

Iowa City Public Art Program Management Plan

Table of Contents

Section	Page
1.0 Introduction	3
2.0 Vision and Mission	4
2.1 Vision.....	4
2.2 Mission	4
3.0 Public Art Overview and Definitions.....	5
3.1 Definition.....	5
3.2 Benefits.....	5
4.0 Public Art Administrative Policies and Procedures.....	7
4.1 Role of Public Art Advisory Committee.....	7
4.2 Role of Public Art Program Administration.....	7
4.3 Policies and Procedures Related to the Allocation of Annual Funding for Public Art.	7
4.4 Policies and Procedures to determine completion of goals and objectives	7
5.0 Public Art Selection, Acquisition and Commission Policies and Procedures.....	8
5.1 Selection Guidelines	8
5.2 Placement Guidelines.....	9
5.3 Title to Artwork.....	9
5.4 Acquisition Procedures.....	9
5.5 Donation Guidelines.....	12
6.0 Policy and Procedures for Siting and Displaying Public Art	14
6.1 Guiding Principles and General Site Selection Criteria.....	14
6.2 Siting Policies.....	14
6.3 Siting Procedures	14
6.4 Site Selection Recommendations.....	15
7.0 Documentation, Maintenance and Conservation of Artwork	17
7.1 Definitions	17
7.2 Objectives.....	17
7.3 Conservation, Treatment and Maintenance Policies.....	17
7.4 Maintenance Planning and Documentation.....	18
8.0 Deaccessioning/Relocation/Temporary Storage.....	19
8.1 Policy and Procedures on Deaccessioning of Artwork.....	19
9.0 Funding of Public Art.....	20
9.1 Opportunities.....	20
10.0 Conflict of Interest.....	21
10.1 Policy for Conflict of Interest.....	21

11.0	Resolutions.....	22
11.1	Resolution Establishing a Public Art Program.....	22
11.1	Resolution approving Bylaws of the Iowa City Public Art Advisory Committee.....	23
11.2	Resolution adopting Public Art Strategic Plan.....	24
12.0	Appendices.....	29
12.1	Public Art Program Monthly Schedule.....	29
12.2	Sample Schedule for Public Art Projects	30
12.3	Sample Task Outline for Projects.....	32
12.4	Current Public Art Inventory	35
12.5	City Parks/Facility Survey.....	37
12.6	Visual Artists Rights Act of 1990 (VARA).....	43
12.7	Request for Qualifications, Request for Proposals or Call to Artists Components.	45
12.8	Public Art Specifications and Maintenance Report.....	46
12.9	Existing Public Art Programs	
	1. Community Initiated Public Art.....	48
	2. Neighborhood Art Program.....	50
	3. Program for Recognition of Art in Non-Public spaces.....	52
	4. Public Art Matching Grant Program.....	54
	5. Performance Art Grant Program.....	57

1.0 Introduction

Public art has the power to energize our public spaces and profoundly transform the places where we live, work, and play. It generates community identity by creating a unique atmosphere and enhancing a sense of place. In functioning both as destination and embellishment, public art plays an important role in sustaining the local economy.

Through the strategic planning process for the 2020-2025 Public Art Strategic Plan, the Public Art Advisory Committee has distilled the following five goals:

Goal 1: Review the existing Public Art Program. Adjust its policies, priorities and practices to better reflect our dynamic community. Devise creative ways to deliver a wide range of art opportunities—from performance art to permanent installations, participatory programs, and more to stimulate a vibrant public art environment that will enrich us all.

Goal 2: Expand opportunities to use public art to enliven and enhance areas throughout Iowa City to enable everyone in the community a chance to enjoy it.

Goal 3: Secure and manage funding to create an ongoing vibrant, sustainable Public Art Program as well as plan for the care and maintenance of existing public art assets.

Goal 4: Collaborate with municipal, civic, nonprofit and private sector organizations to create opportunities for public art.

Goal 5: Build awareness and promote understanding about public art and the benefits of the arts in general.

The Iowa City Public Art Advisory Committee (PAAC) has developed a comprehensive Public Art Management Plan (PAMP) that provides guidelines and policies for the funding, acquisition, placement, and maintenance of public art within the City as well as administrative procedures involving allocation of funds, strategies to engage the public and others in the arts community and methods to effectively work towards the goals as outlined in the Iowa City Public Art Strategic Plan 2020-2025.

2.0 Vision and Mission

2.1 Vision

The arts are at our core—they are a big part of what makes Iowa City unique. Public art brings beauty and excitement to our surroundings. It sparks us to find wonder and inspiration in new and unexpected places. By promoting imaginative opportunities to experience and create art together, we can build a community that values and encourages diverse voices. We will continue to use the Public Art Program to nurture creative placemaking, to inspire, educate and enrich our community and its visitors and provide opportunities to our local artists. We will work to make Iowa City the Greatest Small City for the Arts in America.

2.2 Mission

To create, with preference to providing these opportunities to local artists, a stimulating public arts environment that reflects and celebrates Iowa City's rich history, culture, diversity and character.

3.0 Overview

3.1 Definition

Simply put, public art is art in public spaces.

Frequently, public art is chosen through a public selection process, and is most-often commissioned, acquired and maintained with public funds.

Public art can include murals, sculpture, photography, paintings and memorials. It can be community art, digital new media, or integrated architectural- or landscape architectural work, permanent, temporary, two-dimensional, three-dimensional, and multi-dimensional -- public art can include performances and festivals.

Many cities now require that public art be incorporated into new developments, both municipal and private. And while the term “public art” may have conjured images of historic bronze statues of soldiers on horseback in the past, today public art takes on a wide range of forms, sizes, and scales.

3.2 Benefits

Public art instills meaning—a greater sense of identity and understanding of where we live, work, and visit. It suggests a common memory, and creates memorable experiences, connections, and conscious interactions. Public art humanizes the built environment and makes it relatable.

Through public art, our communities gain cultural, social, and economic value. It helps creative communities thrive on many levels:

ECONOMIC GROWTH AND SUSTAINABILITY

- By engaging in public art as a tool for growth and sustainability, communities can thrive economically. Public art boosts cultural tourism, creates jobs, and increases revenue of local businesses.
- Arts, culture, and creativity can improve a community’s competitive edge, attract new and visiting populations, and integrate the visions of both community and business leaders.

ATTACHMENT AND CULTURAL IDENTITY

- Public art directly influences how people see and connect with a place.
- Public art encourages attachment to a location for residents through cultural and historical understanding, and by highlighting what is unique about the places where people live, work, and play.

ARTISTS AS CONTRIBUTORS

- Providing a public art ecosystem supports artists and other creatives by validating them as important contributors to the community. In most communities, large portions of the public arts budget are redistributed into the local economy through the creation, installation and maintenance of public art.

SOCIAL COHESION AND CULTURAL UNDERSTANDING

- Public art provides a visual mechanism for understanding other cultures and perspectives, reinforcing social connectivity with others.

PUBLIC HEALTH AND BELONGING

- Public art has been shown to have clear public health impacts including decreased stress, eliciting awe, developing shared identity, reinforcing self-efficacy, and promoting positive health behaviors.

4.0 Public Art Administrative Policies and Procedures

4.1 Role of Public Art Advisory Committee (PAAC)

The PAAC was established by Resolution 97-326 and operates within by-laws revised and adopted dated ____ that are attached in the Appendix.

PAAC is responsible for overseeing the implementation of the Public Art Program in accordance with those by-laws and according to the guidelines established in this PAMP, including but not limited to:

- Evaluating public art opportunities and needs every five years and updating policies as needed
- Preparing an annual budget of proposed projects for the upcoming funding year
- Hosting a public event to raise awareness of the Public Art Program and the Public Art Advisory Committee.
- Acquiring, commissioning, funding of public art to encourage that the collection remains vibrant and relevant to the community.
- Evaluating public art installations on or in public property by entities other than the City
- Evaluating removal of public art as necessary
- Providing guidance in the siting and display of public art
- Evaluating offers of donations of public art or funds
- Providing opportunities for input by the general public in art installations and programs
- Providing opportunities for installation of temporary art exhibits
- Assuring public art is available and accessible to all segments of Iowa City's population

4.2 Role of Public Art Program Coordinator/City staff

- Providing administrative and operational services to ensure the smooth development, oversight and implementation of the Iowa City Public Art Program
- Assuring PAAC implements and oversees the Public Art Program in an efficient and timely manner
- Maintaining an inventory of art assets including documents transferring title, artist's contracts, reports, invoices, and other pertinent material.
- Pursuing funding options and opportunities as available
- Implementing the annual Poetry in Public program
- Maintaining accurate records regarding expenditures and budget
- Collaborating with community organizations to create opportunities for public art
- Building awareness and promoting understanding about public art and the benefits of public art in general
- Providing an annual report to the City Council and community

4.3 Policies, Procedures and Criteria Related to the Allocation of Annual Funding for Public Art

4.4 Policies, Procedures and Criteria for determining successful completion of goals and objectives

Note – 4.3 and 4.4 to be added at a later date.

5.0 Public Art Selection, Acquisition and Commission Policies and Procedures

5.1 Selection Guidelines

When selecting or commissioning artwork, the PAAC shall consider the following factors:

1. Artistic merit: Does the work have strong artistic merit? Criteria include but are not limited to:
 - Strength of the concept, vision, and enduring value of the work
 - Durability and craftsmanship in fabrication
 - Appropriateness of artwork scale to the proposed site
 - Appropriateness of artwork to other aspects of its surroundings
 - Artist's credentials and recognition
 - Potential enrichment of the architectural, historical, geographical and/or cultural context of the site
 - Compatibility includes a consideration of media, as well as integration of the work of art into the design or function of the proposed site. All art forms will be considered.
2. Site: What type of site is proposed for the artwork? Siting criteria include, but are not limited to:
 - Written evidence that location of artwork on the proposed site has been approved by the City department that oversees that site.
 - If an artwork is designated in a neighborhood plan, is the proposed artwork consistent with the plan recommendations?
 - If the artwork is proposed for a site of regional significance (e.g. a regional park, an arterial route, a major civic building), does its scale and aesthetic quality merit a prominent location?
3. Relationship to the City's existing art collection. How well does the proposed artwork fit with the City's current holdings? Criteria for compatibility include but are not limited to:
 - Does the artwork contribute to the diversity and breadth of the City's collection?
 - Is the artist's work already adequately represented in the City's collection?
 - Does the style or form of the art contribute to balance in the City's collection?
4. Safety and maintainability: Artworks on City property must be structurally sound, durable and resistant to vandalism, weathering, and excessive maintenance/repair costs, and should not pose a threat to the safety of the public.
5. Feasibility: The ability of the artist to successfully complete all aspects of the proposed work.
6. Cost: Whether the price is fair and there are available funds to cover the cost of purchase, transportation, documentation, conservation and storage of the work of art. The cost should be commensurate with the importance of the work to the public art collection.
7. Local art community benefit: All things being equal, preference will be given to Iowa City/Iowa artists.

