAY BAZAAR

CITY: Minneapolis, 27 miles from Ramsey

HOSTED BY: Minneapolis Craft Market

FORMAT/FREQUENCY: Indoor event at a studio. One day event.

WEBPAGE: <https://www.mplscraftmarket.com/marketfeed/machineshop-dec082024-zeh9c-lkgzr>

PURCHASE WITH PURPOSE CHRISTMAS MARKET

CITY: Ramsey,

HOSTED BY: Religious organizations: Called MN, Grace Marie's Partee; Elevate Hope House

FORMAT/FREQUENCY: Indoor event at an event center. One day event, through private groups.

WEBPAGE: <https://www.facebook.com/events/fountains-of-ramsey-event-center/purchase-with-purpose-christmas-market/1316180420075767/>

TEXTILE CENTER'S HOLIDAY GALLERY SHOP

CITY: Minneapolis, 27 miles from Ramsey

HOSTED BY: Textile Center

FORMAT/FREQUENCY: Indoor event at a gallery. Month-and-a-half pop-up at center.

WEBPAGE: <https://textilecentermn.org/holidayshop2025/>

LARGE SCALE EVENTS



A HANDMADE HOLIDAY MARKET

CITY: Minneapolis, 27 miles from Ramsey

HOSTED BY: Minneapolis Craft Market

FORMAT/FREQUENCY: Indoor event at a taproom. Saturdays and one Sunday in November and December.

WEBPAGE: <https://www.mplscraftmarket.com/marketfeed/a-handmade-holiday-market-2024-2mbwp>

EUROPEAN CHRISTMAS MARKET

CITY: St. Paul, 32 miles from Ramsey

HOSTED BY: St. Paul European Christmas Market (non-profit)

FORMAT/FREQUENCY: Outdoor event at Union Depot. Open five weekends.

WEBPAGE: <https://stpaulchristmasmarket.org/>

FIELD AND FESTIVAL HOLIDAY MARKET

CITY: Minneapolis, 27 miles from Ramsey

HOSTED BY: Wagners Garden Center

FORMAT/FREQUENCY: Indoor event at a garden center. Saturdays and Sundays in November and December.

WEBPAGE: <https://www.fieldandfestival.com/>

HOLIDAY BAZAAR

CITY: St. Paul, 32 miles from Ramsey

HOSTED BY: Minnesota Landmarks; non-profit agency that manages programs at Landmark Center

FORMAT/FREQUENCY: Indoor event at an event center. One weekend event.

WEBPAGE: <https://www.landmarkcenter.org/holiday-bazaar/>

HOLIDAY MARKET AT SUN MEADOW FARM

CITY: Carver, 46 miles from Ramsey

HOSTED BY: Sun Meadow Farm

FORMAT/FREQUENCY: Indoor/outdoor event at a farm. Weekend event.

WEBPAGE: <https://sunmeadowfarm.com/>

HOMESPUN WACONIA

CITY: Waconia, 50 miles from Ramsey

HOSTED BY: Destination Waconia/Chamber of Commerce and Visitors Bureau

FORMAT/FREQUENCY: Indoor/outdoor event across town. Weekend event.

WEBPAGE: <https://www.destinationwaconia.org/events/chamber-hosted-community-events/homespun-holidays/>

INTERACT'S GREAT BIG HOLIDAY SALE

CITY: St. Paul, 32 miles from Ramsey

HOSTED BY: Interact Center

FORMAT/FREQUENCY: Indoor event at a gallery. Three dates in November.

WEBPAGE: <https://gallery.interactcenterarts.org/blogs/news/join-us-for-the-annual-great-big-holiday-sale?srsId=AfmBOopQM-ISyLugl1W5RVwACTZ5C7jj1v1XZIPed6G4l2YfWYPbI0h>

JULMARKNAD HANDCRAFT MARKET AND FESTIVAL

CITY: Minneapolis, 27 miles from Ramsey

HOSTED BY: American Swedish Institute

FORMAT/FREQUENCY: Indoor event at a museum. One weekend event.

WEBPAGE: <https://asimn.org/experience/festivals/julmarknad/>

MINNEAPOLIS CHRISTKINDL MARKET

CITY: Minneapolis, 27 miles from Ramsey

HOSTED BY: Northloop Green

FORMAT/FREQUENCY: Primarily outdoor event at City Downtown. Standalone season-long event across five weekends, Friday through Sunday.

WEBPAGE: <https://minneapolischristkindlmarket.com/>

MINNESOTA MERRY MARKET

CITY: Falcon Heights, 28 miles from Ramsey

HOSTED BY: Homespun Events; Art Collective

FORMAT/FREQUENCY: Outdoor event at Fair Grounds. Two weekend event.

WEBPAGE: <https://www.homespunevents.com/minnesotamerrymarket>

MN CHRISTMAS MARKET — COTTAGE GROVE

CITY: Cottage Grove, 45 miles from Ramsey

HOSTED BY: Twin Cities Print; StormSister Spatique

FORMAT/FREQUENCY: Indoor event at an event center. One day event.

WEBPAGE: <https://mnchristmasmarket.com/>

MN CHRISTMAS MARKET — ST. PAUL

CITY: St. Paul, 32 miles from Ramsey

HOSTED BY: Twin Cities Print; StormSister Spatique

FORMAT/FREQUENCY: Indoor event at an event center. One day event.

WEBPAGE: <https://mnchristmasmarket.com/>

NICOLLET ISLAND WINTER MARKET

CITY: Minneapolis, 27 miles from Ramsey

HOSTED BY: Minneapolis Parks and Recreation Board

FORMAT/FREQUENCY: Indoor event at a pavilion. One day event.

WEBPAGE: <https://www.minneapolisparks.org/activities-events/park-markets/>



NO COAST CRAFT-O-RAMA

CITY: Minneapolis, 27 miles from Ramsey

HOSTED BY: No Coast Craft

FORMAT/FREQUENCY: Indoor event at Midtown Global Market. One weekend event.

