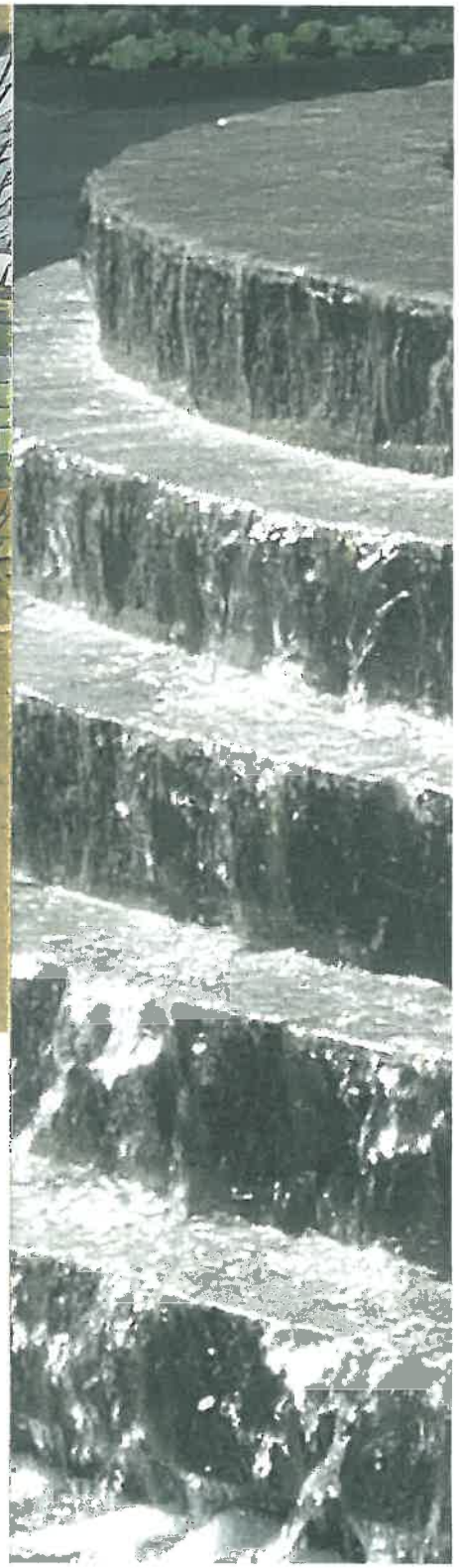
PUBLIC ART
Master Plan



Council Bluffs, Iowa

The Iowa West Foundation and the City of Council Bluffs joined together in the spring of 2004 to begin a visionary effort to reenergize the City as a place that promotes civic pride, encourages commerce, attracts new residents/families, and welcomes visitors by means of a high-quality, integrated public art program.

EXECUTIVE SUMMARY

The Plan acknowledges that public art is a unique way to visually communicate the true nature and spirit of the community by stimulating introspection or observation by those who wish to visit, conduct business or live in Council Bluffs.

The decision to research and develop a Council Bluffs public art program became a reality when the Foundation engaged the professional services of Public Art & Practice, LLC, a public art consulting firm, to spearhead the effort in tandem with local civic leaders, who formed a group known as the Public Art Stakeholder Steering Committee.

The Steering Committee's charge was to guide the creation of a Public Art Master Plan for Council Bluffs by exploring elements that were common to successful public art programs from other cities and states across the country. Specifically, they were asked to create a vision statement, identify appropriate locations for public art, research and communicate how public art is selected, and contribute their insights toward the creation of a philosophical and procedural guide that would incorporate the unique cultural, historic and geographic characteristics of the City. These individuals served as proxies for the community and their participation and guidance was invaluable to the creation of the Public Art Master Plan.

The intent of the Plan is to commission professional artists to become members of future design teams and/or create works of the imagination to complement existing urban structures and spaces. Artists will be encouraged to create environments that embody the ideal of "place-making": those places where residents and visitors alike can congregate en masse to celebrate community events; and places where individuals can enjoy quiet contemplation or families can interact in surroundings that are playful, entertaining and, at the same time, leisurely and relaxing.

The following Vision Statement reflects the unanimity of the Steering Committee and expresses their view for the future of Council Bluffs; the Statement reads:

"In 2015 Council Bluffs will be a prosperous urban area known for its cultural enlightenment and public art collection that is the pride of the community and draws visitors from across the country and around the world. The public art program will be an essential part of the community and a routine element for urban development and planning. In other words, Council Bluffs in 2015 will be a community that nurtures an environment in which creativity is ever present in daily life."

The Committee was thorough in discussing and debating priority locations for public works of art. To this end, they identified several locations including the following top five:

- Bayliss Park
- MidAmerica Center
- West Broadway Railroad Viaduct
- West Gateway (green space between Kanesville & Broadway)
- Missouri Riverfront Park

The members of the Committee deliberated the scale and type of art they collectively preferred for each location. Their choices in genre, or type, included, abstract sculpture, environmental art, functional art, representational art, structural and wall art. The choices of scale included small, life-size, large and monumental. The complete results of this exercise can be found in "Appendix C, Visual Listening Matrix–Locations" on page 27 of the Plan.

The process for selecting artists and artworks was a primary consideration for the Committee. The Committee decided on a system to recruit artists and acquire specific works of art. The Committee approved a Public Art Review and Selection Process that included the creation of project specific "Artist Selection Panels." The Panels are usually comprised of small groups of 5–7 people who are empowered to 1) determine the scope of a project 2) choose the method(s) for soliciting artists 3) review project criteria 4) adjudicate competitive proposals 5) make critical aesthetic judgments 6) recommend budgets, and 7) advise on which artist(s) receive commissions.

COVER: Daniel C French, "Ruth Ar Dodge Memorial (Black Angel), 19 Council Bluffs, IA Located at Lafaye Avenue and Nort Second Street

ABOVE TOP: "Haymarket Foun Council Bluffs, IA

ABOVE BOTTOM "Settlers Rock," Council Bluffs, IA: Bayliss Park

ABOVE: Stan Watts, "The First Presidency," 2003, Council Bluffs, IA

ABOVE RIGHT: Library Entry Mural, Council Bluffs, IA

Other topics debated and agreed to by the Committee included a Gifts & Loans Policy; a guide for maintenance, restoration and conservation; legal considerations of particular importance; and project implementation/ dedication activities. The Plan introduces the notion of a city public art ordinance and recommends a provisional governance structure along with funding considerations and contract authority. The Plan focuses attention on all of these areas and provides templates for acquiring work deemed to be of a quality that meets or exceeds the standards of excellence.

The Plan acknowledges that public art is a unique way to visually communicate the true nature and spirit of the community, by stimulating introspection or observation by those who wish to visit, conduct business or live in Council Bluffs.

Most importantly, however, this Plan provides for and represents the input and thought of civic visionaries from the community as well as others who came together to perpetuate the vision of a dynamic City that is poised to engage the challenges of the future. To this end, the Plan and the art it helps to acquire will inspire the residents and visitors alike for years to come and exemplify the City's image as a standard-bearer of community excellence.

John Firman
Public Art & Practice, LLC

Steven Boody
Public Art & Practice, LLC

PUBLIC ART
Master Plan

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COVER: Nan Wilson, Beth Davis, Wilson Custom Design Tile Co., "The Journey" - detail (Lewis & Clark Interpretive Trail Icon) 2004, Council Bluffs, IA: Western Historic Trails Center

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Council Bluffs, Iowa

PUBLIC ART
Master Plan

LEFT: Old International Harvester Building, 10th Avenue & Main Streets, Council Bluffs, IA

Council Bluffs is entering a cultural Renaissance and bringing with it a bold vision for renewing its sense of image, vitality, and community spirit. A major component of this transformation began in the spring of 2004 when the Iowa West Foundation chose to advance its mission to "improve lives and strengthen communities for future generations." Essential to this mission is the inauguration of a public process to research and identify the relevant issues and procedures necessary for instituting a citywide public art program.

The foundation engaged the professional services of Public Art & Practice, LLC, and project associate EDAW, a landscape architecture firm (See Appendix A), to facilitate the process and publish their findings in the following Public Art Master Plan. The Plan is intended to serve as a philosophical framework and practical resource for commissioning and integrating public artworks into urban development projects and other city revitalization efforts.

The Energy of Public Art

Public art has evolved to the point where well-planned, innovative projects can reshape the image of a community and bring it to a new level of prominence. In more than 300 cities and 30 states across America, public art has played a pivotal role in urban development projects and the revival of city centers, community cultures and historic neighborhoods.

Public Art Projects require the efforts of many

The integration of public art into daily life is not accidental. Initiating a successful public art program requires strategic planning, a substantial commitment of time and money, and sustained community involvement. It will intersect with the goals of municipal departments and partnerships between the city, private sector developers and other stakeholders involved in the network of urban development projects. This document is intended to provide elected officials, stakeholders, civic leaders and the public with an acquisition philosophy and a consistent, but flexible, process to bring public art projects to reality.

Cities can enhance spaces and environments in many ways, but public art is a unique method or means. Public art's visual prominence and aesthetic relevance to the social and environmental characteristics of a community can bring restorative powers that encourage future growth and prosperity. Public art is an abundant form of visual communication and frequently is seen in architectural designs, commemorative memorials, decorative objects, streetscapes, landmarks and landscape design, including gardens, water fountains, murals, sound, walls, walks and floors.

A successful Plan must be comprehensive

A carefully designed and strategically implemented public art program offers a wealth of civic benefits. These community dividends are documented in both empirical and anecdotal evidence that appears in numerous reference documents. They demonstrate that public art can be a catalyst in:

- Promoting economic development and revitalizing city centers, commercial corridors and residential neighborhoods
- Expressing diversity, values, culture and history
- Enhancing a city's prestige, civic pride and image
- Involving artists, artisans and residents in shaping the future of their communities
- Stimulating private investment in public urban development projects
- Improving a city's streetscape and visual characteristics

This Plan articulates a vision that idealizes the environment of Council Bluffs in the year 2015—when the city will be renowned for the breadth and quality of its public art collection. It will be a collection that exhibits works of the imagination and relevance from artists inspired by the commuity and natural setting of Council Bluffs.

This Plan belongs to the residents of Council Bluffs and offers exciting windows to its past and doors to its future. We ask that city officials, business leaders, cultural opinion leaders, community activists and the public embrace the Plan's ideals of public art and adopt the philosophical underpinnings and procedural components to create a public art program second to none.

Stakeholder Steering Committee

In late spring of 2004 the Iowa West Foundation, along with the Bluffs Arts Council, city officials and the Chamber of Commerce, assembled a group of community leaders to serve on a Stakeholder Steering Committee as proxies for the residents of Council Bluffs (See Appendix B, page 26). Their charge was to share insight, debate and articulate community sensibilities, provide perspective and adopt a final version of this Plan.

A guiding principle shared by committee members rested in their confidence that public art would support and complement the revitalization of selected areas, enhance the City's vitality and provide opportunities for residents to have a voice in the design, look and feel of their hometown.

A primary goal of the Committee was self-empowerment, which they achieved by becoming connected to relevant issues, questions and decisions about public art as well as serving as collaborators in determining the substance of the Plan. The results were to:

- Create a Vision Statement concerning the role of public art in the City's evolution
- Identify appropriate locations for installing public art
- Discuss and debate aesthetic opinions and options and adopt the final version of the Public Art Master Plan

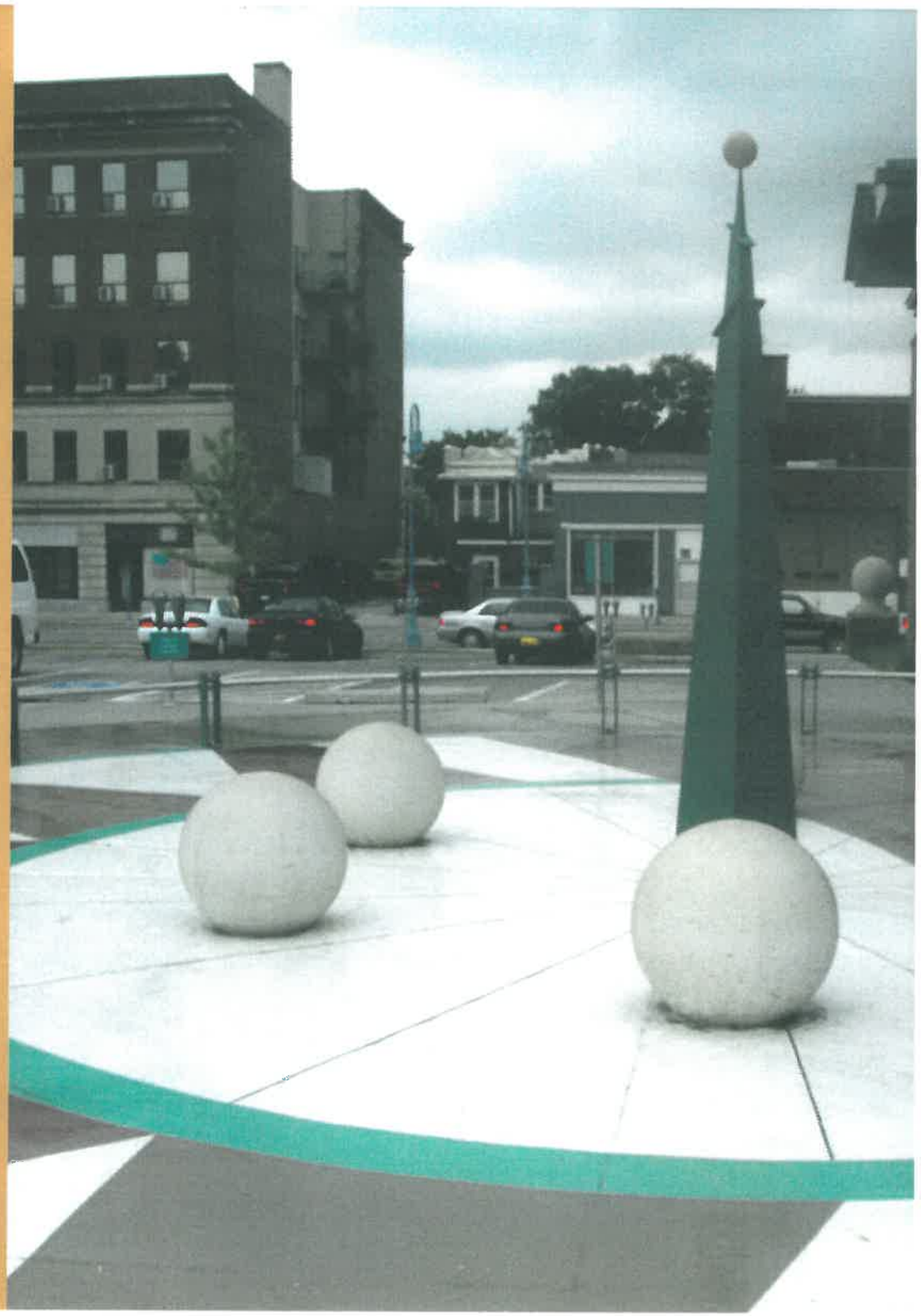
By serving as the representative voice for the citizens of Council Bluffs, the participation of the Stakeholder Steering Committee was crucial. They were the backbone of the process and made it possible to infuse the Plan the cultural, political and environmental distinctiveness of the City.

