

ARTS & CULTURE COMMISSION

Regular Meeting, Tuesday, November 1, 2016

NOTICE IS HEREBY GIVEN, that a regular meeting of the Arts & Culture Commission will be held in the Conference Room 2B at City Hall, 420 N Pokegama Avenue, Grand Rapids, Minnesota 55744 on Tuesday, November 1, 2016 at 3:45 pm

Agenda

1. Call to order
2. Public input
3. Setting the agenda
4. Correspondence
5. Approve the following minutes: Regular Meeting October 4, 2016
6. Financials
7. River venue update Update – Work Group
8. Progress reports Utility Boxes – Julie Kennedy
Business Arts Award Update – David
Artist in Residence - Kathy
9. Old Business IRRRB Grant - Jon
10. New Business 2017 Calendar – July Meeting
Public Art Working Group - Kathy
11. Announcements
12. Set agenda for next regular meeting: Tuesday, December 6, 2016
13. Adjourn

**CITY OF GRAND RAPIDS ARTS AND CULTURE COMMISSION
CONFERENCE ROOM 2B – GRAND RAPIDS CITY HALL
REGULAR MEETING, TUESDAY, OCTOBER 4, 2016 – 3:45 PM**

CALL TO ORDER: Pursuant to due notice and call thereof the regular meeting of the Grand Rapids Arts and Culture Commission was held in Conference Room 2B of the Grand Rapids City Hall, 420 N Pokegama Avenue, Grand Rapids, Minnesota, on Tuesday, October 4, 2016, at 3:45 pm

CALL OF ROLL: On a Call of Roll, the following members were present: Kathy Dodge, Karen Walker, Harry Smith, David Marty, Jon Connelly, Lois Bendix, and Sonja Merrild

Absent: Benjamin Braff

Visitor: Heidi Bringman, LHB

Skype: LHB Team; Mike Fischer, Stuart Shrimpton and JonCommers

Staff Present: Amy Dettmer and Michele Palkki

Commissioner Dodge called the meeting to order at 3:45 pm

Setting the Agenda: Nothing to add

Correspondence: Nothing to add

MINUTES

The minutes of the September 6, 2016 meeting were in the packets for the Commission's review and approval. There was a change noted: Page 2 Cultural Mural. Commissioner Dodge reported that the mural that will be placed on the *west side of the Northbank Building* was done through Katie Marshall and *Grand Rapids Arts* by receiving a grant. It will be unveiled on First Friday in October. Katie worked on this with the Human Rights Commission *and a work group from the Grand Rapids Arts and Culture Commission*, the mural was painted by Leah Yellowbird with a Native American scene.

APPROVAL OF MINUTES: Regular Meeting held on September 6, 2016.

Motion by Commissioner Connelly, second by Commissioner Marty to approve the minutes of the Regular Meeting, September 6, 2016 with corrections noted. Motion passed by unanimous vote.

FINANCIALS – A discussion was held regarding purchasing corkboard for the Artist in Residence in Central School. Commissioner Bendix is looking into something for the Artists to hang their art on. There is money in the budget; Commissioner Bendix will bring this to a future meeting if desired.

RIVER VENUE - Skype with LHB out of the Minneapolis Office: Heidi Bringman began this portion with introductions from their team: Mike Fischer - Project Principal/Advisor; Stuart Shrimpton – Designer; and Jon Commers – Market Research (Sub-consultant) and the Commissioners.

River Venue Continued

Beginning with the project outline, Ms. Bringman gave a review of the project. The general project scope will be in 2 phases with a review and approval process.

Phase 1: Review Project/Investigate

- Review existing reports, plans and studies relating to the prospective performance marketplace.
- This phase will also gauge regional demand for this type of venue and will use criteria that reflect the Grand Rapids marketplace.
- Develop an evaluation of feasibility, capital and operating structure, revenue and other fundamentals of value to the Arts and Culture Commission.

This phase will continue from now until approximately the end of December

The team will work with the Commission to develop a list of potential partners and local resources that may be available to manage a performance venue with examples of successful management strategies.

A subgroup from the Arts and Culture Commission will include Commissioner's Dodge, Merrild, Connelly and Smith who will work with the LHB team and report to the full Commission at their regular meetings.

If for some reason, the project does not move forward ~~from here~~ a summary document/presentation of phase 1 will be presented to the Commission/City.

Phase 2: Imagine Plan Development/Site Location

- Present Phase I findings. Facilitate the first public meeting. This will be to gather input from the community on their values, principles and overall vision for this project
- Conduct a site analysis, and establish issues, constraints, and opportunities for up to three sites.
- Develop preliminary cost estimates, a phasing plan, and funding/operational recommended procedures as information for the final document. Facilitate second public meeting.
- Refine the preferred concept and develop a draft plan for the Commission to review. In addition to narrative text, supplementary graphics will include preliminary site plans, sections and diagrams.
- Two perspective renderings to be used for promotional and fundraising efforts
- Final presentation to the Commission/City Council.

Next steps include:

- A) Request for any existing reports, plans, and studies for LHB to review.

This may include reports on Economic Impact, Mainstreet Study, Myles Reif, Rural Pulse (Blandin Foundation). City staff will bring together previous plans including, but not limited to, City Comprehensive Plan, GR MN Culture Plan, Riverfront Plan, and Mississippi River Downtown Plan. All of this information will help with the development of phase 1. Commissioners will bring together the reports and they will distribute to LHB through Amy Dettmer, primary project contact.

River Venue Continued

B) Ideas/nominations for communities that offer strong examples of success or other outcomes.

Commissioner's indicated that the following cities should include; Bemidji, Brainerd, Chaska, Fergus Falls, Park Rapids, Shakopee, Stillwater, Taylor Falls, Sioux Falls, South Dakota. As others come to mind, let Ms. Dettmer know and she will include to LHB.

C) Stakeholders and/or community participants for Community Outreach. Some names include, but not limited to:

Blandin Paper Company/Foundation, Chamber of Commerce, Community Foundation, Farmers Market, Forest History Center, Get Fit Itasca, Grand Rapids Arts, Itasca Orchestral/Strings, KAXE, Laketime Magazine, Rick Harding, Visit Grand Rapids

A meeting was set up with LHB and the Commission Work Group for Tuesday, October 25 at the Library, time to be determined.

D) A short discussion was held regarding site location ~~and are there any others?~~

City plan indicated locations on the west side of the Library (green space by Fishing Pier), the KAXE/Rotary Tent next to the Library, and Forest History Center. It was also noted that the Itasca County Fair Board has indicated they are looking at putting a performing area at the Fairgrounds.

Lastly there was a time of sharing the project goals that each would like to see in the end.

Stuart: Have feeling the River is well addressed

Jon: Everyone feels we went above and beyond expectations

Lois: More of a connection with the Mississippi River

Kathy: Community Involvement

David: Looking for honest feasibility

Harry: Actually have venue on the river

Jon: Time is right to be sure, it is a Community asset and will be used

Karen: Be a green building, sustainability, more than just a performance area

Sonja: Want a venue to bring life, be a magnet to the downtown, and have connection

Heidi: Make sure the plan is for Grand Rapids

The Commission thanked Heidi and her team and look forward to working on the project.

OLD BUSINESS

Mural Update: Commissioner Dodge reported on a second mural by Leah Yellowbird that was going to be placed in the Grand Rapids Area Library. There were some issues raised about public process. Grand Rapids Arts became the fiscal agent for the mural after private donations matched by Blandin Foundation funded the mural. The mural was gifted to the Grand Rapids Human Rights Commission, who accepted the mural at their regular meeting on September 28, 2016.

Mural Continued:

The Grand Rapids Human Rights Commission will be gifting the mural to the Grand Rapids Area Library.

PROGRESS REPORTS

Utility Boxes

Commissioner Smith reported that he has been in contact with Julie Kennedy, Public Utilities, and is working toward having a report at the November Commission Meeting. This is a work in progress and sounds like it is something they are looking at it positively. Commissioner Smith will continue to work with Ms. Kennedy.

There being no further business, the meeting adjourned at 5:45 pm

Respectfully submitted by Michele Palkki, Administrative Assistant

Next Regular Meeting

Reminder, the next regular meeting of the Grand Rapids Arts and Culture Commission will be held on Tuesday, November 1, 2016 beginning at 3:45 pm at the Grand Rapids City Hall, Conference Room 2B, 420 North Pokegama Avenue, Grand Rapids MN 55744.

2017 Council Strategic Outcome Data

Initial Submittal Form

Description of Council Member/Department Head Outcome	Section in Comp Plan Goal Fits	Goal in Section	Subgoal in Goal	Lead Department/Commission	Council Member or Department Head
To be more effective and efficient in reducing blight in our city, explore the use of technology to better track blight violations.	Public Infrastructure and Community Service Goals	Community Service Goal 2: Provide Services to Protect Public Health and	b. Continue to provide City Services that enhance the general welfare	Police	Outcome: More effective and efficient tracking of blight
Conduct an Emergency Management Table Top Exercise	Public Infrastructure and Community Service Goals	Community Service Goal 2: Provide Services to Protect Public Health and General Welfare	b. Continue to provide City Services that enhance the general welfare	Police	Outcome: Determine strengths and weaknesses in the City's response to disasters
Working with other City departments, explore the creation of a summer youth safety camp to educate our children about personal safety, electrical safety, water safety and basic first-aid.	Public Infrastructure and Community Service Goals	Community Service Goal 2: Provide Services to Protect Public Health and General Welfare	c. Clearly tie regulations, programs and other services to health, safety and general welfare.	Police	Outcome: Increase awareness and educate youth in safety
Amend/Update City Ordinance Chapter 155 regulation animals.	Public Infrastructure and Community Service Goals	Community Service Goal 2: Provide Services to Protect Public Health and General Welfare	d. Periodically review regulations and programs for effectiveness.	Police	Outcome: Amend the Animal Ordinance to reflect current statutes and practices
Explore the possibility of more effectively investigating the sale of illicit drugs by establishing a formalized system of sharing drug intelligence and case investigation by law enforcement agencies within Itasca County. The achievement of this goal will very much depend upon the willingness of other law enforcement agencies to participate in joint investigations.	Public Infrastructure and Community Service Goals	Emergency Services Goal 1: Ensure the safety and security of the Grand Rapids community	c. Continue to promote inter-agency cooperation (mutual-aid) in providing services to Grand Rapids and surrounding communities.	Police	Outcome: More effective and coordinated investigation of illicit drug cases

GOAL 1: Enhance Grand Rapids' distinctive identity through arts and culture

OBJECTIVE: Connect arts, heritage, and the natural environment to help promote Grand Rapids' distinctive identity

1.2 Nurture public-private partnerships to expand arts-related offerings at the Forest History Center

1.3 Nurture public-private partnerships to celebrate connections between art and lakes, rivers, forestry, sporting, and recreational activities

GRACC will complete the Mississippi Riverfront feasibility study.

1.4 Celebrate Ojibwe cultural heritage through city signage in English/Ojibwe

Ongoing collaboration with Human Rights Commission will continue to promote Ojibwe signage

OBJECTIVE: Foster regional networking to explore opportunities for collaborative programming and promotion

1.11 Facilitate connections between local arts and cultural nonprofit organizations and local and regional Ojibwe artists and organizations with experience exhibiting Native American visual and performing art

Establish one space on the third floor dedicated to an Ojibwe artist in residence.