5.2 Placement Guidelines

When considering initial installations and/or determining placement of a work of art, the PAAC will address these questions as guidelines:

- If the artwork is site-specific, is the proposed location likely to remain unneeded for other public purposes in the foreseeable future?
- Will the work enhance the site?
- Does the site allow good vantage points for viewing the work?
- Does the site provide safety for the work and the public?
- Can installation at the proposed site be undertaken within budget and on time?
- What maintenance will be required for the artwork and any other related costs?
- What benefits - physical, social, and economic - will this installation bring to the community?

5.3 Title to Artwork

Title to artwork acquired through the Iowa City Public Art Program shall be in the name of the City. Acquisition of artwork shall be accompanied by an assignment of copyright to the artwork; however, the artist may retain a non-exclusive right to make reproductions of the artwork for professional advertisement and promotional purposes. Unless otherwise agreed, in writing, by the City Manager, no artist or artist's representative shall be deemed to have reserved any rights to the artwork acquired by the City or Agency, or to the continued placement of the artwork in any specific location, notwithstanding the fact that the artwork may have been created as "site-specific."

5.4 Acquisition Procedures

When selecting or commissioning artwork for the City's public art collection, the PAAC shall use the following procedures:

1. Determine Need

The PAAC identifies a need to acquire artwork for the public art collection based on one or more of the following factors:

- The Public Art Program has funds provided through the annual budget process that are not required to be used to purchase artwork in connection with the construction of a specific capital project. These funds will be used to create artwork prioritized through the strategic plan process.
- A specific capital project is proposed that requires the purchase of art.
- The City has obtained funds by donation, grant, bequest, or other means, with the stipulation that the money be used for the purchase of art.

2. Determine Selection Method

The PAAC determines which of the following methods to use for the acquisition of the work of art:

- Open Competition: The PAAC will agree by consensus that an open competition is the best way to acquire the artwork. Public announcement is made of the intent to

purchase or commission artwork. Any artist (or team of artists) may submit proposals. Selection factors and/or criteria are included in the announcement. The announcement may allow for the submission of models, proposals, or pre-existing artwork. The submissions will be reviewed by the PAAC or a selection panel designated by the PAAC. The decision will be based on the selection factors and/or criteria.

- **Invitational:** The PAAC will agree by consensus that one or more artists (or teams of artists) are particularly well-qualified to provide the artwork. The PAAC or a selection panel designated by the PAAC will create a list of artists and invite them to submit proposals, models, or pre-existing artwork. Selection factors and/or criteria are included in the invitation. If the budget allows, the PAAC may authorize reimbursement of some or all of invitees' expenses incurred in the submission. The submissions will be reviewed by the PAAC or a selection panel designated by the PAAC. The decision will be based on the selection factors and/or criteria.
- **Direct Selection:** The PAAC will agree by consensus that an identified artist (or team of artists) is uniquely qualified to provide the work or artwork. The artist or team is invited to submit a proposal, model, or a pre-existing artwork. Selection factors and/or criteria are included in the invitation. Alternatively, a pre-existing artwork by the artist that meets the selection factors and/or criteria may be acquired directly from the artist or the artist's representative. The submission will be reviewed by the PAAC, and the decision will be based on the selection factors and/or criteria.

3. Determine Selection Panel

The PAAC generally acts as the selection panel for artwork. If the PAAC determines that additional artistic, design, installation, or other specific expertise is needed, the committee may designate an expanded selection panel to participate in the selection process. An expanded selection panel will be comprised of one or more members of the PAAC as well as one or more additional people who have the expertise needed to evaluate a specific purchase.

4. Evaluation and Recommendation

Using the selection factors and/or criteria, the PAAC or expanded selection panel will evaluate artwork for acquisition/commission, and, where appropriate, narrow the acquisition/commission to selected artists or artworks. An expanded selection panel will make a recommendation to the full PAAC.

5. Selection

The PAAC will make the final selection by majority vote of a quorum. The PAAC has the option to reject all submissions, and to reopen the selection process using the same or a different selection method and the same or different selection criteria.

6. Contract Requirement

A contract approved by the City Attorney is required between the City and the artist or team of artists.

5.5 Donation Guidelines

Private individuals and agencies can offer artwork as donations or loans to the City of Iowa City or desire to display art owned by those individuals or agencies on public property. Similarly, individuals or groups may also wish to propose a public art project that would be temporarily or permanently installed on City property. These gifts and exhibitions are an important part of the City's growing art collection and presence in the public realm. The Iowa City Public Art Program has established policies and procedures for any unsolicited donations, loans, or exhibition proposals in order to:

- Maintain the quality of the public art collection
- Site the artworks to the most suitable locations
- Establish that there will be funds to protect, maintain, preserve, and conserve artwork on public property
- Evaluate works for quality, safety, durability, and maintainability

The Public Art Advisory Committee (PAAC) is responsible for reviewing all gifts, loans, and public art exhibitions proposed by individuals, organizations, and neighborhood and community groups.

Definitions

Artwork Donations/Gifts/Loans:

- Unrestricted Donation/Gift – The donation of a work of art to the City without any restrictions placed on where it is sited.
- Restricted Donation/Gift – The donation of a site-specific work of art to the City.
- Loan – The loan of a work of art to the City, with or without restrictions placed on where it is sited.

Exhibitions/Artwork:

- Temporary Exhibition/Artwork – A proposed exhibition or work of public art installed temporarily on City property. Proposals may be site-specific or not.
- Permanent Exhibition/Artwork – A proposed exhibition or work of public art installed permanently on City property. Proposals may be site-specific or not.
- Exhibition of Privately-Owned Art on Public Property – A proposed exhibition of art not owned by the City but located outside the business or building of the art owner on City property.

Public Art Donation Procedures

1. Proposed donations, loans, and exhibitions should first be referred to the Iowa City Public Art Coordinator. Staff will then assist individuals in identifying the appropriate application that must be submitted for review. Any questions regarding the application should be referred to the staff of the Iowa City Public Art Program.
2. Completed applications and supporting materials, including images, a maquette, or rendering of artwork(s), should be submitted to the Iowa City Public Art Program staff for review.
3. The PAAC will review applications and supporting materials according to the criteria outlined above in Section 5.1 and determine whether they will recommend to accept or reject the proposal. PAAC may attach conditions to its recommendations.
4. If a specific site is recommended for placement of the donated or loaned work or exhibition of private art on public property, the PAAC will review the proposed site and seek approval from the City department that oversees the site. If a site has not been proposed, PAAC will work with the applicant to identify an appropriate location for the work of art or exhibition.
5. If PAAC chooses to accept a proposal, the Iowa City Public Art Program staff will work with individuals or groups on contracts, timelines, and installation of artwork(s).
6. If the work or exhibition has yet to be fabricated, PAAC must be informed of the creation process through progress updates and scheduled studio visits.
7. If the PAAC approves the exhibition of private art on public property, the owner of the private art must execute an agreement with the City whereby, among other things, the owner assumes liability for personal or property damage arising from the exhibition of that private art on public property.
8. If artwork is commissioned, the PAAC will review and approve any subsequent changes in concept or media that are proposed during the execution phase of the contract. If an expanded selection panel was used to choose the artwork, the PAAC has the option of including the expanded selection panel in the review and approval.

Dedication of Donated Public Art to Individuals

From time to time there may be individuals to whom the dedication of a public art piece is warranted. Those individuals should be persons noted for their significant contribution to the culture of Iowa City.

Public art pieces may be dedicated to an individual, provided one of the following procedures are followed:

- At the time the public art project is conceived by the Public Art Advisory Committee, dedication to an individual is made part of the project concept. The proposed concept is then subject to the approval of the City Council pursuant to the Acquisition Procedures included herein.

- An individual or group presents a dedication proposal to the Public Art Advisory Committee. The proposal may pertain to either an existing or a proposed art installation. All proposals must include:
 - documentation of the individual's contribution to the culture of Iowa City
 - endorsements for the dedication from other groups or individuals

Proposals will be considered by the Public Art Advisory Committee who will advise the City Council if necessary. The Council will make the final determination as to the appropriateness of the dedication.

Maintenance of Donated Works

Iowa City Public Art Program maintains records of all works on City property and oversees their maintenance. However, funds to maintain artworks in the City's collection are limited. Therefore, donors may be required to sign a maintenance agreement or establish a maintenance endowment to allow for the ongoing maintenance of the artworks. Typically, a maintenance fund consists of 10% of the value of the work.

Monetary Gifts

Donors may contribute monetary gifts to the Public Art Fund. These funds can go to the general fund for maintenance of the collection or towards the acquisition of a work of art at the discretion of the PAAC. If the donor proposes a specific project or commission, the above procedures must be followed.

6.0 Policy and Procedures for Siting and Displaying Public Art

6.1 Guiding Principles and General Site Selection Criteria

Public art will be placed in suitable locations broadly dispersed throughout the City of Iowa City. Installation of Public Art will give meaning and enjoyment to these public spaces by:

- Creating a sense of place
- Generating neighborhood and community identity
- Creating a spot for people to gather
- Enhancing the environment
- Transforming the landscape for greater enjoyment
- Providing public access to this creative expression

6.2 Siting Policies

- To encourage public enjoyment of the City's public art collection, the PAAC will place artwork in, on, or about any municipal building or other municipally owned, leased, or rented property. These locations for public art will be accessible to the general public as well as to persons with special needs.
- The PAAC will develop an artwork site plan that identifies and prioritizes locations on City property for placement of public art.
- The artwork site plan shall address permanent locations, as well as provide for the planned movement of appropriate artwork to various locations in the City.
- The artwork site plan shall be updated every three years.
- No work of art in the City collection may be moved without the written approval of the PAAC.