COMMUNITY Engagement

OPPOSITE PAGE: Rudy Torrini, "Four Seasons," St. Louis, MO: Cardinal Glennon Children's Hospital

ABOVE: Sculptural detail, Iowa Western Community College, Council Bluffs, IA

At a meeting on September 29, 2004, the group of Council Bluffs community leaders who comprised the Stakeholder Steering Committee crafted and unanimously adopted a Public Art Vision Statement. This statement of purpose and intent serves as the philosophical foundation and guide for the success of all facets of the Public Art Plan.



PUBLIC ART
Vision Statement

"In 2015 Council Bluffs will be a prosperous urban area known for its cultural enlightenment and public art collection that is the pride of the community and draws visitors from across the country and around the world. The public art program will be an essential part of the community and a routine element for urban development and planning. In other words, Council Bluffs in 2015 will be a community that nurtures an environment in which creativity is ever present in daily life."

OPPOSITE PAGE: Council Bluffs Public Library Plaza

BELOW LEFT: Grant Wood, "Early Days of Kanesville," (taken from an 1853 painting by George Simon), 1927, Council Bluffs, IA: Iowa Western Community College (on loan from the Bluffs Arts Council)

BELOW RIGHT: John Lajba, "Veterans Plaza," 2003, Council Bluffs, IA: Bayliss Park

DEFINITION OF PUBLIC ART & the Role of Artists

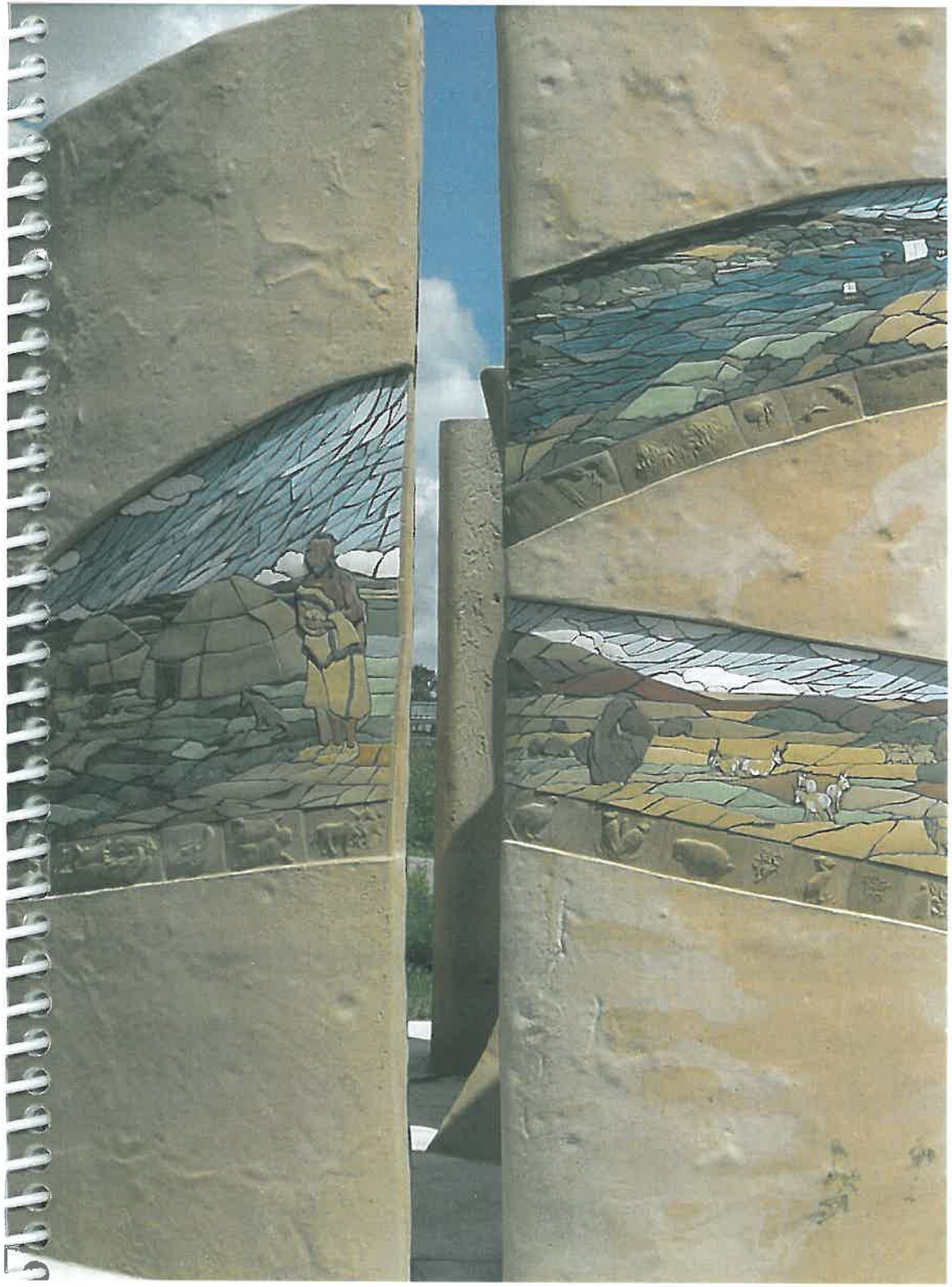
Public art can be defined as "original works of art in any medium for temporary or permanent placement in outdoor (or indoor) settings and accessible to the public for their enjoyment."[1]

[1] A Master Plan for Public Art, the District of North Vancouver, the Arts & Culture Commission of North Vancouver

Public art is the manifestation of creativity on many levels. It is typically acquired through a competitive commissioning process in which professional artists propose ideas for site-specific works that are intellectually, physically and intuitively accessible. Almost any public improvement, be it a new building, community enhancement, landscape or streetscape project, offers ideal opportunities for commissioning and installing public art.

Successful public art is presented in an ever-widening variety of genres. The selected genre reveals to the viewer the context by which the artist was inspired and stimulates greater interaction between the work and its audience. Above all else, public art must be of the highest quality, accessible to the public, specific in character and evocative of context and meaning.

While the experience of public art is inclusive, individuals will form unique understandings that can alter through time and after repeated exposures. As this process of discovery takes place, viewers can come away feeling enlightened as well as astonished at the power of creativity and the artist's ingenuity. Ultimately, a successful public artwork will be a portal to the past, a parallel to the present and a door to the future while delivering an experience that will take viewers on an adventure by turning the ordinary into the extraordinary.



Public art projects may well result in artists creating work with unusual materials and curious forms. The materials become the metaphorical skin of an idea and give tangible meaning and life to the work and propel a visual dialogue between the artist, the work and the audience. These works, when sited in urban environments, reflect the creative process at its best and heighten public appreciation of:

- Key streetscapes (eg., lighting, curbs, sidewalks, pavement) that energize daily life, particularly when it's prevalent in the urban environment.
- Functional items (eg., kiosks, street furniture, signage) that are common, interactive and are found in public spaces everywhere.
- Floors, walls, windows, doors, and stairwells. These can be manipulated in artistic ways that communicate and tell stories, particularly in the form of literary works, digital media or film and projected images.
- Environmental, earth work and landscaping. They create art on perhaps the greatest canvas of all—Mother Nature.

LEFT: Nan Wilson, Beth Davis, Wilson Custom Design Tile Co., "The Journey" (Lewis & Clark Interpretive Trail Icon), 2004, Council Bluffs, IA: Western Historic Trails Center

Defining the Role of Artists in Public Art

A new way of thinking about public art has emerged. In current practice, an artist is an essential member of the design and construction teams. This allows the artist's vision and creative energy to be infused throughout the project. This collaboration means the project becomes greater than a mere sum of its collective parts.

In this creative collaboration the artist and community members share values, beliefs and cultural contexts that result in a shared visual expression. So, while the studio artist follows their sensibilities in relating and expressing their ideals, the public artist collaborates in determining and articulating the community vision as well as the personal artistic vision.

ABOVE: Gary Price Studios, "Storytime," 2002, Council Bluffs, IA: Iowa School for the Deaf

LEFT: Council Bluffs Public Library Plaza

OPPOSITE PAGE: Tom Corbin, Kingsville, MO: Powell Garden, the Ewing and Muriel Kaufman Memorial Garden

PUBLIC ART AND Community Experience

Place and Community

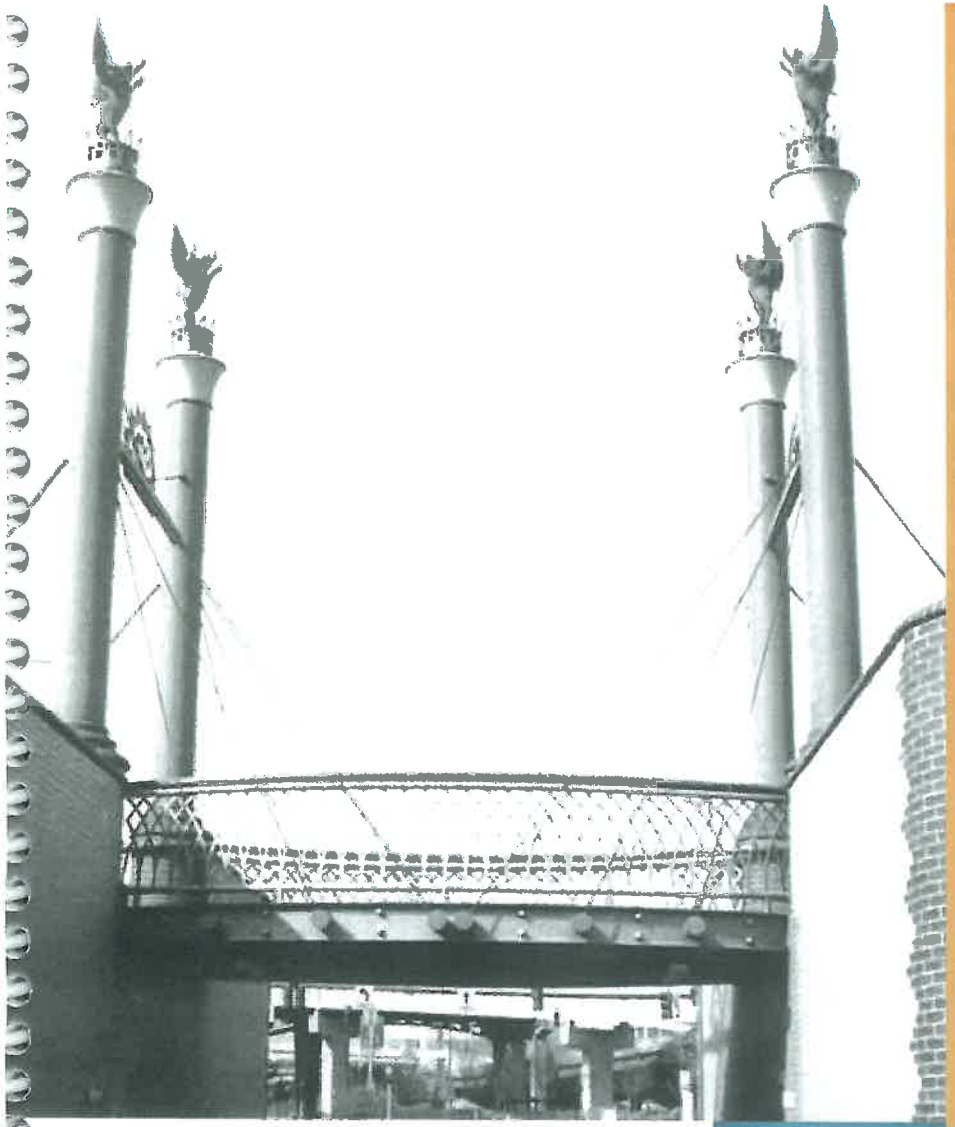
The character of a community and its sense of place can be profoundly changed by public art. A powerful example is Maya Lin's "Vietnam Veterans Memorial" in Washington, D.C. Her simple, but powerful, idea has the ability to transcend the complexities of emotion and recognize the need for national healing. Her elegant and evocative memorial is installed in a reverential place and visited annually by millions of people.

Another, yet decidedly different, work evokes quite a different response. It is "Cincinnati Flying Pig" by artist Andrew Leicester, created in collaboration with the Minneapolis architectural firm of Meyer, Scherer and Rockcastle. Mr. Leicester describes his work with a bit of humor…

"The work consists of four bronze winged pigs emerging from smoke stacks above a canal lock. Cincinnati's main industry in the 19th century was pork packing. For a while, it was the largest pork processor in the world and gained the nickname 'Porkopolis.' Proctor and Gamble made soap and candles from the pork fat left in the slaughterhouses bordering the canal. The remaining blood and offal were swept into the canal and flushed down into the Ohio. Its resultant sanguine appearance earned it the appellation of 'Red River.' Therefore, this choir of four phantom angelic porkers sings the praises of all their brethren who died so the city may prosper."

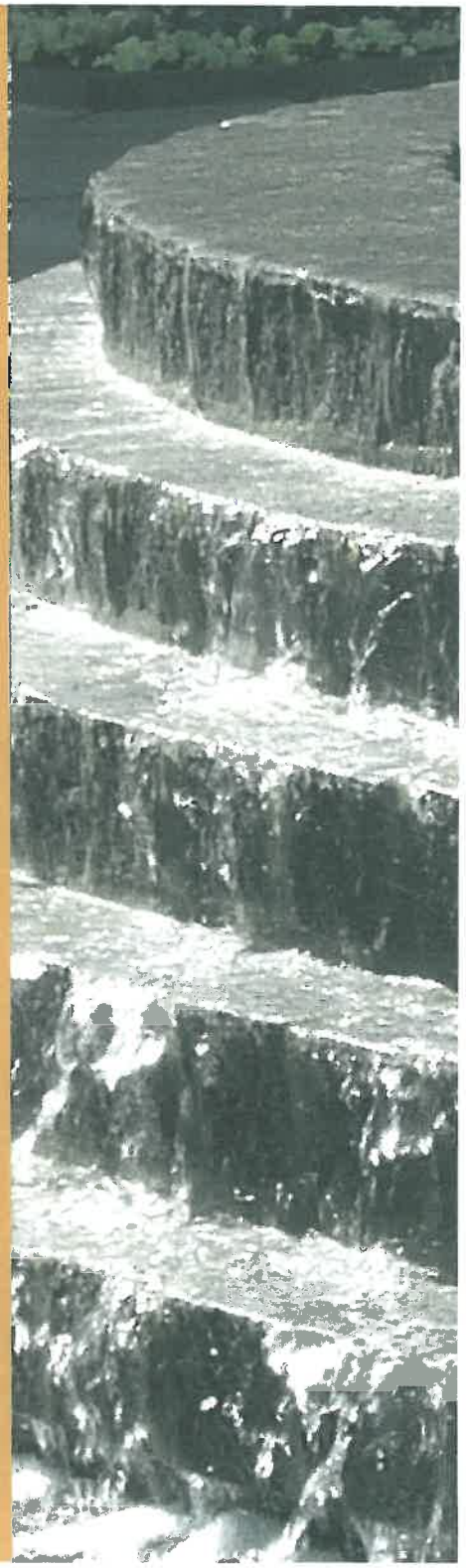
ABOVE: Maya Lin, "Vietnam Veterans Memorial," Washington, D.C.