GOAL 2: Expand opportunities for lifelong arts learning

OBJECTIVE: Youth: Celebrate and expand opportunities for in-school and outside-of-school arts learning

2.1 Coordinate a roundtable workgroup to address youth arts learning (in and outside-of-school)

2.3 Increase youth art offerings via the park system, such as a "fun wagon" or arts summer camps

OBJECTIVE: Facilitate community spaces and programming that welcome the entire community

3.2 Identify a new, prominent location for the Farmers' Market to strengthen its role as a social gathering place and artisan-incubator

3.6 Nurture public-private partnerships to integrate more art (music, visual and performing art, literature, and design) by regional Ojibwe artists (see 1.11)

GOAL 3: Foster inclusive arts and cultural offerings and expand access

OBJECTIVE: Facilitate community spaces and programming that welcome the entire community

3.1 Update city rules for use of Food Trucks.

GOAL 4: Use the arts to animate the physical realm and improve connectivity

OBJECTIVE: Infuse and align Grand Rapids' existing city policies, plans, and projects with arts and culture to help achieve broader community health and connectivity goals

4.4 Develop a pedestrian bridge over the Mississippi and enhance with artistic elements and good design

4.8 Create murals and art installations along existing infrastructure, such as bridges and railroad crossings, to help animate points of entrance into town and beautify neglected areas

GRACC will convene a working group/committee to form a public art plan.

GRACC will work with Public Utilities to cover utility boxes with artful designs.

OBJECTIVE: Create initial public art policies and develop a program that consistently contributes to the vitality and economic development of the city

4.11 Create City of Grand Rapids "Art Adoption/Acquisition/Loan" policy that would create a clear understanding of what type of artworks to accept into the city's collection and to establish guidelines around the conversations about maintenance, insurance, and other administrative necessities

City of Minneapolis

MINNEAPOLIS ART WRAPS

PRE-APPROVED UTILITY BOX DESIGNS

INSTRUCTIONS AND FORMS

Spring 2016



Minneapolis Art Wraps - Preapproved Utility Box Designs

This document includes a comprehensive overview of the guidelines, steps, and criteria for installing preapproved artist-designed utility box wraps on City-owned utility boxes. Potential applicants are encouraged to read the instructions thoroughly prior to the application process. The City also offers a custom artist designed utility box program, which provides applicants with the opportunity to create an unique design. For more information about artist designed utility boxes, visit the City's website at <http://www.minneapolismn.gov/dca/WCMS1P-083277>.

These instructions and forms were created by the City of Minneapolis Departments of Community Planning and Economic Development and Public Works.

CONTACT

Mary Altman

Public Art Administrator

Community Planning and Economic Development

mary.altman@minneapolismn.gov

612.673.3006

Cover artists: Matthew Kunes, Kristine Heykants

Artist, adjacent page: Mark LaCroix

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DESIGNS

12 Pre-approved Design Options



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Table for Art Wrap Requests
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Consent for Public Art on Sidewalk

CITY OF MINNEAPOLIS PUBLIC ART GOALS

Stimulate Excellence in Urban Design and Public Arts

- ◆ Enhance the aesthetic environment of public places within the City through engaging, unique and high quality public artworks.
- ◆ Engage qualified and experienced artists.

Enhance Community Identity and Place

- ◆ Build awareness of community history, identity, cultures and geography.
- ◆ Develop artworks that are integrated into City building projects and are compatible with their settings.

Contribute to Community Vitality

- ◆ Promote Minneapolis as a nationally and internationally recognized arts city and tourist destination.
- ◆ Build the capacity of and cooperation between the private and public sectors, artists, arts and community members.
- ◆ Encourage civic dialogue about important City issues.
- ◆ Develop and maintain safe artworks.

Involve a Broad Range of People and Communities

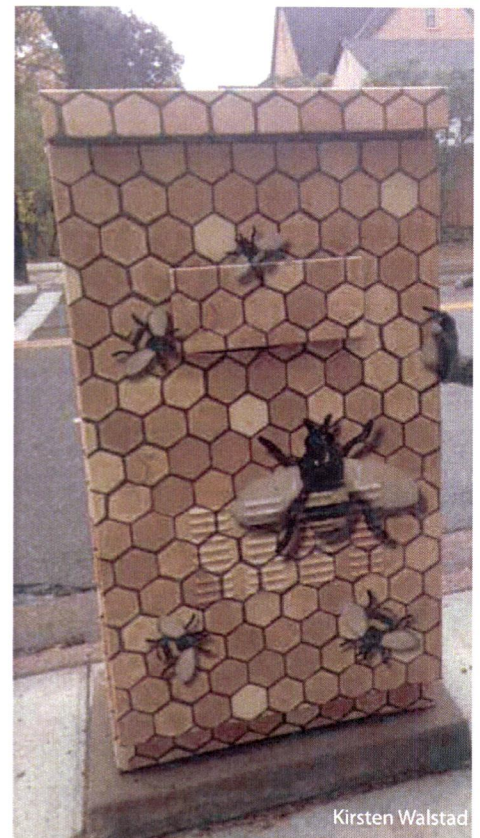
- ◆ Enhance opportunities for all citizens, neighborhoods and organizations to participate in the planning and creation of artworks.
- ◆ Celebrate the City's cultural communities.
- ◆ Provide opportunities for the community to come together.

Value Artists and Artistic Processes

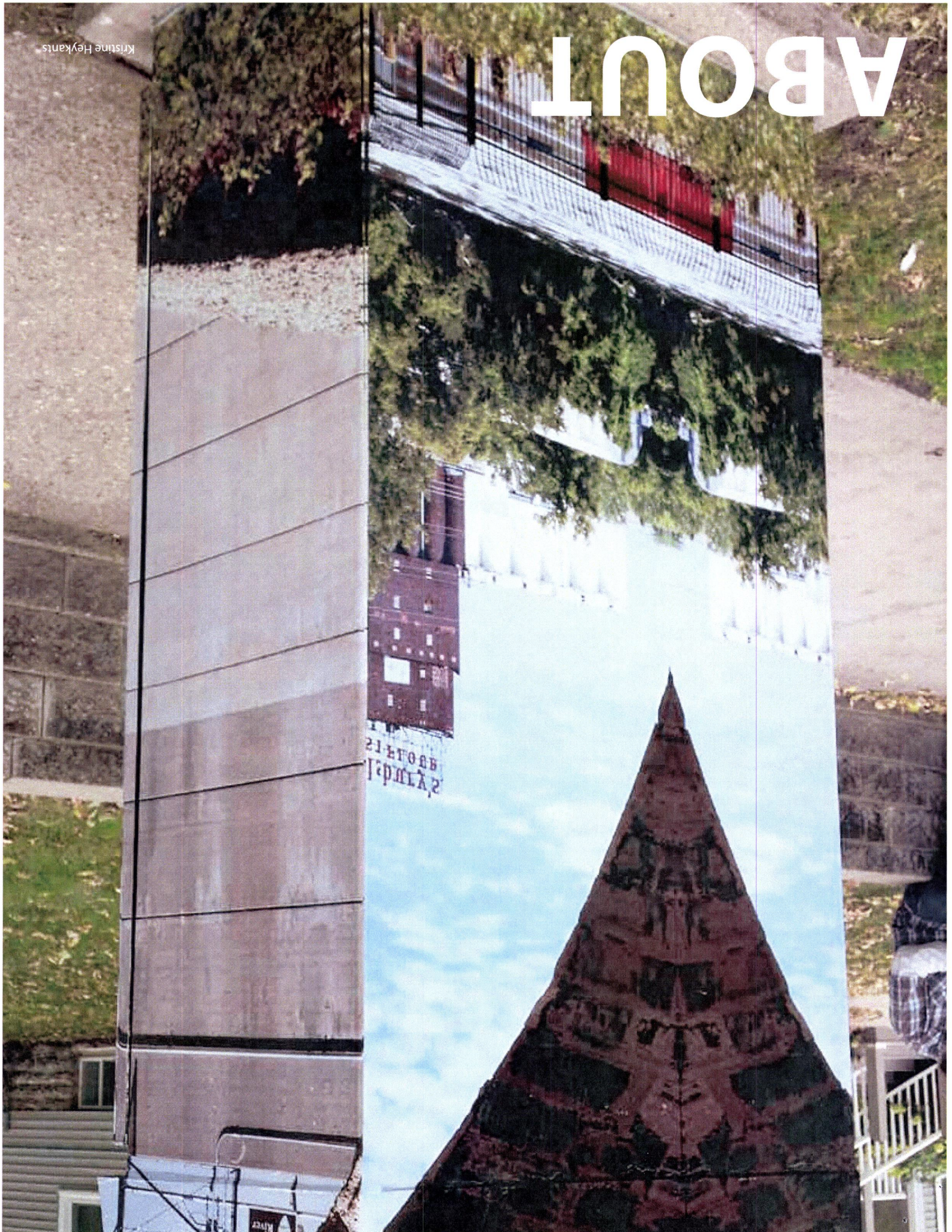
- ◆ Provide a range of creative opportunities for artists with a range of levels of experience.
- ◆ Ensure the ongoing integrity of artworks and respect the creative rights of artists.
- ◆ Always involve artists directly in the concept, design and creation of artworks.
- ◆ Ensure budgets adequately support artists and the creative process.

Use Resources Wisely

- ◆ Develop and sustain projects in a cost-effective manner.
- ◆ Use City funds to leverage private investment in public art and use public art to leverage private investments in other city ventures.



ABOUT



Kristine Heykants

ABOUT

Purpose

The goal of the City's Art Wraps program is to increase connections between artists and neighborhoods, organizations and residents through placemaking and also to reduce graffiti.

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 codes and statutes.
- Ensure public safety.



ABOUT

All over the world artists and neighborhoods have been wrapping utility boxes in an effort to reduce graffiti and beautify their communities. Locally, these projects have been piloted in downtown, in the Kingfield and Corcoran neighborhoods and along the American Indian Cultural Corridor. Undertaking these projects can be time consuming, from organizing the artist designs to obtaining the necessary approvals. Minneapolis Art Wraps is an effort to make this process easier for interested groups, and create a vibrant city-wide gallery celebrating the range of talent of creative artists living and working here.



Entwined

This work represents the Mixing of various strands of identity into one person's character. Steel rod and hardware form various sections that undulate and twist, weaving into one irregular surface, much the way a sense of self evolves.

ELIGIBILITY

Eligible Projects and Applicants

- Neighborhoods and community organizations.
- Individual artists, community members and business owners sponsored by one these organizations.
- Applicants who are compliant with existing permits for art, and who have completed projects for previous art permit requests and submitted the final documentation for those requests.

Eligible Boxes

- City-owned utility boxes. Most City utility boxes operate traffic signals. For a map of signalized intersections, go to: <http://wcms.ci.minneapolis.mn.us/wcm1/groups/public/@cped/documents/webcontent/wcms1p-105730.pdf>.
- Utility boxes that are not scheduled to be replaced in the near future or that are not in areas scheduled to be reconstructed within the timeline. For information on the City's capital improvement plans in your neighborhood, visit the City's website at <http://www.ci.minneapolis.mn.us/public-works/>.
- Note: City-owned utility boxes may be replaced or relocated by the City as necessary without notification to the permit holder.