WEBPAGE: <https://www.nocoastcraft.com/>

NORDIC VILLAGE WINTER MARKETS

CITY: Minneapolis, 27 miles from Ramsey

HOSTED BY: Four Seasons Hotel Minneapolis

FORMAT/FREQUENCY: Indoor event at a hotel. Multi-weekend event.

WEBPAGE: <https://www.fourseasons.com/minneapolis/dining/restaurants/nordic-village/>

PALACE THEATRE HOLIDAY MARKET

CITY: St. Paul, 32 miles from Ramsey

HOSTED BY: Homespun Events; Art Collective

FORMAT/FREQUENCY: Indoor event at a theatre. Two-date event.

WEBPAGE: <https://www.homespunevents.com/palacetheatreholidaymarket>

PLYMOUTH ARTISAN MARKET

CITY: Plymouth, 22 miles from Ramsey

HOSTED BY: City of Plymouth

FORMAT/FREQUENCY: Indoor event at a community center. Standalone one-day event.

WEBPAGE: <https://www.plymouthmn.gov/departments/parks-recreation/events/artisan-market>



POP-UP SHOWS

4TH ANNUAL JORDAN CHRISTMAS CRAFT AND GIFT SHOW

CITY: Jordan, 52 miles from Ramsey

HOSTED BY: MN Craft Collective

FORMAT/FREQUENCY: Indoor event at a golf course. One day event, through private group.

WEBPAGE: <https://mncraftcollective.com/collections/all-craft-shows>

9TH ANNUAL RAMSEY CRAFT AND GIFT EXPO

CITY: Ramsey

HOSTED BY: Perfectly Unique Craft and Gift Expo

FORMAT/FREQUENCY: Indoor event at Adrenaline Sports Center. One day event, through private group.

WEBPAGE: <https://www.facebook.com/perfectlyuniquecraftshows/>

9TH ANNUAL WHITE BEAR LAKE HOLIDAY CRAFT AND GIFT MARKET

CITY: White Bear Lake, 31 miles from Ramsey

HOSTED BY: Perfectly Unique Craft and Gift Expo

FORMAT/FREQUENCY: Indoor event at a high school. One day event, through private group.

WEBPAGE: <https://www.facebook.com/perfectlyuniquecraftshows/>

ANDOVER CHRISTMAS CRAFT AND GIFT SHOW

CITY: Andover, 11 miles from Ramsey

HOSTED BY: Carousel Craft Shows

FORMAT/FREQUENCY: Indoor event at a community center. One day event, through private group.

WEBPAGE: <https://www.ccsnows.com/>

ANOKA CHRISTMAS MARKET

CITY: Anoka, 7 miles from Ramsey

HOSTED BY: MN Craft Collective

FORMAT/FREQUENCY: Indoor event at a golf course. One day event, through private group.

WEBPAGE: <https://mncraftcollective.com/collections/all-craft-shows>

BECKER CHRISTMAS MARKET

CITY: Becker, 26 miles from Ramsey

HOSTED BY: MN Craft Collective

FORMAT/FREQUENCY: Indoor event at a golf course. One day event, through private group.

WEBPAGE: <https://mncraftcollective.com/collections/all-craft-shows>

FOREST LAKE CRAFT AND GIFT SHOW

CITY: Forest Lake, 35 miles from Ramsey

HOSTED BY: Carousel Craft Shows

FORMAT/FREQUENCY: Indoor event at VFW. One day event, through private group.

WEBPAGE: <https://www.ccshows.com/>

HOLIDAY BOUTIQUE — ANOKA

CITY: Anoka, 7 miles from Ramsey

HOSTED BY: RSG Development Promotions

FORMAT/FREQUENCY: Indoor event at a college. One day event.

WEBPAGE: <https://rsgdevelopment.com/>

HOLIDAY BOUTIQUE — FOREST LAKE

CITY: Forest Lake, 35 miles from Ramsey

HOSTED BY: RSG Development Promotions

FORMAT/FREQUENCY: Indoor event at a middle school. Two day event.

WEBPAGE: <https://rsgdevelopment.com/>

HOLIDAY BOUTIQUE — STILLWATER

CITY: Stillwater, 42 miles from Ramsey

HOSTED BY: RSG Development Promotions

FORMAT/FREQUENCY: Indoor event at a golf course. Two day event.

WEBPAGE: <https://rsgdevelopment.com/>

HOLIDAY BOUTIQUE — WOODBURY

CITY: Woodbury, 41 miles from Ramsey

HOSTED BY: RSG Development Promotions

FORMAT/FREQUENCY: Indoor event at a elementary school. Two day event.

WEBPAGE: <https://rsgdevelopment.com/>

HOLIDAY CRAFT AND GIFT SHOW — ANOKA

CITY: Anoka, 7 miles from Ramsey

HOSTED BY: Rose Craft Shows

FORMAT/FREQUENCY: Indoor event at an armory. Full weekend event, through private group.

WEBPAGE: <https://www.rosecraftshows.com/>

HOLIDAY CRAFT AND GIFT SHOW — EAGAN

CITY: Eagan, 45 miles from Ramsey

HOSTED BY: Rose Craft Shows

FORMAT/FREQUENCY: Indoor event at a community center. Full weekend event, through private group.

WEBPAGE: <https://www.rosecraftshows.com/>

HOLIDAY CRAFT AND GIFT SHOW — EDEN PRAIRIE (NOVEMBER 13–15, 2026)

CITY: Eden Prairie, 35 miles from Ramsey

HOSTED BY: Rose Craft Shows

FORMAT/FREQUENCY: Indoor event at a mall/convention center. Full weekend event, through private group.

WEBPAGE: <https://www.rosecraftshows.com/>

HOLIDAY CRAFT AND GIFT SHOW — EDEN PRAIRIE (DECEMBER 11–13, 2026)

CITY: Eden Prairie, 35 miles from Ramsey

HOSTED BY: Rose Craft Shows

FORMAT/FREQUENCY: Indoor event at mall/convention center. Full weekend event, through private group.