OPPOSITE PAGE: Andrew Leicester, "Cincinnati Flying Pig," Cincinnati, OH



"Prior to the completion of the 'Cincinnati Flying Pig' project, a public debate arose over the prominent inclusion of the pigs amongst the 30 historical references in the work. Mayor Luken questioned their 'appropriateness' as to representing his vision for a 'modern' Cincinnati. This ignited a media blitz, which ended several months later in a town hall meeting to debate 'enshrining the swine.' A full-size hog was let loose amongst the council members as well as several pink-ribbon (festooned) piglets. After solemn debate, a public vote was taken ending in a raucous victory for the pro-pig supporters. Thus officially sanctioned, the pigs got to fly, if only once, to their final resting places above the canal." [2]

©Attribute and copyright © 2001, Andrew Leicester



ABOVE: Vicki Scuri/Siteworks & KPG, "Newport Way Retaining Wall," 1999–2000, concrete retaining wall, Bellevue, WA

OPPOSITE PAGE: Daniel Chester French, "Ruth Anne Dodge Memorial" (Black Angel), 1919, Council Bluffs, IA: Located at Lafayette Avenue and North Second Street

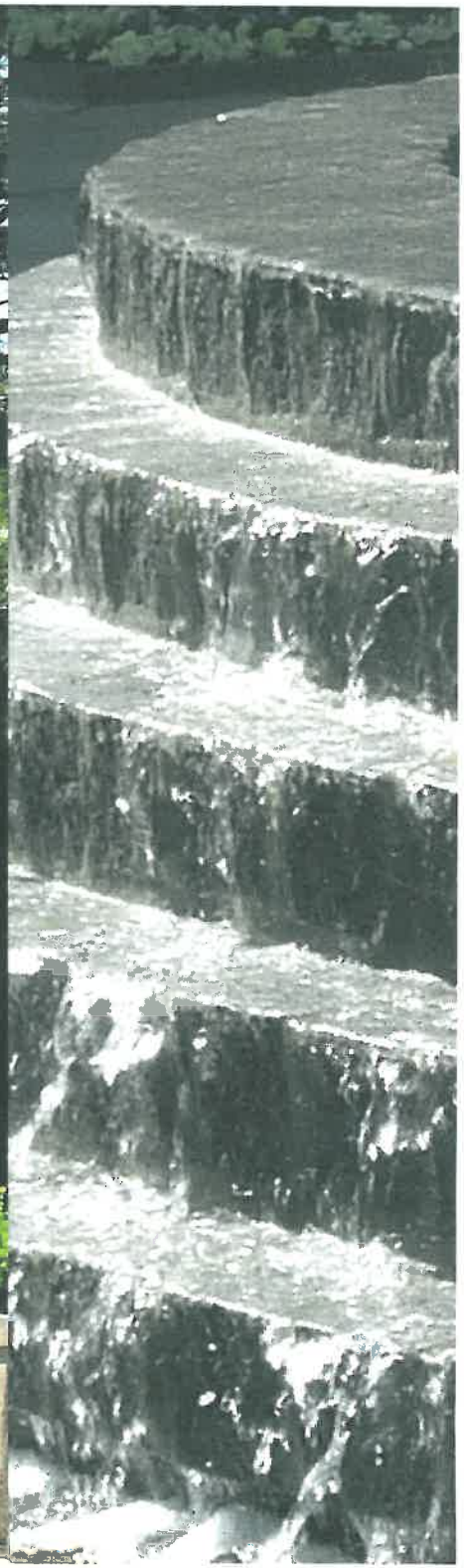
Art as a Tool for Communication

The necessary decisions concerning the placement and installation of public artwork can be complicated. On one hand, there needs to be specificity and balance in order to accommodate a wide range of aesthetic forms, physical dimensions, engineering requirements, project criteria and the necessities of site preparation. Conversely, as artists contemplate the ambiguities of a project and move toward invention, they should be mindful of any distinctive features that could serve to inspire or influence their thought processes.

Public art is a unique way to visually or tactilely communicate with the public. It is an interactive medium with the artist providing the tool for communication and the audience reacting with unique and individual perspective and interpretation.

Ideally, artists conceptualize ideas with the intent of creating site-specific, integrated works of art for the public. Such distinguishing characteristics may well include:

- The cultural and historic significance of the area
- The area's amenities, infrastructure and surrounding natural/artificial landscape
- The possibility of alternative uses for the site
- The site dynamics and any features that connect contrasting elements with the surrounding environment
- The scale of the work as it relates to the dimensions of the site



ABOVE: Rodney Carroll, fountain detail, Cary, NC: SAS Institute

Council Bluffs, Iowa

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Implementation
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Council Bluffs, Iowa

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Implementation Information

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Rodney Carroll,
fountain detail, Cary, NC:
SAS Institute

ABOVE, TOP:
Big Lake Sculpture,
Council Bluffs, IA

ABOVE, BOTTOM:
Marcia Joffe-Bouska,
"Missouri River Transit"
Lewis & Clark Interpretive
Trail Icon Sculpture,
2004, Council Bluffs,
IA: Located at Dodge
Riverside Golf Club

COUNCIL BLUFFS: ITS HISTORY, ITS COMMUNITY, ITS FUTURE

TOP: Stan Watts, "The First Presidency," 2003, Council Bluffs, IA
BOTTOM: Golden Spike Monument - Mile Marker 0 - Union Pacific Railroadm, 1939, Council Bluffs, IA

"The Stakeholder Steering Committee adopted a goal of further expanding and diversifying the City's public art collection."

The City of Council Bluffs is rich in cultural history. Many of its historic figures and events are celebrated in the form of local monuments and artwork located throughout the community. Each is a source of community pride and offers viewers a sense of the historic events that shaped the City's character and identity. Works that have significant influence on the City's existing environment often include a variety of styles and classically inspired representational sculptures such as the "Ruth Anne Dodge Memorial," "The First Presidency" by Stan Watts (a.k.a the "Kanesville Tabernacle Settlers") and the "Bayliss Park Veteran's Memorial." These pieces set a tone that is collectively somber, respectful, and reflective. Most of the other existing artworks are historic monuments, including the "Lincoln Monument," "Lewis and Clark Monument," "Flood Monument" in Dodge Park, "Kinsman Monument," and "Golden Spike Monument."

The City also prizes a number of other artworks, including an abstract steel sculpture, one expressive wall mural, a series of Lewis and Clark ceramic trail markers, a set of commemorative downtown ceramic paving tiles and a variety of sculptural pieces at the main library.

Diverse History, Diverse Community, Diverse Art
The Stakeholder Steering Committee adopted a goal of further expanding and diversifying the City's public art collection. In practice, this should encourage creativity and vision and enrich the community by presenting alternative aesthetic points of view and a diverse matrix of artistic genres.

Abstracts have been prepared that identify locations and types of public art installed within municipal boarders. Appendix E contains existing and proposed public art maps and images.

These maps identify locations and show photographic images of existing works. The documents suggest that the community has established a foundation of pride that can be expanded and enhanced if newly commissioned work emphasized greater diversity in genre and creative representation.

1. Proposed Council Bluffs Site Locations
During the review and analysis phase of existing work, the Stakeholder Committee sought to reestablish categories and propose locations for newly anticipated projects. Their deliberations resulted in the following categories:

- City Gateways
- Major Transportation Corridors
- Downtown
- Commercial Destinations
- Parks
- Institutions

Each of the six categories represents a community development initiative previously accepted by Council Bluffs officials and published in the "CB 21" planning report. Through the past decade Council Bluffs, with help from the Iowa West Foundation, has made significant progress toward improving its image and upgrading the condition of public facilities by completing a number of development projects corresponding to each category.

In preparation for determining where to situate new public artworks, a location search was initiated that included a study of existing planning documents and photo-documentation of potential locations. The distillation and analysis of this information helped identify the most suitable locations for public art installation.

A summary of the data was prepared and presented to the Steering Committee by means of the first of two "Visual Listening" exercises that placed transparent overlays on existing planning maps of the downtown and citywide areas (Appendix C, page 27).

As the review began, Committee members were asked to identify the top 20 locations of their choosing and numerically rate each by using a scale of one to three, with respective values of fair, good and excellent. The responses were then tabulated using a weighted formula, and a final value was assigned to each location.

This exercise helped objectify the process and provided a valid numerical priority for each site. The concluding documentation lists each anticipated location and the scale and genre (i.e., abstract, environmental, functional, representational and structural) of work that might be worthy of consideration. The table is not intended to be static; rather it should serve as a useful tool for considering future site-specific public art projects and further refining the selection process.

The Visual Listening exercise provided valuable insight into which of the more than 50 locations are considered priorities; the following are the top 10 sites:

- Bayliss Park (Fountain)
- MidAmerica Center (Entry)
- West Broadway Railroad Viaduct
- West Gateway (Green space between Kanesville & Broadway)
- Missouri Riverfront Park (Bridge Plaza)
- Missouri Riverfront Park (Festival Grounds)
- Bayliss Park (Children's Area)
- South Expressway (Viaduct)
- 100 Block of Broadway (Pocket Park)
- West Downtown Gateway (Green space North of Broadway between 7th & 8th Streets)

As new public art projects emerge and are initiated, each site should be reanalyzed in the context of the location plans and their relationship to individual categories. If a site is added after this process, artists and other qualified design professionals should be enlisted to help select the appropriate scale and genre of work to be commissioned.

TOP: Wilson Custom Design Tile Company, themed sidewalk mosaics, Council Bluffs, IA: Historic Downtown Council Bluffs

BOTTOM: 100 block of West Broadway Historic District, National Register of Historic Places–Commercial District, Council Bluffs, IA

ABOVE: Frank O. Gehry Partners, LLP, Disney Concert Hall, Los Angeles, CA

"The challenges inherent in acquiring public art are real, but certainly manageable and a worthy public policy initiative."

2. Aesthetic Considerations

The role of public art is atypical from that of either a museum or a gallery space. Public art strives to be catalytic and promotes accessibility and "place-making."

The quality of public art is determined at the point where the work and its audience intersect and the experience creates relevance. The artist's foremost task is to connect with the public regardless of how they may react to the work. The important issue here is whether the audience is engaged—with a proper measure of success residing in the relevance of the work to its location and ability to attract and captivate an audience.

Many attempts have been made to define, characterize, or explain the meaning of art, but the task of doing so is eternally subjective. Despite the lack of a common definition, a few constant characteristics provide a legitimate basis for making critical aesthetic judgments. These factors are evidenced by the artist's expression of skill and imagination, concept execution and the visual representation of aesthetic values.

3. Artist Selection Process

There is a dilemma surrounding every acquisition of public artwork: who chooses the artist and the type of art to be commissioned. It is a complex issue that elicits many strong opinions and brings about questions, eg., will the work be evocative or provocative, abstract or figurative, traditional or contemporary? All are valid questions, but their resolution is not simple.

The most commonly accepted model for selecting art is one that promotes enlightened thinking, cultural dialogue and debate and public participation. This model suggests that a group of individuals with varied experience and skills be empowered to recruit artists, adjudicate project competitions and identify finalist(s).

In order for this process to work properly, participants need to have an understanding of the local community and its social environment, be reasonably experienced in art appreciation and criticism, proficient critical thinkers, adequate in discussion/debate and familiar with definitions/usage of the creative vocabulary.

The challenges inherent in acquiring public art are real, but certainly manageable and a worthy public policy initiative. It is noteworthy that in a significant number of American cities and states, public art has become a valued social, economic and cultural investment and is an integral component of successful urban development projects.

The Steering Committee participated in an aesthetic "Visual Listening" session on a second occasion. The purpose was to review and compare the artwork by different artists working in a variety of genre and styles and generate aesthetic discussion and debate. The results are contained in Appendix D, page 30.

PROJECT MANAGEMENT CONSULTANT

In lieu of a full-time, experienced and dedicated staff, the services of a professional project management consultant should be utilized. Acquiring public art is a complex and lengthy process as illustrated in this Plan. A professional management consultant can ensure that artwork is acquired in a manner consistent with the demands required by any public development project. The role of the consultant is to make sure that artwork is properly commissioned and meets all legally binding contract terms and stipulations. The following descriptions help to quantify and qualify the work associated with public art acquisitions.

1. Scope of Services

The labyrinth of requirements and multitude of tasks associated with public art projects require either permanent staff attention or the services of a professional public art management consultant.

The complexity of a project is proportional to its scope. A small project may involve a single artist and few resources; larger undertakings most likely require multiple artists, subcontractors and other property development specialists.

Consultant services begin at the conceptual phase and continue through final installation and dedication ceremonies. The management of a public art project includes tasks such as:

- Identify Project
- Define project goals and scope
- Risk and asset management advice
- Conceptual and design development
- Artist solicitation
- Facilitate the artist/art selection review process
- Contract negotiations
- Site preparation
- Facilitate fabrication and installation of the work
- Visits to artist's studios
- Mediate issues between the artist and design team
- Manage stakeholders' expectations
- Motivate the artist and/or design team
- Monitor and track project progress and status
- Control change orders and eliminate unnecessary costs
- Ensure accuracy of timeline and budget as stated in the proposal
- Confirm scale of work and appropriateness for site
- Review and monitor details of the proposed work, eg., context, history, drawings and other item as stipulated
- Monitor the status of the artist's defined role
- Supervise the progress of the project team
- Coordinate transportation of the artwork
- Handle construction delays and storage
- Monitor use of subcontractors
- Verify insurance, indemnification and default language
- Develop and articulate assumptions and define completion criteria
- Verify the issuance of certifications and permits
- Confirm copyright and ownership details
- Complete project documentation
- Finalize and dedicate the project

Public art management is a specialized field requiring a specific set of skills. A seasoned professional has the requisite abilities to work with the idiosyncratic nature of creative individuals and the procedural and technical knowledge to facilitate the entirety of a design/build urban development project.

ABOVE: Ron Baron, "Bronze Chairs," Sculpture

"A professional management consultant can ensure that artwork is acquired in a manner consistent with the demands required by any public development project."

ABOVE: Steven Farley, Photo image glazed on ceramic tile; 1999, freeway sound barrier, Tucson, AZ

"Artists normally assure that a work of art is unique, original and does not infringe on any other copyrights."

2. Standard Artist Contract Terms

A management consultant is responsible for ensuring that all contract and other legalities are attended to throughout the commissioning process. The consultant should provide a contract template containing language specific to public art projects. The template will include all terms, definitions, stipulations, clauses and the due diligence necessary for commissioning artists. The consultant will serve as the link between the commissioned artist and project developer to provide clarity and ensure the relationship is productive.