Eligible Designs

- Choose from preapproved designs (found starting on page 18)
Note that many of the designs have been developed so they can cover clusters of two or three boxes when needed.
- This project is not intended to support advertising or community signage, no other text may be inserted into the design by the vendor or the applicant.
- Designs do not mimic traffic control devices or street signage.

Eligible Applicants

Neighborhoods and community organizations

Individual artists, sponsored by an eligible organization

Community members sponsored by an eligible organization

Business owners sponsored by an eligible organization

Applicants who have completed projects for previous art permit requests



THE INSIDE FACE OF DOUBLE BOXES IS NOT VISIBLE. IT'S OFTEN BEST TO COVER THEM WITH ONE DESIGN.

VENDORS NEED TO CUT AROUND VENTS, HANDLES, LOCKS, METERS AND IDENTIFYING INFO.

REMOVING PEELING PAINT, ADHESIVE AND OTHER RESIDUE IS KEY TO A LONG LIFESPAN OF MATERIALS.



MOST BOXES ARE NOT FLAT, AND CONTAIN A NUMBER OF PROJECTIONS. DENTS ARE NOT UNCOMMON.

BOXES

APPLICANT RESPONSIBILITY

Overall

- Developing projects within your capacity, including working within a realistic timeline and scale.
- Covering any additional costs that may arise as part of the permit, including special signage, insurance, mailings, etc.
- Thoroughly documenting the artwork and providing images to the City upon completion.

Artists and Copyright

- Minneapolis Arts Wraps' artists own the copyrights to their images.
- Applicants may only use these images for the following informational purposes: Posting them on the internet, brochures, media, publicity or other similar non-profit publications.

Community Involvement

- Engaging the community in planning and other aspects of the project.
- 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.
- Providing appropriately-scaled educational signage with basic information about the project and crediting the artist. The applicant organization may be credited, but this signage should not advertise the organization or other sponsors. QR codes may be used for the purpose of providing educational information about the artwork only.

Materials and Clean-up

- Thoroughly cleaning the box prior to painting or applying the wrap.
- Priming the box.
- Selecting vendor, a list of vendors used locally by groups to date is listed in the "Frequently Asked Questions" section on page 15.
- Using all materials in compliance 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 other 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 have caught fire in the past).
- Removing all materials and equipment at the site after installation is complete.

Federal copyright law provides rights to artists related to the use of images they create. This may include the right to reproduce their images, and the right to prevent the destruction of their artworks. While waivers and permissions are needed for public art projects, applicants are encouraged to honor artists' rights to the greatest degree possible. Make sure that your agreements with artists allow for your organization and the City to use images of the artworks for educational purposes.

APPLICANT RESPONSIBILITY

Public Safety

- Obtaining all permits needed to work on the sidewalk and in the parking or traffic lane adjacent to the box during preparation, painting, applying vinyl and clean-up.
- Working on site during periods of low traffic activity, such as weekdays, 9 am to 3 pm, weekends, and holidays.
- Educating participants about necessary safety precautions, particularly youth.

Maintenance

- Being responsible for all ongoing maintenance of the painted work, including touch-ups, graffiti removal and repainting due to box maintenance.
- Completely removing the vinyl, thoroughly cleaning the box and repainting after significant wear or at the end of the permit period. This includes sanding chipped paint and repainting in a color that has been approved by Public Works.

Applicants assume responsibility for maintenance and removal of the artwork when it starts to deteriorate. Art Wraps reduce graffiti considerably, however, they are not maintenance free. Wraps can begin peeling after a few years, and are sometimes tagged or stickered.



INSTRUCTIONS

**YOU
ARE
HERE**

APPLICATION INSTRUCTIONS

To apply to use the 12 attached pre-approved designs, follow these instructions:

Step 1



Request Review of Possible Box Locations: Submit a completed table (form attached on page 31) to mary.altman@minneapolismn.gov and include photos of each box, numbered corresponding to the table. Allow two weeks for processing. You will receive an email confirming which boxes are owned by the City, and which are eligible for wrapping.

Step 2



Submit your box design request(s): Resubmit the table to Mary Altman with only the approved boxes listed, and indicate which design you would like to assign to each box of the 12 preapproved designs. Note that many of the designs have been developed so they can cover clusters of two or three boxes when needed.

Step 3



Select your vendor. A list of vendors used locally by groups to date is listed in the "Frequently Asked Questions" attached. Have your vendor:

1. Contact Mary Altman for the electronic files and artists' contact info;
2. Thoroughly clean the boxes of all residue before wrapping, and
3. Get final approval from the artists of the final layouts.

Step 4



Acquire consent forms from all of the property owners adjacent to the boxes being wrapped. (Forms attached.) Submit these with your encroachment permit request.

Step 5



Submit a completed encroachment permit request (Form attached) with your table, consent forms and payment (\$50 per box) to robert.boblett@minneapolismn.gov, City of Minneapolis, 309 2nd Avenue S., #200, Minneapolis, MN 55401.

INSTRUCTIONS

Encroachment Permit Application

Contact

Dennis Morris
Public Works
dennis.morris@minneapolismn.gov
612.673.3607

Permits will be issued for 1 - 3 years. At the end of the initial permit period, the applicant may request to have the project remain additionally for 1 or more years. The City will consider this request after examining the work for maintenance needs. After you have approval from the Arts Commission, Mary Altman will notify staff in the Right of Way Division that you are ready to apply for your permit. At this phase, submit the following:

1. A completed encroachment permit application (see forms) and a check for \$50.
2. A certificate of insurance as proof of general liability coverage for \$500,000 per occurrence, naming the City of Minneapolis as additional insured as to acts committed by the applicant for which the City could be held responsible.
3. Using the Art Consent Form (see forms), signatures from all of the abutting property owners.
4. A letter of credit naming the City as payee in a dollar amount determined by Public Works (see forms). The dollar amount will be determined by Public Works. The City has the right to 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 is unsatisfactorily completed.
5. Note: Applicants or their vendors must also obtain permits for obstruction, blocking sidewalks and road and lane closures. Visit the City's website at www.minneapolis.mn.roway.net to request those permits.

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 use a specific portion of the right of way until such time as that portion of the right of way is needed by the City of Minneapolis for public purposes. Encroachment Permits are revocable at any time in the interest of public safety.

INSTRUCTIONS

Frequently Asked Questions

1. Can you recommend a wrap vendor?

The City cannot recommend vendors. The vendors that previous applicants have used include Vomela, Clean Slate and Sign Minds.

2. How do we wrap/paint boxes not owned by the City?

You need to contact the owner of those boxes, which may include Xcel, Century Link, COMCAST, MetroTransit or a private company.

3. Can we use Minneapolis Arts Wraps designs if the boxes are not owned by the City.

Yes. Follow steps 2-4 on the instructions.

4. For utility boxes, is liability insurance needed on an ongoing basis?

No, only for the duration of the installation.

5. What is the cost of an encroachment permit?

\$50 utility box wraps.

6. Do I need an encroachment permit for every location?

Yes.

7. What is the cost for wrapping a utility box?

On average the vendor's cost is \$15 per square foot for the wrap. This does not include artist or outside graphic design fees.

8. Can we use funds from the City's Innovative Graffiti Prevention Micro Grant to fund these projects?

Yes. Visit the website at http://www.minneapolismn.gov/graffiti/graffiti_graffitimicrogrants

9. Who do I contact in Public Works to get approval for painting/wrapping a utility box?

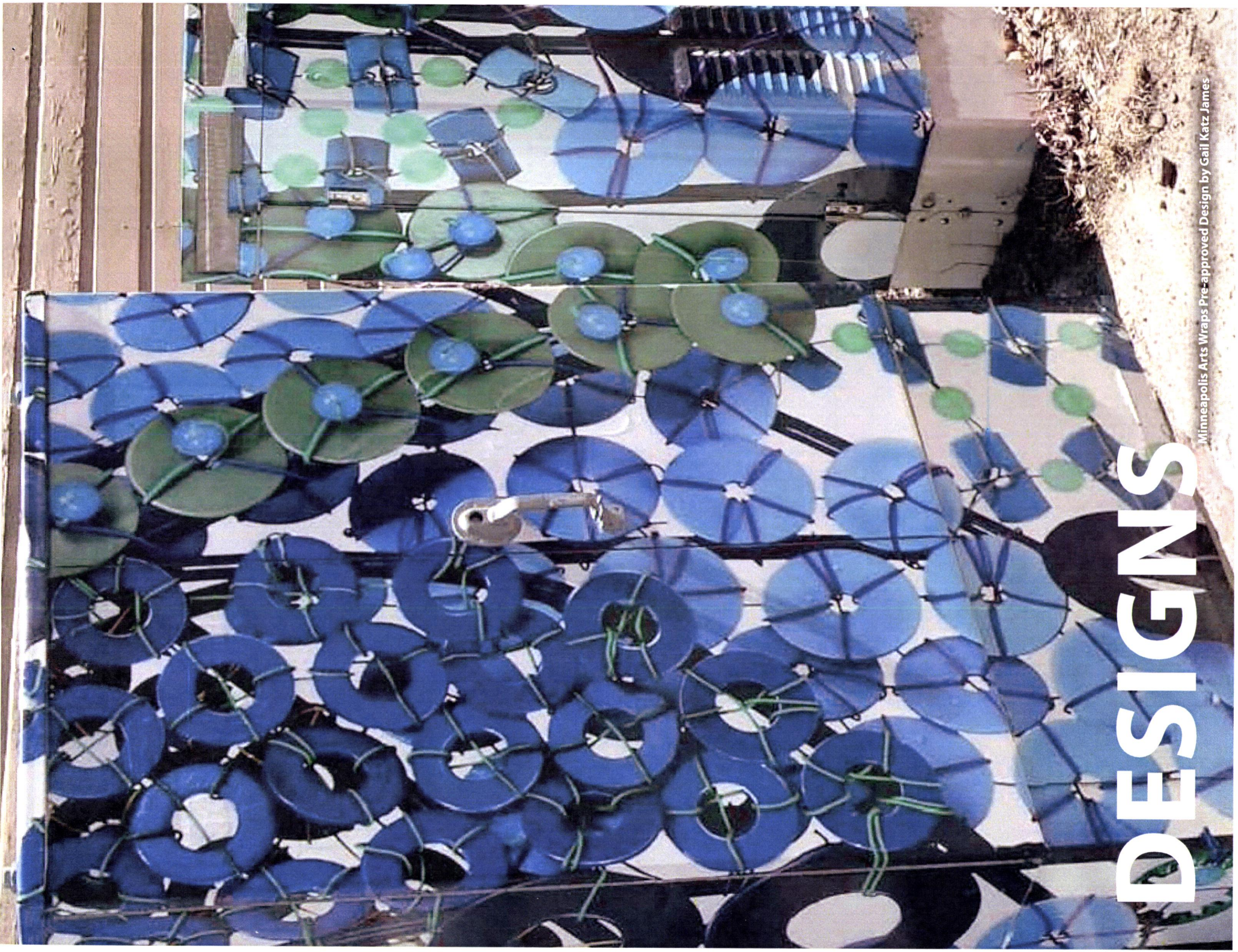
Mary Altman, the Public Arts Administrator is your key contact for this phase of the project.

10. 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.

DESIGNS

Minneapolis Arts Wraps Pre-approved Design by Gail Katz James



PRE-APPROVED DESIGNS

An Important Note about Credits and Copyrights: 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.

No other text may be inserted into the design by the vendor or the applicant.

