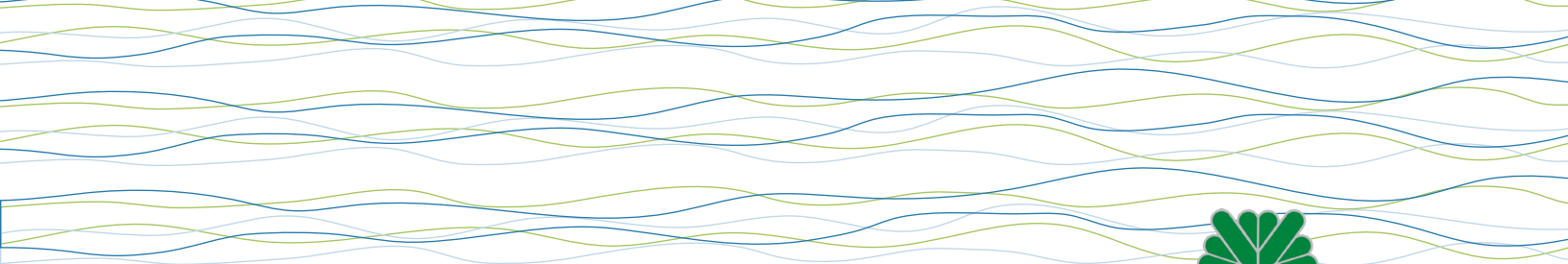


City of Cedar Rapids Public Art Plan

Art About Community



CEDAR RAPIDS

City of Five Seasons®

“People should feel proud of their community. To feel as if their community is worthy of beauty and dreams. To feel as if they are worthy of such things, too.

Public art requires us to be both in the present moment (how do we feel about this? are we surprised by it?) and to think about the past (who created this? why is it here?) while inspiring our view of the future (what new thing is next?).”



Table of Contents

- WHAT IS PUBLIC ART?..... 4**
- ABOUT THIS PLAN 5
- PLAN OVERVIEW 5
- VISION FOR PUBLIC ART 6
- CEDAR RAPIDS VALUES..... 6
- ARTISTIC EXCELLENCE COMMITMENT 6

- ACKNOWLEDGEMENTS 7**
- LEADERSHIP 7
- STEERING COMMITTEE 7
- CEDAR RAPIDS VISUAL ARTS COMMISSION 7
- CPG AND DRMTM..... 7

- CEDAR RAPIDS PUBLIC ART PROGRAM 9**
- HISTORY AND DESCRIPTION OF THE PROGRAM..... 9
- CEDAR RAPIDS’ PUBLIC ART COLLECTION 10
- QUALITY ASSESSMENT OF CEDAR RAPIDS’ PUBLIC ART..... 11

- PLAN RESEARCH AND ENGAGEMENT 12**
- PLANNING METHODOLOGY 12
- WHAT WE DID..... 13
- Engagement Activities* 13
- WHAT WE HEARD 14
- Story Lines* 14
- Public Art Now* 14

- PLAN GOALS..... 15**
- 1: CONTINUE TO ENHANCE AND BROADEN PUBLIC ART THROUGHOUT THE CITY. 16
- 2: ENCOURAGE LOCAL AND REGIONAL ARTISTS TO CREATE ART IN THE PUBLIC REALM. 17
- 3: CULTIVATE PARTNERSHIPS TO SUPPORT THE PUBLIC ART PROGRAM AND ADVANCE CITY PRIORITIES.... 18
- 4: CREATE A SUSTAINABLE ADMINISTRATIVE AND FUNDING STRUCTURE..... 19
- 5: IMPLEMENT A MAINTENANCE PLAN FOR THE CURRENT AND FUTURE COLLECTION..... 19

- PUBLIC ART POSSIBILITIES AND POTENTIAL SITES..... 20**
- CONNECTING WITH THE RIVER..... 21
- RESILIENCY AND COMMUNITY..... 22
- PEOPLE AND PLACE..... 23
- SUSTAINABILITY AND ENVIRONMENT..... 24
- SUCCESS STORIES IN PUBLIC ART..... 26

- CEDAR RAPIDS PUBLIC ART MAP 28**
- CURRENT ARTWORKS..... 32

- SOURCES..... 35**

- GUIDELINES AND POLICIES..... 36**

WHAT IS PUBLIC ART?

“Public art expresses community values, enhances the environment, transforms a landscape, heightens awareness of community concerns, and questions assumptions. Public art commemorates local history and traditions. The art is intended for everyone, a form of collective community expression. Public art reflects how we see the world—the artist’s response to our time and place combined with our own sense of who we are.”

– Penny Balkin Bach

Public Art engages communities and brings vibrancy to place. It is a powerful tool and partner to artistic self-expression, community identity, equity, community dialogue and problem-solving, enhancement of infrastructure and environment, and celebration of place. Public art is not just permanent sculpture—it is now temporary, interactive, functional, and performance-oriented.