WEBPAGE: <https://www.rosecraftshows.com/>

HOLIDAY CRAFT AND GIFT SHOW — ST. CLOUD

CITY: St. Cloud, 46 miles from Ramsey

HOSTED BY: Rose Craft Shows

FORMAT/FREQUENCY: Indoor event at a convention center. Full weekend event, through private group.

WEBPAGE: <https://www.rosecraftshows.com/>

LIGHT UP THE NIGHT CHRISTMAS MARKET

CITY: Blaine, 15 miles from Ramsey

HOSTED BY: Gigi-ology Events

FORMAT/FREQUENCY: Outdoor event at a private business. One day event.

WEBPAGE: <https://www.gigi-ologyevents.com/>

MAPLE GROVE CHRISTMAS CRAFT AND GIFT SHOW

CITY: Maple Grove, 19 miles from Ramsey

HOSTED BY: Carousel Craft Shows

FORMAT/FREQUENCY: Indoor event at a community center. One day event, through private group.

WEBPAGE: <https://www.ccsshows.com/>

MAPLE GROVE HOLIDAY CRAFT AND GIFT MARKET

CITY: Maple Grove, 19 miles from Ramsey

HOSTED BY: Perfectly Unique Craft and Gift Expo

FORMAT/FREQUENCY: Indoor event at a community center. One day event, through private group.

WEBPAGE: <https://www.facebook.com/perfectlyuniquecraftshows/>

MISTLETOE MAGIC CRAFT AND MARKET AND BAKE SALE

CITY: Andover, 11 miles from Ramsey

HOSTED BY: Gigi-ology Events

FORMAT/FREQUENCY: Indoor event at a golf course. Weekend event.

WEBPAGE: <https://www.gigi-ologyevents.com/>

RAMSEY HOLIDAY CRAFT & GIFT MARKET

CITY: Ramsey

HOSTED BY: Fifty and Seasoned

FORMAT/FREQUENCY: Indoor event at Adrenaline Sports Center. One day event, through private group.

WEBPAGE: <https://www.fiftyseasonedlife.com/event-details/ramsey-holiday-craft-gift-market>



RAMSEY'S HOLIDAZZLE CRAFT AND GIFT EXPO

CITY: Ramsey

HOSTED BY: Sunrise Events and Craft Show

FORMAT/FREQUENCY: Indoor event at a church. Two day event.

WEBPAGE: <https://www.sunriseeventsandcraftshows.com/>

SHAKOPEE HOLIDAY CRAFT AND GIFT MARKET

CITY: Shakopee, 42 miles from Ramsey

HOSTED BY: Perfectly Unique Craft and Gift Expo

FORMAT/FREQUENCY: Indoor event at a high school. One day event, through private group.

WEBPAGE: <https://www.facebook.com/perfectlyuniquecraftshows/>

STILLWATER HOLIDAY CRAFT AND GIFT MARKET

CITY: Stillwater, 42 miles from Ramsey

HOSTED BY: Perfectly Unique Craft and Gift Expo

FORMAT/FREQUENCY: Indoor event at a high school. One day event, through private group.