6.3 Siting Procedures

Evaluation of the location should include the impact of a public art installation on the current environment or properties and usage of the space. The site or location priorities shall be based on specific criteria that include, but are not limited to:

- Maximum visibility and public benefit. The location must also be accessible to persons with special needs
- Public safety
- Integration with formal City plans
- Integration and coordination with proposed or potential private sector projects
- Permanence or ease of relocation, if appropriate
- Consideration of the possibility of future public or private development plans or potential changes to the built environment or the natural environment.
- Compatibility with the type, scale, and scope of potential public projects
- Security
- Protection from improper or unnecessary physical contact

- Protection from heat, air conditioning, direct sunlight, water or other potentially harmful elements, unless the work is designed for such exposure
- Ease of maintenance of artwork
- Avoidance of interfering with vehicular or pedestrian sight lines or traffic patterns
- Avoidance of interference with City operational functions (i.e., lawn mowing, irrigation, snow removal, etc.)
- Locations for public art should create a secure, supportive setting for the artwork and not be filled with other visual distractions, activities or movement that would compete with the artwork
- The activities or usage of the site do not diminish or interfere with the enjoyment of the artwork as intended

6.4 Site Selection Recommendations

1. Identify and prioritize sites in parks and recreation areas, City facilities and other public spaces for which artwork can be acquired by commission, direct purchase or temporary loan to enhance these environments for our community and visitors.

Strategy: Survey, analyze, and rank the options for placement of public artwork. Possible locations for public art could include but are not limited to:

- Parks and open space areas
- Trails
- Public buildings to which the public has access both interior and exterior sites
- Traffic circles and medians
- Bridges and overpasses
- Sidewalks near benches that are functional and decorative
- Street corners or other public spaces

Recommendation: Review site inventory annually and reprioritize these options as conditions change or as resources become available.

2. Identify and prioritize gateways and commercial centers for public art that can highlight areas or serve as landmarks to emphasize Iowa City as a unique and vibrant community

Strategy: Survey, analyze, and rank options for placement of public artwork in primary gateways.

Recommendation:

- The gateways associated with I-80 and Hwys 1 and 6 offer significant opportunities to herald Iowa City as a vital community. Wayfinding and safety should be the priorities in these dynamic traffic areas. Artwork should be located in places that are easily viewed and accessible by the public. Both the pace of traffic and spaces available in these areas do not encourage placement of public artworks.

- The gateways on Melrose, Rochester, Scott Blvd and others would be desirable locations for more prominent signage welcoming people to Iowa City.

3. Incorporate public art in areas of new development in Iowa City to make these places livable and appealing.

Strategy: Cultivate relationships and form partnerships to secure support and potential funding for public art projects in existing community commercial centers and those planned for future development.

Recommendation: Future community commercial centers present excellent opportunities for incorporating public art to heighten the image and value of the project and increase its income-producing potential. Public art can help create an identity for the City and help define the character of a mixed-use development.

- Prioritize these projects according to the potential for public art, the timeline, and the availability of funding sources.
- Develop a collaborative process with City departments and development interests to identify and track progress on these efforts to advocate for public art to enhance these developments, as appropriate.
- Initiate collaborative dialogue with commercial interests about the potential and the benefits as well as the responsibilities associated with public art at these sites. Explore the possibility of financial participation in the cost of the public art and secure that support, if feasible. For example, supporting the arts through private development can be a way for the developer to give back to the community. Involve the collaborators in the process for selecting the artwork.
- Negotiate agreements for the ongoing expenses of insurance and maintenance of publicly funded artwork on private property, in advance.

4. Seek and implement additional opportunities for art to enhance and define the City's image through temporary displays in public facilities and/or temporary exhibitions.

Strategy: Inventory possible locations for temporary exhibitions. Solicit proposals and conduct a selection process consistent with the guidelines and criteria for public art.

Strategy: Explore temporary exhibition options for prominent locations, particularly in new developments, to highlight the arts and attract attention to these areas. Work with local businesses to sponsor annual installations on their properties. Promote through such avenues as social media and "People's Choice" awards.

Recommendation: The PAAC may organize temporary exhibitions of public art or display temporary exhibitions for a specified period of time. Guidelines for these exhibitions will be consistent with the criteria for public art set forth in this Plan.

7.0 Documentation, Maintenance and Conservation of Public Art

7.1 Definitions

- **Maintenance:** Regular routine inspection and care of public art, such as cleaning and applying protective surface coatings. A qualified professional usually carries out maintenance, though a skilled City employee can be trained by a conservator to carry out routine maintenance.
- **Treatment or Conservation Treatment:** Repair is done when needed to return public art to its original condition and integrity, which may be the result of flaws, neglect, aging, damage or vandalism. A professional conservator usually carries out treatments, often in collaboration with artists or other experts.
- **Condition Assessments:** Inspections of public art include information on the present location, the current condition and the treatment or maintenance needed. Inspections may be carried out by City staff, but thorough assessments should occasionally be conducted by a professional conservator.
- **Public Art Definition, Scope and Maintenance Specifications:** A detailed description of each public artwork shall be created by the artist(s) and shall be reflected in all agreements. The description should include all specifications of the artwork designed, created and/or installed by the artist and may include bases, lighting and landscape elements. Maintenance specifications must be provided detailing suggested methods of maintenance including schedule and suggested products to be used .

7.2 Objectives

- To inspect the condition of City-owned public artwork on a regular basis
- To clean and provide other appropriate routine maintenance to public artwork
- To insure timely conservation of public artwork
- To integrate longevity and maintenance considerations into artist's planning, and City approval processes for artwork
- To establish a treatment and maintenance program for public art with regular procedures, agreements and documentation
- To educate public employees about public art and its important role
- To use public funds wisely by avoiding costly conservation expenses resulting from neglect
- To leverage private and volunteer support for maintenance of public art, whenever possible

7.3 Conservation Treatment and Maintenance Policies

Purpose: Artworks shall be efficiently maintained and preserved in the best possible condition as understood by the Art in Public Places program and consistent with the artist's original intention.

- **Integrity of Artworks:** The Public Art Program seeks to insure the ongoing integrity of the artwork and the sites for which they were created, to the greatest extent feasible, in accordance with the artist's original intentions, and consistent with the rights afforded by the 1990 Visual Artists Rights Act. (see appendix)

- Access to Artworks: The City shall seek to assure continuing access to public art by the public, although the City may limit availability due to circumstances such as funding, public safety, display space and deaccession.
- Responsibility: The City Manager or their designee shall have the final authority in decisions regarding conservation of public art.
- Oversight: The PAAC and staff shall provide advice on the assessment, treatment, maintenance, disposition and relocation of public art, working in collaboration with the following partners:
 - Qualified professionals: Arts professionals, professional arts conservators, city staff, and other individuals familiar with art materials, fabrication methods, and the artistic intent shall inspect and evaluate artwork.
 - Artists: Artists shall develop public art with maintenance requirements that can be realistically maintained by the City. Artist's specifications may be taken into account in maintaining public art along with applicable conservation standards. Artists (if possible) shall be notified of all repairs and may be involved in conducting treatments and maintenance.
 - City Departments: PAAC may work with the Department of Public Works or Parks and Recreation as appropriate, to implement these policies.

7.4 Maintenance Planning and Documentation

- Staff shall conduct Repair Assessment and Maintenance Needs: public art shall be inventoried and receive cursory inspections once a year during a year end physical inventory process. Artwork shall receive regular, thorough, condition examinations, which include the present locations and conditions of the public art, as well as cost estimates for treatment and maintenance. These thorough examinations shall occur as stated in the maintenance report. They shall also occur when required by reports of damage.
- Staff shall develop Maintenance Plans for Existing Works: Treatment and maintenance plans for existing public art shall be developed by the responsible department or agency as treatments and repairs are applied. A maintenance plan shall include detailed specifications for monthly maintenance, winter maintenance, maintenance of plantings (if applicable), annual routine maintenance, other periodic maintenance and a long-term prognosis.

8.0 Deaccession/Relocation/Temporary Storage

8.1 Policy and Procedures on Deaccessioning of Artwork

After due consideration, the PAAC may recommend, and the City Manager may authorize, the removal of work from the City's art collection. It is Iowa City's policy to remove a piece only if one or more of the following situations exist:

- the artwork in its present state poses a safety hazard to the public or the environment
- restoration of the work aesthetically and/or structurally is not feasible, or the expense of such restoration would be disproportionate to the value of the work
- the architectural support (building, wall, streetscape) is to be destroyed and relocation of the work is not feasible
- prolonged protest of the work persists to the extent that the work detracts rather than enhances the site and the community
- the work acts as an encumbrance to the use of public property
- the public use of the site has changed or is proposed to change in a manner that is no longer compatible with the artwork.

If a work is to be moved/modified, the artist must be notified before the change, if at all possible. If the artwork is to be placed in temporary storage, the Public Art Administrator shall be given the opportunity to inspect the storage location and methods used to protect the artwork. In the instance that a work must be removed from the City's collection, the artist must be notified and given the opportunity to purchase the art from the City. In all situations, the rights of the artist will be respected as defined in the Visual Artists Rights Act of 1990, unless waived by the artist.

9.0 Funding of Public Art

9.1 Public Funding

The City of Iowa City City Council will be responsible for the annual allocation of funding as part of their budget process. The Public Art Advisory Committee should evaluate funding annually and incorporate strategic increases as necessary and submit those requests as part of the annual budget process.

9.2 Other Funding Opportunities

Grants

- a. Evaluate opportunities available through state and federal arts organizations and develop recommendation for potential projects
- b. Continue to evaluate grants sources and/or partnerships as they become available
- c. As available and appropriate, funding outside of City of Iowa City Funding shall be considered. Possible opportunities might include grant funding through federal and state arts organizations.

Private Fundraising

- a. Consider establishing an Endowment Fund with the Community Foundation of Johnson County to be the depository for monetary donations to the Iowa City Public Art Program.