The consultant will tailor the contract template to be project specific and should be authorized to negotiate with the commissioned artist on behalf of the project developer. The following provisions are indicative of terms and conditions commonly included in commissioning contracts:

- Payment schedule
- Artist's scope of work
- Work schedule
- Requirements and approvals for artwork design
- Fabrication and installation requirements and approvals

Contract terms that are particularly noteworthy are briefly described as follows:

Artist's Rights

All reasonable efforts will be made to maintain an artwork in good repair after final installation and to consult with the artist on maintenance, repairs and restoration. It is unusual, perhaps rare, that a site-specific, contextual work is altered, modified, removed or relocated from a site without first consulting the artist. If a work has been significantly altered, the artist may have the right to disclaim provenance.

Artist's Assurance

The commissioned artist may be required to provide certified engineering drawings or review the project with conservators or other specialists. The artist may need to make revisions if necessary to comply with legal requirements.

Copyright

The copyright will belong to the artist(s), but the right to create two-dimensional reproductions for noncommercial purposes is open to the owner or commissioning agency.

Artist's Warranty

Artists normally assure that a work of art is unique, original and does not infringe on any other copyrights. If the work is part of an edition, the artist will certify the number of works in the edition, the number of the work being acquired, and that the art, or an original multiple, has not been sold or will not be sold to another client within a predetermined distance of Council Bluffs.

ARTIST RECRUITMENT & ART ACQUISITIONS

When a project is at the conceptual stage, the process of recruiting artists should begin. There are a variety of techniques used by established public art programs to identify and recruit qualified artists. The following methods are traditionally used for both announcing projects and soliciting artists.

1. Integration of Artist in the Project Design Team
The inclusion of artists as part of a project design team is the preferred method for development projects, particularly those having a large scope of activities and multiple design professionals. Advantages include maximizing the artist's creative abilities and ensuring an early dialogue among design team members. It is a method to achieve maximum use of limited resources. For example, if water is to be used in a work of art, all engineering, plumbing and mechanical requirements can be completed at the time of construction, not after. This approach renders the cost of an artwork incremental because it makes deconstruction unnecessary.

2. Open Competition
This type of competition involves public advertisement, requests for qualifications, letters of interest, and applications or proposals. It is most often used to identify promising emerging or unknown artists who might be cycled into the constantly changing availability of artists who work in the public domain.

3. Limited Competition
Limited competitions are most often used to "prequalify" artists by adjudicating their previous bodies of work. This certifies that it meets a high standard of quality in advance of any particular project. The advantage of this method is in its prequalification characteristics, which provides a readily available resource from which Artist Selection Panels can identify likely candidates for future projects. Pertinent information about prequalified artists is maintained on what is usually referred to as a "slide registry" or "artist resource bank."

4. Direct Commission
This type of commission is often used when the project is such that after a period of research and review a specific artist's work is exclusively appropriate and meets the goals and objectives of the development project.

5. Limited Invitational
A limited number of artists may be invited to submit qualifications, letters of interest, applications or detailed proposals, depending on project criteria and circumstances. Project finalists may be selected from this intentionally limited pool of applicants.

6. Purchase of Existing Works (permanent or temporary)
The purchase of existing works is rare, but may be suitable under certain circumstances. The approach may limit or omit the involvement of artists if a project is multiphased and requires design development.

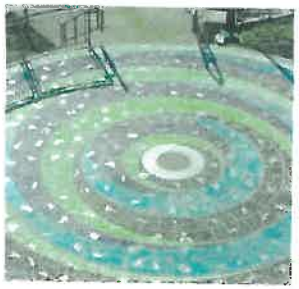
7. Consultant, Professional Artist
On occasion, it may be necessary to hire an artist to provide expert advice about a particular project. Artists who serve as project consultants are typically excluded from being considered for the commissioning process.

These recruitment/art acquisition methods are all legitimate forms for seeking out the best art as well as most talented and qualified artists. Each has advantages and limitations; deciding which method to use is dictated by the vision and criteria set forth by the Artist Selection Panel appointed for each individual development project.

TOP: Anish Kapoor, "Cloud Gate," Chicago, IL: Millennium Park

BOTTOM: Randy Nussbaum, "Cowen Park Sundial," 1999, Seattle, WA

PUBLIC ART REVIEW & SELECTION PROCESS



TOP: Clark Wiegman & Benson Shaw, "Pond," 2003, Seattle, WA

BOTTOM: Railroad Entry Sign, sculpture, Council Bluffs, IA

"These individuals provide a critical and unique perspective, and are credible sources who can speak authoritatively when necessary."

The purpose of a Public Art Review and Selection Process is to evaluate the quality of proposals relative to a specific set of project criteria. This is a pivotal phase in public art and should be subject to thoughtful consideration and high expectations. It is, after all, a point at which individuals are empowered to determine the scope of a public art project, establish criteria for artworks, identify and solicit artists, adjudicate proposals, make critical aesthetic judgments, recommend budgets and select which artist(s) to award a commission. The following steps define a framework for judging the quality of an artist's work and their creativity in submitting project specific proposals. In most cases it is a competitive process that originates by appointing individuals to an Artist Selection Panel.

1. Artist Selection Panel (Selection Panel)

An Artist Selection Panel is a varied group of individuals appointed to initiate public art projects, solicit and select artists, discuss and debate the quality of artwork and merits of project proposals and make recommendations based on established criteria. Selection panels are established for each project and usually consist of five to seven members, although more may be added if circumstances warrant.

It is essential to include at least one artist or arts professional as a member(s) of each selection panel. These individuals provide a critical and unique perspective, and are credible sources who can speak authoritatively when necessary. They are particularly helpful in discussing aesthetics, contextual themes and issues related to the suitability of site locations.

2. Artist Selection Panel Member Profile

Any individual serving on a selection panel should possess more than one of the following traits:

- The ability to critically debate aesthetics and judge the merits of a proposal
- Willingness to make value judgments about artistic quality
- The ability to express thoughtful opinions and actively participate in discussions
- An aptitude for evaluating the merits of multiple proposals in a competitive environment
- Strong interest in or knowledge of public art, art appreciation, architecture, community development and design

3. Artist Selection Panel Composition
Selection panel membership presents an exceptional opportunity for willing and qualified individuals to serve their community in a meaningful way. A selection panel typically includes a representative from the following categories:

- Artists and arts professionals
- Major financial supporters
- Civic and business leaders
- Design professionals
- Art educators
- Council Bluffs officials and/or department heads
- Owner of the property

4. Artist Selection Panel Responsibilities
Selection panels are responsible for considering a variety of subjective elements contained in an artist's proposal, as represented by the following:

- Does the proposal meet the standards of quality defined by the panel?
- Is the work compatible with the project site?
- Is the proposed artwork feasible in relationship to the project criteria?
- Is the work financially realistic and within budget limitations?
- Has the artist articulated the creative thought process in a manner that is understandable and consistent with project criteria?

The panel is empowered to recommend one or more finalists at the conclusion of the review process, if warranted. Should the panel be unable to do so, it may be necessary to either extend the existing process or begin anew by issuing a modified Request for Proposals or contacting additional artists.

[Selection panels are advisory only, with no legal authority to enter into contracts or make any other binding commitments.]

5. Artist Solicitation Methods
The two preferred methods for soliciting artists are: 1) Request for Qualifications (RFQ) or 2) Request for Proposals (RFP)

Selection Based on Responses to Request for Qualifications (RFQ)
If not soliciting artists by direct commission or invitational, a selection panel may want to consider a broad pool of candidates based on an RFQ. The use of an RFQ offers wide distribution for announcing the intent to commission artwork for an anticipated, but not thoroughly defined, public art project.

The first step is to distribute a call to artists by publishing an announcement in professional journals and other media. The announcement states the intent to commission an artist(s) for a specific project, the availability of an official RFQ and a general description of the project. The actual RFQ is then sent to responding artists. Occasionally, the process can be truncated by publishing a simplified RFQ in place of an announcement. The RFQ may also be

TOP: Gloria Bronstein, "Neototems of Whales," 1995, Seattle, WA

BOTTOM: George Tsutakawa, "Sand Worm," 1986, Seattle, WA

ABOVE: John T. Young, "From Swords into Plowshares," 1998, Seattle, WA

"A well-developed RFP engages the interest of artists and elicits creative approaches to a defined project."

sent directly to artists who are known to work in the public domain. The type of information typically sought in an RFQ includes:

- Contact information
- Statement of qualifications
- A narrative or other statement of qualifications for the anticipated project
- A brief statement of the availability to undertake the anticipated project
- Curriculum vitae or resume
- Slides/images of current work

The responding artists are ranked by the selection panel based on information provided in the RFQ. The top-ranked submissions are maintained for future consideration and drawn upon if and when the project is initiated.

The RFQ selection procedure is particularly useful in instances where timing is important pending projects are on a fast-track and slated to begin in the relatively near future. It also provides a pool of artists from which to draw for successive future projects.

Selection Based on Responses to a Request for Proposal (RFP)

Artists are often solicited through an RFP process. The primary purpose of an RFP is to elicit detailed proposals from suitable candidates and discourage responses from those who lack the necessary qualifications. In this process, an artist(s) must submit a detailed project proposal in order to be considered.

A well-developed RFP engages the interest of artists and elicits creative approaches to a defined project. It should accurately convey the full scope of the project, thereby enabling the artist(s) to submit precise information and make realistic budgets.

An RFP may be accompanied by appendices, maps, drawings and other backup material, but the body of content should include the following:

- Cover sheet: project title, name of the issuing entity, and proposal due date
- Introduction: identify and describe the project for which the artist(s) is being solicited
- Criteria: this should be carefully worded, since nuance is important and can often be misleading and troublesome
- Budget: amount budgeted for the proposed work
- Due date: the date by which submission must be received, to ensure fairness to applicants
- Description of the project: establish the scope of work and enable artists to judge the degree of project complexity

The important points to cover are:

- The purpose of the project: what it is supposed to accomplish and for whom
- Its basic components: management, structure, processes, and personnel
- Innovative or unusual characteristics
- The site(s) or geographic area(s) involved
- A proposed project schedule and its current status

Essentially, the RFQ process is used to "prequalify" artists and an RFP solicits artists who propose quality work appropriate to the nature of the project.

6. Artist Selection Process and Criteria

The selection panel will review submission materials, i.e., artist's response to either an RFQ or RFP, identify those who meet or exceed expectations and then advance selected submissions to the next level in the process. Each submission will be judged against necessarily subjective standards of quality, adopted by the panel and related to the following artist selection criteria:

- Artistic merit as evidenced by slides or other forms of imagery
- Professional qualifications, such as artistic achievement and professional recognition, as expressed in a curriculum vitae or resume
- Demonstrated experience and ability to successfully complete public art projects of similar scale, scope and budget
- Ability to conceptualize a unique approach to the project
- Suitability of the proposed artwork
- Flexibility of proposal, particularly in response to unanticipated issues and availability of resources
- Ability to work on a design team with other professionals and structural engineers, as required
- An ability to think critically and provide creative solutions to potentially complex problems
- Finalists will receive a design fee or honorarium and, if necessary, travel expenses for personal interviews with the selection panel

7. Artist Responsibilities

It is sometimes necessary for a commissioned artist to provide certified documents at various stages of a project. If required, the artist will be responsible for assembling and submitting the following:

"Shop Drawings" represent preliminary drawings, diagrams and other illustrated documents showing how the work will be fabricated and installed.

"Design Development Documents" accurately depict the proposed artwork, method of installation and type and quality of material to be used in fabrication. They will include all necessary architectural, structural, mechanical and electrical system details.

"Mock-ups, Maquettes, or Samples" shall mean illustrations such as standard schedules, performance charts, instructions, brochures, diagrams and physical samples of all or any portions of the artwork, and other information furnished by the artist to illustrate materials or equipment used for the artwork. The purpose of the mock-ups and samples is to provide physical examples that illustrate materials, equipment, or workmanship and establish the standards by which to judge the artwork.

ABOVE: Ted Johnson, untitled fountain, 1971, Seattle, WA

"It is sometimes necessary for a commissioned artist to provide certified documents at various stages of a project."

"Fabrication Documents" are complete architectural, structural, electrical, mechanical and certified engineering drawings. They include written specifications, engineering/structural calculations and feature an all-inclusive narrative of the proposal.

The information contained in this section represents the nexus of any public art program. If conducted in a deliberate and thoughtful manner this process will ensure the commission is awarded to an artist(s) with a superior understanding of how to create publicly accessible, site-specific artwork of the highest quality.

RIGHT: Yanna Ramaekers, "Past & Present" (detail), 2004, Lewis & Clark Interpretive Trail Icon, Council Bluffs, IA: Lewis & Clark Monument

GIFTS & LOANS ACCEPTANCE POLICY

Proposed gifts or loans of public art should be reviewed within a set of preestablished criteria. A review process should be established to ensure that any offers are legitimate and meet a high standard of excellence and artistic merit. The process for considering gifts and loans should parallel that used for commissioning work. A policy example is contained in Appendix F, page 42.

RIGHT: Lewis & Clark Monument detail, Council Bluffs, IA

PUBLIC ART MAINTENANCE, RESTORATION & CONSERVATION

TOP: Isamo Noguchi, "Slide Mantra," 1986, Miami, FL

BOTTOM: Western Trails Center, Council Bluffs, IA

"The ideal of maintaining, protecting and restoring public art should be routine and considered as such in perpetuity."

Public art collections are increasing nationally as are maintenance costs of the artwork; everything from preventative maintenance to emergency repairs to conservation is underfunded. According to survey information collected by FORECAST Public Artworks in St. Paul, Minnesota, the amount of funding spent annually for maintenance and conservation is [insignificant for many public art programs throughout the country].[1]

The ideal of maintaining, protecting and restoring public art should be routine and considered as such in perpetuity. The reality of implementing an effective maintenance/restoration process is elusive, expensive and plagued by the relatively low priority it is most always assigned.

Maintenance budgets naturally increase as more artworks are commissioned; regrettably some public art programs have been scaled back because of the need to redirect funding away from acquisitions and into maintenance and restoration activities. It is a fiscally prudent strategy to calculate and earmark funds for conservation and maintenance prior to entering into commissioning contracts.

Public art is an asset, but its value can be severely diminished from a lack of proper maintenance. This fact has forced many programs to limit expectations on how long a work can reasonably last and, as such, specific deaccessioning criteria have been established. As a result, some works will be moved into storage waiting for future funding, but some will require disposal by appropriate means and, if feasible, in consultation with the artist.

Common strategies for financing maintenance programs include set-aside funding, either from capital improvement budgets (up to 15%–20% of the art allocation) or from general funds on an as-needed basis. In many cases, the "owner-agency" is contractually obligated to maintain and conserve the artwork. [1]

Regardless of the source, it is prudent and forward thinking to create a dedicated maintenance fund as a way to protect what will eventually become an increasingly valuable public investment.

At a minimum, an established maintenance plan should include the following information:

- Artist name
- Description of work and date acquired
- Cost of acquisition
- Condition of individual works
- Maintenance schedule, if available
- Documentation of construction materials
- Assessment of cultural status and significance
- Listing on any official cultural or heritage registers
- A reference bibliography

Conservation planning is a highly specialized profession requiring consultation from an expert in the field. The American Institute for Conservation of Historic & Artistic Works (AIC) is well respected and a premiere resource for developing maintenance/conservation plans.