Minneapolis Arts Wraps artists own the copyrights to their images. Applicants may only use these images for the following informational purposes: Posting them on the internet, brochures, media, publicity or other similar non-profit publications.

The Fox Box

Danielle Attinella
2013

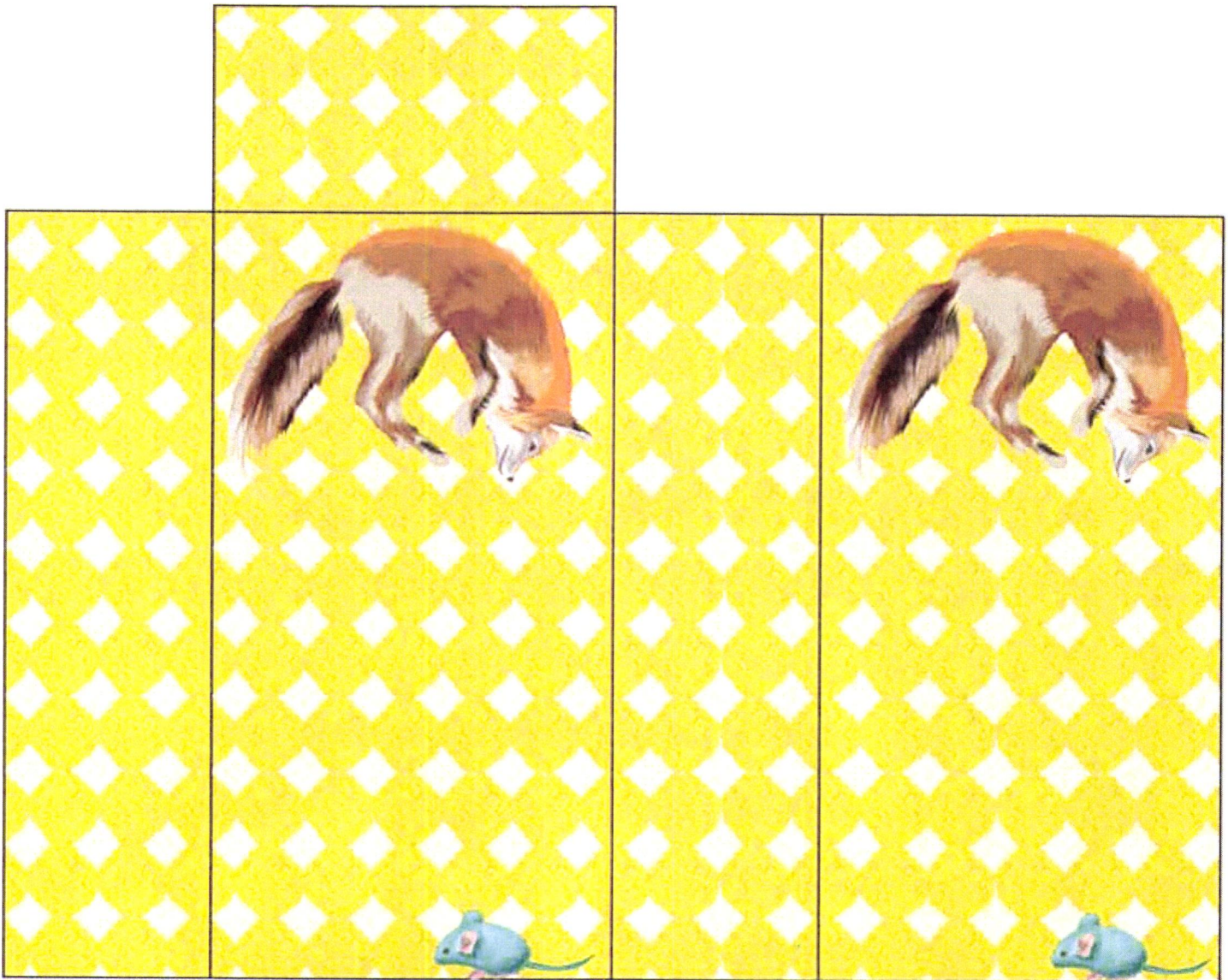
The Fox Box uses a combination of hand-carved linocut prints and digital illustration to playfully freeze the instance just before a fox catches a tasty snack. Danielle Attinella is an artist residing in Northeast Minneapolis and coincidentally nearby a fox den, which was discovered after putting together this design!

This design was sponsored by City of Minneapolis Art in Public Places program and [name of applicant]. All rights reserved. For more information, visit the City's website www.minneapolismn.gov and search for "Minneapolis Arts Wraps" or call 311.

example credit box

DANIELLE ATTINELLA | THE FOX BOX

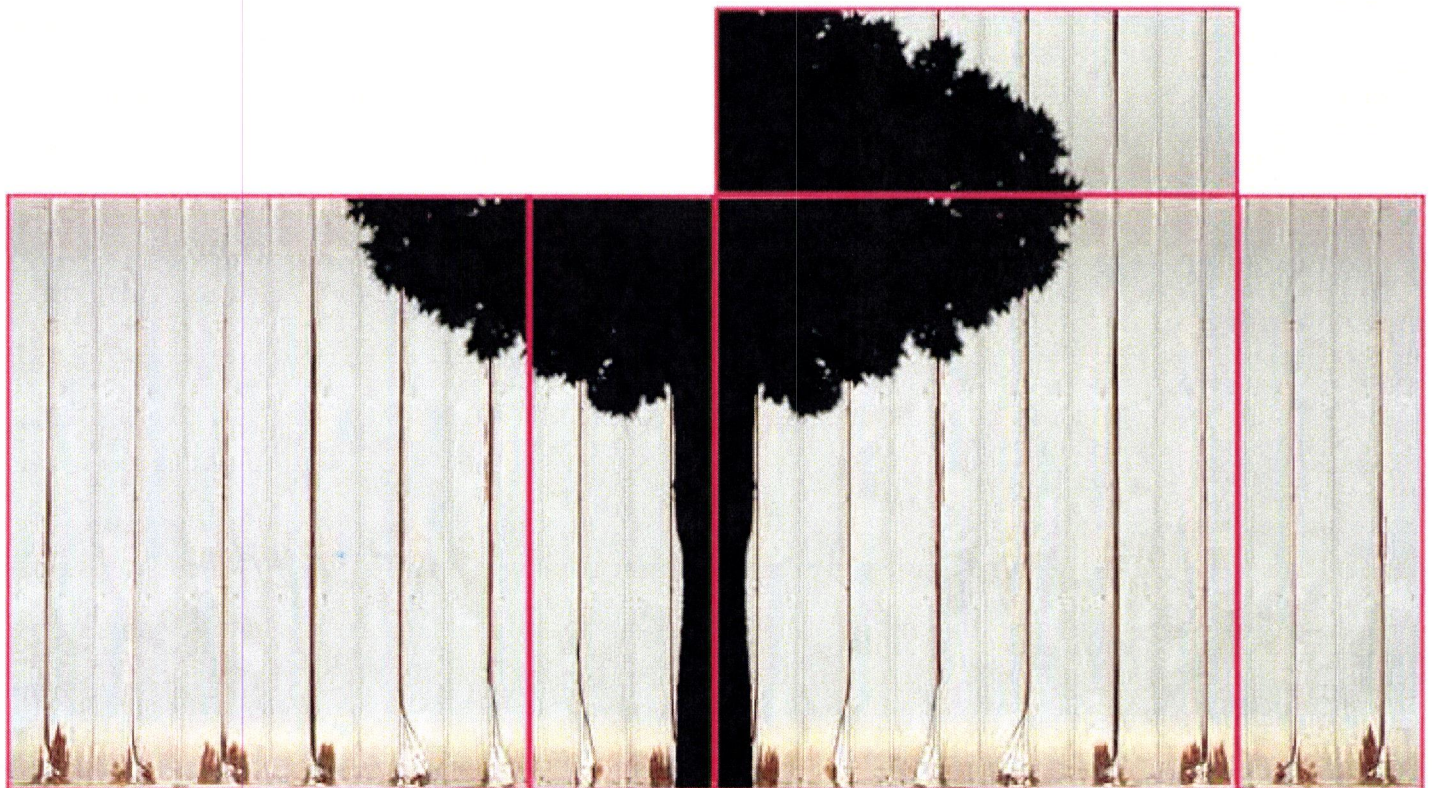
The Fox box uses a combination of hand-carved linocut prints and digital illustration to playfully freeze the instance just before a fox catches a tasty snack. Danielle Attinella is an artist residing in NE Minneapolis and coincidentally nearby a fox den, which was discovered after putting together this design! To learn more about the artist visit: looplooplooploop.com.



This image is available in a range of box sizes as well as two and three-box sets.

PAT CARNEY | TIN WALL AND SHADOW

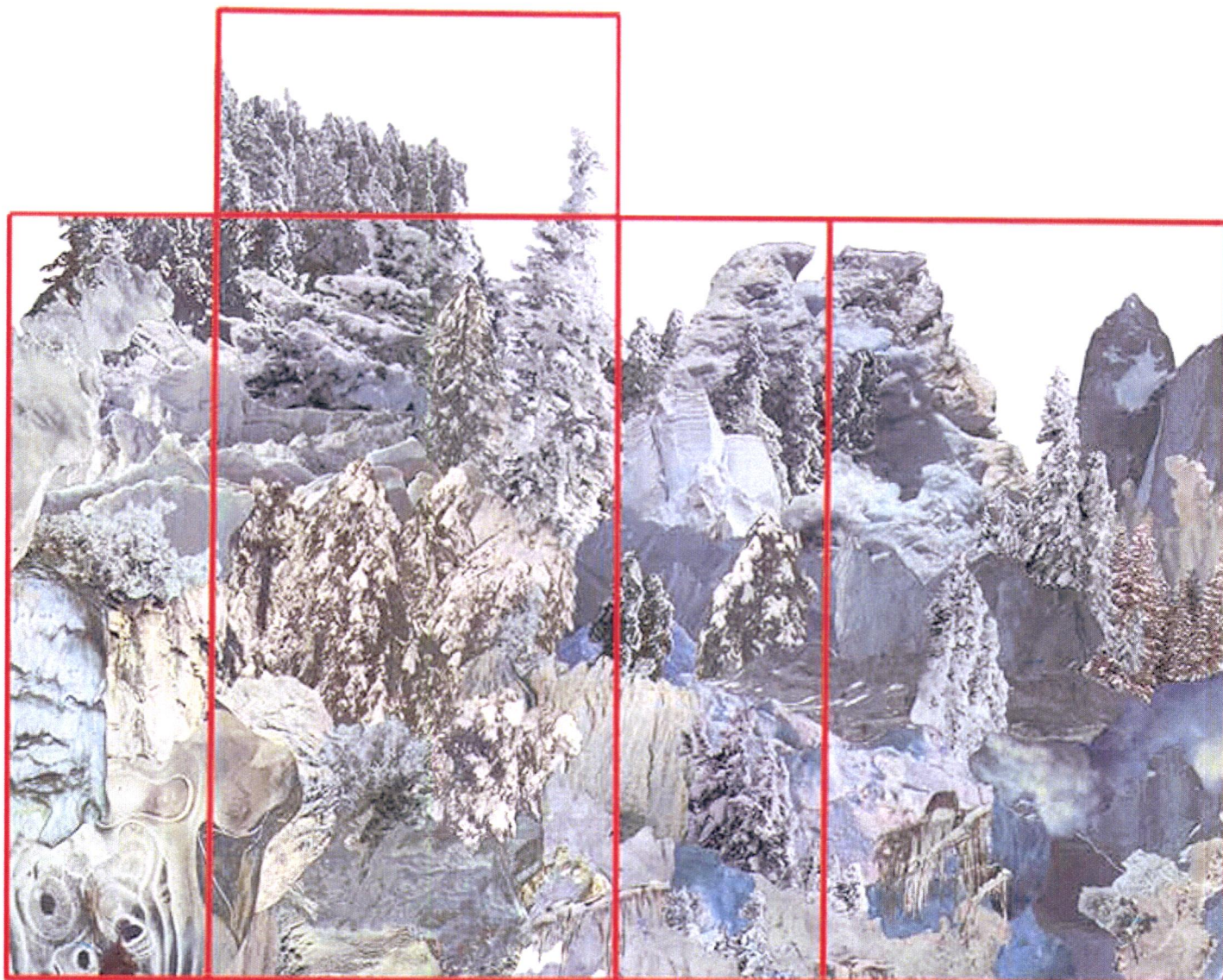
This is a photographic image of a tin wall with the early morning shadow of a near by tree.