10.0 Conflict of Interest

10.1 Policy for Conflict of Interest

A member who believes they have a conflict of interest on a matter about to come before the Committee shall state the reason for the conflict of interest, leave the room before the discussion begins, and return after the vote. If there is a question of whether or not a conflict exists, the City Attorney or City Attorney's designee will decide. All questions should be referred to the City Attorney or designee. Decisions of the City Attorney or designee are binding.

11.0 Resolutions

11.1 Resolution Establishing a Public Art Program

mtg. 13

Prepared by: Karin Franklin, Director, PCD, 410 E. Washington St., Iowa City, IA (319) 356-5232

RESOLUTION NO. 97-326

RESOLUTION ESTABLISHING A PUBLIC ART PROGRAM

WHEREAS, public art expresses a community's spirit and improves a community's image; and

WHEREAS, the public welfare is furthered by the presence of art in public places; and

WHEREAS, the City Council has determined that financial and technical support for a public art program is in the best interest of the people of Iowa City; and

WHEREAS, such a program should enhance public spaces, promote Iowa City's reputation as a cultural center, and build Iowa City's image as a vital place to live and work.

NOW, THEREFORE, BE IT RESOLVED BY THE CITY COUNCIL OF IOWA CITY, IOWA:

1. Each fiscal year, a minimum of \$100,000 will be allocated in the Capital Improvements Program for public art.
2. A Public Art Advisory Committee will be appointed by the City Council to develop the Iowa City Public Art Program including, but not limited to, by-laws for the Committee, and procedures for the commissioning, procurement, maintenance, and deaccessioning of public art.
3. This resolution shall be in effect until amended or rescinded by an action of the City Council, after public hearing on the amendment or rescision.

Passed and approved this 23rd day of September, 1997.

Naomi J. Novick
MAYOR

Approved by
Ellen J. O'Neil 9-24-97
City Attorney's Office

ATTEST: Merian K. Kaur
CITY CLERK

ppdadmin\res\publiart.doc

3309

11.2 Resolution approving the Bylaws of the Iowa City Public Art Advisory Committee

(to be added when adopted)

Public Art Advisory Committee

By-Laws

ARTICLE I. AUTHORITY

The Public Art Advisory Committee shall have that authority as established by Resolution 97-326 passed by the City Council of Iowa City, Iowa and through the adoption of these by-laws stated herein.

ARTICLE II. PURPOSE

The purpose of the by-laws stated herein is to provide for the administration of a public art program by establishing a Public Art Advisory Committee to develop the Iowa City Public Art Program and to administer said program.

ARTICLE III. MEMBERSHIP

Section 1. Qualifications. The Public Art Advisory Committee shall consist of nine (9) members, seven (7) of whom shall be appointed by the City Council. Of the seven appointees, at least three (3) shall be art or design professionals. Two (2) members shall be ex-officio and shall be one (1) staff representative from each of the Departments of Public Works and Parks & Recreation. All appointed members of the Committee shall be qualified electors of the City of Iowa City, Iowa.

Section 2. Compensation. Members shall serve without compensation.

Section 3. Orientation for New Members. Prior to the first regular meeting following their appointment, new members shall be given an orientation briefing by the City staff and the Committee as is deemed appropriate.

Section 4. Absences. Three consecutive unexplained absences of a Committee member from regular meetings may result in a recommendation to the City Council from the Committee to discharge said member and appoint a new Committee member.

Section 5. Vacancies. Any vacancy among the appointees on the Committee because of death, resignation, long-term illness, disqualification or removal shall be filled by the City Council after at least 30 days public notice of the vacancy. Any vacancy of an ex-officio member shall be filled by the appropriate agency within 30 days.

Section 6. Terms. Appointed members shall be appointed for terms of three years, with five (5) terms expiring on January 1 and two (2) terms expiring July 1.. No more than one-third of the

terms may expire in any one year. If a position becomes vacant by reason of resignation or otherwise, and results in an unexpired term of six months or less, the City Council may choose to fill the unexpired term in such a manner that the appointee shall continue in the position not only through the unexpired term, but also through a subsequent regular term. Ex-officio members shall serve for a term of one year; such terms shall be renewable, at the discretion of the appropriate agency.

Section 7. Resignation. Resignations shall be submitted in writing to the Mayor with a copy to the City Manager's Office, and Chairperson of the Public Art Advisory Committee at least 60 days prior to the date of intended departure.

ARTICLE IV. OFFICERS

Section 1. Number. The officers of this Committee shall be a Chairperson and a Vice- Chairperson, each of whom shall be elected by a majority vote of all members of the Committee from those Committee members appointed by the City Council

Section 2. Election and Term of Office. Officers of the Committee shall be elected annually at the first regular meeting in February each year; if the election of officers shall not be held at such meeting, such election shall be held as soon thereafter as is convenient.

Section 3. Vacancies. A vacancy in any office because of death, resignation, removal, disqualification, or other cause shall be filled by the Committee for the unexpired portion of the term, except as provided in Article III, Section 6, above.

Section 4. Chairperson. The Chairperson shall when present, preside at all meetings, appoint committees, call special meetings and in general perform all duties incident to the office of the Chairperson, and such other duties as may be prescribed by the members from time to time.

Section 5. Vice-Chairperson. In the absence of the Chairperson, or in the event of death, inability or refusal to act, the Vice-Chairperson shall perform the duties of the Chairperson and when so acting, shall have all powers of and be subject to all the restrictions upon the Chairperson.

ARTICLE V. MEETINGS

Section 1. Regular Meetings. Regular meetings of this Committee shall be held monthly.

Section 2. Special Meetings. Special meetings of the members may be called by the Chairperson and shall be called by the Chairperson or Vice-Chairperson at the request of three or more members of the Committee.

Section 3. Place of Meetings. Regular meetings shall be in a place serviced by public transportation and accessible to persons with disabilities.

Section 4. Notice of Meetings. Notice of regular and special meetings shall be required. Meetings may be called upon notice not less than twenty-four (24) hours before the meeting.

Section 5. Quorum. A majority of all the members of the Committee shall constitute a quorum at any meeting

Section 6. Proxies. There shall be no vote by proxy.

Section 7. Public Discussion. Time shall be made available during all regular meetings for open public discussion.

Section 8. Motions. Motions may be made or seconded by any member of the Committee except the Chairperson.

Section 9. Conflict of Interest. A member who believes they have a conflict of interest on a matter about to come before the Committee shall state the reason for the conflict of interest, leave the room before the discussion begins, and return after the vote. If there is a question of whether or not a conflict exists, the City Attorney or City Attorney's designee will decide. All questions should be referred to the City Attorney or designee. Decisions of the City Attorney or designee are binding.

Section 10. Voting. A majority of (but not less than five) votes cast at any meeting at which a quorum is present shall be decisive of any motion or election. Upon request of any Committee member, voting will be by roll call and will be recorded by "ayes" and "nays". Every member of the Committee, including the Chairperson, is required to cast a vote upon each motion. A member who abstains shall state the reason for abstention.

Section 11. Roberts Rules of Order. Except as otherwise provided herein, Roberts Rules of Order as amended shall be used where applicable.

ARTICLE VI. POWERS AND DUTIES

The Public Art Advisory Committee possesses the following powers, all being subject to final approval by the City Council:

Section 1. To develop by-laws and procedures for the Iowa City Public Art Program.

Section 2. To determine the location of public art and the type of art to be used in a specific project.

Section 3. To review proposals funded with other than Public Art Program funds for both permanent and temporary art installations on/in City owned property.

Section 4. To commission artists or to purchase artworks, as appropriate.

Section 5. To accept or reject gifts and loans of art.

Section 6. To provide and oversee funding to local artist to host art exhibits or experiences in Iowa City.

Section 7. To develop policies and procedures for the maintenance and disposition of public art.

Section 8. To determine and oversee expenditures of the Public Art Program budget.

Section 9. To develop a Public Art Plan for the City of Iowa City.

Section 10. To develop and maintain an inventory of public art.

ARTICLE VII. CONDUCT OF COMMITTEE BUSINESS

Section 1. Agenda. The Chairperson, or a designated representative, together with the staff assistant, shall prepare an agenda for all regular Committee meetings. Agendas are to be posted at least 24 hours before the meeting and shall be sent to Committee members and the media prior to regular meetings. Copies will be available to the public at the meeting.

Section 2. Minutes. Minutes of all meetings are to be prepared, reviewed by the Chairperson, and distributed to the Committee and City Council Members. Specific recommendations requiring Council action are to be set off from the main body of the minutes and appropriately identified.

Section 3. Review Policy. The Committee shall review all policies and programs of the City, relating to the Committee's duties as stated herein, and make such recommendations to the City Council as are deemed appropriate.

Section 4. Annual Report. An annual report detailing the activities of the Committee shall be prepared by the Chairperson, approved by the Committee and submitted to the City Council at the end of each calendar year.

ARTICLE VIII. SUBCOMMITTEES

The subcommittees of this Committee including composition, duties, and terms shall be designated by the Chairperson in consultation with the Committee.

ARTICLE IX. AMENDMENTS

These by-laws may be altered, amended or repealed, and new by-laws adopted by an affirmative vote of not less than five (5) members of the Committee at any regular meeting or at any special meeting called for that purpose. Amendments shall be approved by the City Council to become effective.

11.2 Resolution adopting the Public Art Strategic Plan

Prepared by Marcia Bollinger, Public Art Coordinator, 410 E Washington St. Iowa City IA 52240 (319) 356-5237

RESOLUTION NO. 19-269

Resolution Adopting the Iowa City Public Art Strategic Plan 2020-2025

Whereas, the Iowa City City Council established the Iowa City Public Art Program in September 1997 with the goal of creating a program that enhanced public spaces, promoted Iowa City's reputation as a cultural center and built Iowa City's image as a vital place to live and work; and

Whereas, since 1997, the Public Art Program has funded and commissioned over \$1 million dollars in public art installations throughout Iowa City resulting in over 35 permanent artwork installations throughout the community; and

Whereas, a lack of a consistent, sustainable source of funding has impacted the ability of the program to effectively plan for and implement a comprehensive approach to meeting the interest and need to maintain and expand public art projects and programs; and

Whereas, the City Council has requested that a Public Art Strategic Plan be developed in order that a process is established for pursuing those long term goals including evaluating various funding options, future direction and opportunities for expanding public art in the community, and a process by which the current artwork inventory can be maintained for the future; and


Whereas, the process for developing the Strategic Plan was implemented with the goal to encourage participation by all segments of the Iowa City population over the past 10 months of its development.