[1] Excerpts obtained from research by FORECAST Public Artworks, St. Paul, Minnesota

LEGAL CONSIDERATIONS, DEACCESSIONING ARTWORKS & ARTISTS RIGHTS

It is important to know the implications and key legal requirements pertaining to the disposition of public art and the rights of artists, particularly defined sections contained in the Artists Rights Act passed by Congress in 1990. The following outline for disposing of artwork is characteristic of public art programs and has legal and public policy implications that are noteworthy. As the Council Bluffs program matures, the following topics should be discussed as a matter of preventative policy.

1. Deaccessioning Public Art

Deaccessioning of public art should only be considered in rare circumstances and with legal advice from professionals. Deaccessioning of public artwork is potentially controversial and it is advisable to document the steps followed throughout the decision-making process, include:

- Criteria for approving the removal of a work
- Decision-making process related to removal
- Implications of deaccessioning action
- Time schedule for deaccessioning
- Methods used for removal

2. Relocation, Removal or Sale

Once a public work of art is deaccessioned, it is usually disposed of by sale, gift, exchange or destruction. Any decision to change or alter the status of a work should meet the legalities established by the Artists Rights Act of 1990, as enacted, revised or amended.

3. Artists Rights Act of 1990 (abridged)

Effective June 1, 1991, the Visual Artists Rights of 1990 amended the Copyright Act of 1976 to provide visual artists with the moral rights of attribution and integrity. The purchaser of a work of art after the effective date will own the work of art subject to certain rights of the artist.

The act grants protection to authors of a work of visual art. A "work of visual art" includes paintings, drawings, prints, sculpture and still photographic images produced for exhibition purposes. Each of those works must exist in a single copy or in a limited edition of no more than 200 copies that are consecutively numbered and signed by the artist. Specifically excluded from coverage are posters, maps, globes, charts, technical drawings, diagrams, models, applied art, motion pictures and other audiovisual works, books, magazines, newspapers, periodicals, data bases, electronic information services, electronic and similar publications, advertising, merchandising, promotional and packaging materials and any works for hire.

The right of attribution encompasses three rights: (1) the right to be identified as the work's author; (2) the right to prevent the use of the author's name as the author of a work that he or she did not create; and (3) the right to prevent the use of the author's name as the author of the work if it has been distorted, mutilated or modified so as to be prejudicial to the author's honor or reputation.

TOP: The Fire Bell - Station 6, Council Bluffs, IA: Oak Street & Broadway

BOTTOM: Brad Rude, bronze sculpture, 1998, Seattle, WA

"A 'work of visual art' includes paintings, drawings, prints, sculpture and still photographic images produced for exhibition purposes."

The right of integrity (1) entitles the author to prevent any intentional distortion, mutilation or modification of a work of visual art that is prejudicial to the author's honor or reputation and (2) entitles the author to prevent any intentional or grossly negligent destruction of a work of recognized stature. The rights of integrity granted by the act are subject to certain limitations. These rights do not apply to a work of visual art incorporated into a building when the author consented that removing the work from the building may subject the work to destruction, distortion or mutilation. In addition, rights of integrity do not apply to a work of visual art that can be removed from a building without causing harm, provided the building owner either makes a good-faith attempt without success to notify the author of the work's intended removal or does notify the author, who then fails to remove the work or to pay for its removal. [1]

This section is intended to provide information that is cautionary in its content. It is important to know and understand this information as the City of Council Bluffs and/or its agents enter into commissioning contracts with artists.

[1] *Art Law. The Guide for Collectors, Investors, Dealers and Artists*, Authors/Editors: Ralph E.Lerner and Judith Bresler

RIGHT: Bronze tablets, Council Bluffs, IA: Kanesville Tabernacle & Visitor Center

PROVISIONAL GOVERNANCE, FUNDING & CONTRACT AUTHORITY

This program is something of a hybrid. It is not strictly a governmental activity, as are most other public art programs throughout the country. Nor is it solely a private venture. The Iowa West Foundation, in cooperation with the City of Council Bluffs, is the originating source of this Public Art Master Plan and anticipates that as the program evolves a permanent structure of governance will emerge.

In one scenario, the City of Council Bluffs could enter into an arrangement that finds structure in the form of a "28E Agreement." This is a cooperative intergovernmental agreement (Code of Iowa: Title 1, Chapter 28E: Joint Exercise of Governmental Powers) that allows for "...state and local governments in Iowa to make efficient use of their powers by enabling them to provide joint services and facilities with other agencies and to co-operate in other ways of mutual advantage. This chapter shall be liberally construed to that end." (1)

In the meantime, the intent is to recruit and appoint a group of individuals to initiate projects, provide provisional governance and serve as a recommendation/decision-making entity.

1. Provisional Governance

The group, referred to as the Public Art Acquisitions Group, will exist for a minimum of one year, at the end of which the Iowa West Foundation, in cooperation with elected and other Council Bluffs officials, will evaluate the group's effectiveness and determine if its continuation is warranted.

The group will consist of five to seven individuals and serve as a conduit for project initiation and implementation. Its members will work closely with the project management consultant to coordinate projects and provide provisional governance. They will recruit and appoint individuals for membership on project-specific Artist Selection Panels.

The Public Art Master Plan will serve as the primary resource for initiating projects, appointing Artist Selection Panels and providing a philosophical and procedural framework. In practice, group members will advocate on behalf of public art and establish working relationships with city and county elected governmental officials, department heads, private developers and others involved in project development and the local, regional and national public art network.

2. Sources and Use of Funds

A fundamental principle in professional fund-raising is that nonprofit activities are best served by having a broad base of support. The number of readily available funding sources for public art in Council Bluffs is limited to a relative few. The Iowa West Foundation, the City of Council Bluffs, the Iowa Arts Council, local or regional foundations, corporations, businesses and individuals represent the mix of potential sources of support.

ABOVE: Tom Otterness, "Kindly Gepetto," 2001, New York, NY

"The Public Art Master Plan will serve as the primary resource for initiating projects, appointing Artist Selection Panels and providing a philosophical and procedural framework."

ABOVE: "Spindle," 1982, Aurora, IL

RIGHT: Council Bluffs Library Plaza, Council Bluffs, IA

Regardless of the source, it is prudent to know what constitutes usual and customary expenditures for public art projects. The following budget items represent the types of expenditures generally associated with commissioning a public artwork. Among the multitude of budget line items necessary for a public art commissioning project, the following are representative of expenditures that need to be considered:

- Project management consultant and/or staffing
- Cost of actual artwork
- Artist and artwork selection-related expenses, including proposal and project related honoraria
- Administrative expenses, relating to acquiring, developing or maintaining public art
- Documentation and public education materials
- Pilot and demonstration projects
- Predesign, design, planning and service contracts
- Fees and commissions for artists, architects, engineers and other design professionals
- Expenses for technical assistance provided by architects and/or engineers
- A designated fund of 15%–20% of the project costs, encumbered for maintenance, restoration and conservation
- Site preparation

3. Contract Authority

The Acquisitions Group will recommend projects in collaboration with the project management consultant, who should be authorized to negotiate artist's contracts and recommend purchases when necessary for project implementation.

As the program matures it will more than likely have a permanent governing structure endowed with policy and governance authority consistent with its mission and constantly planning and advocating for future public art projects.

[1] Iowa Code 2003: Chapter 28E

PROJECT IMPLEMENTATION & FINALE

What happens after an artist is selected, contracts are signed and permissions and permits have been granted? Depending on the scope of the project, the question has multiple answers, many of which are found in the measure of project complexities that is determined by a number of factors, including site preparedness, adherence to scheduling and timeliness, the scale of the work and weather.

The anatomy of a complex project and its dissection are perhaps the most direct ways to illustrate the broad range of activities necessary to begin and complete a public art initiative. Often, the most complex projects are those that seek to achieve place-making. Projects such as these are labor intensive and require precise attention to detail and employ many of the same practices as those of architects and structural engineers.

The resurrection of Bayliss Park and its iconographic fountain is a perfect example to illustrate the cycle of commissioning, installing and finalizing a public art project.

The Bayliss Park Project is a collaboration between residents, city officials, department heads and the Iowa West Foundation. The first step in the process has been achieved; the City Council has granted permission to undertake the project and the Iowa West Foundation is providing financial support for both public artwork and the restoration of the park.

The renaissance of Bayliss Park is incorporating many of the steps necessary in a typical public art project. These steps are described in three stages: 1) Preinstallation 2) Contracting, Fabrication & Installation 3) Final Installation & Dedication. These stages are described, in brief, in the following.

Preinstallation—Stage 1

This stage is primarily preparatory. The scope of work in this stage ranges from conceptualization through artist(s) approval and includes, but is not limited to, the following:

- Identify and initiate project concept, confirm financial resource(s) and gain approval to proceed
- Identify project design and management professional(s)
- Develop and articulate assumptions and preliminary design elements
- Schedule, announce and facilitate a "charette" (a specialized term used to describe an inclusive, highly collaborative and intense design effort, generally facilitated by professionals in public art/architecture) meeting with the public
- Form an oversight entity (Public Art Acquisition Group) and a subsequent Artist Selection Panel, which is project-specific
- Appoint Artist Selection Panel and begin the process of soliciting artists, adjudicating proposals and awarding commissions. (See Public Art Review & Selection Process beginning on page 8)
- Determine parameters for commissioning artwork, including project scope and artwork criteria
- Prepare Request for Proposals (RFP) or Request for Qualifications (RFQ), describing project scope and requirements for submitting proposals
- Identify method(s) for announcing and distributing project information
- Receive and review submitted proposals for completeness and compliance with RFP/RFQ
- Prepare submission(s) for presentation to the Artist Selection Panel
- Communicate recommendation(s) for semifinal or final action confirmed by the Artist Selection Panel

ABOVE: Bayliss Park Fountain, 1971, Council Bluffs, IA

"The resurrection of Bayliss Park and its iconographic fountain is a perfect example to illustrate the cycle of commissioning, installing and finalizing a public art project."

TOP: Chuck Nafziger & Charles Bigger, "Equitorial Sundial & Crossings," 1997, Seattle, WA

BOTTOM: Dan Corson, "Fiber Optic Reeds," 2005, Seattle, WA

- Notify semifinalists/finalists of their status and request that proposals be refined and that they create either renderings, two- or three-dimensional models (maquettes) or other conceptual representations of the proposed work
- Review the refined proposals and visual representations and, if circumstances merit, invite artist(s) to participate in personal interviews and public presentations
- Reconvene the Artist Selection Panel to determine and confirm final recommendation(s)

Contracting, Fabrication & Installation—Stage 2

The first stage segues to the second during contract negotiations with the artist(s). This signals the time when the artist(s) begins fabricating the actual artwork. Activities connected with this stage require the following actions:

- Finalize and record contract, including payment and fabrication schedule.
- Begin project documentation.
- Schedule public presentations by the artist(s) to engage the community in a dialogue about the artwork. This is an important activity and should be emphasized in all public announcements and related project activities.
- Initiate collaboration between the artist(s) and design team members, with the goal of "place-making" as their guide.
- Request refinement of the proposal(s) design development and fabrication documents, if warranted.
- Acquire all permits, permissions and other regulatory documents
- Synchronize artist's schedule with design and construction calendar.
- Monitor and confirm fabrication and installation milestones
- Readjust activities and schedules, as necessary.
- Initiate fabrication of artwork on site, at the studio or a combination of the two.
- Complete fabrication, authorize installation and initiate plans/preparations for Stage 3.

Final Installation & Dedication—Stage 3

This final stage is a time for celebration. It is marked by final installation of the work, final document approval and payment of pending fees; it culminates in official inaugural events and dedication proceedings. These final events are important and help to ensure that public art projects are well received by the community.

A PUBLIC ART CITY ORDINANCE—THE OPPORTUNITY TO MOVE FORWARD

Council Bluffs finds itself situated in a rare geographical paradise, the land resting peacefully between the curving southern flow of the Missouri River on the west and the geological wonder of the Loess Hills formed by vast loess deposits of silt to the east. The hills are a beautiful and defining image for the area, evoking a vista that once embedded in the recesses of the mind cannot be relegated to anything less than a treasured memory.

The natural landscape cannot be improved upon, but there are ways to complement nature's work by activating urban spaces and creating unique places that respect the land and celebrate the social sensibilities of the City's institutions and cultural traditions.

As de facto stewards of the land, Council Bluffs residents have a responsibility to ensure that their urban landscape and city streetscapes parallel the unique qualities and beauty of the surrounding environment. This responsibility can be exercised by working with elected leaders and other City officials to explore enacting a public art ordinance and confirming that such a program is in the public interest.

Council Bluffs can join a growing list of other American cities that have enacted public art laws. The impact of these programs is often credited as a pivotal factor in enhancing the image of a city and a catalyst for improving economic conditions and elevating the quality of life.

In many cases, communities have broadened their vision of creativity by renovating old buildings and turning them into joint housing/studios for artists and other creative professionals. In turn, these areas have become thriving centers for tourism and commerce. In his best-selling book "The Rise of the Creative Class," author Richard Florida, backed by a massive body of research, "...traces the fundamental theme that runs through a host of seemingly unrelated changes in American society: the growing role of creativity in our economy."

The Iowa West Foundation, in cooperation with City officials, has made a valuable decision by making public art a priority in pending civic development projects throughout the City. The inference is that public art programs are an appropriate and justifiable governmental function. As conditions warrant, it may be fitting to explore the advantages, disadvantages and feasibility of enacting a Council Bluffs public art ordinance.

Typically, public art ordinances stipulate a certain percentage, in the range of 0.5% to 2%, of capital improvement budgets be allocated for the acquisition of public art, maintenance and program administration. The basis for calculating public art funding typically

ABOVE: detail from the Kinsman Memorial, 1902, Council Bluffs, IA: Soldiers' Circle - Fairview Cemetery

"The Iowa West Foundation, in cooperation with City officials, has made a valuable decision by making public art a priority in pending civic development projects throughout the City."

exists within a municipality's capital improvement budget and does not affect the general fund.

Capital improvement programs are fundamental necessities and are financed from the proceeds of municipal financing tools, the most common of which are: (1) Tax-exempt debt (General Obligation/ Industrial Revenue Bonds), (2) Tax-increment financing (TIF), and (3) Assessment district financing.

Capital improvement projects provide both infrastructure stability and economic incentive; the supposition being that public art, defined as a capital improvement, is much more than mere embellishment or decoration, rather it is a highly visible and valuable public asset that represents the health of a community and its willingness to invest in the future.

RIGHT: Bill L. Hill, "The Family, an Everlasting Heritage," Council Bluffs, IA: Kanesville Tabernacle

A FINAL THOUGHT

"It is art that makes life, makes interest, makes importance, and I know of no substitute for the force and beauty of its process."

—Henry James

This Plan belongs to the people of Council Bluffs. It is intended to serve the community as the philosophical underpinnings and procedural framework for commissioning and installing new public works of art throughout the community.