WEBPAGE: <https://www.facebook.com/perfectlyuniquecraftshows/>

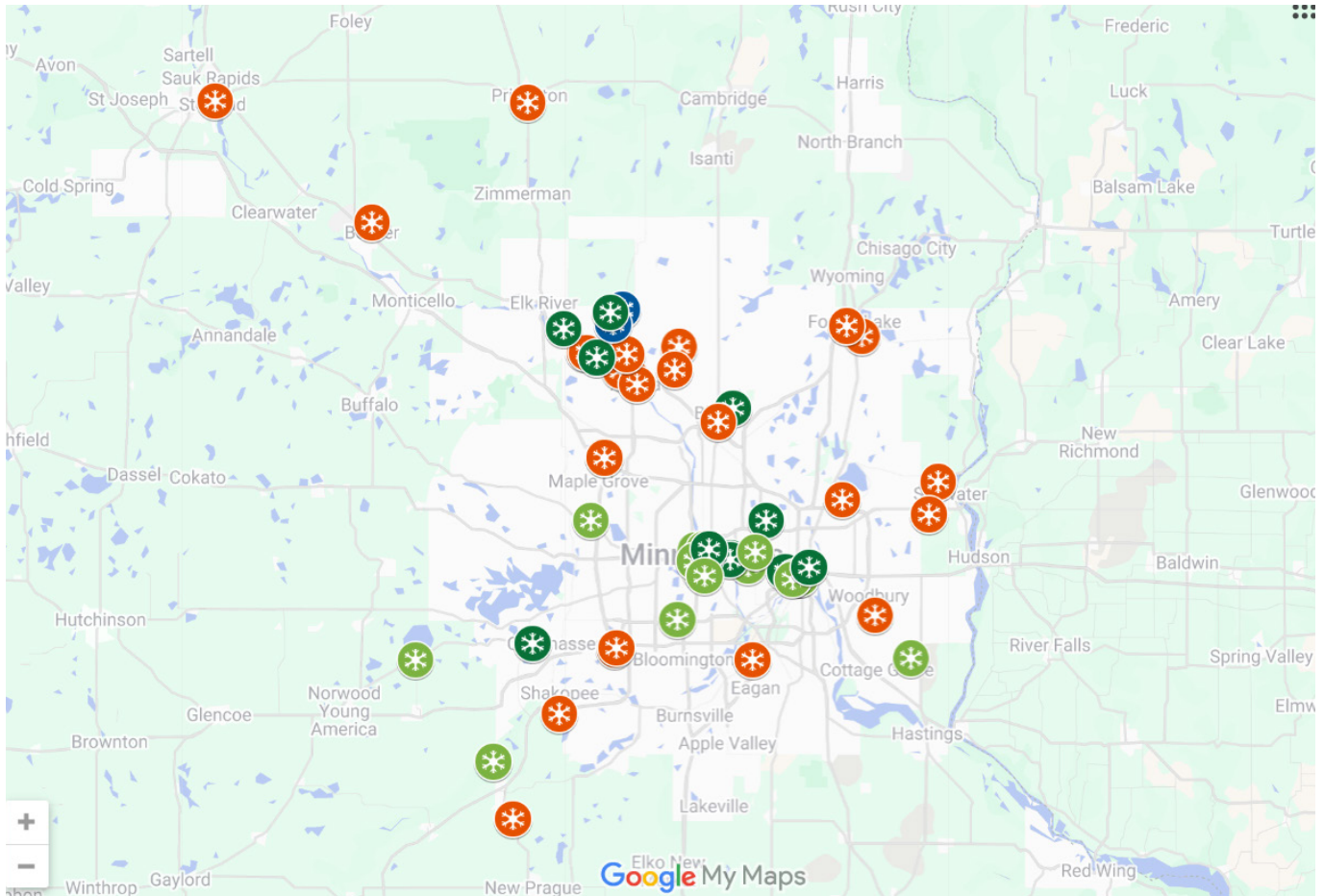
TIGER TOWN HOLIDAY MARKET

CITY: Princeton, 28 miles from Ramsey

HOSTED BY: Gigi-ology Events

FORMAT/FREQUENCY: Indoor event at a high school. One day event.

WEBPAGE: <https://www.gigi-ologyevents.com/>



Holiday Markets Near ...

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- ▼
- Traveling Pop-up Craft Show
 - Large scale
 - Medium scale
 - Small scale

COST ESTIMATES



A. Market Duration Assumptions

Weekends	Days per Weekend	Total Market Day
4	3	12

B. Day-of Staffing Estimate

Market Hours	Day-of Staffing Hours/Staff Person	Minimum Day-of Staff Needed	Total Daily Staff Hours	Total Season Staff Hours	Estimated Season Cost at \$22/hour
10 a.m. - 10 p.m.	15	4	60	720	\$15,840
11 a.m. - 8 p.m.	12	4	48	576	\$12,672
Noon - 6 p.m.	9	4	36	432	\$9,504

Average Used for Estimate	12	4	48	576	\$12,672
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Cost notes: Staffing hours include estimated 1.5 hours for setup and takedown time before and after public market hours.

Planning assumption used in cost estimate:

Average day-of staffing cost: \$1,056 per day

Total estimated season staffing cost: \$12,672

C. Vendor Fee Revenue Scenarios

Number of Vendors	Cost per Day	Cost per vendor for Season	Revenue per Season at Full Capacity
15	\$100	\$1,200	\$18,000
15	\$150	\$1,800	\$27,000
15	\$200	\$2,400	\$36,000
15	\$250	\$3,000	\$45,000
20	\$100	\$1,200	\$24,000
20	\$150	\$1,800	\$36,000
20	\$200	\$2,400	\$48,000
20	\$250	\$3,000	\$60,000
25	\$100	\$1,200	\$30,000
25	\$150	\$1,800	\$45,000
25	\$200	\$2,400	\$60,000
25	\$250	\$3,000	\$75,000
30	\$100	\$1,200	\$36,000
30	\$150	\$1,800	\$54,000
30	\$200	\$2,400	\$72,000
30	\$250	\$3,000	\$90,000
40	\$100	\$1,200	\$48,000
40	\$150	\$1,800	\$72,000
40	\$200	\$2,400	\$96,000
40	\$250	\$3,000	\$120,000
Average Used for Estimate (26)	\$175	\$2,100	\$54,600

Planning assumption used in cost estimate:

Average vendor revenue: \$4,550 per market day

Total estimated vendor revenue: \$54,600

D. Food Vendor Fee Revenue Scenarios

Number of Food Vendors	Cost per Day	Cost per vendor for Season	Revenue per Season at Full Capacity
4	\$100	\$1,200	\$4,800
4	\$150	\$1,800	\$7,200
8	\$100	\$1,200	\$9,600
8	\$150	\$1,800	\$14,400
Average Used for Estimate (6)	\$125	\$1500	\$9,000

Cost notes: Does not include separate consideration for alcohol vendor fees.

Planning assumption used in cost estimate:

Average food vendor revenue: \$750 per market day

Total estimated food vendor revenue: \$9,000

E. Detailed Year 1 Cost Estimate

Item	Cost/Revenue Assumption	Quantity/ Amount	Estimated Total
Huts	\$6,000 per hut	26	\$156,000
Cleaning	\$500/day	12 market days	\$6,000
Day-of staffing	\$1,056/day	12 market days	\$12,672
Decorations/misc. rentals	Lump sum estimate	1	\$5,000
Staff planning hours (incl. Parks, Streets, Utilities, Police, and other relevant departments)	\$35/hour	340 hours	\$11,900
Staff office hours during market season (for weekly vendor communications, promotions, etc.)	\$30/hour	80 hours	\$2,400
Marketing budget	Signs, digital, flyers, etc.	1	\$5,000
Entertainment/supplemental activities	\$1,000/day	12 market days	\$12,000
Potential public safety, EMS, insurance, permits, and misc. costs	\$1,500/day	12 market days	\$18,000
Misc. supplies	Staff shirts, name tags, vendor tags, office supplies, etc.	1	\$2,500
Contingency	Approximately 10% of estimated operations	1	\$7,500
Food vendor fee revenue	(\$750/day)	12 market days	(\$9,000)
Vendor fee revenue	(\$4,550 per day)	12 market days	(\$54,000)

Estimated Year 1 Net Cost to the City

\$175,372

Cost notes: These estimates should be considered preliminary minimums. Exact costs are difficult to estimate until the final event scope, location, infrastructure needs, staffing model, vendor structure, and competitive quotes are determined. This estimate includes the initial purchase or construction of 26 cabin houses, but does not include storage, setup, teardown, transportation, maintenance, power charges, heating rentals, or additional infrastructure that may be needed for the cabin houses or other event supplies. It may underestimate public safety cost for alcohol at the event.