Now, therefore, be it resolved that the Iowa City City Council hereby adopts the attached Iowa City Public Art Strategic Plan 2020-2025 in order to implement the Plan to meet the long-term objectives and goals for the Iowa City Public Art Program.

Passed and Approved this 4th of November, 2019.



Mayor

Attest: 

City Clerk

Approved:  10-31-19

City Attorney's Office

Resolution No. 19-269
Page 2

It was moved by Salih and seconded by Mims the
Resolution be adopted, and upon roll call there were:

AYES:	NAYS:	ABSENT:	
<u>X</u>	_____	_____	Cole
<u>X</u>	_____	_____	Mims
<u>X</u>	_____	_____	Salih
<u>X</u>	_____	_____	Taylor
<u>X</u>	_____	_____	Teague
<u>X</u>	_____	_____	Thomas
<u>X</u>	_____	_____	Throgmorton

12.1 Sample Monthly Schedule

Public Art Program Monthly Schedule

January	
February	
Election of Officers	Poetry in Public review committee rep
March	
Upcoming PAAC Vacancies (July)	Evaluate Progress
April	
Promote Public Art In Public Spaces	
May	
Develop Opportunities to Promote local artists	Assistance for Kidztent
June	
Iowa Arts Festival Kidztent	Annual Inspection process
July	Convene Local Artists/Orgs - update and planning Annual Report to City Council
August	
September	Determine Proposed programs for upcoming Fiscal Year
October	Upcoming PAAC member vacancies (January)
November	
Begin Poetry In Public Promotion	Review Budget Recommendation
December	
Develop proposed projects for upcoming FY	Determine if additional funding should be requested

12.2 Sample Schedule for Public Art Projects

MONTH #1

Public Art Advisory Commissions meets to:

- Identify project site(s), type of artwork, materials.
- Recommend funding allocation(s)
- Determine whether the project will be commission, direct purchase and/or solicitation of donation
- Determine who should be included on the review committee in addition to PAAC (if applicable)
- Determine geographical area from which artists may apply; Iowa City, Johnson County, Iowa, beyond
- Determine if site visit is necessary. If so, Go to Month #2. If not, go to Month #3

MONTH #2

- Visit and confirm site for artwork
- Identify specific criteria for project:
 1. media
 2. size
 3. theme (if appropriate)
 4. budget July

MONTH #3

- Draft Request for Qualifications and distribute to the Public Art Committee for approval.
- Determine deadline for applications
- Disseminate Request for Qualifications

MONTH #5 until completion

- Deadline for Applications
- Assemble applications, images, and materials
- PAAC Review
 - Recommend 3-5 finalists or make final selection
 - Notify finalists
 - If RFQ process, require final proposal by Month #6
 - If RFP, develop agreement and commence work

- **Make payments as specified by terms of agreement.**
- **Work with artist and staff as necessary to facilitate installation**
- **Ensure fulfillment of contract requirements (e.g., maintenance instructions, narrative description, photo documentation, and identification plaque);**
- **Final payment; and Dedication.**

12.3 Sample Task Outline for projects

Process for Selecting Public Art

- Identify opportunity for placing artwork to animate, enhance or define a space to and/or through which the public has access.
- Recruit and convene an art selection committee that is composed of key interests present in the opportunity area and appropriate art expertise.

Meeting #1

- Visit the site (if necessary) and develop a full description of the opportunity.
- Define the scope, criteria, range of media, budget, and timeline of the project.
- Determine the type of selection process that will result in a successful product.

Commissions:

1. Request for Qualifications: seek qualified artists for commission or to inform the design of the site.
2. Call for Entry/Request for Proposal: seek proposals for the site.

Invitational:

1. Identify and contact a small number of artists (10-15) whose work would be uniquely appropriate for the site.
2. Review their work and interview them.
3. Request proposals from two or three whose work seems most suitable for the project. They should be paid a design fee for preparing a formal proposal including a model/maquette.

Direct Purchase:

1. Determine need and method of soliciting public input into this process and at what point it would be appropriate.
2. Solicit specific artwork to install and/or display at the site.

3. Have artists submit images of existing work for the art acquisition committee to review and select.
4. Determine the required application materials (letter of intent, resume/CV, number and format of images, artist statement, references, etc.)
5. Decide the universe of artists to whom you want to distribute this information and the deadline.

Issue Call (Allow 3-4 Weeks)

- Select mechanism for application ((e.g., Internet, Web based application system, CaFÉ, U.S. mail or other mechanism).
- Publicize to the appropriate universe in print and electronically. Receive and Organize Responses
- Assemble equipment necessary to view the images submitted.
- Prepare ballots.
- Schedule a prescreening meeting of the full committee or a subcommittee if you receive more than 50 responses (3 hours). Apply Conflict of Interest policy.

Meeting #2 (Schedule approximately 2 weeks following the deadline.)

- Apply Conflict of Interest policy.
- Review images (all images submitted or those remaining from the prescreening).
- Discuss constructively in relation to criteria established.
- Reach “short list” of 10-15 applicants and review application materials.
- Continue review to identify up to 5 finalists (usually 3). If commission, notify artists of selection, provide design fee and, if appropriate, travel stipend for preparation and presentation of a proposal (allow 6-8 weeks).
- Notify remaining applicants no longer under consideration.
- Arrange and conduct a site visit for all the finalists (if necessary)
- Request contact information for at least three references that can speak to the artist’s professional work and work habits. If direct purchase, notify artists of selection. Arrange for

transportation of artwork. Note: the purchase contract must stipulate that if the artwork is not as represented in the digital images, the client has the option to reject the piece. The client may want to negotiate with the artist for a similar piece or simply cancel the sale with no penalty.

- Notify remaining applicants no longer under consideration.
- Check artists' references.
- Notify the Iowa City Public Art Advisory Committee of the art selection committee's selection of finalists.

Meeting #3 (Allow 1 hour per finalist plus final deliberation and selection).

- Apply Conflict of Interest Policy.
- Interview each finalist and inspect each model/maquette and proposal materials.
- Discuss the proposals in relation to established criteria. Select a finalist for this commission.
- Convene the Public Art Advisory Committee to introduce the artist and present the proposal for review.
- Notify all finalists of the selection and return materials to finalists not selected.
- Contract with the winning finalist.
- Monitor progress on the artwork and fulfillment of the terms of the contract.
- Monitor installation.
- Arrange for dedication.
- Provide documentation, specifications, and a comprehensive maintenance plan to the Public Art Advisory Committee.

12.4 Current Inventory of Public Art Installations

Permanent Installations funded/sponsored by the Iowa City Public Art Program			
Name	Description/Artist	Location	Acquisition Cost
Four Module Piece, 1968	Sculpture Aluminum and stainless steel Kenneth Snelson (American-Oregon)	Riverfront Crossing Park 2019	\$ 60,000
Triaxial Hemicylindrical, 1974	Sculpture Cor-ten steel Richard Field (American - Iowa)	City Park	\$ 20,000
Weatherdance, 1999	Fountain Granite and bronze inlays, lighted laminar jets Andrea Myklebust & Stanton Sears (American - Minnesota)	City Plaza Pedestrian Mall	\$ 101,230
Solar Marker and Balance, 2000	Sculptures Granite and glass Christopher Spath (German/American - New Jersey)	Downtown Pedestrian Mall	\$ 36,480 \$ 36,480
Jazz, 2001	Sculpture Bronze Gary Alsum (American - Colorado)	Downtown Pedestrian Mall	\$ 50,000
Ties that Bind, 2001	Sculpture Bronze Jane DeDecker (American - Colorado)	Downtown Pedestrian Mall	\$ 35,000
Dorothy, 2001	Sculpture Stainless steel and aluminum wire Justine Zimmer (American - Iowa City)	Chauncey Swan Park 2019	\$ 6,000
Iowa Avenue Literary Walk, 2001	Street Art Bronze plaques and stamped concrete Gregg LeFevre (American - New York)	Iowa Avenue	\$ 120,000
Irving Weber, 2003	Sculpture Bronze Steve Maxon & Doris Parks (American - Iowa)	Iowa Avenue/Linn Street	\$ 25,000
Walk in Beauty Arch, 2005	Sculpture Bronze and concrete sculpted entryway Joe Prescher (American-Iowa)	Benton Hill Park	\$ 30,000
Geese Street Markers, 2004	Sculpture - 28 markers Bronze John Coyne (American-Iowa)	Georgetown street signs @ intersections	\$ 11,110
House Street Markers, 2005	Sculpture - 35 markers Aluminum John Coyne (American-Iowa)	Northside street signs @ intersections	\$ 14,864
Wings Return, 2004	Sculpture Steel Will Thompson (American-Iowa)	Longfellow trail	\$ 5,200
Longfellow Historic Markers, 2004	Mixed media Steel Will Thompson (American-Iowa)	Longfellow Neighborhood	\$ 6,300
Just for Kicks, 2006	Sculpture Hi-strength aluminum Don Mitchell (American-Colorado)	Kickers Soccer Park	\$ 35,000
Steel Garde, 2005	Fence Powder-coated steel fence David Dahlquist (American-Iowa)	Court Street Transportation Center	\$ 67,500

