

**Village of Cambridge
Economic Development Committee
Amundson Community Center- Community Room
200 Spring St. Cambridge, WI 53523
Tuesday, April 15, 2025, 5:00 p.m.**

Agenda

1. Call to Order/Roll Call
2. Proof of Posting
3. Public Appearances/Citizen Input
4. Approval of Minutes from March 11, 2025
5. New Business: Discussion and Possible Action Regarding:
6. Old Business: Discussion and Possible Action Regarding:
 - a. Mural Ordinance discussion and follow up.
 - b. Review workflow/application of Room Tax Ordinance
 - c. Workflow to communicate with the community.
7. Setting of next meeting date
8. Questions, Referrals to Staff or Future Agenda Items
9. Adjournment

NOTE:

1. Persons needing special accommodations should call 423-3712 at least 24 hours prior to the meeting.
2. A quorum of the Village Board may attend this meeting for the purpose of gathering information relevant to their responsibilities as Village Trustees. No matters shall be considered by said Village Board members, nor shall any action be taken by said Village Board members at this meeting.
3. More specific information about agenda items may be obtained by calling 423-3712.

Lucy Peterson Treasurer/Deputy Clerk/Deputy Administrator

**Village of Cambridge
Economic Development Committee
Amundson Community Center- Community Room
200 Spring St. Cambridge, WI 53523
Tuesday, March 11th, 2025, 5:00 p.m.**

MINUTES

1. **Call to Order/Roll Call:** Brian Kreklau called the meeting to order at 5 p.m. Members present: Chris Kreuger, Matt McFalls, Kayla Sipple, Jon Scott, and Brian Kreklau. Others present: Lucy Peterson, Treasurer; Mark McNally, Village President, and Tony Bunincontro.
2. **Proof of Posting:** The agenda was posted in the upper and lower levels of the Amundson Community Center, Badger Bank, Cambridge Post office and the Village Website.
3. **Public Appearances/Citizen Input:** None
4. **Approval of Minutes from February 4th, 2025**

Kayla Sipple made a motion to approve the minutes for February 4th, 2025, as presented, seconded by Matt McFalls, Motion carried.

5. **Old Business:** Discussion and Possible Action Regarding:
 - a. **Room Tax Ordinance**

The three owners/property managers of current hotels/motels in the Village of Cambridge were mailed an invite to attend this Economic Development meeting to discuss the room tax ordinance. Tony Bunincontro, owner of Cambridge Inn on Main attended. He stated he had attended several Village Board meetings regarding the Room Tax Ordinance in 2024, because the Room Tax Ordinance was on the agenda. In October of 2024 at a Village Board meeting Tony asked the board if this was going to be addressed as it was on the agenda as a Question, Referrals to Staff or Future Agenda Items. He stated the response was "not at this time." On December 10th, 2024, the Room Tax Ordinance was approved at the Cambridge Village Board meeting and Tony Bunincontro was informed of this by reading it in the newspaper which had the incorrect tax information published. Tony stated he is in favor of this ordinance but would like improved communication from the Village Board/Village staff as this impacts his business. Tony shared that he reports his pricing adjustments to the different booking sites such as Expedia in October for the following year (2025). With the Village Board passing this ordinance in December of 2024 he was not able to adjust his rates that were already provided. The booking sites can sell the rooms at the rates even after an adjustment has been submitted for 60-90 days plus. Tony also stated that 30 percent of his rooms are already booked for the summer of 2025, and those rates cannot be adjusted. I, Lucy Peterson, shared that Village staff needs time to create documents regarding this ordinance, time to research the reporting requirements to the Department of Revenue. Kayla Sipple stated that an estimate of \$10,000 to \$15,000 tax to be collected from the three current properties in Cambridge, WI. Tax collected to be allocated and distributed 70% of the tax collected to a named nonprofit entity, recommended annually by the Cambridge Economic Development Committee, and approved by the Village Board, for the purpose of promoting tourism through

advertising and event development. The remaining 30% of the proceeds will be retained by the Village and appropriated to the Cambridge Economic Development Committee for purpose of promoting economic development. Application forms for nonprofit entities will need to be created by village staff. September 1, 2025, Village Staff will have all processes and documents completed and available on the Village of Cambridge website. Taxes will only be collected on bookings on or after January 1, 2026, based on completed stays.

Kayla Sipple made a motion to recommend to the Cambridge Village Board to start the implementation of the Room Tax Ordinance on January 1, 2026, with the reporting requirements based on completed stays, 2nd by Chris Krueger, motion carried.

6. New Business: Discussion and Possible Action Regarding:

- a. The Village of Cambridge Facebook page has been created and can be used to communicate information with the community.
- b. Kayla Sipple shared that Collaborative 523 Inc will be hosting the Cambridge Candidate Forum: Economic Development & Municipal Leadership on Thursday March 13, 2025, from 6-730pm at 149 W. Main Street in Cambridge. Kayla is moderating and will have 5-10 questions to ask candidates, and these questions were submitted by the community.

7. Setting of next meeting date: The next meeting will be on Tuesday April 15, 2025 @ 5:00pm in the Senior Room of the Amundson Center.

8. Questions, Referrals to Staff or Future Agenda Items

- a. Review workflow/application of Room Tax Ordinance.
- b. Workflow to communicate with community.
- c. Mural Ordinance discussion and follow up.

9. Adjournment: Chris Krueger made a motion to adjourn, seconded by Kayla Sipple. Motion carried. Brian Kreklau adjourned the meeting at 6:12 p.m.