CC Work Session**2. 3.****Meeting Date:** 06/23/2026

Information**Title:**

Discussion Regarding Union Contract Negotiations (Discussion Closed to the Public)

Purpose/Background:

The purpose of this discussion is to update the City Council on the status of negotiations for the City's five contracts and to gather Council feedback to guide the next phase of negotiations.

Per Minnesota Statutes 13D.03, which states: "The governing body of a public employer may by a majority vote in a public meeting decide to hold a closed meeting to consider strategy for labor negotiations, including negotiation strategies or developments or discussion and review of labor negotiation proposals, conducted pursuant to sections [179A.01](#) to [179A.25](#), staff is requesting that the City Council go into closed session to discuss the City's labor negotiations strategy for its five union contracts.

At this time, City staff will have met the Law Enforcement Labor Services (LELS) Patrol group and the LELS Crime Data Analysts group. Other groups include Sergeants, Captains and the American Federation of State, County, and Municipal Employees (AFSCME).

Supporting documentation will be distributed and recollected at the meeting.

Timeframe:

Up to 20 minutes.

Funding Source:

Not applicable at this time.

Responsible Party(ies):

Colleen Lasher, Administrative Services Director

Outcome:

For the City Council to provide staff with direction regarding how to proceed contract negotiations.

Attachments

Statute

Form Review**Inbox**

Brian Hagen

Form Started By: Colleen Lasher

Final Approval Date: 06/18/2026

Reviewed By

Brian Hagen

Date

06/18/2026 10:38 AM

Started On: 06/15/2026 04:19 PM

13D.03 CLOSED MEETINGS FOR LABOR NEGOTIATIONS STRATEGY.

Subdivision 1. **Procedure.** (a) Section 13D.01, subdivisions 1, 2, 4, 5, and section 13D.02 do not apply to a meeting held pursuant to the procedure in this section.

(b) The governing body of a public employer may by a majority vote in a public meeting decide to hold a closed meeting to consider strategy for labor negotiations, including negotiation strategies or developments or discussion and review of labor negotiation proposals, conducted pursuant to sections 179A.01 to 179A.25.

(c) The time of commencement and place of the closed meeting shall be announced at the public meeting.

(d) A written roll of members and all other persons present at the closed meeting shall be made available to the public after the closed meeting.

Subd. 2. **Meeting must be recorded.** (a) The proceedings of a closed meeting to discuss negotiation strategies shall be tape-recorded at the expense of the governing body.

(b) The recording shall be preserved for two years after the contract is signed and shall be made available to the public after all labor contracts are signed by the governing body for the current budget period.

Subd. 3. **If violation claimed.** (a) If an action is brought claiming that public business other than discussions of labor negotiation strategies or developments or discussion and review of labor negotiation proposals was transacted at a closed meeting held pursuant to this section during the time when the tape is not available to the public, the court shall review the recording of the meeting in camera.

(b) If the court finds that this section was not violated, the action shall be dismissed and the recording shall be sealed and preserved in the records of the court until otherwise made available to the public pursuant to this section.

(c) If the court finds that this section was violated, the recording may be introduced at trial in its entirety subject to any protective orders as requested by either party and deemed appropriate by the court.

History: 1957 c 773 s 1; 1967 c 462 s 1; 1973 c 123 art 5 s 7; 1973 c 654 s 15; 1973 c 680 s 1,3; 1975 c 271 s 6; 1981 c 174 s 1; 1983 c 137 s 1; 1983 c 274 s 18; 1984 c 462 s 27; 1987 c 313 s 1; 1990 c 550 s 2,3; 1991 c 292 art 8 s 12; 1991 c 319 s 22; 1994 c 618 art 1 s 39; 1997 c 154 s 2

Meeting Date: 06/23/2026

Information**Title:**

Discuss Council Member Compensation

Purpose/Background:

Councilmembers Buscher and Riley requested this discussion several weeks ago. As requested, discussion on this matter took place during the April 14, 2026, work session. At that time, updated wage data was not available through the League of Minnesota Cities. The updated data is now available, and includes data from cities with populations from 15,000 to 50,000 (attached). As noted previously, Ramsey's Mayor and Councilmember salaries have not been increased since 2005 and, prior to that, the last increase was in 1989.

Prior to the April 2026 meeting, this matter was discussed in detail on February 8, 2022. At that time, a survey of similarly sized cities showed that the City of Ramsey's Council compensation is ranked 29 out of 31 cities. Back in February 2022, staff found that in comparable cities, the average annual pay for Mayors is \$10,338 (Ramsey's is \$8000) and the average annual pay for Councilmembers is \$7975 (Ramsey's is \$6000). A few cities also provide paid health insurance and other employee benefits.

Currently, the data shows that Ramsey ranks 32 out of 34 reporting cities; in both the case of the Mayor and Council salaries, there are only two cities that pay less than Ramsey (Forest Lake and Otsego). The data shows the average annual pay for Mayors is now \$11,732 (Ramsey's is still \$8000) and the average annual pay for Councilmembers is now \$9035 (Ramsey's is still \$6000). The attached spreadsheet shows the full details, as well as median pay differences and other data. Note that some cities pay Councilmembers for attending meetings or other payments. The city of St. Michael has been removed from the data due to the fact that they only pay per meeting, not a monthly stipend.

State statute requires that Council salaries are to be established prior to an election and increases do not become effective until after the election. Consequently, with an election planned for 2026, if there is an interest in increasing the Mayor and Councilmember's salaries, the time for such an action is prior to the next municipal election, and increases would be effective after the election, in January.

Charter Language: Section 2.7 Salaries. The mayor and councilmembers shall receive such compensation as is fixed by the council in accordance with state statutes. Any increases in such compensation shall not become effective until after the next municipal election. Other officers and employees of the city shall receive such salaries or wages as may be fixed by the council.