This image is available in a range of box sizes as well as two and three-box sets.

KATE CASANOVA | SNOWSCAPE

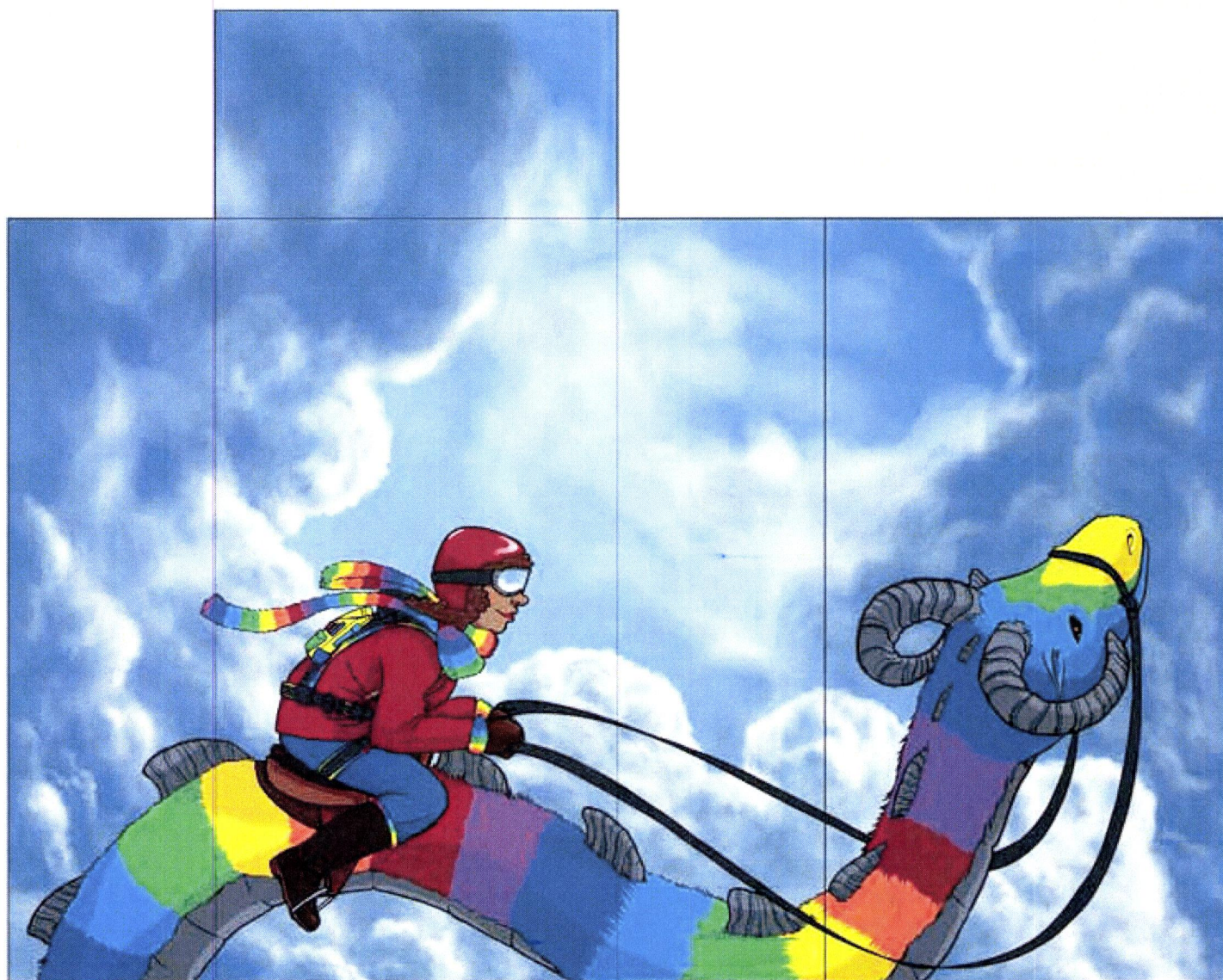
Snowscape is fanciful world of pine trees, icicles and snow. The design is collaged from idealized images of the natural world selected from old nature books.



This image is available in a range of box sizes as well as two and three-box sets.

MEGAN DOLEZAL | DRAGONRIDER

In Dragonrider, a rainbow dragon wraps around the box in happy flight as its rider holds on. Bright colors and whimsical subject are meant to cheer up dark winter days and celebrate summer nights.

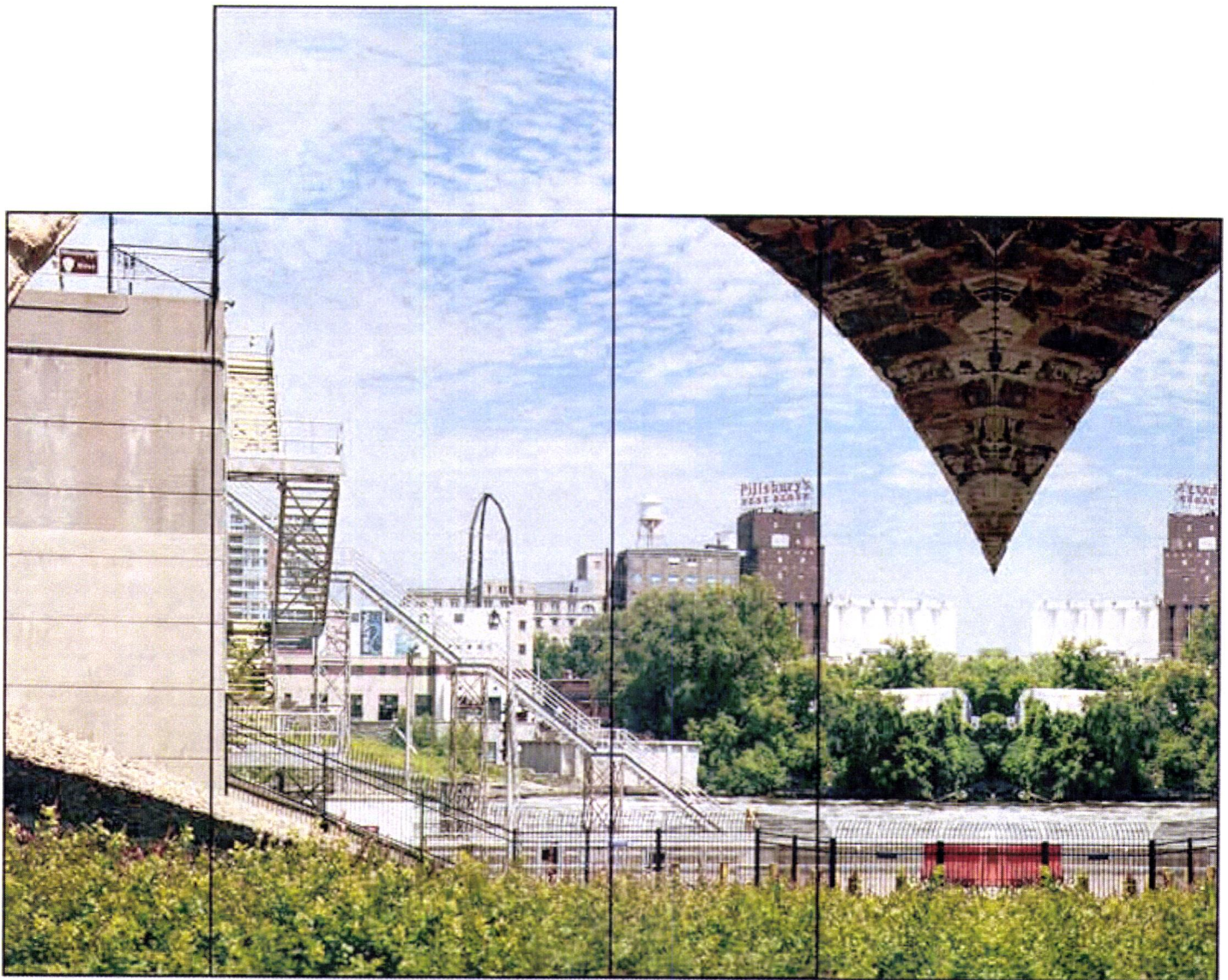


This image is available in a range of box sizes as well as two and three-box sets.