Why Murals?

The presence of murals and public art in a community achieves several purposes. Visual art not only adds a pop of color and dynamism to a district, but also expresses community values, helps with wayfinding, and creates opportunities for engagement.

Public art can take a wide variety of forms, but murals are often seen as the 'crayons of public art', meaning that they are approachable, easy to incorporate in the existing environment, and cost-effective to create.

Community Identity

Many murals showcase the history of a community or reinforce its identity. The process of identifying themes, reviewing artist submissions, and developing interpretive tours of public art can all help to educate and inform residents and visitors about the community's important historic and cultural assets.

Showcasing Regional Talent

Murals create a highly visible platform for showcasing regional talent. Through the addition of art, the community is exposed to various artistic styles and artistic talent from the region.

Improved Wayfinding & Engagement

Murals enhance the public environment and provide a series of landmarks for navigating a district or community. The presence of multiple murals can serve as a tourist draw, encouraging visitors to explore a district, boosting foot traffic and consumer spending.

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*Eau Claire, "Color Block Project", by
Alexis Fink*



Community Arts Partners

Great art doesn't require formal organization. However, establishing organized and coordinated public art programs is useful for creating purposeful and lasting installations. Having a structure around art initiatives avoids common challenges that arise from ad-hoc installations, ensures district cohesion and provides structure for ensuring quality installations. Some options for forming such programs include;

Community Partnerships

An active downtown organization or chamber may be well-suited to encourage and coordinate businesses and property owners interested in public art projects. They are often well-positioned to support (or even fund) art projects while ensuring that proposals meet municipal requirements.

Arts Related Organizations

Nonprofit arts organizations support and foster a strong arts community. Such organizations can coordinate arts programming and events in addition to advising on municipal projects. Their involvement helps to engage local artists and ensure high quality durable pieces. The Arts Alliance of Greater Lake Mills, Whitewater Arts Alliance, Chequamegon Bay Arts Council, and CREATE Portage County are all great examples.

Community Foundations

Community foundations can be a good incubator for nonprofits. Foundations also offer legitimacy and a financial platform for your project. Registering and applying for organizational nonprofit status takes time, so support from community foundations can help newly formed organizations gain traction.

Public Art Commissions

Public art commissions are the most formal mechanism for coordinating public art. This model is especially useful if the community intends to install multiple public arts pieces in public spaces over time, or has an interest in shaping arts content to reflect the community's brand. Communities with commissions include Rhinelander, Kenosha, Platteville, Waukesha and Waupaca.

Case Study: Waukesha Public Arts Commission



Waukesha, "Waukesha Strong". Christina Dreyer and Jessica Stahl. Mural memorializing the 2021 Christmas Parade Attack victims.

Waukesha's public art commission is made up of one city staff member, one alderman, and eight at large members. The commission is responsible for planning, coordinating and making formal recommendations on art installations.

The commission helps to ensure that installations include appropriate content, feature durable materials, and meet zoning guidelines. It responds to individual art proposals as well as issues requests for proposals for public space enhancements. Recent pieces were commissioned for the city's 125th anniversary and as a parade victim remembrance mural.

Artwork in the public realm is officially acquired by the city when installed to avoid copyright issues and ensure future maintenance. New artwork also includes a 10% allocation towards a maintenance fund.

Watertown, "Willkommen in Watertown" by Sherry Ertl



Selecting Locations

Murals can either be approved individually based on the interest of sponsoring businesses and property owners or placed intentionally as part of a larger public art plan. Both approaches have advantages and disadvantages.

Individual Installations

Allowing businesses and property owners to take the lead on developing and paying for murals requires less public costs, reduced lead times and can provide greater diversity of art. However, individual installations may not be evenly distributed throughout the districts, may be incompatible with adjacent installations, and may not always display similar quality design or materials.

Even if murals are largely privately initiated, it is still appropriate for the municipality to review and approve the location, content and installation under a public art or signage ordinance.

Coordinated Mural Installations

A publicly-led arts program works with one of the organizations identified previously to identify desirable locations, secure property owner and City permissions, determine the nature of content, ensure quality art and materials and engage the arts community in soliciting and selecting art.

Initial steps for launching a district-wide art plan include:

- Create a list of publicly owned spaces or agreeable private property owners. Identify those spaces that would have the biggest visual impact on the district and are equitably distributed. Buildings in poor condition may need repairs before art can be added, depending on the type of installation.
- Identify a general set of themes or messages that are appropriate for your community (i.e. history, nature, local culture), but resist the urge to micromanage the process. Let the artists be inspired by the community and site(s).
- Incorporate public engagement into the process by allowing nominations for art locations, creating an open RFP process, accommodating public input in the selection of final art, including one installation with paint-by-number segments for community paint days, or by building an event around the installations (such as Wausau's Art All Around) and/or creating a walking tour of public art.

Case Study: Sheboygan

The City of Sheboygan, in partnership with the John Michael Kohler Art Center, invited residents to list the 'least aesthetic' places around the city and then solicited art submissions for installation in these areas. This resulted in murals in unique places including gazebo ceilings and underpasses.



Sheboygan, Mural located under a bridge. Gaia

Avoid Painting Historic Brick

While murals add vitality to a blank wall, paint can also prevent natural brick from shedding moisture, creating structural problems in the future. If historic brick is unpainted, it's best to install murals on mounted panels or vinyl cling rather than painting directly on the building. These methods also eliminate the need for tuck pointing and reduce future maintenance as they can be removed when they begin to fade. It is appropriate to paint on already painted historic brick, cement block or newer brick.