The public art projects will also belong to the people of Council Bluffs—and the generations to come.

Council Bluffs already possess the fundamentals of a strong cultural heritage, historical promise, geographic beauty and growing community pride. It is a city where creative visions can find untold sources of inspiration. It is a city poised for a cultural Renaissance where the spirit of its past and the promise of its future can be defined by artistic experiences profound and sublime within environments of beauty and magnitude.

RIGHT: Lewis & Clark Monument – Scenic overlook, Council Bluffs, IA

APPENDIX A
CONSULTANT'S
BUSINESS PROFILES

Public Art & Practice, LLC

In the spring of 2004, Public Art & Practice, LLC, was established by Steven C. Boody, founder and owner of Boody Fine Arts, Inc., a 27-year-old company that works with corporate clients to assemble fine art collections with objects created by professional artists working in various genres, particularly sculptors working in a monumental scale.

During the past few years, Steve received a steadily increasing number of inquiries from public officials about developing and initiating local public art programs. In the spring of 2004, Steve responded by establishing Public Art & Practice, a limited liability corporation chartered to provide clients with a customized, inclusive approach.

To enhance the scope and intensify the quality of services, John Firman, principal of JWF & Associates, joined the firm as a partner in 2004.

Steven C. Boody

During the fall of 1978, Steven and Diane Boody created Boody Fine Arts, Inc., with the intent to assemble corporate art collections and to market Diane's art. Their goal was never to be the biggest art source, but rather to be one of the best. They built the business on service, working with professionals, and by establishing an excellent rapport with their clients. Twenty-seven years later, administering complex corporate collections and commissioning monumental works of art are still the core of their business. Their diverse client list includes cities, professional firms, developers, medical centers, sport stadiums and numerous Fortune 500 Corporations.

Steve acquired a Master of Landscape Architecture from Iowa State University, Ames, Iowa in 1974 and a Master of Science in Public Administration from the University of Missouri, Columbia, Missouri, in 1976. His undergraduate degree secured in 1971 is also from Iowa State University, Ames, Iowa, and is a Bachelor of Science in Forest Management.

John W. Firman

In late 1993, John Firman returned to his native Iowa to establish a business that serves as a resource to the philanthropic community in the areas of programming and contributions management. The business specializes in developing art in public places programs.

Firman has had a long career in the field of arts programming and grant making. In 1980, he became the director of programming for the Minnesota State Arts Board, a state agency mandated to financially support Minnesota's cultural community. In this capacity he served as the lead staff in designing and implementing the Minnesota State Arts Board's inaugural Art in Public Places Program. He stayed with the board for eight years until resigning as assistant director in 1989.

Concurrent to his departure from Minnesota, he was appointed to the position of executive director of the Washington State Arts Commission by then Governor Booth Gardner. Among his many other duties, he held responsibility for stewardship of an internationally recognized, ever-expanding public art collection containing over 4,000 works with an acquisition value in excess of $17 million. Firman served the State of Washington in this capacity until 1993 when he returned to Des Moines to begin his business.

In addition to his executive responsibilities, Firman has appeared before Congress on matters of national cultural importance and held leadership positions in regional and national arts service organizations. He served as a board member and officer for both the Western States Arts Federation in Santa Fe, New Mexico and the National Assembly of State Arts Agencies in Washington, D.C. He has organized and participated in multiple international cultural exchanges between the United States and Asia.

EDAW

Doug Lamson is a skilled, registered landscape architect with extensive site development and landscape master planning experience in a wide range of project types. He has devoted a substantial portion of his career to the design and construction of landscape design projects that focus on urban design, parks, open space and transportation-related improvements.

His interests, skills and experience have also prepared him well for work on institutional, residential and corporate projects. As a senior professional at EDAW, he is responsible for design, project management, contract administration, team coordination, public presentation, staff supervision, and quality assurance as well as the production of drawings, reports, specifications and cost estimates. He is a well-rounded professional with extensive practical experience working for clients in the public and private sector in many parts of the country.

EDAW, Inc., is an international multidisciplinary design firm and contributed graphics and urban planning expertise to this master plan. They were a key member of the project team preparing maps, photographing and documenting the location of existing works of art, determining the areas and sites for proposed art, working with the project committee to prioritize art locations and analyzing committee input on preferred types of art for the community.

EDAW has been involved in planning and site-design projects in Council Bluffs for over five years, including the master site plan and economic study for the West Gateway and West Broadway; concept design for the North 16th Street and South Expressway gateways and corridors; renovation of the Thomas Jefferson High School campus, which includes two contributions from local artists; and the renovation of the Johnson Pharmacy site and the adjacent East Kanesville corridor streetscape.

APPENDIX B
CITY OF COUNCIL BLUFFS, IOWA
STAKEHOLDER STEERING COMMITTEE MEMBERS

Carla Chance, *Communications Director*
Council Bluffs Area Chamber of Commerce

Maria G. Fernandez, *Business Owner*
Community/Business Leader
Member, Bluffs Arts Council

Lynn G. Grobe, *President*
Iowa West Foundation

Todd Graham, *Executive Director*
Iowa West Foundation

Don Gross, *Director*
Community Development Department
City of Council Bluffs

Honorable Thomas Hanafan, *Mayor*
City of Council Bluffs

Patti Hannan, *Board Member*
Iowa West Foundation

Ron Hopp, *Director*
Parks, Recreation & Public Property
City of Council Bluffs

Gayle Malmquist, *Development Services Coordinator*
Community Development Department
City of Council Bluffs

Jane Meyer, *Community Leader*
Member, Bluffs Arts Council

John P. Nelson, *Board Member*
Iowa West Racing Association

John C. Rasmussen, *Past President*
Bluffs Arts Council

Laural Ronk, *Executive Director*
Bluffs Arts Council

William O. Samuelson, Jr., *Past Board Member*
Bluffs Arts Council

Rich Sorich, *Special Projects Manager*
Iowa West Foundation

Leslie Southard, *Past President*
Renaissance Faire of the Midlands
Past President, Bluffs Arts Council

Lee Spann, *President*
Bluffs Arts Council

Matt Walsh, *Council Member*
Council Bluffs City Council
City of Council Bluffs

Verne Welch, *Consultant*
Community Leader

APPENDIX C
VISUAL LISTENING MATRIX—LOCATIONS

Images of each proposed art location was visually displayed and members of the Public Art Stakeholder Steering Committee were asked to select and rate their 20 most preferred locations and to add descriptive notes and/or additional locations, as appropriate. Participants rated each image by a numerical scale; the responses were tabulated and a weighted scale provided a priority ranking for each location relative to all other locations. The members of the Committee continued deliberations by indicating the scale and type of art they collectively preferred for each location. Their choices in genre, or type, included, abstract sculpture, environmental art, functional art, representational art, structural and wall art. Scale ranged from small: less than 4 feet, life-size: 4 to 6 feet, large: 6 to 12 feet and monumental: over 12 feet in any dimension. The following matrix shows the top 51 locations for installation of public art.

					ART TYPE						ART SIZE			
Location Name	**Overall Location Ranking**	**Cumulative Point Rating**	**Category & Location Ranking**	**Notes by Participants**	**Abstract**	**Environmental**	**Functional**	**Representational**	**Structural**	**Wall**	**Small**	**Life Size**	**Large**	**Monumental**
Bayliss Park - Fountain	1	22.00	Parks 1		•			•			•	•	•	•
MidAmerica Center - Entry	2	19.00	Commercial 1		•		•	•		•		•	•	•
West Broadway - RR Viaduct	3	18.75	Corridors 1						•				•	•
W. Gateway - Green space between Kanesville & Broadway	4	17.00	Parks 2		•	•		•				•	•	
Missouri Riverfront Park - Bridge Plaza	5	15.50	Parks 3		•		•	•	•		•	•	•	•
Missouri Riverfront Park - Festival Grounds	6	15.50	Parks 4		•	•		•	•				•	•
Bayliss Park - Children's Area	7	15.25	Parks 5		•	•	•	•			•	•		
South Expressway - Viaduct	8	14.75	Corridors 2		•	•				•				•
100 Block Broadway - Pocket Park	9	14.75	Downtown 1		•		•	•		•	•	•	•	•
W. Downtown Gateway - Green space North of Broadway between 8th & 7th	10	14.75	Gateway 1		•	•		•				•	•	
East Gateway - E. Kanesville & College Road	11	14.75	Gateway 2		•				•				•	•

Location Name	Overall Location Ranking	Cumulative Point Rating	Category & Location Ranking	Notes by Participants	ART TYPE						ART SIZE			
					Abstract	Environmental	Functional	Representational	Structural	Wall	Small	Life Size	Large	Monumental
Lake Manawa North Shore Park - N. Entrance	12	12.75	Parks 6			•		•				•	•	
North 16th St. - Avenue G Viaduct	13	12.75	Corridors 3						•				•	•
MAC Gateway - I-80 & 24th Street	14	12.00	Gateway 3	Alt. loc. @ 24th St. & 27th Ave.	•			•						•
North Gateway- N. 16th St & Big Lake Road	15	12.00	Gateway 4		•				•				•	•
100 Block Broadway - Streetscape	16	11.75	Downtown 2	Art Benches could be an on-going project	•	•	•				•	•		
Fairmont Park - Pavilion	17	10.50	Parks 7	We need a park master plan, there are security concerns	•	•	•	•				•	•	
W. Broadway - Corner Markers (35th, 27th, 25th & 16th)	18	9.00	Corridors 4		•			•	•		•	•		
South Gateway - South 6th and 6th Avenue	19	9.00	Gateway 5		•			•	•			•	•	
Iowa Western Community College	20	8.75	Institutions 1	Performing Art Center (possibly temporary art)	•	•		•					•	•
W. Gateway - Art Wall	21	8.50	Gateway 6	"Balloon" art wall suggested	•					•			•	•
Bayliss Park - Performance Area	22	8.25	Parks 8		•	•	•	•	•		•	•		
E. Kanesville - Johnson Pharmacy Park Site	23	7.75	Corridors 5		•	•		•					•	•
Missouri Riverfront Park - Playground	24	7.25	Parks 9		•	•	•	•				•	•	•
South Expressway - Grain Elevator	25	7.00	Corridors 6		•			•		•				•
Haymarket - Wall Art A	26	7.00	Downtown 3		•					•				•
South Gateway - S. Expressway & 19th Avenue	27	6.50	Gateway 7		•				•				•	•
Bayliss Park - Veteran's Memorial	28	5.75	Parks 10		•	•	•	•	•		•	•		

					ART TYPE						ART SIZE			
Location Name	**Overall Location Ranking**	**Cumulative Point Rating**	**Category & Location Ranking**	**Notes by Participants**	**Abstract**	**Environmental**	**Functional**	**Representational**	**Structural**	**Wall**	**Small**	**Life Size**	**Large**	**Monumental**
Mall of the Bluffs - Entry	29	5.50	Commercial 2	Merchants want area identity	•			•	•					•
Iowa School for the Deaf	30	5.25	Institutions 2		•	•	•	•			•	•	•	
Fairmont Park - Playground	31	5.00	Parks 11		•	•		•			•	•	•	
Haymarket, 1st Ave. & Main Street NW corner	32	4.00	Downtown 4	North-facing wall art	•					•			•	•
100 Block Broadway - Wall Art A	33	3.50	Downtown 5		•					•				•
St. Albert Intermediate & High School	34	3.50	Institutions 3		•	•	•	•			•	•		
Abraham Lincoln High School	35	3.50	Institutions 4		•	•	•	•			•	•		
Vincent Bluff Park Site	36	3.50	Parks 12			•					•	•		
Council Bluffs Recreation Complex - Pavilion	37	3.50	Parks 13		•	•		•			•	•		
Power Center - Entry	38	3.50	Commercial 3		•			•	•					•
100 Block Broadway - Wall Art B	39	3.25	Downtown 6		•					•			•	•
South Gateway - S. 7th St and 5th Avenue	40	3.25	Gateway 8		•			•	•			•		
Haymarket - Wall Art B	41	2.75	Downtown 7		•					•				•
W. Broadway - "Heart of the Neighborhood" Thomas Jefferson High School	42	2.00	Corridors 7		•	•	•	•			•	•		
West Iowa Gateway - I-29 & I-80	43	2.00	Gateway 9		•			•						•
Mercy Hospital Grounds	44	2.00	Institutions 5		•	•		•					•	•
Thomas Jefferson High School	45	2.00	Institutions 6		•	•	•	•			•	•		
Library - Changing Art Display	46	2.00	Institutions 7		•	•	•	•			•	•		
Johnson Pharmacy Pedestrian Bridge	47	2.00	Corridors 8		•				•					•
Harry Langdon Boulevard	48	1.75	Corridors 9		•	•		•				•	•	•
UPRR Bridge (Behind - South of Harrahs)	49	1.75	Corridors 10		•				•					•
South Gateway - S. 7th Street and Willow Street	50	1.75	Gateway 10		•			•	•			•	•	
Haymarket - Wall Art C	51	0.00	Downtown 8		•					•				•

APPENDIX D
VISUAL LISTENING MATRIX—AESTHETICS

A PowerPoint Presentation was made to the Public Art Stakeholder Steering Committee depicting a variety of art styles and mediums potentially suitable for the City's future public art collection. Participants rated each image by a numerical scale; the responses were tabulated and a weighted scale was used to determine which type of art was most appreciated.

The purpose of the presentation was to expose the Steering Committee to a variety of genre and styles by various artists whose work is installed throughout the country. Although the images were mostly representational sculpture, a few images were of a more abstract nature and shown with the intent of exposing Committee members to work that is not included in public artworks currently sited throughout Council Bluffs. (Please note: In the first column some of the information is in brackets; the brackets indicate that the exact title of the work is unknown.)