Attachments: Mintutes and Salary Data

Timeframe:

10 Minutes

Funding Source:

If needed, funding will be included in the 2027 budget.

Responsible Party(ies):

Colleen Lasher, Administrative Services Director

Outcome:

Based on discussion.

Attachments

Wage Comp

02-08-22 Minutes

04-14-26 Minutes

Form Review

Inbox

Brian Hagen

Form Started By: Colleen Lasher

Final Approval Date: 06/18/2026

Reviewed By

Brian Hagen

Date

06/18/2026 09:45 AM

Started On: 06/15/2026 04:26 PM

Organization	Population	Job Title	Average Annual Wage (\$)	Payment for Special Meetings (\$)	Medical coverage offered	Annual Cost for Single Coverage (\$)	Annual Cost for Family Coverage (\$)	Other Benefits Offered
City of Maplewood	42,027	Council Member	17,653.00		N			
City of West St. Paul	21,390	Council Member	12,875.00		N			
City of Hopkins	18,532	Council Member	12,500.00		N			
City of Willmar	21,991	Council Member	12,444.96		Y			
City of Prior Lake	29,057	Council Member	11,544.63	50	N			
City of Richfield	38,482	Council Member	11,128.00		N			
City of Lino Lakes	22,562	Council Member	10,423.00	40	N			
City of Northfield	21,648	Council Member	10,302.00		N			
City of Cottage Grove	43,690	Council Member	10,057.32		N			
City of Andover	32,596	Council Member	10,000.00	40				
City of Oakdale	28,407	Council Member	9,600.00		N			
City of Savage	33,262	Council Member	9,503.36		N			
City of Crystal	23,092	Council Member	9,364.26		N			
City of Austin	26,915	Council Member	9,300.00		N			
City of Chanhassen	25,979	Council Member	9,000.00	50	N			
City of Shakopee	46,660	Council Member	9,000.00					
City of South St. Paul	20,680	Council Member	8,700.00		N			
City of Champlin	24,773	Council Member	8,295.00		Y	Full Premium	Full Premium	Dental (elected official paid), Deferred Comp (no employer match), PERA
City of Roseville	36,305	Council Member	8,220.00		N			
City of Fridley	29,958	Council Member	8,016.90		Y	546.24	3555.96	Dental
City of Red Wing	16,713	Council Member	8,000.20		N			
City of Albert Lea	18,180	Council Member	8,000.00		N			
City of Rosemount	27,769	Council Member	7,900.00		N			
City of Winona	26,303	Council Member	7,705.00		Y	1680	6276	FSA, dental, PERA Life if enrolled in DCP, other retirement savings options
City of Hastings	23,133	Council Member	7,700.00		N			
City of White Bear Lk	24,372	Council Member	7,500.00		N			
City of Hibbing	16,015	Council Member	7,200.00		N			
City of Farmington	24,361	Council Member	7,020.00		N			
City of Elk River	27,520	Council Member	7,000.00					*Acting Mayor receives additional \$500 for the year, *Council Members on the EDA receive additional \$1,800 per year.
City of Rogers	16,190	Council Member	6,800.00		N			
City of Sartell	19,955	Council Member	6,316.70		N			
City of Forest Lake	21,411	Council Member	5,500.00		N			
City of Otsego	23,790	Council Member	3,600.00		N			\$50 apparel; additional pay for extra meetings
Median Councilmember Pay:			\$ 8,700	Based on above city populations of 15K to 50K				
Average Councilmember Pay:			\$ 9,035	Based on above city populations of 15K to 50K				
City of Ramsey			\$ 6,000		Y	Full Prem.	Full Prem.	PERA
Difference on Median			\$ 2,700					
Difference on Average			\$ 3,035					

Organization	Population	Job Title	Average Annual Wage (\$)	Payment for Special Meetings (\$)	Medical coverage offered	Annual Cost for Single Coverage (\$)	Annual Cost for Family Coverage (\$)	Other Benefits Offered
City of Maplewood	42,027	Mayor	20,045.00		N			
City of Willmar	21,991	Mayor	19,250.04		Y	12.84-\$1319.85	552.96-\$4212.4	
City of Hopkins	18,532	Mayor	15,000.00		N			
City of Shakopee	46,660	Mayor	15,000.00					
City of West St. Paul	21,390	Mayor	14,935.00		N			
City of Prior Lake	29,057	Mayor	14,616.14	50	N			
City of Richfield	38,482	Mayor	14,339.00		N			
City of Northfield	21,648	Mayor	13,736.00		N			
City of Cottage Grove	43,690	Mayor	13,351.44		N			
City of Austin	26,915	Mayor	12,600.00		N			
City of Savage	33,262	Mayor	12,487.80		N			
City of Lino Lakes	22,562	Mayor	12,400.00	40	N			
City of South St. Paul	20,680	Mayor	12,300.00		N			
City of Crystal	23,092	Mayor	12,172.63		N			
City of Albert Lea	18,180	Mayor	12,000.00		N			
City of Oakdale	28,407	Mayor	12,000.00		N			
City of Andover	32,596	Mayor	12,000.00	40				
City of Chanhassen	25,979	Mayor	11,100.00	50	N			
City of Champlin	24,773	Mayor	10,883.00		Y	Full Premium	Full Premium	Dental (elected official paid), Deferred Comp (no employer match), PERA
City of Hibbing	16,015	Mayor	10,800.00		N			
City of Winona	26,303	Mayor	10,778.00		Y	1680	6276	FSA, dental, PERA Life if enrolled in DCP, other retirement savings options
City of Fridley	29,958	Mayor	10,688.60		Y			Dental
City of Roseville	36,305	Mayor	10,620.00		N			
City of Rosemount	27,769	Mayor	10,400.00		N			
City of Hastings	23,133	Mayor	10,200.00		N			
City of Elk River	27,520	Mayor	10,000.00					
City of White Bear Lk	24,372	Mayor	9,600.00		N			
City of Sartell	19,955	Mayor	9,110.40		N			CELL PHONE REIMBURSEMENT \$650.00 ANNUALLY
City of Farmington	24,361	Mayor	8,040.00		N			
City of Red Wing	16,713	Mayor	8,000.20		N			
City of Rogers	16,190	Mayor	8,000.00		N			
City of Forest Lake	21,411	Mayor	6,500.00		N			
City of Otsego	23,790	Mayor	4,200.00		N			\$50 apparel; additional pay for extra meetings
Median Mayor Pay:			\$ 12,000	Based on above city populations of 15K to 50K				
Average Mayor Pay:			\$ 11,732	Based on above city populations of 15K to 50K				
City of Ramsey			\$ 8,000		Y	Full Premium	Full Premium	PERA
Difference on Median			\$ 4,000					
Difference on Average			\$ 3,732					