Sheboygan, Mural located at an underpass. Chris Stain

Site and Material Options

While the traditional painted wall mural is what many envision when they think of downtown art, there are options for sites and materials.

Site Details

Before beginning a mural project, take inventory of the site(s) being considered for art installation. Aspects of the site that will inform the type of installation and materials best suited to the space.

- Site materials—wall material, condition, and age
- Site lighting— natural sun exposure, nighttime lighting
- Mural size—will it require lifts to install?
- Mural materials—paint, mosaics, panels, vinyl
- Adjacent surfaces/uses—Is the ground level? Will installation require an easement? Is there a road or parking lot adjacent that creates safety concerns for people viewing or photographing the mural?

Material Selection

Paint applied directly to the wall is the traditional method of mural installation. Painting is fun to watch and relatively inexpensive. While historic murals had a long life, lead paint led to much of that staying power. Today's murals will show their age in 5-10 years depending on exposure to the elements.

Painted murals often require the use of lifts and good weather over a multi-day period for the artist to complete the work. Brickwork must be in good shape and recently tuckpointed, and painting previously unpainted brick runs the risk of creating moisture issues in the building.

Vinyl Wrap Vinyl is a newer installation method for murals. Most sign companies can print onto vinyl. A vinyl mural can be applied directly onto a building. The cost of vinyl is comparable to that of paint, but it is an option on deteriorated brick, and takes less time to install. Using vinyl also opens up artistic options, since small scale paintings or drawings can easily be blown up into larger works, allowing more artists to design murals. Vinyl is designed to be easily removeable in the future, preventing future maintenance issues, and is appropriate for unpainted historic brick structures.

Mounted Panels Mounted panels involve artwork printed or painted on panels and mounted directly onto a building, or on supports in front of a building. Mounted panels allow artists to paint without a lift in a climate controlled space, can be relocated if needed, and are useful when wall materials are uneven or poorly maintained.

Case Study: Three Lakes, Digital Restoration



The mural of 13 historic downtown buildings was painted in 2003. It greatly deteriorated after 20 years to the point where restoration wasn't possible.

The community came together and fundraised for the needed repairs via an online campaign and a spaghetti dinner.

A new digital high resolution photo of the mural was made by Skip Wager (pictured here) and printed on a sign with more protective UV coating. This new print was installed over the deteriorated mural, thus preserving the image for the future.



Downtown Development Toolkit

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Fundraising for Your Project

Even if a project will be fully funded by a private property owner, it's important to ensure there are adequate funds to pay for art design, purchase rights to the art, make needed building improvements, fund insurance and equipment for the installation itself, and include a future maintenance reserve.

Public art projects rely on a mix of private and public contributions, local grants and crowdfunding. Murals can also incorporate fundraising elements, such as purchasing a relative's 'face' on a mural depicting historic characters, or the ability to paint a section of a paint-by-number mural.

Many communities specifically encourage new developments to include public art elements, or even require they invest 1% of development costs in art (referred to as Percent for Art programs).

For larger community mural projects, or art associated with other larger community initiatives, some larger grant funds may be available, including the following:

Wisconsin Arts Board Grants

The 'Creative Communities Grants' encourages community arts development.

WEDC Community Development Investment Grant

This grant funds redevelopment projects and a portion of the funds can be used to create public art associated with the project.

AARP Community Challenge Grants

The 'Flagship Grants' are for projects creating for vibrant public spaces. Open to non-profits and government entities

National Endowment for the Arts

This federal agency offers grants and initiatives to increase access to the arts across the United States.

Case Study: Viroqua, "Spring Ephemerals"



Viroqua, "Spring Ephemerals", An image of the Smockettes in front of the mural they painted

In 2023 the Smockettes (Stella Greendeer, Anna Kimm, and Natalie Hinahara) wanted to help create a mural in downtown Viroqua. Their group had a name but no organization, so they partnered with their the Viroqua Area Foundation, to make resident's donations tax deductible.

In the process of fundraising the Smockettes aimed to set aside money to start a public arts fund for future projects.



Viroqua, "Spring Ephemerals", by the Smockettes



Belleville, This sign builds excitement about the project while also fundraising for the coming mural.

Requesting and Reviewing Proposals

Artist Selection Process

The process used to solicit and select an artist and/or artwork sets the stage for project success. There are several strategies for soliciting and selecting art, including:

- **Open Response**—Allowing anyone to apply for a project is a great way to promote community involvement and encourage greater diversity of talent. However, more entries require a lengthier review process, and without clear parameters for selecting the finalist, more qualified artists may elect not to participate.
- **Invitation**—Identify and invite qualified artists to submit proposals or designs. Limited applicants mean faster selection, focusing on achieving a specific style or caliber of art.
- **Direct Selection**—Commissioning a particular artist with a style that matches the project goals to develop a piece for the specific site will ensure a desired style or concept is executed, and allows for the possibility of multiple design choices or iterations to select from.

Regardless of the selection process used, consider offering a stipend to cover materials, either to all invited artists, or to a short list of artists asked to further develop their proposed concepts. This demonstrates to artists that you value their time and expertise.



Ashland, 'Woman's Mural displays different woman of the past who shaped the community'. Sue Martinsen

Case Study: Ashland, Mural Sponsorship

Ashland Wisconsin has numerous historic murals in downtown. To fund these projects, some of the faces on these murals are available to sponsor. This investment is a way for supporters of the art to honor friends, family, or deceased family members. This creates fundraising opportunities and connects community members to the project.