Work of Art Title/Description	Artist Name	Total
Freedom Stallions / Horses	Veryle Goodnight	46.0
Soaring Dreams Plaza / Children's Fountain	Dennis Smith	45.0
Shortcut / Children	Jane DeDecker	45.0
The Water Carriers / Man	Herb Mignery	44.0
Road to Omaha / Baseball	John Lajba	44.0
Briargate Mustangs / Horses	T. D. Kelsey	44.0
{People Ceramic Tile / Road}	~	44.0
Albany/Senate Gate / Iron Work	Albert Paley	44.0
Nesting / Mother & Child	Rosie Sandifer	44.0
{Hose Drinking Fountain}	~	44.0
Who's Watching Who / Children	Jane DeDecker	44.0
Spirit of Nebraska's Wilderness / Geese	Kent Ullberg	43.0
Whitetail Deer Monument	Walter Matia	43.0
Spirit of the Bull	Walter Matia	43.0
{Head in wall}	~	43.0
Stickhorse Stampede / Children	Rosie Sandifer	43.0
Casey's General Stores / Children	Jane DeDecker	43.0
GlenEagle / Eagle	Sandy Scott	42.0
Canyon Princess / Cat	Gerald Balciar	42.0
{Column Steps Fountain}	~	42.0

Work of Art Title/Description	Artist Name	Total
Dream with the Fishes / Neon	Cork Marcheschi	42.0
Ring Around the Rosie	Gary Price	42.0
Touch The Sky / Children	Jane DeDecker	42.0
Wagon Train (working model)	Blair Buswell	41.0
Wagon Train (working model)	Ed Fraughton	41.0
Above It All / Eagle	Sandy Scott	41.0
Fishing Lesson / Cranes	Bob Guelich	41.0
African American History monument	Ed Dwight	41.0
{Women Ceramic Tile}	~	41.0
Metropolitan Mural / Historic	Terry Schoonhoven	41.0
Like Petals Unfolding / Children Fountain	Dennis Smith	41.0
Story Books / Mother Reading	George Lundeen	41.0
Rites of Spring / Cranes	Kent Ullberg	40.0
Historical Figures-Western Heritage Museum	John Lajba	40.0
Asian Bay Triptych / Relief	Eugene Daub	40.0
Cyclops/Sirens / Historic	Lincoln Perry	40.0
{Arches Fountain} / Des Moines	~	40.0
{Column Steps fountain}	~	40.0
{Arch Fountain/Stream} / Children	~	40.0
Plane & Sphere / Lights	Darl Thomas	40.0
Stiltwalkers	Dennis Smith	40.0
{Dancing Fountain} / Female Figures	~	40.0
Prairie Odyssey / Man	Herb Mignery	39.0
Emerging Woman	John Carpenter	39.0
First Look / Geese	Bob Guelich	39.0
Poet's Table / Ceramic Tile	Terry Schoonhoven	39.0
{Monument Fountain} / Contemporary	~	39.0
Roots and Wings / Family	Dennis Smith	39.0
Summer Showers; JJ & Dog, Girls, Trio	George Lundeen	39.0
It's Only a Game / Golf	Bill Bond	39.0
Eagle Rock	Kent Ullberg	38.0
San Carlos Borromeo / Figure	Blair Buswell	38.0
MLK Monument	Ed Dwight	38.0

Work of Art Title/Description	Artist Name	Total
{Sunoco} / Mural	~	38.0
Garden Gate #1 / Iron Work	Albert Paley	38.0
Energy Centre / 60′ Steel	Arthur Silverman	38.0
Singapore Rain / Neon	Cork Marcheschi	38.0
{Cut-out Person}	~	38.0
The Downs at Santa Fe / Horses	Gwen Reardon	37.0
{Monument Fountain} / Contemporary	~	37.0
{Monument Fountain} / Contemporary	~	37.0
{Monument Fountain} / Contemporary	~	37.0
Cattail with Strap / Neon	Cork Marcheschi	37.0
Jetty / Architectural	David Black	37.0
Poet's Table / Ceramic Tile	Terry Schoonhoven	36.5
Entrance Hill / Lions	Bob Guelich	36.0
Loyal Order of the Moose	Gerald Balciar	36.0
Elk Bronze	T. D. Kelsey	36.0
Interior Gate / Iron Work	Albert Paley	36.0
Davis Tower / Neon	Cork Marcheschi	36.0
Ascent Into Heaven / Angel	John Carpenter	35.0
Thoroughbred Park / Horses	Gwen Reardon	35.0
{Monument Circle}	Zenos Frudakis	35.0
Ceremonial Archway / Iron Work	Albert Paley	35.0
{Monument Gallery}	Jesus Morales	35.0
Lee County Sports Arena Fountain	Arthur Silverman	35.0
{Arches Fountain} / Des Moines	~	35.0
{Chair Display}	~	35.0
Cougar Stretch / Cat	Gerald Balciar	34.0
Spirit of Discovery-Sioux City / Lewis & Clark	Pat Kennedy	34.0
Miners Memorial	Zenos Frudakis	34.0
Lehigh Valley Workers Memorial	Zenos Frudakis	34.0
Solstice Calendar / Contemporary	John Van Alstine	34.0
Broad Reach & Cycles / Contemporary	John Van Alstine	34.0
{Column}	Beverly Pepper	34.0
Bison Monument	T. D. Kelsey	33.0

Work of Art Title/Description	Artist Name	Total
Prairie Thunder / Bison	Martha Pettigrew	33.0
{Dolphin Fountain}	George Lundeen	33.0
Internment & Redress / Relief	Eugene Daub	33.0
{Silo Painted} / Mural	~	33.0
Painted Trio / Contemporary	Arthur Silverman	33.0
{Woman Fountain} / Classic	~	33.0
Cattail with Strap / Neon	Cork Marcheschi	33.0
Prismatic Louise / Glass on steel	James Byrd	33.0
Gox #2 / SS Contemporary	Ernest Trova	33.0
Pegasus / Bronze	Larry Young	33.0
Sentinel / Contemporary	Albert Paley	32.5
Sailfish in Three Stages of Ascending	Kent Ullberg	32.0
{Column With Circles}	Jesus Morales	32.0
Lee County Sports Arena Fountain	Arthur Silverman	32.0
{Monument Fountain} / Contemporary	~	32.0
Las Regas Arch	~	32.0
Standing Couple / Bronze	Larry Young	32.0
Summertime / Abstract	David Hostetler	32.0
Wind in the Sails / Fish	Kent Ullberg	31.0
Merrill Lynch Bull Monument	Walter Matia	31.0
Watersong / Woman	Martha Pettigrew	31.0
Aurora / Contemporary	Albert Paley	31.0
Olympia / Contemporary	Albert Paley	31.0
{Column Through Window}	Jesus Morales	31.0
Aluminum Attitudes / Contemporary	Arthur Silverman	31.0
There / Contemporary Fountain	Roslyn Mazzilli	31.0
Portside / Architectural	David Black	31.0
{Whisper Dish}	~	31.0
Goxarch / SS Contemporary	Ernest Trova	31.0
Odyssey / Contemporary	Oded Halamy	30.0
{Three Pillars}	~	30.0
{Face Fountain} / Contemporary	~	30.0

Work of Art Title/Description	Artist Name	Total
Cuca Mona Lisa / Contemporary Fountain	Roslyn Mazzilli	30.0
The Spirit of Wyoming / Bucking Horse	Ed Fraughton	29.0
Fighting Bull	Kent Ullberg	29.0
Chalice II / Contemporary	John Van Alstine	29.0
16 Triangles / Lights	Darl Thomas	29.0
City Lines / Ceramic	Dale Zheutlin	29.0
{Ground} / Mural	~	27.0
{Stacked Cars}	~	27.0
Jaguar / Contemporary	John Henry	27.0
{Face Column}	~	27.0
Casey's General Stores installation / Glass on Steel	James Byrd	27.0
Venus / Abstract	Jane DeDecker	27.0
Tatlin's Sentinel / Contemporary	John Henry	26.0
Joined Column I	Stephen Porter	26.0
# 310 / SS Contemporary	Ernest Trova	26.0
Eternal Woman / Abstract	David Hostetler	24.0
1986 IV / Kinetic	Edward Hendricks	20.0
1990 II / Kinetic	Edward Hendricks	20.0

APPENDIX E
DOWNTOWN: EXISTING SITE MAP & IMAGES

Existing Downtown Art Key

1. East Kanesville and Frank Street Globe
2. Kanesville Tabernacle Founders
3. Kanesville Tabernacle Tablets
4. Original Bayliss Fountain
5. Veteran's Memorial, in Bayliss Park, East
6. Flag Memorial, in Bayliss Park, North
7. Settler's Rock, in Bayliss Park, North
8. Spanish-American War Memorial in Bayliss Park, North
9. Bayliss Fountain
10. J. Doe Sculpture inside Library
11. Pyramid: South Side of Library
12. Sundial Sculpture: South Side of Library
13. Library Entry Mural
14. Example of Neighborhood Art
15. Haymarket Fountain
16. Union Pacific Railroad Museum Sculpture
17. Historic Council Bluffs Medallion Samples
18. Lady Justice Statue in Pottawattamie County Courthouse

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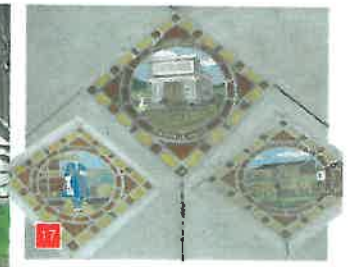
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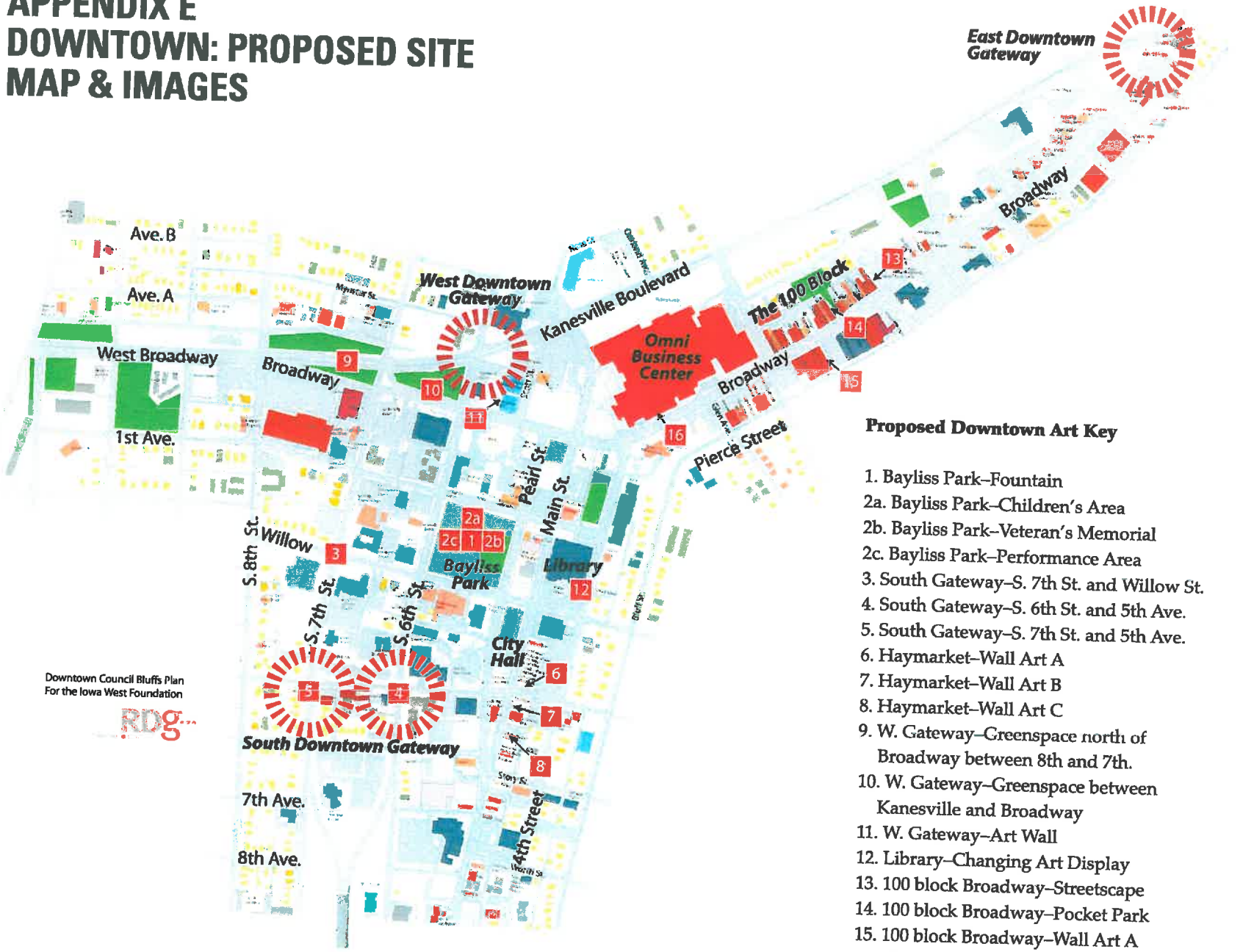
APPENDIX E
DOWNTOWN: PROPOSED SITE MAP & IMAGES



Proposed Downtown Art Key

1. Bayliss Park–Fountain
2a. Bayliss Park–Children's Area
2b. Bayliss Park–Veteran's Memorial
2c. Bayliss Park–Performance Area
3. South Gateway–S. 7th St. and Willow St.
4. South Gateway–S. 6th St. and 5th Ave.
5. South Gateway–S. 7th St. and 5th Ave.
6. Haymarket–Wall Art A
7. Haymarket–Wall Art B
8. Haymarket–Wall Art C
9. W. Gateway–Greenspace north of Broadway between 8th and 7th.
10. W. Gateway–Greenspace between Kanesville and Broadway
11. W. Gateway–Art Wall
12. Library–Changing Art Display
13. 100 block Broadway–Streetscape
14. 100 block Broadway–Pocket Park
15. 100 block Broadway–Wall Art A
16. 100 block Broadway–Wall Art B

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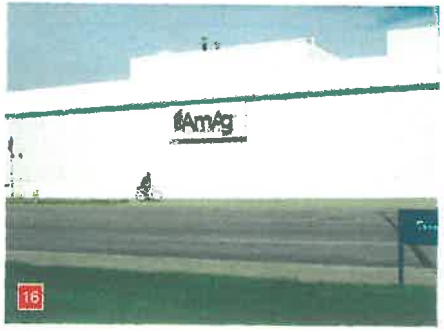
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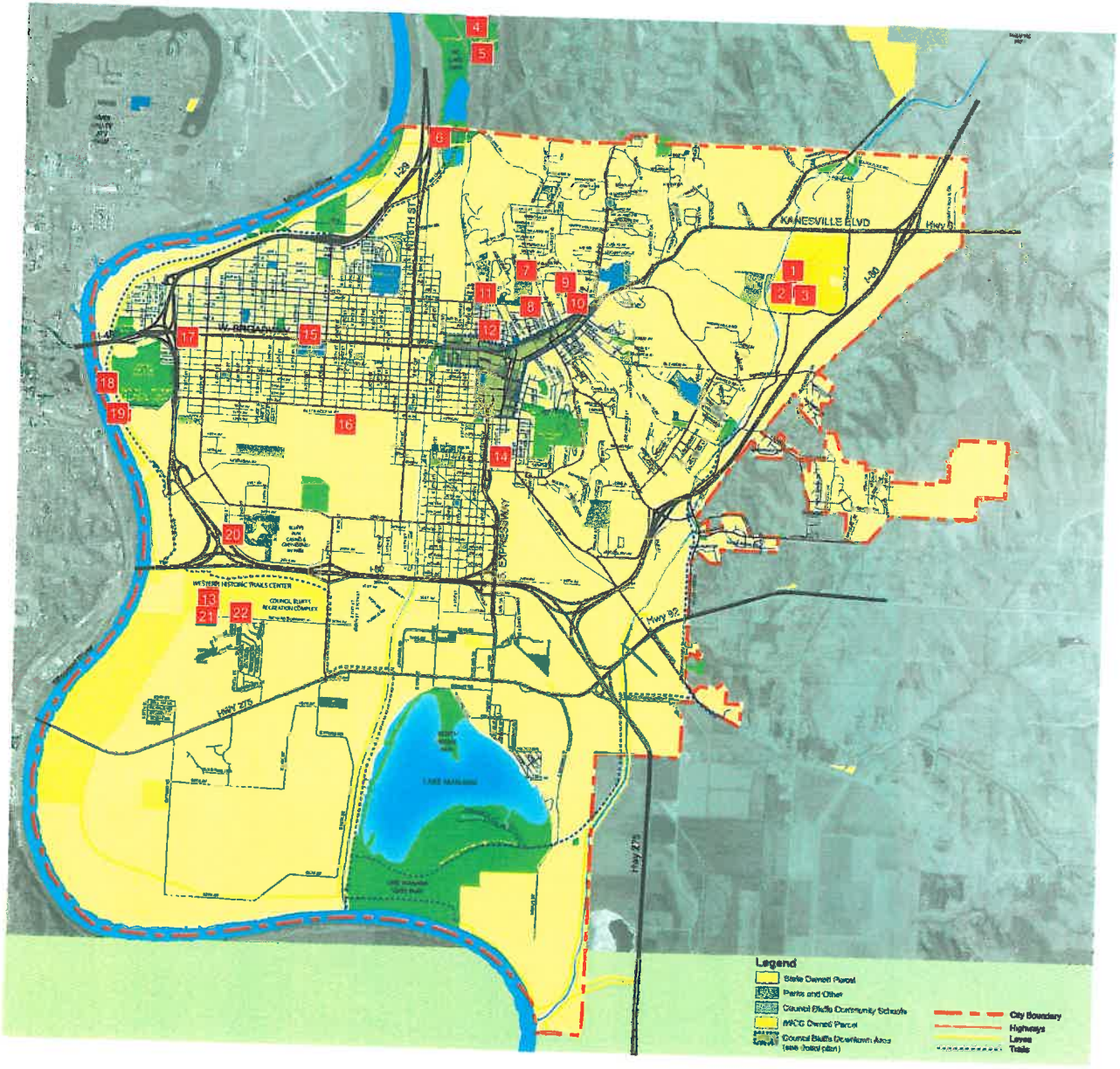
APPENDIX E
CITYWIDE: EXISTING SITE MAP & IMAGES