KRISTINE HEYKANTS

UPPER ST. ANTHONY FALLS DAM VIEW FROM BENEATH STONE ARCH BRIDGE

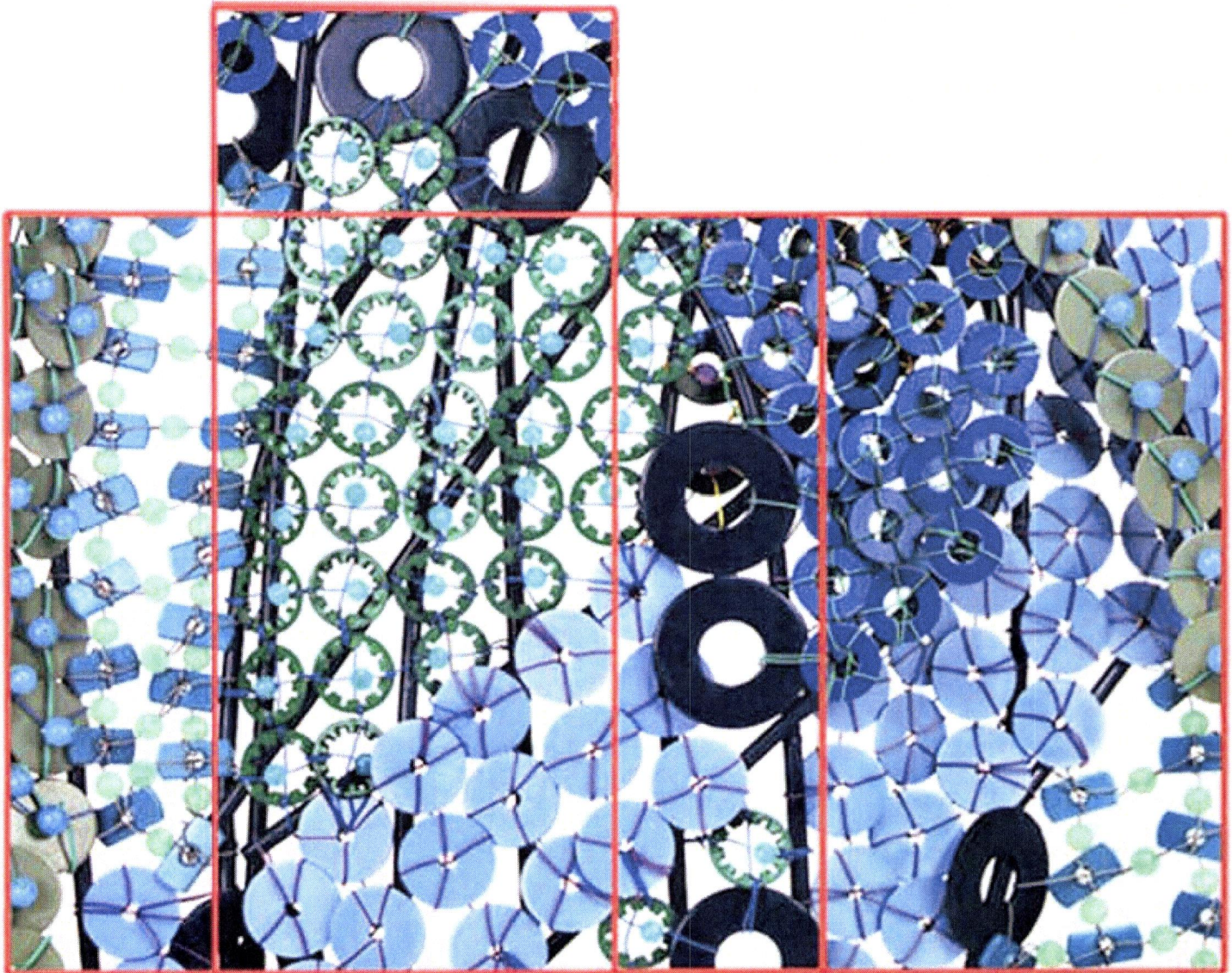
I am interested in how historic architecture can reveal a story of the past and in doing so reflect ideals of the time. In this scene I was intrigued by the juxtaposition of the modern structure of the dam with the remnants of the industrial beginnings of Minneapolis as a mill town and the early days of the Union Railway that crosses the Mississippi on the Stone Arch Bridge. Although I didn't grow up in Minneapolis, this picture summarizes my roots as a mid-westerner: My grandfather was a long-time employee of General Mills, and my father worked for the Union Pacific Railway.



This image is available in a range of box sizes as well as two and three-box sets.

GAIL KATZ-JAMES | ENTWINED

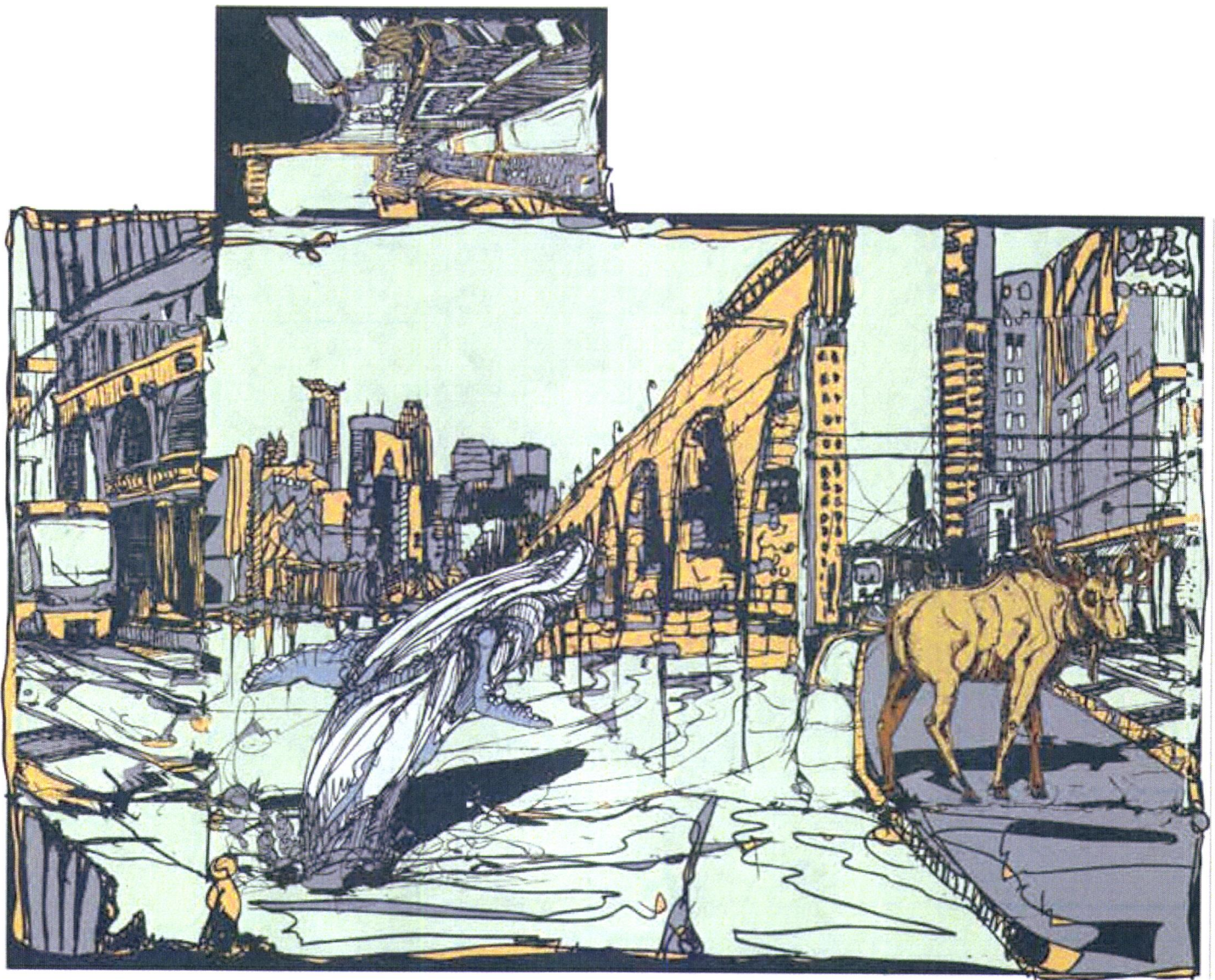
This work represents the Mixing of various strands of identity into one person's character. Steel rod and hardware form various sections that undulate and twist, weaving into one irregular surface, much the way a sense of self evolves. To learn more about the artist visit: www.gailkatzjames.com.



This image is available in a range of box sizes as well as two and three-box sets.

MATTHEW KUNES | UNTITLED

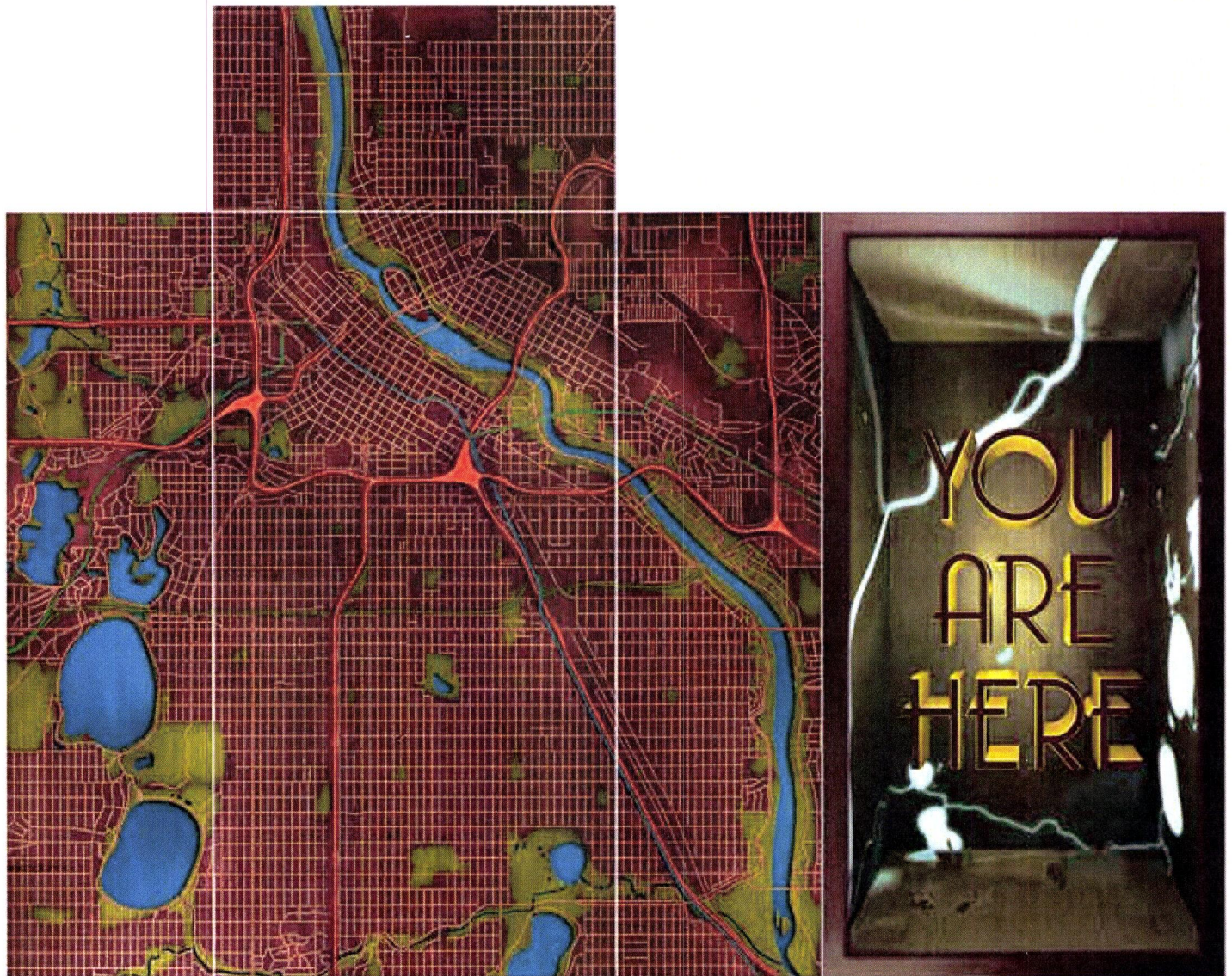
With my drawing style and photos I have taken, I combined the two to create a unique twist on commonly photographed views of our wonderful city. Animals. Fun animals plopped right into the heart of our city. Imagine standing by the Mississippi Stone Arch Bridge and out of nowhere a blue whale jumps out of the water or walking to the light rail and a moose walks by. I know it is very unlikely, but with the imagination of art, these Minneapolis animals have come to life. Now my view of Minneapolis is a little different.



This image is available in a range of box sizes as well as two and three-box sets.