From Left to Right, Florence Dufek Larson, Priscilla Percy Muse, and Delores Larson Vranes. Sue Martinsen

The Waitresses Mural

This mural of Florence Defek Larson was commissioned by the building owner, whom Florence raised. After Florence passed away a photo of Florence with two other women working as waitresses was discovered and inspired the final mural design.

Additional Resources

[How to Budget for your Project](#)
[Waupaca Mural Budget Example](#)

Elements of a Request for Proposals

A request for proposals (RFP) usually has two parts. The first is information requested of the artists.

Artist Qualifications

Images, descriptions and budgets of past relevant work. This can also be demonstrated through resumes and references.

Designs

Requests either partial or full concepts developed for the project site. Requires an outlay of time on the part of the artist, so may also include a stipend.

Willing to Collaborate with the Committee

The selected artist(s) will work with the committee/property owner to develop a concept for the site

The second part provides relevant information to artists.

Site Description

The request should include information on the site(s); location, dimensions, installation type and timeline.

Budget & Requirements

Provide detailed project budget and logistics, including allowance for artist's fee, travel, installation costs, timeline, insurance requirements, and provision of scaffolding, lighting, signage, or any other necessary items.

Selection Process

Be clear about how the artist will be selected for the sites. Include information about the review criteria, what individuals comprise the committee, and the timeline for review and selection.



Ashland, "Maslowski Beach Artesian Well". By Rose Spieler and Mae Stoutenburg

The Application

Requirements

A clear list of requirements helps standardize the application review process. Consider requesting the following

- Letter of Interest
- Professional Resume
- 3 Professional References
- Digital images of previous artwork
- Description of previous project experience
- Project Proposal (If Applicable)

Specify deadline for application, announcement of winners, and project timeline

Submission—at least 8 weeks
Assemble a diverse commission to vote on art. Have an odd number of people to prevent ties.



Green Bay, "The Lion Mural", by Beau Thomas

Additional Resources

[De Pere—Call For Artists Example](#)
[Beyond Paint](#)

Beyond Paint

Murals can also be created with ceramic, glass, wood, and other materials. When creating the RFP consider being open to other materials if appropriate. Maslowski Beach Artesian Well in Ashland, is composed of glass pieces.

Artist Contracts

Artists Contract Elements

Once an artist is selected, it is essential that a contract be signed that outlines the project requirements and expectations, as well as issues related to future rights and use of likeness.

Artists, by law, have life-long rights to their work. The Visual Artist Rights Act (VARA) of 1990 is a federal law that protects the rights of the artist in relationship to their physical art. If these rights are not upheld, VARA gives artists the legal right to sue and/or collect financial damages if the art is destroyed. These rights include:

- Right to claim authorship and use the likeness in other work.
- Right to prevent distortion, mutilation, or modification that would prejudice the author's honor or reputation
- Right to prevent use of one's name on any work that has been distorted, mutilated, or modified in a way that would be prejudicial to the author's honor or reputation

These rights continue for the life of the artist. Communities wishing to use imagery of public art installations in marketing materials, sell merchandise featuring the art, or make future changes to public art need to formally enter into a copyright agreement with the artist to outline these rights. Municipalities may also choose to formally accession the art, making it part of the public realm.

Contract elements should include

- **Title of Ownership:** In most cases, ownership of the physical artwork should pass from the artist to the client upon completion
- **Maintenance of the Work:** Often, client will notify the artist in need of maintenance or restoration. Artist may retain or release the right to perform this work.
- **Reproductions of the Work:** Typically, the client agrees to identify the artist as the creator of the artwork. Client will be allowed the use of likeness and reproduction of the art, while the artist will retain all copyrights of the artwork.
- **Obligations of the Artist and Client (typical terms):**
 - Artist shall purchase materials necessary for the creation of the artwork and be reimbursed for cost by client
 - Client shall secure any building permits necessary for the lawful creation and execution of the work
 - Specify rates for required change orders by client.



Stevens Point, "Mural of Ruth Bader Ginsburg", by Jessie Fritsch

Additional Resources

[Artist Contract](#)

Artists Rights Without a Contract

Without a well defined contract you may not be able to fully utilize all aspects of your mural. For example unless a contract discusses who can create reproductions of the work the innate right goes to the artist. Therefore if not signed away in a contract a community may not be able to sell copies or prints of a mural or use images of the mural marketing material. Asking for these rights is best done when negotiating an RFP at the beginning of a project.

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Property Owner Contracts

Before committing to the installation of public art on private property, it is important to have some basic agreements in place to avoid future conflicts.

Easements

An easement creates legal access for the artist/community to install and maintain public art placed on private property. It also spells out who is responsible for the maintenance of the artwork and outlines the steps that will be taken for removal of the mural should it deteriorate or relocation in the event of demolition. This document is important for limiting liability and to protect the public investment.

Maintenance Agreements

Murals, as with any outdoor installation, suffer from exposure to the elements and may experience vandalism. Outlining who is responsible for funding and carrying out maintenance in the future is important. The artist should provide a maintenance plan that outlines what is needed for the mural's upkeep over time. The original budget should include a maintenance fund for necessary scheduled maintenance.

These agreements work together with the copyright agreements to outline how the work will be maintained and how/when it will be removed.