member has concerns and doesn't seek reappointment as a result, Staff is to direct them to contact their Councilmembers.

2.05: Discuss Council Member Compensation

Administrative Services Director Lasher reviewed the Staff report highlighting that the last time Council compensation was adjusted was in 2005. She also stated that the Ramsey City Council ranks 29 out of 31 in terms of being the lowest paid. She stated that an increase is recommended.

Councilmember Woestehoff asked if math was done in the COLAs between 2005 and now and what that would equate to if Councilmembers were compensated with the same level of COLA increases as Staff.

Administrative Services Director Lasher replied she did not.

Councilmember Woestehoff stated that it would be good to keep up with the times. He stated that the Mayor was paid a certain percentage of the current governor's salary, Council was also set on a percentage. He stated then it wouldn't be a set number. He also agreed with COLA increases as well.

Councilmember Howell stated she will not support an increase. She stated that the Council has to find ways to cut little amounts here and there.

Administrative Services Director Lasher commented that Columbia Heights, Fridley and Stillwater offer their Councilmembers benefits, primarily health insurance benefits, and they offer that at the same contribution rate the employees receive. She also found that Fridley offers a waiving benefit of almost \$5,000 a year, there are three cities that are considering that instead of a monthly wage.

Councilmember Musgrove commented that she thought the consensus was not to increase the Council's salary. She asked if this is a new budget year and if that is why it is coming up. She stated that she is concerned that Staff time was spent on this because the consensus was not to increase it. She stated she will not be supporting this either. She stated that as a public representative and elected official they should not be making a lot of money from it and she was happy with the current salary even though it is low.

* City Administrator Ulrich stated that the reason it came up is because there is an election coming up, that Council has an opportunity every two years to consider an increase.

Councilmember Specht agreed, adding that even though it hasn't been adjusted since 2005, they are only \$1,000 below average. He stated he wanted to make sure the resident's money was used for the City.

Councilmember Heineman agreed that he isn't interested in an increase either.

The consensus of the Council was to not increase Councilmember wages.

Councilmember Buscher expressed overall support for the strategic plan and suggested adding more structure, such as prioritizing items by timeline or importance and including measurable outcomes to track progress better. She also recommended considering how the City will monitor changing demographics in the absence of frequent surveys, with an emphasis on equitable access to services. Additionally, she highlighted interest in strengthening environmental stewardship efforts and continuing to build partnerships with other governmental entities to leverage shared resources and funding opportunities.

City Administrator Hagen asked for clarification on how Councilmember Buscher would like those ideas reflected in the plan, specifically whether they should be included in the “working well” section or incorporated into the objectives.

Councilmember Buscher clarified that she is not prescribing a specific placement but wants to ensure the plan reflects ongoing efforts to build and maintain partnerships with other governmental entities. She emphasized the goal is to show continued collaboration and leveraging of external resources without overcomplicating the plan, and deferred to staff on how best to incorporate it, if appropriate.

Councilmember Buscher suggested revisiting joint meetings with neighboring cities, such as Anoka or Elk River, noting that such meetings were held in the past to discuss shared challenges and strategies. She expressed interest in bringing that back if there is value and alignment, and indicated she would support exploring it further.

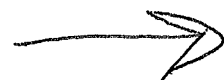
Councilmember Stewart stated she would support a joint meeting only if there is a clear purpose and potential outcomes, rather than a general discussion without direction. She suggested there may be an opportunity in the near future, such as coordination around the Mississippi River crossing.

Mayor Heineman agreed that joint meetings should occur only if there is a clear, shared purpose, such as coordinating on the river crossing or providing a legislative update with common representatives. He expressed concern that without a focused objective, meetings could become unproductive.

2.02: Discuss Council Member Compensation

City Administrator Hagen opened a discussion on elected official compensation, noting that as of the last review in February 2022, Ramsey’s mayor’s salary was \$8,000, compared to an average of about \$10,338 in surrounding cities, and councilmembers’ pay was \$6,000, compared to an average closer to \$8,000. He noted the topic was brought forward at the request of Councilmembers Buscher and Riley.

Acting Mayor Riley stated he is now open to discussing elected official compensation, noting his previous opposition but recognizing that pay has not changed since 2005 despite rising costs. He acknowledged the percentage gap compared to other cities and supported having the discussion, emphasizing that any changes would take effect after an election. He suggested increasing compensation to be more in line with area averages, noting that while the role is not meant to be a



primary source of income, it also should not create a financial barrier to serving. He shared an example of a qualified individual who chose not to run because of the financial burden of missed work, emphasizing the importance of making service more accessible.

Councilmember Specht expressed that he does not see a strong need to increase compensation, noting there has generally not been a shortage of candidates or interest in serving. He suggested recruitment does not appear to be an issue and did not support making a change at this time.

Mayor Heineman expressed mixed feelings about increasing compensation, noting he did not run for the money, but acknowledged that Ramsey is paid less than comparable cities. He raised concerns about elected officials setting their own pay and suggested the discussion should include the full Council so all members can weigh in before any direction is given.