MARK LACROIX | YOU ARE HERE

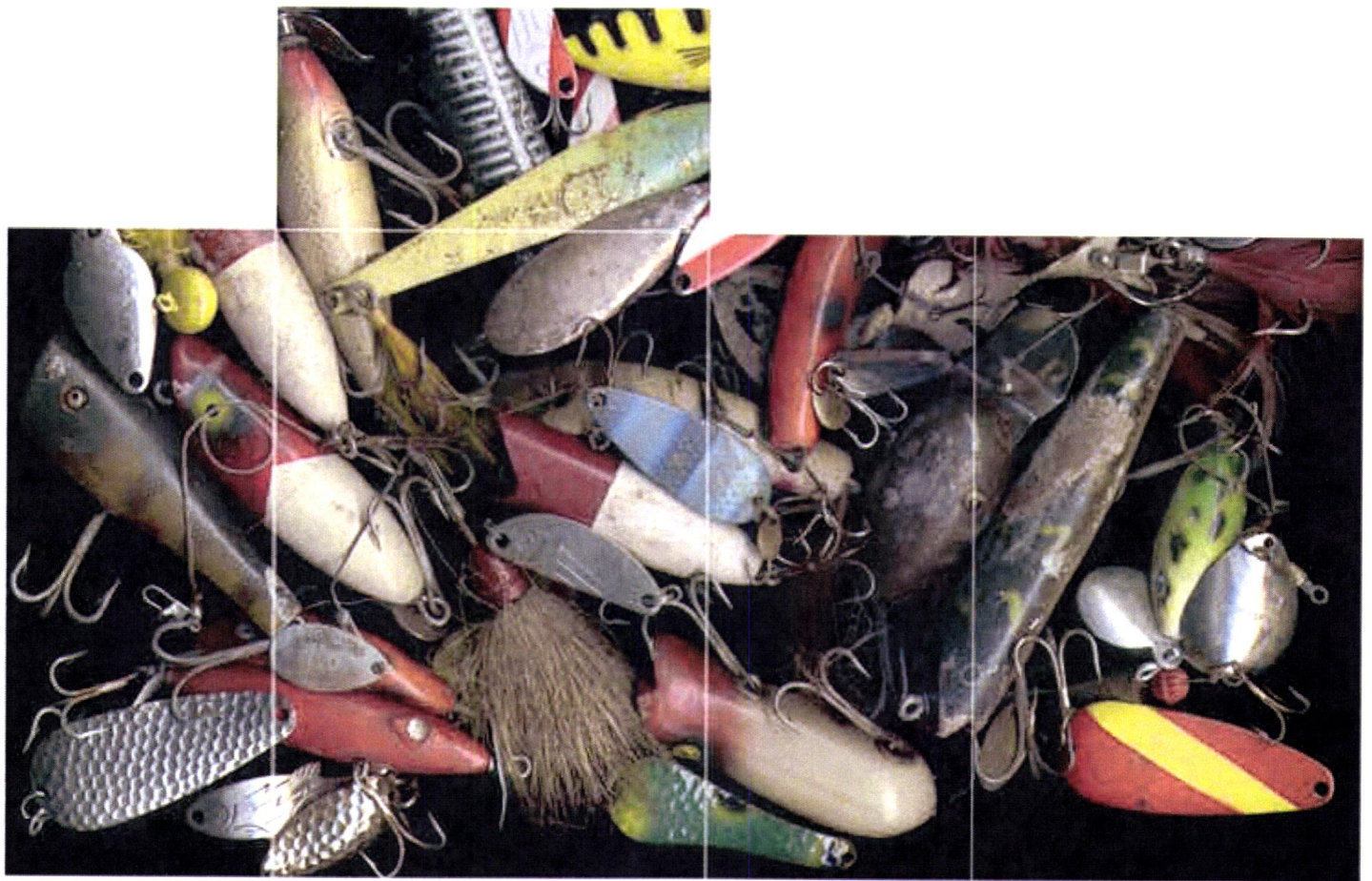
This is not a very good map. There are no marked landmarks, no street labels, no “contents,” just the shape of the city, awaiting contextualization. When you look at it, you will see *your* Minneapolis. Your home, your route, your favorite places. It won’t help you get anywhere, unless you’ve been there before. And then, look around the back, to the inside of the city, and see the message: *You are here*. But you are not a dot on a grid. Instead, the city is filled with *you*, and you can reach all sides.



This image is available in a range of box sizes as well as two and three-box sets.

STEVEN LANG | LURES

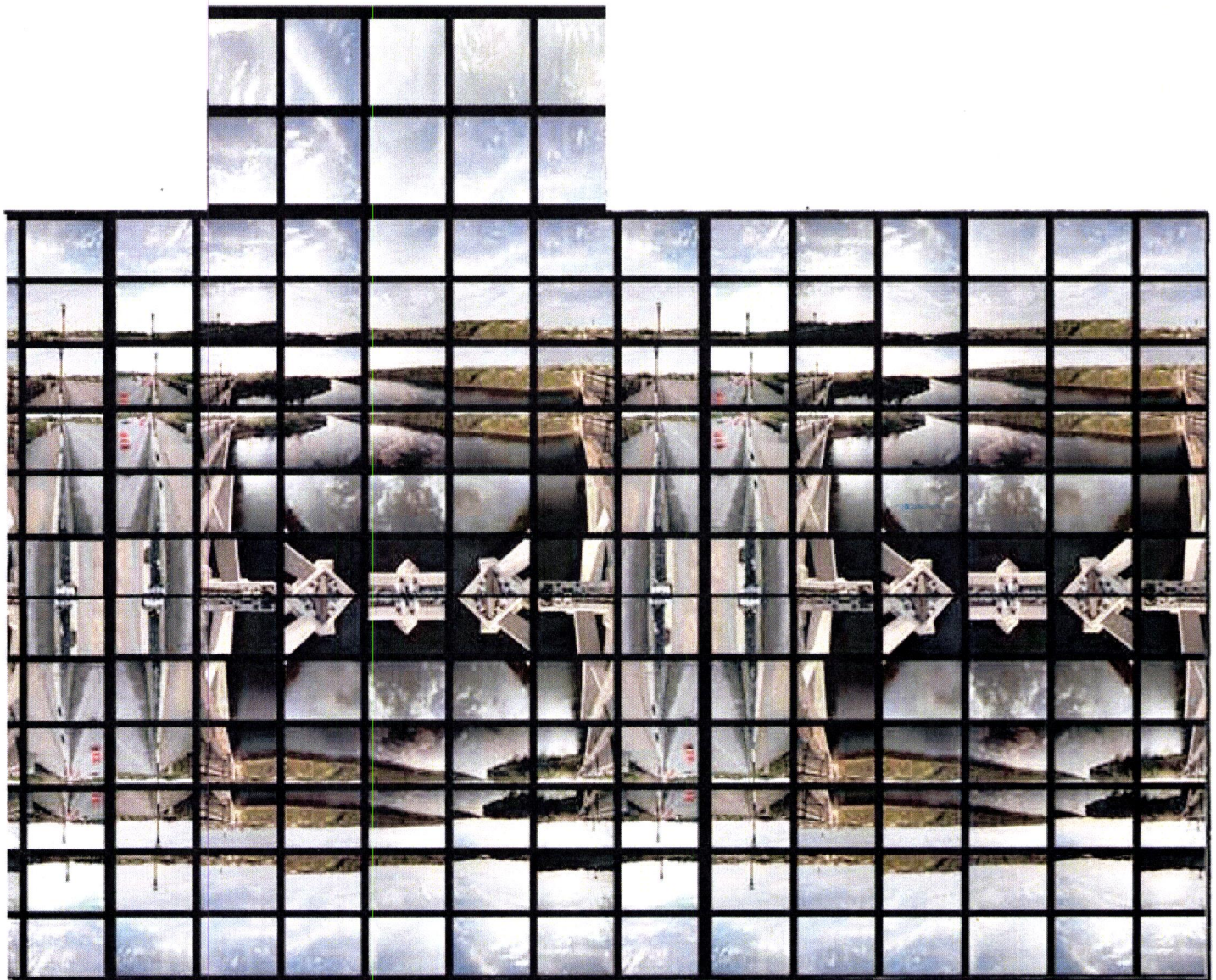
Created in 2012 using a flatbed scanner to capture the contents of a vintage tackle box.



This image is available in a range of box sizes as well as two and three-box sets.

LARRY NELSON | BRIDGING GAPS

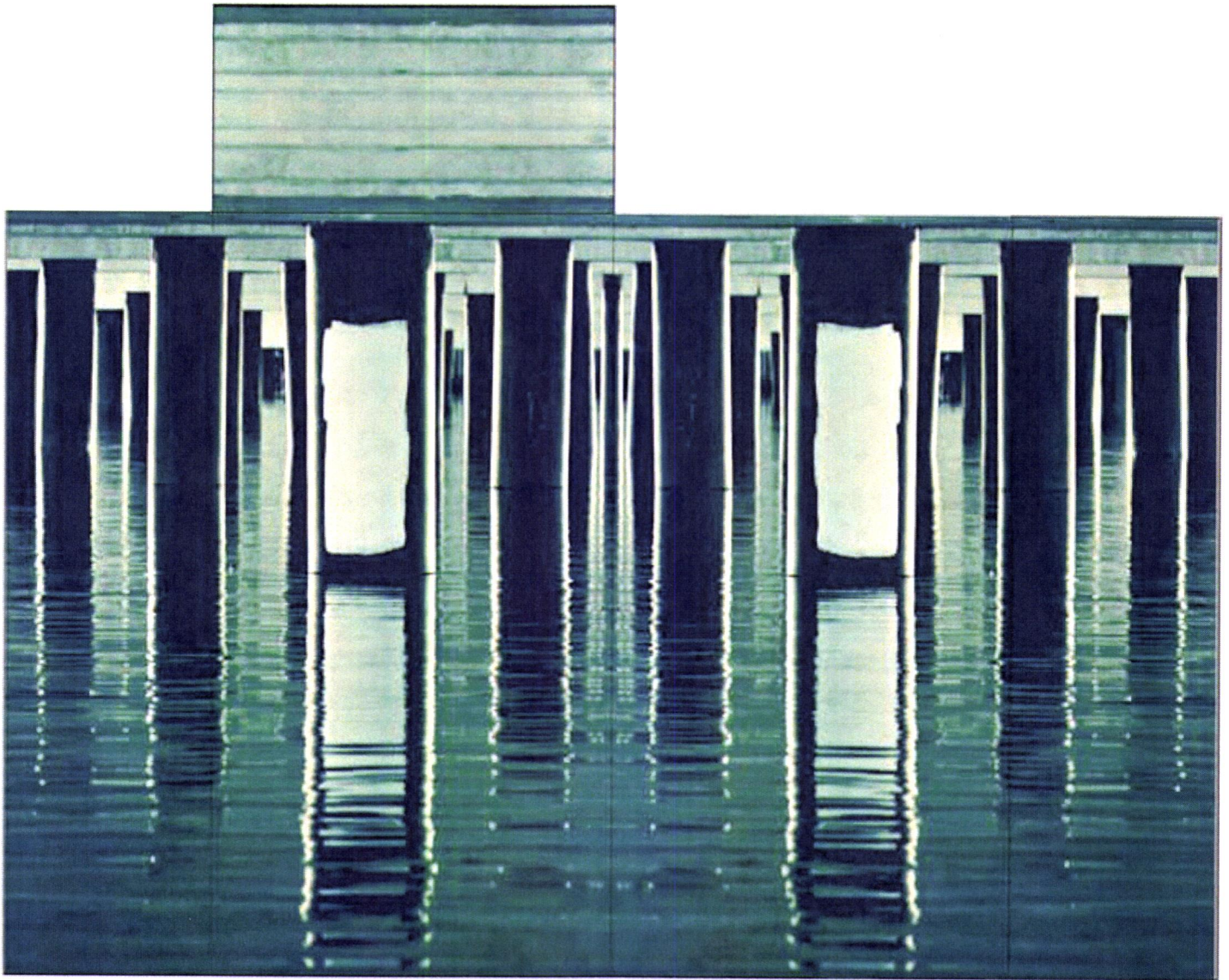
My mixed media collages are called *Fly Eyes*. As in puzzles, separate pictures are combined to make a whole image. It takes at least 35 photos combined to approximate what our eyes see naturally. *Fly Eyes* are a call to myself and others to, "Look at our world through multiple lenses to see a broader picture". The images seek to show the spectacular in everyday life. *Bridging Gaps* is a *Fly Eye* Taken from the *Sri Chinmoy Peace Bridge* over the Mississippi River, connecting Minneapolis's Lake Street to St. Paul's Marshall Avenue. To me bridges are metaphors for connection and overcoming obstacles thus making them symbols of hope. Furthermore bridges provide an elevated vantage point to see two different sides, and the obstacles that separate them. With this Aerial Perspective it is possible to bridge the gaps.