Stevens Point, This mural by Hmong American Xee Reiter quotes Kao Kalia Yang a Hmong-American writer.



Case Study: A Mural Destroyed

In the past, publicly funded murals have been painted over when new property owners dislike the style or content of a mural on their property.

This often leads to community outrage, but without legal agreements in place there is little recourse. Similar debates often occur when a mural is damaged and needs to be repaired or removed. If agreements are not in place with the original artist and/or property owner, it may be difficult or impossible to address the issue effectively.



Plymouth, "Interurban Car 26", by Dale Knaak

Property Owner Contract Elements

Consider the following elements when developing a contract:

- 1.) Maintenance clause.** Create a plan for notifying and commissioning artists if the mural needs repair. If the original artist is unavailable, should the mural be removed, or can another artist be commissioned to make the repairs? Who is responsible for funding maintenance?
- 2.) Notice of demolition or development.** If the property in question is to be demolished, or another development to cover the mural, can the mural be relocated? Who is responsible for this task?
- 3.) Deaccessioning and removal.** If the mural needs to be removed due to damage or disrepair, or if the wall needs to undergo tuckpointing that will damage the mural, this clause outlines the process for deaccessioning and removal of the mural.

The Fine Print: Insurance

Adequate insurance is important for any public art program or project including murals. This is especially important during the installation phase, which may require the use of lifts or other equipment. Some property owners or communities may want to ensure artwork throughout its life. This is most commonly done with sculptures or artwork on loan, but may also apply to murals if repair would be costly.

Installation—Insurance is especially needed during the installation process. Insurance should cover the artist, the property where art is being installed, the coordinating entity, and potentially adjacent properties if installation activities cross property lines. Murals involving community paint activities can involve additional insurance to cover all participants.

Physical Artwork—Some companies will offer policies to insure murals or other works of art in case they are damaged by people, weather, or time.

Property—Some murals encourage public interaction (selfies, walking tours) which draw additional foot traffic to private properties, or to areas where pedestrians are not typically present (i.e. alleys). While most commercial insurance has public liability coverage for the place of business, property owners should verify that these areas are covered under their policy.



Eau Claire, "Sanctuary", by Sylvia Annelise Hecht

Additional Resources

- [Art Acquisition Form](#)
- [Mural Installation and Maintenance Form](#)
- [Artist Release Form](#)
- [Phantom Galleries](#)
- [Deaccessioning Policy](#)

Milwaukee, A mural dedicated to medical workers on the front lines of Covid-19. Mauricio Ramírez



Public Art Ordinances

Establishing a formal public art or mural ordinance ensures that the rules related to murals are clear and consistently applied throughout the community. Whether added as part of a sign ordinance or as a standalone section, public arts ordinances should spell out:

- **Content:** What content is allowed or disallowed on murals? Text, logos, symbols and business names are all common elements covered in ordinances to clearly differentiate between public art and business signage.
- **Location:** Where are murals allowed, and under what circumstances? Common clauses allow murals on sides or rear of properties but not on front facades, disallow painting on unpainted brick, and prevent interactive murals in locations where pedestrian activity creates a safety concern. This clause might also address temporary chalk or vinyl art on sidewalks adjacent to businesses.
- **Application & Review:** What is the process and requirements for requesting a public art installation? Common application requirements include location, size, content, proof of insurance, etc. It should also be clear what entities have a role in reviewing submissions, potentially including the Public Art Commission, Historic Preservation Commission, Plan Commission, etc.
- **Ownership & Maintenance:** Who owns and is responsible for murals on public and private properties? Relevant considerations include reproduction rights, future maintenance and ownership of the art. Some communities may require that art in public rights of way be formally donated to the City, while others require private owners to have a maintenance plan in place, or stipulate the circumstances when art must be removed and by whom.

It is important that the community have a conversation about appropriate regulations that are legally enforceable yet promote creativity and enhance community character.



Kenosha, "The Wall Poems of Racine #1". Tawwater Sign Co.



Racine, Mai Tai Boys by Thyla Arden

Case Study: Eau Claire and Princeton

Eau Claire drafted a standalone mural ordinance in response to multiple private sector requests for murals. The ordinance allows three-year public arts permits. It disallows the use of words or text, to ensure that murals and signage are not in conflict and optical illusions that may cause a safety concern. It also clarifies that future repairs or removal are at the owners expense.

In contrast, the City of Princeton encourages the use of murals as wayfinding and signage, considering these to be an enhancement of charm of the community. Management is done through the existing sign code.



Princeton. The Shops of Water Street.

Additional Resources

- [Waupaca Mural Ordinance](#)
- [Eau Claire Ordinances](#)
- [City of Raleigh Public Arts Policy](#)
- [Public Arts Portal](#)

Marketing & Engagement Tools

Murals can be a tool for community engagement. Not only can the installation itself be a draw, creating an opportunity to watch artists in action (or for community members to actively participate), but murals are a natural fit for self-guided tours. Such tours might include QR codes to access interviews with the artist, information about the subject matter, and encourage users to pose and post selfies of themselves with the murals.

Mural Installation as an event

- Host an event to coincide with the creation/installation that engages the community in making art, such as Wausau's Art All Around event.
- When a project is completed, consider hosting an official reveal party. Talks with the artist or the sale of coordinating merchandise are also options.

Ongoing activation

- Use murals as the basis for a scavenger hunt, walking tour or selfie contest.