City Administrator Hagen asked if Council would like staff to update the compensation comparison data to reflect current averages before continuing the discussion.

Acting Mayor Riley supported updating the compensation data and suggested revisiting the discussion when the full Council is present.

Councilmember Buscher requested that the updated comparison include neighboring cities' compensation details, including salary, health insurance benefits or payouts, and other compensation packages, with a focus on cities similar in size and development to Ramsey.

City Administrator Hagen noted that prior comparisons did include benefit information, recalling that some cities offered modest stipends or health insurance options. He confirmed that paid health insurance was identified in at least one case. He noted he will bring the information back for further discussion at a future meeting.

2.03: Required Audio Recordings of Public Meetings

City Administrator Hagen explained that an audio recording of meetings is not required by state statute, City code, or the charter, but has been done as a practice. He suggested that if the City wants to differentiate which meetings are recorded or offer online attendance, a formal policy should be established to provide clarity and consistency when responding to public requests.

Acting Mayor Riley asked for clarification on the differences between state law, City ordinance, and current practice regarding meeting recordings.

City Administrator Hagen clarified that state law does not require meetings to be recorded. Still, if a meeting is recorded, the City must retain the recording at least until the minutes are approved. He noted that Ramsey keeps recordings longer and makes many of them publicly available. However, some, like interviews, are not posted online due to sensitive content but can still be released upon request as public data.

City Administrator Hagen noted that any meeting with a quorum must be open to the public and properly noticed, including interviews. He explained that while the public can attend these

CC Work Session**Meeting Date:** 06/23/2026**Primary Strategic Plan Initiative:** Connect the community through parks, trails and recreational programming.

Information**Title:**

Waterfront Park Security Cameras

Purpose/Background:

The Waterfront Park is planned to open on or around July 4th, 2026. The Waterfront Park, situated on 16 acres in downtown Ramsey, has a 17,000-square-foot decorative concrete plaza, a splash pad play area, pavilions, fixed canopies, Adirondack chairs, chaise loungers, three circular fire features, and nighttime LED lighting. It is predicted that this park will draw a significant number of patrons, both during the day and in the evening. In an effort to protect people and the multi-million-dollar project at Waterfront Park, the police department is recommending installing three security cameras.

The Police Department currently uses Flock Safety for its eight license plate-reading technology (LPR) cameras mounted along roadways in the City of Ramsey. These cameras have been used to solve crimes within the city. Flock Safety offers a user-friendly platform that officers can access while on patrol without returning to the Police Station. Due to the Pan-Tilt-Zoom (PTZ) and guardian mode features available with Flock Safety video cameras, fewer cameras are required to cover the larger park. It also allows officers to use a single application for both the LPR and PTZ cameras. Because these cameras are leased from Flock Safety, there is no I.T. infrastructure for our I.T. staff to manage.

Currently, when investigating crime, the Police and Parks Departments work together to deploy Arlo-brand portable cameras. Currently, the Police Department has two Arlo cameras, and the Parks Department has one. This is a reactive approach after an incident has occurred, and staff would like to shift to a proactive response.

Due to ongoing vandalism, illegal dumping, and party/event rentals at existing Ramsey Parks, this discussion is part of a larger discussion to consider installing cameras at Central Park and Rivers Bend Park, and to update or add to the existing standalone DVR cameras at Elmcrest Park during 2027.

<https://www.flocksafety.com/products/video-cameras>

Time Frame/Observations/Alternatives:**Time Frame:**

Due to the permit and approval process, it is unlikely these PTZ cameras will be operational on July 4th. Staff would work to have them installed and operational as soon as possible.

Alternatives:

Do not install cameras at the Waterfront Park.

Install cameras from a different brand at Waterfront Park.

Funding Source:

The Police Department's 0211 budget.

Each camera costs \$3,000 per year, which is a recurring annual fee.

For this year, the cost would be prorated, covering only the months the camera is up and operational in 2026.

Recommendation:

Staff recommends installing three security cameras at Waterfront Park and having them operational in 2026.

Outcome/Action:

Staff and council discussion, with council direction by consensus.

Attachments

No file(s) attached.

Form Review**Inbox**

Brian Hagen

Form Started By: Brad Bluml

Final Approval Date: 06/18/2026

Reviewed By

Brian Hagen

Date

06/18/2026 10:57 AM

Started On: 06/12/2026 08:39 AM

CC Work Session

Meeting Date: 06/23/2026

Primary Strategic Plan Initiative: Enhance City’s communication through transparency and accountability.

Information

Title:
Review Future Topics/Calendar

Purpose/Background:
The attachment is the current list of future topics for work session discussions. Items are drawn from Council requests at meetings, or are related to topics that have been identified in the City's strategic plan.

Recommendation:
For Council review - no formal action necessary.

Outcome/Action:
For Council review.

Attachments

Future Topics List

Form Review

Inbox	Reviewed By	Date
Brian Hagen	Brian Hagen	06/18/2026 10:03 AM
Form Started By: Katie Schmidt		Started On: 06/15/2026 02:33 PM
Final Approval Date: 06/18/2026		

	<u><i>Tentative City Council Future Work Session Topics</i></u>	
Proposed Date	Topic	Minutes (Estimate)
2026		
07/14	Budget	90
07/14	City Administrator Performance Evaluation – Closed to the Public	
07/14	Union Negotiations – Closed to the Public	
07/28	Budget	90
07/28	Quarterly Police & Fire Update	
08/10	Budget	90
08/25	Budget	90
08/25	Union Negotiations – Closed to the Public	
09/08	Budget	90
10/27	Quarterly Police & Fire Update	
TBD	Wage Theft Enforcement Policy/Project Labor Agreement Policy follow up	
TBD	City Facilities Tour	
TBD	Discuss Commercial Property Public Utility Connection Program	
TBD	Subdivision Code	