Existing Citywide Art Key

1. Iowa Western Community College Marker
2. IWCC Art Collection: Grant Wood
3. IWCC Art Collection: "Reclining Figure" by Al Rhea
4. Lewis and Clark Monument
5. Lewis and Clark Trail Marker at Lewis and Clark Monument
6. Sculpture at Big Lake Park
7. Kinsman Monument
8. Black Angel Monument
9. "The Fireman"–Station 6–Oak Street & Broadway
10. "The Fire Bell"–Station 6 –Oak Street & Broadway
11. "Lincoln Monument"–Lincoln Park
12. "Jason'"by Tom Palmerton–September 1991–Children's Square
13. Western Historic Trails Center Timeline
14. Railroad Council Bluffs Monument Entry
15. West Broadway Neighborhood Column
16. Golden Spike Monument
17. West Council Bluffs Gateway
18. Missouri River Flood of '52 at Dodge Riverside Golf Club
19. Lewis and Clark Trail Marker at Dodge Park
20. MidAmerica Center
21. Lewis and Clark Trail Marker at Western Trails Center
22. Baseball Portal at Council Bluffs Recreation Complex

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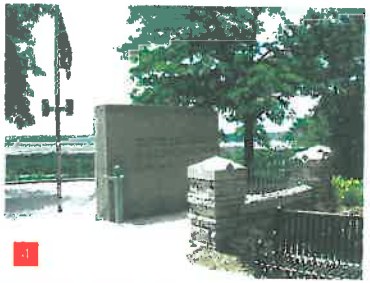
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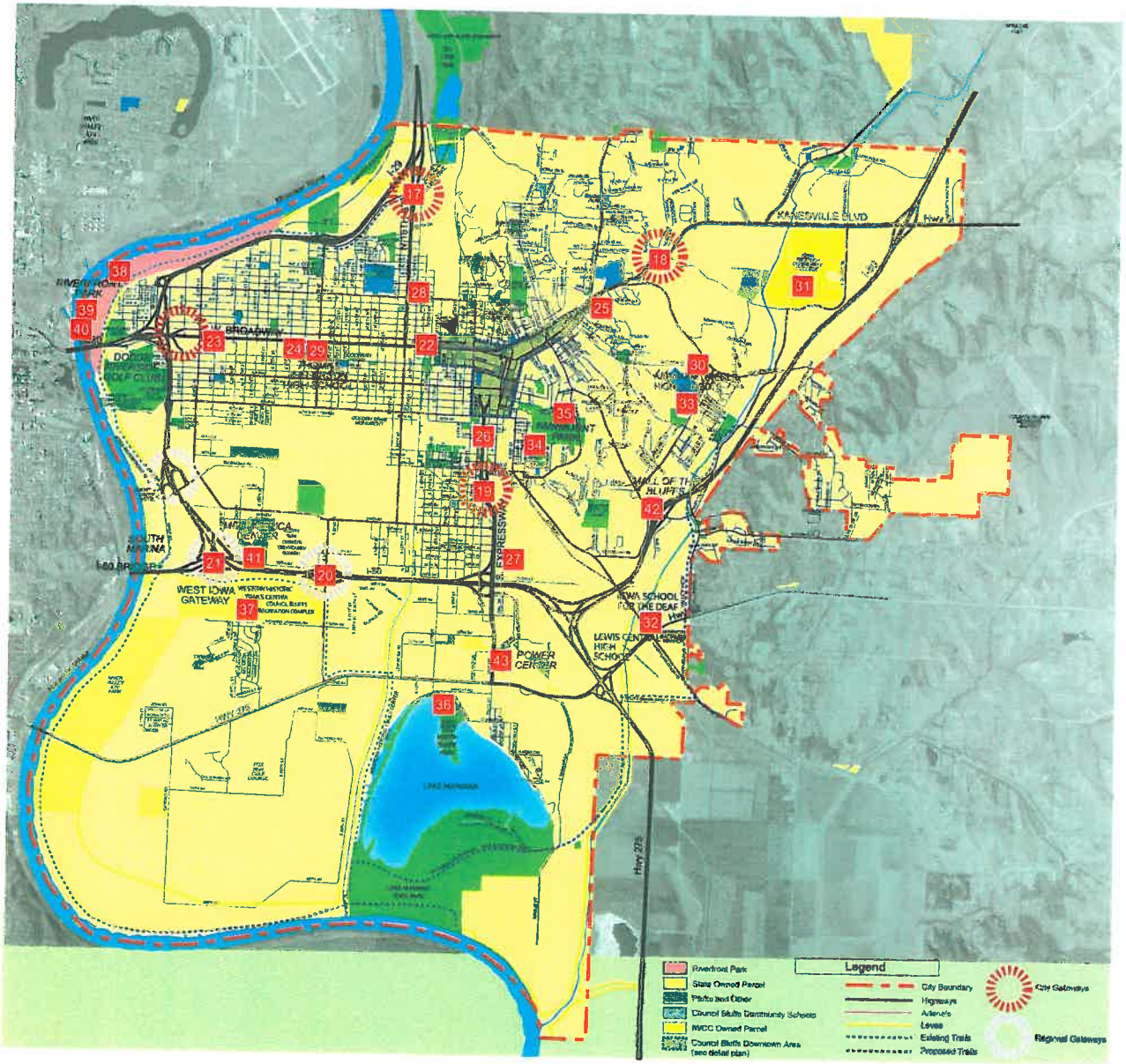
APPENDIX E
CITYWIDE: PROPOSED SITE MAP & SELECTED IMAGES



Proposed Citywide Art Key

17. North Gateway--N 16th St. & Big Lake Rd.
18. East Gateway–E. Kanesville & College Rd.
19. South Gateway–South Expressway & 10th Ave.
20. MAC Gateway–I-80 & 24th St. exit
21. West Iowa Gateway–I-29 & I-80
22. West Broadway–Railroad Viaduct
23. West Broadway–Corner Markers (35th, 27th, 25th, 16th)
24. West Broadway–"Heart of the Neighborhood" Thomas Jefferson High School
25. East Kanesville–Johnson Pharmacy Site
26. South Expressway–Viaduct
27. South Expressway–Grain Elevator
28. North 16th St.–Avenue G Viaduct
29. Thomas Jefferson High School
30. Abraham Lincoln High School
31. Iowa Western Community College
32. Iowa School for the Deaf
33. St. Albert Intermediate & High School
34. Fairmont Park–Pavillion
35. Fairmont Park–Playground
36. Lake Manawa North Shore Park–N. Entrance
37. Council Bluffs Recreation Complex–Pavillion
38. Missouri Riverfront Park–Playground
39. Missouri Riverfront Park–Festival Grounds
40. Missouri Riverfront Park–Bridge Plaza
41. MidAmerica Center–Entry
42. Mall of the Bluffs–Entry
43. Power Center–Entry

EDAW

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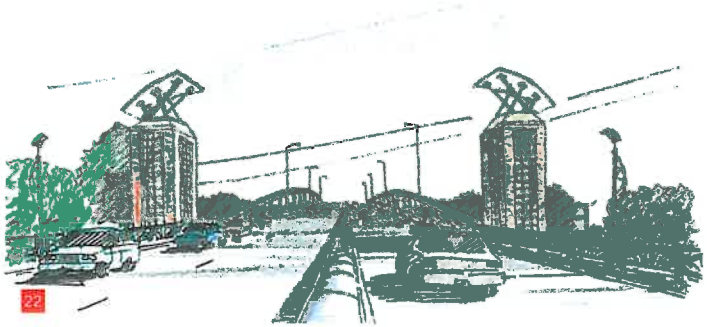
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APPENDIX F
GIFTS & LOANS ACCEPTANCE POLICY

A gift acceptance/loan policy is a written compilation of guidelines and suggestions for determining the disposition of gifts and loans of artwork. The policy describes the standards necessary to evaluate various kinds of gifts for acceptance and should allow for some flexibility in handling each case.

The primary benefit of a gift acceptance policy is to maintain consistency and the same high standards of quality applied to commissioned works.

The policy stipulates that the donor will submit a letter of intent to gift or loan a work of art to be accompanied by photos, slides, video or other representations of the work. Donors should also provide documentation of ownership, value and provenance (past ownership) of the artwork.

Following receipt of the letter and accompanying materials, the disposition of the work will be determined based on the following set of criteria:

1. Artistic excellence. The proposed gift's aesthetic merit and benefit to the City of Council Bluffs.

2. Appropriateness of chosen site or proposed location. Scale, materials and themes of artwork are appropriate for a proposed site.

3. Restrictions from the donor. Any restrictions must be clearly identified. If accepted, the donor's expectations must be met by the City of Council Bluffs.

4. Originality of artwork. Artworks must be one-of-a-kind or part of an original series. Reproductions of originals are not considered eligible for acceptance.

5. Relationship to the collection as a whole. The City of Council Bluffs is committed to developing a diverse collection of art. The proposed gift must enhance and be compatible with the standards of the collection.

6. Technical feasibility. The realistic ability for the proposed object to be sited, fabricated and installed as proposed by the donor. The condition of the artwork will be carefully considered; artwork that requires immediate maintenance or conservation will rarely be accepted.

7. Technical specifications. Scale drawings and/or model(s) consisting of a site plan and elevation describing the following:

a. Surrounding site conditions, if applicable
b. Dimensions
c. Materials and finishes
d. Colors
e. Electrical, plumbing or other utility requirements
f. Fabrication and installation methods
g. Additional support material—such as text verbally describing the artwork, specifications, models or presentation drawings by a licensed engineer may be required
h. Pedestrian and vehicular traffic
i. Long-term care and maintenance

8. Budget. Costs to manage the project, framing, conservation, site preparation, delivery and/or installation, signage/recognition and any other costs should be disclosed by the donor in a budget. It must be determined if the costs are accurate and acceptable, if the donor has clearly delineated responsibility for all costs associated with the project and if the owner has any financial obligations.

9. Timeline. Expected timeline for donation should be proposed by the donor.

10. Durability. Expected lifetime of the artwork, especially if the work will be sited outdoors or in a nonarchival exhibition setting.

11. Warranty. In cases of commissioned works, the donor agrees to be responsible for a warranty period of one (1) year from the date of final installation of the artwork to ensure the integrity of the materials.

12. Vandalism and safety. The artwork will not be prone to vandalism or pose a safety hazard. Precautions against vandalism, specifically against graffiti, will be taken by the donor.

13. Maintenance and preservation. Donor shall agree to provide a technical and maintenance schedule including a plan for routine care with estimated costs. The donor must indicate if there are any unusual or ongoing costs.

14. Community-Initiated or Community-Created Artworks. In the cases of artworks proposed by community groups, artwork proposals must show that their surrounding community has been involved and consulted in the process.

These criteria are used as the basis for accepting or declining gifts or loans of artwork.

APPENDIX G
PUBLIC ART MAINTENANCE, RESTORATION & CONSERVATION

The City of Council Bluffs is considering developing and enacting Maintenance, Restoration and Conservation Plans for its current art collection and future public art acquisitions.

Currently, the existing collection is without benefit of curatorial oversight and has neither been inventoried nor assessed for maintenance, restoration or conservation purposes. If this issue is not formally addressed there is a danger of losing valued, irreplaceable artworks and thereby lessening the aesthetic and cultural vitality of the City.

A nonprofessional curatorial survey of existing works was concluded in August, 2004. Photographic documentation of each work was completed, but professional, routine conservation data, such as the following, was not documented:

- Bibliography or references about the work
- Artist's name
- Date of installation
- Condition of each work
- Materials used and method of construction
- An assessment of the cultural significance of each item, based on formal criteria
- If the object is listed on any local, state, regional or national heritage registers

Maintenance, Restoration and Conservation Plans are interdependent efforts to ensure public works of art are well cared for and properly restored and/or conserved in perpetuity. The following information is intended to be a catalyst in formulating plans and strategies for protecting valuable works of art.

Maintenance Policies:
The following topics represent the minimal requirements of a maintenance plan:

- Prior to acceptance of a new artwork, the commissioned artist will submit in writing a routine maintenance plan and provide appropriate training.
- Routine maintenance of permanently installed artwork will be the responsibility of the owner/designated department and will be implemented in accordance with the artist's maintenance plan.
- If feasible, the artist will assume the right to be involved in all repairs and restorations of the artwork.
- Routine maintenance activities will be documented on a regular basis by designated individuals.
- Any maintenance beyond that specified by the artist shall be supervised by designated curatorial or conservation professional

An effective maintenance plan, particularly if it is to be preventative, can reduce the need for costly restoration and conservation measures. A maintenance procedures manual should be developed and provide "how to" information, including a maintenance schedule for each object with assigned tasks and their scheduled frequency. A delineation of roles should be discussed to differentiate between appropriate tasks for city staff and/or volunteers and those required of a professional conservator.

It can often be the case that maintenance procedures can be carried out by either municipal staff or volunteers. If properly trained, these individuals can be a ready resource for routine maintenance and early reporting of vandalism and other types of artwork deterioration.