Education

- Offer tours of the community's murals/public art collection—self guided, led by artists, or by trained volunteers.
- Offer tours to schools, colleges, after school programs,

Beyond Murals

While murals might be the 'crayons' of public art, there are so many other options available to communities interested in exploring the world of public art. Common installations include sculpture, sidewalk poetry and installations in empty storefronts, but nearly any public element can be enhanced with art.

Not all public art is visual or permanent. As you build your public art collection and programming, consider participating in Make Music Day, installing interactive art that makes music or moves with the wind, or even hosting an interactive art event such as Green Bay's igNight Market, which features a temporary sculpture that is set on fire, or the Midwest Fire Fest in Cambridge, which features a "community pour" to create a giant sculpture.

Engaging your local arts community and encouraging creativity will identify unique art opportunities that reflect your community's unique heritage, culture, and identity.

Additional Resources

[Public Art and Placemaking](#)



Delavan, Informational plaques and multi-media links to interviews with the author or maps to additional installations allow visitors to engage with art and also provide activities during off-peak hours when businesses are closed.



Platteville, "President-elect Grant taking a lesson in mineralogy at the lead mines near Galena, IL", Tud Bowden, school group presentation.

Downtown Development Toolkit

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Checklist

Setting the Stage for Murals

- Identify partners, timeline and budget
- Identify or create necessary ordinances and permitting for murals.
- Decide who will retain ownership,
- Identify a plan for future maintenance.
- Create an engagement plan to include the public with promotion, selection, participation or other engagement.

Selecting a Site(s)

- Identify priority locations, publicly-owned facilities and/or willing property owners. Consider soliciting community feedback to identify non-traditional locations.
- Inventory sites to identify constraints and set priorities based on goals and budget.
- Secure property owner agreements for selected sites,
- Clarify process for soliciting and selecting art.
- Obtain necessary insurance.

Recruiting Artists & Selecting Art

- Create a plan for selecting an artist and approving artwork. Draft a call for art that includes desired content, budget and selection process.
- Send out request for proposals/ qualifications.
- Engage review committee and/or property owners in selecting art or artists for site(s).
- Contract with selected artists for mural design and creation.

Installation & Activation

- Schedule installation, coordinate public art event or unveiling celebration.
- Celebrate and promote the completion/ installation of the mural.
- Create marketing and education materials to allow visitors to engage with the mural.

Additional Resources



Wisconsin Arts Board

The Wisconsin Arts Board promotes the arts in all forms through education, training and their grant programs which support arts programming and development.



Create Wisconsin

Wisconsin's community cultural development organization, championing public policy, advocacy, and best practices, and activating networks, partnerships and collaborations to grow Wisconsin creatively.

Artists Featured and Their Websites

Thyla Arden—[Website](#)
Mauricio Ramirez - [Website](#)
Xee Reiter—[Website](#)
Kao Kia Yang (writer) - [Website](#)
Beau Thomas—[Website](#)
Sylvia Annelise Hecht—[Website](#)
Natalie Hinahara (the Smockettes) - [Website](#)
Stella Greendeer (the Smockettes)
Anna Kim (the Smockettes) - [Website](#)
Jessie Fritsch—[Website](#)
Dale Knaak—[Website](#)
Tawwater Sign Co.—[Website](#)

Nick Ramsey
Skip Wagner
Sue Martinsen
Sherry Ertl
Christina Dreyer
Jessica Stahl
Alexis Fink
Tud Bowden—[Website](#)
Annelise Hecht- [Website](#)
Chris Stain—[Website](#)
Gaia— [Website](#)



Digitally
Access
**Additional
Resources**

Ordinance Updates

1) **Enforcement:** What is the consequence for noncompliance? We need to consider noncompliance under multiple circumstances, such as non-permitted installation, lack of maintenance, etc.

2) **Maintenance:** What do maintenance requirements look like? We need to outline these expectations both in the ordinance language and on the application itself. Additionally, we should require applicants to submit a statement regarding their maintenance plan in the application. Maintenance is likely to be a point of contention at some point in the future, so we need to thoroughly consider this and provide very specific expectations, along with an objective way to measure our expectations.

3) **Existing Regulations:** Do we have existing ordinances on the book that regulate exterior and/or building maintenance? If so, we need to review what's already on the books to help inform our feedback on our maintenance standards.

4) **Property Sales:** Regardless of property transfers, we should include language in the ordinance which states that ultimately the Village has the authority to direct maintenance or removal, and it is the building owner's responsibility to inform a new purchaser of the regulations that come with owning a building mural.

5) **Existing Murals:** Are existing murals in the village exempt from this regulation, including maintenance, as they were completed before this ordinance was enacted? I assume the answer is yes, but this is something we must consider and should clarify in the ordinance language.

Mural Toolkit (attached)

Please see the attached toolkit from Wisconsin Economic Development Corporation. This is an extremely helpful document. I was particularly interested in the following:

- **Page 4 - Material Selections:** Paint will begin to show wear in 5-10 years. We should consider encouraging the options of mounted panels and vinyl wraps as well. I think this should be included in the one page workflow document.
- **Page 5 - Fundraising:** This is an interesting section for us to consider. Not directly relevant to the ordinance. We should seek funding options to bring mural artists to town.
- **Page 8 - Artist Contracts:** Very important issues that have not been considered by the committee yet. The ordinance should address ownership, and perhaps we need to implement an artist contract as well to ensure that ongoing maintenance can be performed if needed.
- **Page 9 - Property Owner Contracts:** Related concerns to artist contracts. Perhaps this is unnecessary and would be resolved by simply having the ordinance in force.