Nature's Way, 2005	Wayfinding Ceramic tile David Dahlquist (American-Iowa)		Included as part of fence project
Birds In Flight, 2006	Sculpture Steel/Aluminum Mark LeMair (American - Missouri)	Sycamore Greenway Trail	\$ 35,000
Railing & Globes, 2006	Sculpture Cast Aluminum John Coyne (American - Iowa)	Wetherby Park	\$ 15,000
Love is Strange, 2005	Sculpture Steel rebar and cement Seth Godard (American - Iowa)	Willow Creek Park	\$ 3,000
Impermanence is Inevitable, 2008	Sculpture Cut aluminum Brian Fritz (American-Colorado)	Hwy 6/Iowa Ave pedestrian circular walk	Donation
Dancing Water, 2008	Wall Sculpture-22 glass panels BJ Katz - Meltdown Glass Art & Design American - Arizona	Robert A Lee Recreation Center pool room	\$ 98,000
Simple Flight, 2009	Sculpture Painted Steel Jason Messier American - Iowa	Penninsula Park	\$ 5,000
Carved wooden sculptures @1992 Donated by Art Small, Howard Horan, Stephen Dewey and Khrisstopfor Agassandian	Sculptures - 5 carved wooden Valery Kovalec Russian	Willow Creek Park	Donation
Woodlands Walkway, 2011	Concrete and Mosaic 1 bench and 10 plinthes covered in mosaic Jill Harper and students	Pheasant Hill Park	\$ 38,000
North Marketplace Literary Walk, 2011 8 ribbons, 5 pedestals/podiums with books, 5 plaques, 2 tree grates and 4 sign toppers.	Sculptures	Linn Street between Market and Bloomington	\$ 70,000
Treasure Island, 2011	Fiberglass Book - painted Tam Bodkin Bryk American - Iowa	Storage	Donated
Neighborhood of Seasons, 2013	Mosaic covered pillars Jill Harper and students at Grant Wood and City High School	Sycamore Trail entrance - Lakeside Dr	\$ 15,000
Whole, 2014	Murals Brock Muench American-Iowa	Under College Street Bridge	\$ 3,000
Underwater Scene, 2014	Murals Taylor Ross American - Iowa	Fairmeadows Park	\$ 3,000
Step UP, 2014	Murals Jesa Townsend American - Nevada	Mercer Park	\$ 3,000
Playful Investigation, 2017	Plexiglas Jo Myers Walker American-Iowa	Mercer Aquatic Center	\$ 6,000
Exploring Iowa's Renewable Energy Sources, 2017	Mixed media University of Iowa Joint Faculty American - Iowa	Robert A Lee Recreation Center	\$ 7,000
Komorebi, 2019	Aluminum Tim Adams American - Iowa	Iowa City City Hall	\$ 9,000
Three Sisters, 2019	Aluminum Cara Briggs Farmers American - Iowa	Chadek Green Park	\$ 6,000
		Total	\$ 976,164

12.5 City Parks/Facility Inventory

Location	Address	Size	Current Art Installations
City Parks			
Central Parks			
Chauncey Swan Park	Washington Street	0.6 acres	Dorothy, 2020
College Green Park	600 E. College Street	2.4 acres	StairSteps (deteriorating)
Northeast Parks			
Calder Park (formerly Hickory Trail Park)	2831 Hickory Trail	3.2 acres	
Cardigan Park	500 Huntington Drive	3 acres	
Frauenholtz-Miller Park	4329 St. Patrick Drive	3 acres	
Glendale Park	Glendale Road and East Ralston Creek	0.8 acres	
Happy Hollow Park	800 Brown Street	3.3 acres	
Hickory Hill Park	North entrance: 800 Conklin Street South entrance: 1439 Bloomington Street	185 acres	
North Market Square Park	Fairchild Street and Johnson Street	1.5 acres	
Pheasant Hill Park	9 Green Mountain Drive	3.3 acres	Woodlands Walkway, 2011 (deteriorating)
Reno Street Park	Reno Street and Fairchild Street	1.3 acres	
Northwest Parks			
Black Springs Circle Park	Dill Street and Rider Street	0.9 acres	
City Park	200 E. Park Road	107.3 acres	Triaxial Hemicylindrical, 1974
Crandic Park	Rocky Shore Drive and Dill Street	5.2 acres	
Peninsula Park	West end of Foster Road	140 acres	Simple Flight, 2009

Skateboard Park	Dubuque Street/Taft Speedway		
Terrell Mill Park	1201 N. Dubuque Street	17.6 acres	
Thornberry Off-leash Dog Park	Peninsula Park		Dog Sculpture*
Waterworks Prairie Park	Near I-80 and Dubuque Street	200 acres	
Southeast Parks			
Chadek Green Park	1920 Friendship Street	5.02 acres	Three Sisters, 2019
Court Hill Park	2825 Friendship Street	8.6 acres	
Creekside Park	1858 7th Avenue Court	2.3 acres	Scheduled 2020
Fairmeadows Park	2500 Miami Drive	4.9 acres	Underwater Scene Mural, 2014
Highland Park	750 Highland Ave.	0.4 acres	
I.C. Kickers Soccer Park	4400 Soccer Park Road	108 acres	Just for Kicks, 2006
Mercer Park	2701 Bradford Drive	30.5 acres	Step Up Mural, 2014 Mural, older shelter (SE students)
Napoleon Park	2501 S. Gilbert Street	28.8 acres	
Oak Grove Park	Page Street and Dodge Street	1.6 acres	
Rita's Ranch Dog Park	Located in Scott Park, 640 S. Scott Blvd.		
Scott Park	Scott Boulevard/Court Street/Muscatine Ave	43 acres	
Terry Trueblood Recreation Area	579 McCollister Blvd.	152 acres	Herky on Parade, 2014
Wetherby Park	2400 Taylor Drive	24.3 acres	Globe Reliefs and Sign, Mural 2006

Whispering Meadows Wetland Park	Lakeside Drive and Whispering Prairie Avenue	17.8 acres	
Windsor Ridge Park	American Legion Road and Arlington Drive	23 acres	
Southwest Parks			
Benton Hill Park	Benton Hill and Miller Avenue	3.5 acres	Walk in Beauty, 2005
Brookland Park	Myrtle Avenue and Melrose Court	2.86 acres	
Harlocke Hill Park	Harlocke Street	0.9 acres	
Hunters Run Park	Duck Creek Drive	26.6 acres	
Kiwanis Park	Aber Avenue and Teg Drive	14 acres	
Ned Ashton Park	Benton Street and Iowa River	0.6 acres	
Ryerson's Woods Park	Old Highway 218 South	49.2 acres	
Sturgis Ferry Park	South Riverside Drive	37.9 acres	
Riverfront Crossings	1101 S. Clinton Street	17 Acres	Four Modular Piece, 2019
Tower Court Park	Tower Court and George Street	0.4 acres	
Villa Park	Westgate Street and MacBride Drive	6.5 acres	
Willow Creek Park	1117 Teg Drive	27.2 acres	Kovalec Wooden Sculptures (4), 2010 Love is Strange, 2005
Trails			
Sycamore Greenway Trail	S. of Lakeside to Soccer Park		Birds in Flight, 2006 Neighborhood of Seasons, 2013
Longfellow Trail	S. of Sheridan to RR tracks		Wing's Return, 2004

Iowa River Trail	Terry/Trueblood Recreation Area/Waterworks Park	
Court Hill Trail	Seventh Ave. Ct. to Windsor Ridge	
Willow Creek Trail	Melrose Ave to Melrose	
Hwy 6/1 sidepaths	Hollywood Blvd to Mormon Trek	
Penninsula Park Trail	Penninsula Park	
City Right of Way		
Downtown Ped Mall	College and Dubuque Streets	Weatherdance Fountain, 1999 Ties that Bind, 2001 Jazz, 2001 Balance and Solar Market, 2000
Iowa Avenue	Between Clinton/Gilbert	Iowa Avenue Literary Walk, 2001 Irving Weber, 2003
North Market Place	Linn Street between Market/Bloomington	NMP Literary Walk, 2011
Goosetown Neighborhood	Governnor, Brown Reno, Rochester	Goosetown Geese Street Markers (28)
Northside Neighborhood	Gilbert, Kimball, Governor, Jefferson	Northside Houses Street Markers (35)
Longfellow Neighborhood	Lucas, College, 7th, RR tracks	Longfellow Historic Markers, 2004
Longfellow Pedestrian Tunnel	Under RR btwn Sheridann and Kirkwood	Annual Mural SE Junior HI Students
Iowa Avenue	Iowa Avenue/6 Ave ped circular wallwau	Impermanence is Inevitable, 2008
College Street	Under College Street Bridge	Whole, 2014

Parking Ramps					
Dubugue St Parking Ramp	220 S Dubugue			Solidarity, 2012 *	
Capitol St Parking Ramp	220 S Capitol				
Tower Place Parking Ramp	335 Iowa Ave				
Chauncey Swan Parking Ramp	414 E Washington			Farmer's Market artwork?	
Harrison St Parking Ramp	175 E Harrison				
Court Street Transportation Center	150 E Court St			Steel Garde, 2005 Nature's Way, 2005	
City Buildings					
Robert A Lee Recreation Center	220 S Gilbert Street			Dancing Waters, 2008 Renewable Energy Sources, 2017	
Mercer Aquatic Center	2701 Bradford Drive			Playful Investigation, 20	
City Hall	410 E Washington St			Komorebi, 2019	
Airport*	1801 S Riverside Drive				
Animal Services	3910 Napoleon Lane				
Ashton House					
Cable TV Offices/Tower Place	10 S Linn Street				
Cemetery*	1000 Brown Street				
Eastside Recycling Center*	2401 Scott Blvd.				

Equipment Building (to be redeveloped)	1200 S Riverside	One's Reality, 1982/relocate
Fire Station #1	410 E Washington	
#2	301 Emerald St	
#3	2001 Lower Muscatine	
#4	2008 N Dubuque Rd	
Parks and Forestry	2275 S Gilbert	
Landfill and Recycling*	3900 Hebl Ave	
Library	123 S Linn	Several pieces
Streets and Traffic Engineering	3800 Napoleon Lane	
Senior Center	28 S Linn St	
Terry Trueblood Lodge	579 McCollister	
Transit Building	1200 S Riverside	
Wastewater Treatment Plant	4366 Napoleon Lane	
Water Treatment Plant	89 Stephen Atkins Drive	
* Multiple buildings		

12.6 Visual Artists Rights Act of 1990 (VARA)

(a) Rights of Attribution and Integrity—Subject to section 107 and independent of the exclusive rights provided in section 106, the author of a work of visual art—

(1) shall have the right—

(A) to claim authorship of that work, and

(B) to prevent the use of his or her name as the author of any work of visual art which he or she did not create;

(2) shall have the right to prevent the use of his or her name as the author of the work of visual art in the event of a distortion, mutilation, or other modification of the work which would be prejudicial to his or her honor or reputation; and

(3) subject to the limitations set forth in section 113(d), shall have the right—

(A) to prevent any intentional distortion, mutilation, or other modification of that work which would be prejudicial to his or her honor or reputation, and any intentional distortion, mutilation, or modification of that work is a violation of that right, and

(B) to prevent any destruction of a work of recognized stature, and any intentional or grossly negligent destruction of that work is a violation of that right.