This image is available in a range of box sizes as well as two and three-box sets.

TERRA RATHAI | NOKOMIS PIERS

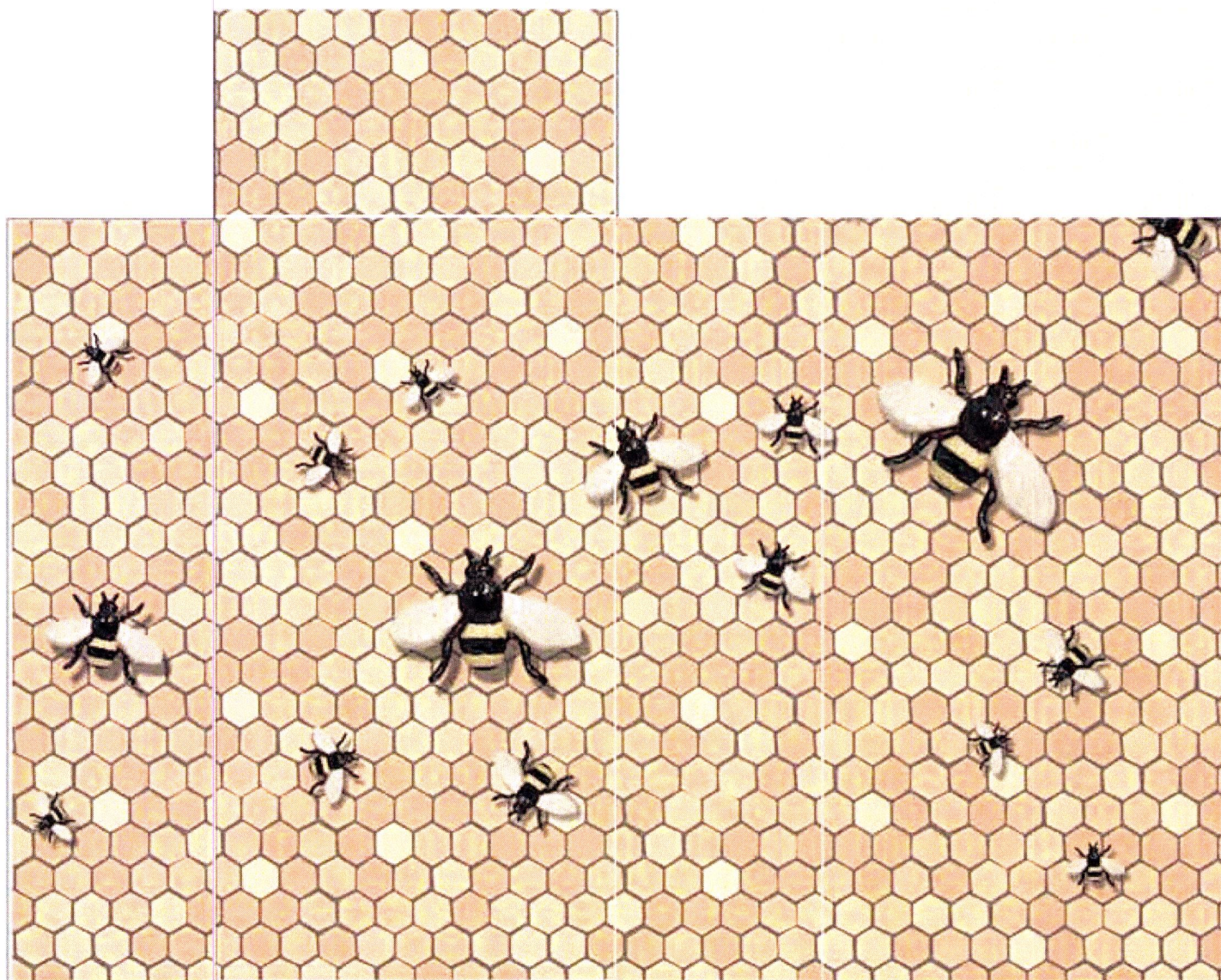
The design centers on a photograph taken beneath the Lake Nokomis Bridge. The tranquility of the cool blue water and the graphic black and white patterning of the piers express the idea of urban oasis and the give-and-take between nature and the built environment that creates a uniquely urban harmony.



This image is available in a range of box sizes as well as two and three-box sets.

KIRSTEN WALSTEAD | THE HIVE

I have created a digital image of my ceramic work of a hand sculpted bee and handmade tiles. The honeycomb is one of the most perfect shapes found in nature and together with the bee is a fantastic representation of community working together and a symbol of sustainable life.



This image is available in a range of box sizes as well as two and three-box sets.



FORMS

Mark LaCroix

City of Minneapolis
Form for Submitting Utility Boxes for Consideration - *Preapproved Designs*

For each box, groups need to note location, color, dimensions, special features and take a photo.

	Location (if intersection, note corner - SW, SE, NW, NE)	Color	Approximate Dimensions	Distinguishing Features (meter, side box, etc.)	Title of Preapproved Box Design you wish to use. (Note, fill this part out only after you know which of your submitted boxes are eligible.
1					
2					
3					
4					
5					
6					
7					
8					
9					
10					
11					
12					
13					
14					
15					
16					
17					
18					
19					
20					

Attach a photo of each box and include the corresponding number above.



Application for an Encroachment Permit
City of Minneapolis – Department of Public Works
(As required by the Minneapolis Code of Ordinances – Chapter 95)

Property Information

Property Owner: _____

Property Address: _____

Property ID: _____ Ward: _____

Legal Description: _____

Applicant Information

Name: _____

Address: _____

Telephone Number: _____ Fax Number: _____

E-Mail Address: _____

Applicant Signature: _____

Encroachment Description

Please identify the type of encroachment being requested, and describe the materials to be used: _____

PROVIDE A SURVEY/SITE PLAN WHICH SHOWS THE DETAILS AND DIMENSIONS OF THE ENCROACHMENT. THE DRAWING MUST SHOW ACCURATE PROPERTY LINES AND THE LOCATION OF ELEMENTS OF THE RIGHT OF WAY, SUCH AS STREETS, SIDEWALKS, BOULEVARDS, CURBS, CURB-CUTS, TREES, HYDRANTS, LIGHTS AND SIGNS, BUS STOPS, UTILITIES. PHOTOS OF THE SITE SHOWING CURRENT CONDITIONS ARE REQUESTED (DIGITAL ON DISK OR BY E-MAIL ARE BEST)

Encroachment Permits

In order to occupy public right of way, 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 use a specific portion of the right of way until such time as that portion of the right of way is needed by the City of Minneapolis for public purposes. Encroachment Permits are revocable at any time in the interest of public safety.

Making Application

Applicants seeking permits to encroach into the public right of way shall file a complete application with the Director of Public Works, in person, electronically, by facsimile, or by U. S. mail on forms provided by the Right of Way Section of the Engineering Design Division. Applications shall be accompanied by a non-refundable application fee payable to "Minneapolis Finance Department" according to the following schedule:

Residential -- \$50
Non-residential -- \$75
Amendment to Existing Permit -- \$25
(at the discretion of the Department of Public Works)

Mailing Address:
Minneapolis Dept. of Public Works
Right of Way Section
309 2nd Ave. S.
Room 200
Minneapolis MN 55401-2268

Telephone:(612)-673-2403 – Scott Graykowski
(612)-673-2428 – Robert Boblett
(612)-673-3607 – Dennis Morris
Fax (612)-673-2048
E-Mail: Robert.Boblett@minneapolismn.gov
Scott.Graykowski@minneapolismn.gov
Dennis.Morris@minneapolismn.gov

Public Works staff will review your request and determine whether the Encroachment Permit should be granted. If the application is approved, you will be sent the following forms:

1. An acceptance form in which the property owner agrees to the conditions the City places on the Encroachment Permit.
2. An insurance endorsement form to be completed by the property owner's insurance agent and returned with a certificate of liability coverage which names the City of Minneapolis as an additional insured party. Our address as additional insured is the mailing address listed above.

When these two items have been submitted to the Department of Public Works, an Encroachment Permit will be issued. If the application is denied, you will be informed regarding your right to appeal, and the procedure by which an appeal may be made.

You must obtain any required Encroachment Permits BEFORE obtaining Building Permits. In some cases, review by the Zoning Department, Regulatory Services, Park Board and/or other Public Works departments may be necessary. For leased property, or property being purchased by a Contract for Deed, a letter from the fee owner of the property may be required.

Consent for Public Art on Sidewalk

The following Organization has requested that the City of Minneapolis approve a Public Art Project and be subsequently issued a City Encroachment Permit. The Organization has requested that the Public Art be installed on the street that is adjacent to your property.

Name of Organization: _____

Address: _____

Telephone No: _____

Contact Person: _____

By signing in the space provided below, the property owner agrees and consents to allow the Organization to apply artwork to the street adjacent to their property.

Property Owner (print)

Property Address: _____

Signature:

Date: _____

2017 Council Strategic Outcome Data

Arts & Culture Initial Submittal Form

Description of Council Member/Department Head Outcome	Section in Comp Plan Goal Fits	Goal in Section	Subgoal in Goal	Lead Department/Commission
Complete the Mississippi Riverfront Venue Feasibility Study	Arts and Culture Roadmap	Goal 1: Enhance Grand Rapids' Distinctive Identity through Arts & Culture	a. Connect arts, heritage, and the natural environment to help promote Grand Rapids' distinctive identity	Arts & Culture
Business arts award will be awarded in 2017	Arts and Culture Roadmap	Goal 1: Enhance Grand Rapids' Distinctive Identity through Arts & Culture	b. Promote Grand Rapids' Distinctive Local Cultural and Arts Identity	Arts & Culture
Work with Public Utilities to paint or cover utility boxes with tasteful designs	Arts and Culture Roadmap	Goal 4: Use the Arts to Animate the Physical Realm and Improve Connectivity	b. Embed Public Art Into Existing and Future Streetscapes to Create a Dynamic and Vital Physical Environment	Arts & Culture
Will convene a working group committee to form a public art plan	Arts and Culture Roadmap	Goal 4: Use the Arts to Animate the Physical Realm and Improve Connectivity	b. Embed Public Art Into Existing and Future Streetscapes to Create a Dynamic and Vital Physical	Arts & Culture

Council Member or Department Head