- **Page 10 - Insurance:** I'm not sure if we need to address this in our ordinance or not. In addition to insurance coverage during mural installation, an interesting point is made that some murals encourage public interaction, drawing additional foot traffic to private property. Perhaps the insurance issue is between two private parties – the artist and building owner – and does not involve the village. However, if a mural is installed on village-owned property, perhaps we need to consider how we'd navigate this issue.

Action Items

To be completed once the questions above have been addressed.

1) **Workflow Document:** The committee would like to see a one page workflow document at the next meeting. This would be an easier-to-digest version of the ordinance for applicants to review. Information that should be present in this document include:

- Expectations from the applicant: You must fill out an application, need to include a rendering of the proposed artwork, provide a maintenance plan, etc.
- Expectations from the village: EDC will review your application within 30 days, we will give you one year to complete the mural once the permit is granted, etc.

2) **Example Application:** We are looking for an example application and/or example information and questions that should be present.

Mural Ordinance – Village of Cambridge, WI

Murals have the potential to contribute to the cultural landscape of the Village of Cambridge,

This ordinance aims to guide artists and others involved in mural creation, outlining the process and relevant regulations.

All murals on public or private property, or visible from a public way within the Village require prior approval from the Village of Cambridge trustees, after recommendation by the Village Economic Development Committee.

Property owners are responsible for the conservation and maintenance of murals on their property. NOW, THEREFORE, be it ordained by the Village Board of the Village of Cambridge, WI, as follows:

SECTION 1. A new section of the Village of Cambridge, WI Municipal Code is hereby created to read as follows:

(1) Mural Regulations

(a) Definitions:

(1) A "Mural" is defined as any artistic inscription, artwork, figure, design, or marking that is painted, drawn, etched, scratched, or otherwise affixed to any property as defined in subsection (b)(1).

(2) "Owner," "operator," and "premises" shall generally be assumed to be the owner of a building in the Village.

(3) "Property" is defined as any public property or private property visible from the public right-of-way or a public space.

(b) Prohibition of Unauthorized Murals:

(1) No person shall create, place, or install any artwork, mural, graffiti, inscription, figure, or mark on any property as defined in subsection (a)(3) without written permission of the property owner and a simple permit issued by the Village Clerk's office as outlined herein.

(c) Mural Permit Application Process:

(1) Any individual, firm, corporation, or association seeking to place a mural on any property must first obtain a permit from the Village Clerk's office. The application shall include:

a. The name and address of the mural's creator.

- b. The name, address, and phone number of the property owner or operator, along with their signed written consent.
 - c. Clear, legible, scaled drawings showing the mural's location and any other existing permitted artwork on the same premises.
 - d. Drawings detailing the mural's dimensions, construction, size, and method of attachment, including details of the structural members to which the mural will be attached.
- (2) Upon receipt of a complete application, the Economic Development Commission ("The Commission") will review it within thirty (30) days.
- (3) The Commission shall approve mural permit applications that meet its established technical and aesthetic standards, which shall be available to the public.
- (4) Mural construction approval granted by the Commission is valid for one (1) year for public property and (1) year for private property. The permit covers the general design and its initial creation.. The Commission may revoke a permit if the installed mural does not conform to the approved application.
- (5) Unless a shorter timeframe is established by official action, a permit expires two (1) year after issuance if the approved mural has not been installed. A permit also expires if the authorized work is suspended, discontinued, or abandoned for a continuous period of 180 days.
- (6) An applicant denied a permit under this section may appeal to the Village Board of Trustees.

(d) Mural Maintenance:

- (1) The property owner or operator is responsible for maintaining the mural's appearance. Techniques for proper preparation of brick, concrete, stucco and wood surfaces are readily available online, and The Commission will understand that such methods will be employed prior to mural construction.

Village of Cambridge - Room Tax Ordinance Guidance for Lodging Providers

About this Ordinance: In December 2024, the Board of Trustees passed a room tax ordinance for the promotion and development of tourism in the Village of Cambridge.

Who is Subject to the Ordinance: Those who offer lodging accommodations to the public. This includes operations such as hotels, motels, resorts, bed and breakfasts and residences offered on marketplaces such as AirBnb as defined in Section 101.91(10), Wis. Stats.

Who is Exempt from the Ordinance: Exclusions include accommodations rented for a continuous period of more than one month to the same individual(s) or corporation, nursing homes, hospitals and corporations exclusively with religious, charitable or educational purposes, provided that no part of the net earnings benefits a private shareholder or individual.

Tax Rate: The tax is at the rate of 5% of gross receipts from accommodation sales. If a facility subject to the Room Tax offers package rates in which other goods or services are sold in combination with accommodations, the tax shall be applied only to the portion of the package rate representing accommodation gross receipts as defined in Section 77.51(4)(a) Wis. Stats.

Permit Requirement: Subject facilities must submit an application for permit prior to engaging in rental activities. The application is available [\[here\]](#). An initial \$250 payment must be included with the application. Thereafter, a renewal fee of \$100 shall be due for each permitted calendar year (January 1 to December 31).