(b) Scope and Exercise of Rights—

Only the author of a work of visual art has the rights conferred by subsection (a) in that work, whether or not the author is the copyright owner. The authors of a joint work of visual art are co-owners of the rights conferred by subsection (a) in that work.

(c) Exceptions—

(1) The modification of a work of visual art which is a result of the passage of time or the inherent nature of the materials is not a distortion, mutilation, or other modification described in subsection (a)(3)(A).

(2) The modification of a work of visual art which is the result of conservation, or of the public presentation, including lighting and placement, of the work is not a destruction, distortion, mutilation, or other modification described in subsection (a)(3) unless the modification is caused by gross negligence.

(3) The rights described in paragraphs (1) and (2) of subsection (a) shall not apply to any reproduction, depiction, portrayal, or other use of a work in, upon, or in any connection with any item described in subparagraph (A) or (B) of the definition of “work of visual art” in section 101, and any such reproduction, depiction, portrayal, or other use of a work is not a destruction, distortion, mutilation, or other modification described in paragraph (3) of subsection (a).

(d) Duration of Rights—

(1) With respect to works of visual art created on or after the effective date set forth in section 610(a) of the Visual Artists Rights Act of 1990, the rights conferred by subsection (a) shall endure for a term consisting of the life of the author.

(2) With respect to works of visual art created before the effective date set forth in section 610(a) of the Visual Artists Rights Act of 1990, but title to which has not, as of such effective date, been transferred from the author, the rights conferred by subsection (a) shall be coextensive with, and shall expire at the same time as, the rights conferred by section 106.

(3) In the case of a joint work prepared by two or more authors, the rights conferred by subsection (a) shall endure for a term consisting of the life of the last surviving author.

(4) All terms of the rights conferred by subsection (a) run to the end of the calendar year in which they would otherwise expire.

(e) Transfer and Waiver—

(1) The rights conferred by subsection (a) may not be transferred, but those rights may be waived if the author expressly agrees to such waiver in a written instrument signed by the author. Such instrument shall specifically identify the work, and uses of that work, to which the waiver applies, and the waiver shall apply only to the work and uses so identified. In the case of a joint work prepared by two or more authors, a waiver of rights under this paragraph made by one such author waives such rights for all such authors.

(2) Ownership of the rights conferred by subsection (a) with respect to a work of visual art is distinct from ownership of any copy of that work, or of a copyright or any exclusive right under a copyright in that work. Transfer of ownership of any copy of a work of visual art, or of a copyright or any exclusive right under a copyright, shall not constitute a waiver of the rights conferred by subsection (a). Except as may otherwise be agreed by the author in a written instrument signed by the author, a waiver of the rights conferred by subsection (a) with respect to a work of visual art shall not constitute a transfer of ownership of any copy of that work, or of ownership of a copyright or of any exclusive right under a copyright in that work.

12.7 Request for Qualifications (RFQ), Request for Proposal or Call to Artists

Requests or calls for art projects should include the following information:

1. Project Description
2. Site Description: Location, activities present or anticipated, significance to the community
3. Budget available for the project
4. Eligibility (who is eligible to apply)
5. Timeline for selection process
6. Deadline for application
7. Notification procedure
8. Information and materials required for application
9. Information about the City of Iowa City and its public art program
10. Contact information if there are questions

12.8 Public Art Specifications and Maintenance Report

To be completed by artist and submitted before final payment

Artist:

Title of Work:

Project Address:

PART I - FABRICATION AND INSTALLATION INFORMATION

MATERIALS

1. Material(s) used (be specific; include also source or manufacturer, life expectancy of material according to manufacturer; attach manufacturer's technical data sheets, if available):
2. Material finish (e.g., natural, paint color and type, glaze, patina, sealer, fire retardant, etc.; be specific; include also brand or manufacturer):
3. Materials used in the presentation of the artwork (e.g., composition of base or backing, framing, type of hanging fixtures, etc.):

FABRICATION

1. Fabricator:

Name:

Address:

Phone Number:
2. Fabrication technique or method (attach diagrams or drawings, if necessary):

INSTALLATION

1. Installation executed by:

Name:

Address:

Phone Number:
2. Installation method (attach plans showing footing and/or key installation details):

EXTERNAL FACTORS

1. Describe physical positioning of the artwork (e.g., measured distances from relative objects or points in the environment):

2. Describe existing environmental factors which may affect the condition of the artwork and any precautionary measures (e.g., direct sunlight, extremes of annual rain, temperature, air moisture or dryness, acidity of rainfall, flooding, wind, erosion, vibrations, air pollutants, vehicular and/or pedestrian traffic; animal interaction--bird droppings, potential for nesting, burrowing; human interaction with artwork--touching, sitting, climbing, vandalism):

DESIRED APPEARANCE

1. Describe the desired appearance in specific terms including the physical qualities such as matte rather than glossy luster; color of patina etc., for which the agency should strive in order to maintain the artist's intent. Describe what may be acceptable alterations in form surface, texture and coloration as related to natural aging of materials. Include drawings or photographs which show the condition of the artwork upon installation:
2. If the work is site-specific, describe in detail the particular relationship of the work to its site, including any significant physical aspects of the site, which, if altered, would significantly alter the artist's intended meaning and/or appearance for the work (attach drawings as appropriate):

PACKING AND SHIPPING INSTRUCTIONS

1. Please explain how the art should be packed and shipped should the artwork ever need to be transported (be specific, attach diagrams if necessary):

PART II - CONSERVATION INSTRUCTIONS

The Artist should provide detailed instructions regarding the methods and frequency of maintenance for the artwork as follows (attach additional information as appropriate):

1. Routine maintenance (e.g., removal of dust, dirt; maintenance of protective surfaces; tightening, adjusting, oiling; trimming of plant materials, etc.):
2. Cyclic maintenance (less frequent and more extensive preventive measures, e.g., disassembly and inspection; reapplication of protective sealers; repainting; cleaning of textiles, etc.):
3. Who should be considered competent to perform cyclic maintenance? Describe any special training, materials, tools, or procedures required.
4. Who should be considered competent to perform significant repairs?
5. Describe any special training, materials, tools, or procedures required for refitting, replacing, or reconstructing portions of the artwork damaged by vandalism, accidents, disasters, or weathering.

12.9 Existing Public Art Programs

1. COMMUNITY INITIATED PUBLIC ART PROGRAM

The Iowa City Public Art program was created in 1997 to enhance the appearance of the City through the selection and integration of art in the public environment. Although most artwork purchased and installed by the Iowa City Public Art Program has been initiated by the Public Art Advisory Committee, it is possible for members of the community to come forth with beneficial ideas that merit consideration for possible funding/support.

The application should be completed and submitted with proposals to the Iowa City Public Art Advisory Committee for their review and possible recommendation to the City Council for final consideration.

SELECTION CRITERIA

Artwork proposals will be reviewed by the Public Art Advisory. Proposals will be evaluated on the following criteria:

- Verification that the artwork will be located on public property and be publicly accessible.
- Ability of the artist/applicant to complete the project within the proposed timeframe and budget.
- Commitment of proposed partners involved in the project. Application should include a clear explanation of the responsibilities of each entity involved in the project.
- Ability/willingness of the artist/applicant to work with the PAAC / City staff.
- Ability of the applicant to provide funding (if proposed).
- Verification that the completed and installed artwork will become the property of the Iowa City Public Art program.
- Artwork meets design, safety and maintenance criteria, funding availability, appropriateness of the artwork for the site and how well it "contributes to the identity and viability of the community and promotes the image of Iowa City".

SUBMITTAL REQUIREMENT

- A completed Application Form.
- A site plan with building and grade elevation and building facades, showing the placement of the proposed artwork within the site proposed.
- A narrative statement to demonstrate that the artwork will be displayed in an area open and freely available to the general public.
- A narrative of the artist's concept.
- Evidence of the value of the proposed artwork.
- Maintenance requirements.
- Visual representations of the artwork will be submitted in one of the following formats:
 - digital photos including several views of the artwork; or
 - A model of the artwork; or
 - A graphic or artist illustration depicting several views of the artwork.

- Budget detail

2. NEIGHBORHOOD PUBLIC ART PROJECT PROCEDURES

The Neighborhood Public Art Project has been established to move the focus of the Iowa City Public Art Program to art in the neighborhoods and to allow neighborhoods to actively participate in the selection, site location, possible production and installation of art in their neighborhoods.

The following is the process for implementation of the Iowa City Neighborhood Public Art project:

NEIGHBORHOOD SELECTION PROCESS

Neighborhoods will be notified through the Office of Neighborhood Outreach of the opportunity to participate in the Neighborhood Art Project. A letter of interest must be submitted by the neighborhood association that will include the following:

- How the neighborhood intends to solicit input from the entire neighborhood.
- An estimated schedule of the process.
- Who will be the chief neighborhood contact person for the project
- How the artist will be selected and what role they will play in working with the neighborhood.

ARTWORK SELECTION PROCESS

Neighborhoods must solicit all residents of the neighborhood to participate in the selection process to determine the type of artwork that they wish to acquire/commission, and the location(s) of the proposed artwork. The neighborhood should begin the decision-making process *with* a "concept" artist. This artist should be able to collaboratively work with the neighborhood through the mechanics of design and artist selection. The Public Art staff can assist to the neighborhoods to locate potential "concept" artists. Any fee for the "concept" artist would be part of the budget for the neighborhood art project. Once a type of artwork is decided upon, the neighborhood will work with the concept artist in determining the design, composition, scale, etc. of the artwork, utilizing the selection criteria established for the Public Art Program. This artist can also assist in the development of calls to artists (if applicable) for the neighborhood and guide the neighborhood through a selection process. It is also completely acceptable that the concept artist submits a proposal for the completed neighborhood art project.

All existing criteria established through the Iowa City Public Art Program; procedures for site selection, maintenance, accession and deaccession/relocation must be met in the consideration of the artwork.

REVIEW PROCESS

The neighborhood must present their concept plan for the artwork, proposed site(s) and method of artwork or project artist selection, and proposed budget to the Public Art Advisory Committee (PAAC) for initial consideration. The PAAC will use the attached "Neighborhood Art Project Proposal Review Criteria" as a guideline for decision making.

After approval of the concept, site location and budget, a Call-to-Artists (if necessary) will be developed by the neighborhoods with the assistance of staff and the PAAC. Selection of the artist/artwork by the neighborhood will be in accordance with the Acquisition Procedures developed for the Public Art Program. PAAC will then review of the final project and authorize commencement of the project.

REVIEW CRITERIA

In reviewing the concept plans for the Neighborhood Art project proposals, the Public Art Advisory Committee should consider the following:

- Has the neighborhood provided the opportunity for all residents to participate in the process?
- Has there been participation in the process by professional artists in creating a project or designing/creating the artwork being proposed?
- Have all long-term maintenance requirements been addressed?
- Have initial contacts been made regarding availability of the site for installation of the artwork?
- Are the existing criteria established through the Iowa City Public Art program capable of being met (i.e. Acquisition, Maintenance, deaccession/relocation), particularly:
 - Site Selection
 - located on public property
 - visible and accessible
 - does not disrupt traffic flow
 - durability of artwork in relation to location
- Has the Artist selection process been determined and is it feasible?
- Is the proposed budget reasonable?

NEIGHBORHOOD MENTORING PROCESS

Upon completion of their art project, the participating neighborhood may be asked to work with and share their experiences with one other neighborhood association interested in participating in the Neighborhood Art Project.

3. Program for Recognition of Art in Non-Public Spaces

Iowa City's publicly-accessible art treasures consist of works created as part of the City's Public Art Program and of privately-developed works located in residential yards and in businesses. Both art

sources reflect the spirit, character and values of our city and of the individuals who have the artworks on their property. These works may serve as enhancements to our cultural heritage, history, pride and sense of community.

The Program for Recognition of Art in Non-Public Spaces is to acknowledge contributions to the visual art environment by citizens of Iowa City. The purpose is to encourage private participation in art as a vital component of our community character and values and to promote Iowa City's art heritage.

The artworks to be recognized may exhibit any or all of the following characteristics:

- reflect and enhance community spirit and values;
- challenging and not always easily understood;
- whimsy, intelligence and humor;
- visible to passersby;
- reflect the individuality of the owner, the neighborhood or business;
- two-dimensional or three-dimensional art;
- traditional or non-traditional materials;

For example: sculpture, murals, topiary, water art, garden art with flowers and plants, etc.

SUBMITTAL GUIDELINES

Any person can nominate works that they consider to reflect the beauty, sense of community and heritage of their neighborhood or of Iowa City in general.

The person making the nomination will provide a photograph (preferably digital) of the artwork, the location, what they perceive as the strengths of the art, name of the owner and where applicable the artist or creator of the artwork. The application will be submitted to the Iowa City Public Art Advisory Committee for review by April 30 of each year. Upon receipt by the Public Art Advisory Committee, the owner of the art piece will be notified of the nomination. Information will be provided to them regarding the public nature of the recognition and the subsequent publicity. The owner will be required to provide his/her permission to proceed with the nomination process.

SELECTION PROCESS

The Public Art Advisory Committee will apply the following criteria in examining the nomination:

1. Visually examining the art piece and evaluating the creative merits;
2. The artwork must be visually available to passersby;
3. The criteria noted above for characteristics.

The Iowa City Public Art Advisory Committee will pass the qualifying nominations to the Iowa City City Council with the Committee's recommendation. The City Council reviews the documentation and approves or denies the nomination. If the Council affirms the nomination, the recognition may be presented at a meeting of the City Council. The recognition will include a printed certificate signed by the mayor of Iowa City.

4. Public Art Matching Funds

The Iowa City Public Art program was created in 1997 to enhance the appearance of the city through the selection and integration of art in the public environment. Although most artwork purchased and installed by the Iowa City Public Art Program has been initiated by the Public Art Advisory Committee, it is possible for members of the community to submit beneficial ideas that merit consideration for possible funding/support. The Matching Fund Program is available for art projects (visual, audio or performance based) that are located in Iowa City and accessible to the general public.

Deadlines for submissions:

Maximum request for matching funds is \$2000.

Submissions are reviewed by the Iowa City Public Art Advisory Committee (PAAC) which typically meets on the first Thursday of the month at 5:30 PM in the Helling Conference Room of the Iowa City City Hall, 410 E. Washington St.

ELIGIBLE PROPOSALS:

- Publicly accessible and viewable within Iowa City– on public or private property (approval of owner required).
- Murals, sculpture, installations that are permanent or temporary that will withstand human and weather elements associated with the installation location.
- Visual, audio or performance based projects.
- Projects that will be installed/completed by

ELIGIBLE EXPENSES

- Materials and supplies necessary for the creation of the artwork
- Wages/stipend for artists/performers to create the work
- Contract labor for installation such as site prep, concrete pouring, tile installation

ELIGIBLE MATCHING FUNDS

- In-kind services, commodities, other grants, personal contributions, and other donations

PROPOSALS AND EXPENSES NOT ELIGIBLE

- Events or performances that are a part of an applicant's regular programs
- Those that do not have the arts as their primary focus
- Those intending to influence public policy or to proselytize a belief
- Those that advertise or promote a for-profit business
- Those for which patrons will be charged admission

- Fees to secure a site (permits, purchasing land)
- Food/Beverages • Events with a primary focus of fundraising

WHO CAN APPLY

Organizations, schools, individuals and government units located within Iowa City such as:

- Individual artists
- Nonprofit 501(c) (3) arts organizations
- Privately owned/operated businesses

SELECTION CRITERIA

Artwork proposals will be reviewed and evaluated by the Public Art Advisory Committee on the following criteria:

- Verification that the location of the artwork is secured and publicly accessible.
- Ability of the artist/applicant to complete the project within the proposed time frame and budget.
- Commitment of proposed partners involved in the project. Application should include verification of that support and a clear explanation of the responsibilities of each entity involved in the project.
- Ability/willingness of the artist/applicant to work with the PAAC /staff.
- Ability of the applicant to provide matching funds.
- Artwork meets design, funding availability, and appropriateness of the artwork for the site and how well it "contributes to the identity and viability of the community and promotes the image of Iowa City".
- Verification that temporary art displays will not permanently impact location of installation or adequate funds are available to make necessary repairs to bring the site back to the original condition.

SUBMISSION REQUIREMENTS

- Application
- Artist background information including samples of relevant past work or documentation of like-experience and skill.
- A narrative statement to demonstrate that the artwork will be accessible at a location that is open and freely available to the general public.
- A narrative of the artist's concept including project details, if applicable:

- Size, weight, medium, materials
- A site plan with building and grade elevation and/or images of building facades showing the placement of the proposed artwork within the site proposed.
- Installation details (foundation, mounting, distance to street)
- Maintenance requirements of permanent installations and commitment of applicant to carry out that maintenance for a period no less than 2 years.
- Visual representations of the artwork will be submitted in one of the following formats:
 - jpgs (image resolution 1800 pixels on longest side);
 - A model of the artwork, or
 - A graphic or artist illustration depicting several views of the artwork.
- The artist will acknowledge that ownership will be considered at time of review.

5. Performance Art Grant Program

The Iowa City Public Art program was created in 1997 to enhance the appearance of the city through the selection and integration of art in the public environment. This year, the Iowa City Public Art Program has set aside funds for performance arts. Typical examples of performance art include but are not limited to: dance, music, opera, theatre, drama, mime, magic, puppetry, oratory and circus arts. Performance art may also include digital, projection and light art pieces.

Deadline for Submission:

Review of submissions by the Public Art Advisory Committee: (applicants should be present)

Notification of PAAC decision:

Performance Completion:

Maximum request for funding is \$2000.

Online Application is available at www.icgov.org/publicart and must be submitted by to be considered

REQUIREMENTS:

- Events must be publicly accessible and viewable within Iowa City
- Performances may occur on public or private property (approval of owner required)
- Events must be performance-based
- Events must occur by or before

INELIGIBLE EVENTS:

- Events or performances that are a part of an applicant's regular programs
- Those that do not have the arts as their primary focus
- Those intending to influence public policy or to proselytize a belief
- Those that advertise or promote a for-profit business
- Those for which patrons will be charged admission
- Events with a primary focus of fundraising

ELIGIBLE EXPENSES

- Materials, supplies and equipment necessary for the creation of the performance/event
- Wages/stipend for artists/performers/technicians to create the work
- Promotional expenses associated with printing/signage/etc. (Note* The City of Iowa City will assist with promotion via press releases and social media outlets)

- Food/beverage during the event

INELIGIBLE EXPENSES

- Fees to secure a site (permits, purchasing land)
- Fees for coordination of the event

WHO CAN APPLY

Organizations, schools, individuals and government units located within Iowa City such as:

- Individual artists/organizers
- Nonprofit 501(c) (3) arts organizations
- Privately owned/operated businesses

SELECTION CRITERIA

Performance proposals will be reviewed and evaluated by the Public Art Advisory Committee based on the following criteria:

- Verification that the proposed performance location is publicly accessible and available on the proposed performance date.
- Ability of the artist/applicant to complete the proposal within the proposed time frame and budget.
- Commitment of proposed partners involved in the project. Application should include verification of that support and a clear explanation of the responsibilities of each entity involved in the project.
- Ability/willingness of the artist/applicant to work with the Public Art Advisory Committee and City staff.
- Performance is appropriate for all demographics.
- Event contributes to the identity and vitality of the community and promotes the image of Iowa City.
- Verification that performance will not cause damage to event site.

Submissions are reviewed by the Iowa City Public Art Advisory Committee (PAAC) which typically meets on the first Thursday of the month at 5:30 PM in the Helling Conference Room of the Iowa City - City Hall, 410 E. Washington St.