Reporting Requirements: Permitted establishments shall submit a Room Tax Return and collected taxes to the Village Administrator within 30 days of the end of each calendar quarter. A return must be filed even if no rentals occurred during that time period. [\[Include a link to example return\]](#) create a packet with this document, permit application,

Failure to Perform:

- **Late Payments:** A \$20 late fee will be assessed for payments postmarked or received 31 days after the due date, and will continue to accrue at a rate of \$20 per month until paid.
- **Permit Renewal:** A \$50 per month late fee will be imposed for not renewing the annual permit.
- **Failure to Obtain Permit:** A \$250 fee will be assessed for failure to obtain a permit prior to the commencement of rental activities.
- **Unpaid Taxes:** Will be assessed at an interest rate of 12% per annum.
- **Compliance Audit:** The Village retains the right to inspect and audit rental financial records of any owner or representative deemed to be in non-compliance. [\[Need to verify – can the Village compel owners to provide this information, or can they only exchange information with WI Dept of Revenue?\]](#)

- **Fraudulent Reporting:** If the full amount of gross receipts is understated, a forfeiture of 25% of the tax due for the previous year or \$5,000, whichever is less, will be imposed.
- **Maximum Penalties:** Any person or organization who violates a provision of this ordinance shall be subject to a forfeiture of not less than \$100 and no more than \$500. Each day, or portion thereof, that such violation continues constitutes a separate offense.
- **Collection by Property Taxes:** If a judgement is obtained by the Village Board for violation of this ordinance, and it remains unpaid for a period of 90 days, the judgement amount or taxes due will be added to the annual property tax of the affected parcel.

Questions about this ordinance can be directed to Lucy Peterson, Treasurer/Deputy Clerk/Deputy Administrator for the Village of Cambridge by phone at (608) 423-3712 or by email a LPetereson@ci.cambridge.wi.us

[In addition to having updated links on the website, a packet should be created which contains this workflow document as the first page, along with the full ordinance language, the permit application, the nonprofit entity application and a sample return.]



Wisconsin Room Tax Report

Sec. [66.0615](#), Wis. Stats.

1. Who must file the Wisconsin Room Tax Report?
2. How does a municipality submit its annual Room Tax Report?
3. What is the deadline for filing the Room Tax Report?
4. What happens if a municipality does not file its Room Tax Report by the due date?
5. Can a municipality amend its Room Tax Report?
6. What is reported on the Room Tax Report?
7. Will the Room Tax Reports be available to the public?
8. The Room Tax Report requires a municipality to detail expenditures made by a tourism entity/commission of \$1,000 or more. How should I report payroll expenditures on the Room Tax Report?
9. How can a municipality enforce the collection of room tax revenues?

10. How can I find a municipality's contact information to discuss room tax?
11. How can I find municipal room tax rates?
12. How should tourism entities spend the room tax collections?

1. Who must file the Wisconsin Room Tax Report?

Every municipality that imposes a room tax must electronically file (e-file) the Room Tax Report each year.

Note: Municipalities may have originally imposed the room tax under state law (sec. 66.75, Wis. Stats.). This statute was renumbered; it is now sec. 66.0615, Wis. Stats. These municipalities are still required to file the Room Tax Report.

2. How does a municipality submit its annual Room Tax Report?

You must electronically file (e-file) your Room Tax Report. This form is located in [My DOR Government Account](#). For more information, review our [Online Filing Help – Using My DOR Government Account](#).

3. What is the deadline for filing the Room Tax Report?

The deadline for filing the room tax report is May 1 each year.

4. What happens if a municipality does not file its Room Tax Report by the due date?

If the Room Tax Report is not filed timely, DOR may charge a penalty of \$50 per day after the filing due date, up to a maximum of \$3,000.

5. Can a municipality amend its Room Tax Report?

Yes. A municipality may amend its Room Tax Report before or after the filing deadline by accessing the e-file form.

6. What is reported on the Room Tax Report?

The following items are reported on the Room Tax Report:

- Room tax rate imposed
- Total (gross) tax collections from January 1 through December 31
- Revenues forwarded to a tourism entity/commission
- Tourism entity/commission members
- Detailed expenditures of \$1,000 or more made by the tourism entity/commission
- If a municipality collected room taxes on May 13, 1994 – attach ordinance in effect on May 13, 1994 and the municipality's financial statement completed nearest to May 13, 1994

7. Will the Room Tax Reports be available to the public?

Yes. DOR posts the filed [Room Tax Reports on our website](#).

8. The Room Tax Report requires a municipality to detail expenditures made by a tourism entity/commission of \$1,000 or more. How should I report payroll expenditures on the Room Tax Report?

In the expenditures section of the Room Tax Report, a municipality may report "Payroll" as one expenditure.

9. How can a municipality enforce the collection of room tax revenues?

Review the options outlined in sec. [66.0615\(2\)](#) and [\(2m\)](#), Wis. Stats. Only a municipality may collect these taxes. DOR cannot distribute the sales and use tax or income tax information of a business. Your municipality can initiate the inspection and audit of the hotel's financial records under sec. [66.0615\(2\)\(a\)](#), Wis. Stats.

10. How can I find a municipality's contact information to discuss room tax?

Visit our [Municipal Room Taxes](#) page.

11. How can I find a municipality's contact information to discuss room tax?

Visit our [Room Tax Reports](#) page.

12. How should tourism entities spend the room tax collections?

Room tax collections should be spent on tourism promotion and development, which may include marketing projects, advertising media buys, creation and distribution of printed or electronic promotional tourist materials, or efforts to recruit conventions, sporting events or motorcoach groups.

Contact Us

MS 6-97

Wisconsin Department of Revenue

Local Government Services Bureau

PO Box 8971

Madison, WI 53708-8971

Fax: (608) 264-6887

Email: lgs@wisconsin.gov

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