About This Plan



Plan Overview

The purpose of this public art plan is to create a comprehensive framework reflecting the unique characteristics and sense of place of the Cedar Rapids community. The vision is for Cedar Rapids to become a destination for visual arts in Iowa, and to elevate the value and awareness of public art in the community. The city currently holds an outstanding collection of public art, and this plan will guide the future of all aspects of the program:

- the community's vision for public art
- inclusive public participation in public art
- potential partnerships, funding, maintenance and conservation
- types of public art and priority locations
- evolving the collection to include more diverse types of art that reflect the field's scope of current national practices
- innovative opportunities and alignment with other City goals and plans
- updating program policies and procedures to align with the rest of the plan, and
- governance and management structure for the program.

Cedar Rapids Values

Cedar Rapids' public art should reflect the values of the community.

We Value

Our welcoming and supportive community, and the many opportunities to connect with neighbors, friends, businesses, and others.

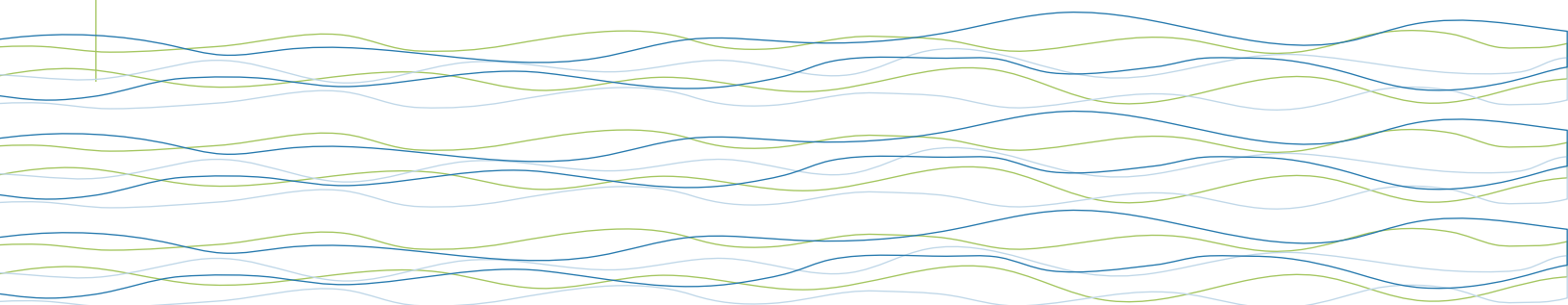
Our resiliency, our ability to come together as a community and overcome the many challenges we have faced over the years.

Our city with its big small-town feel, and we honor our agricultural roots, always paying tribute to our farmers, and our many agricultural and food industries.

The work of artists and arts organizations, their importance to the health and vitality of Cedar Rapids, and their role in enhancing our quality of life.

The importance of community partnerships and collaborations between public, private, nonprofit and educational sectors, contributing to an enriched arts environment.

Cedar Rapids as a creative destination, inviting visitors to learn about our history, our present, and our future with us.



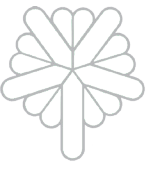
Vision for Public Art

Cedar Rapids' Public Art:

- Celebrates history and tell the stories of the resiliency and connection of residents.
- Brings vibrancy to the city's public and open spaces, parks, gateways, and the riverfront.
- Connects residents and visitors to art in surprising and delightful ways.
- Creates a unique identity and instills community pride.
- Honors the spirit of the river and its connection to the city.
- Supports local artists through a variety of art as part of the fabric of the city.

Artistic Excellence Commitment

Cedar Rapids is embarking on its next phase in the development of the City Public Art Program. While implementing this plan, it is imperative to observe artistic excellence related to plan goals and actions. Although the terms *quality* and *excellence* hold different meanings depending on the setting, each public art project should be approached with high standards of artistic and aesthetic excellence.



There is bounty in the Cedar Rapids community—of warmth, spirit and generosity, of unique history, origin, and heritage. Bounty flows from the river that carves our landscape and forges a way of life we are proud to share and celebrate. Bounty grows in the fertile fields and hearts of the people here, and is reflected in our ideals, industry and artistry.

Acknowledgements

City Council

Tiffany O'Donnell | Mayor
 Tyler Olson | At Large
 Ann Poe | At Large
 Patrick Loeffler | At Large
 Marty Hoeger | District 1
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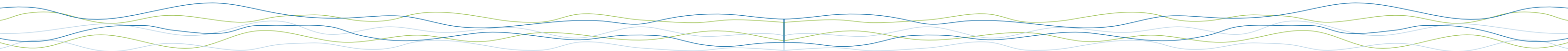
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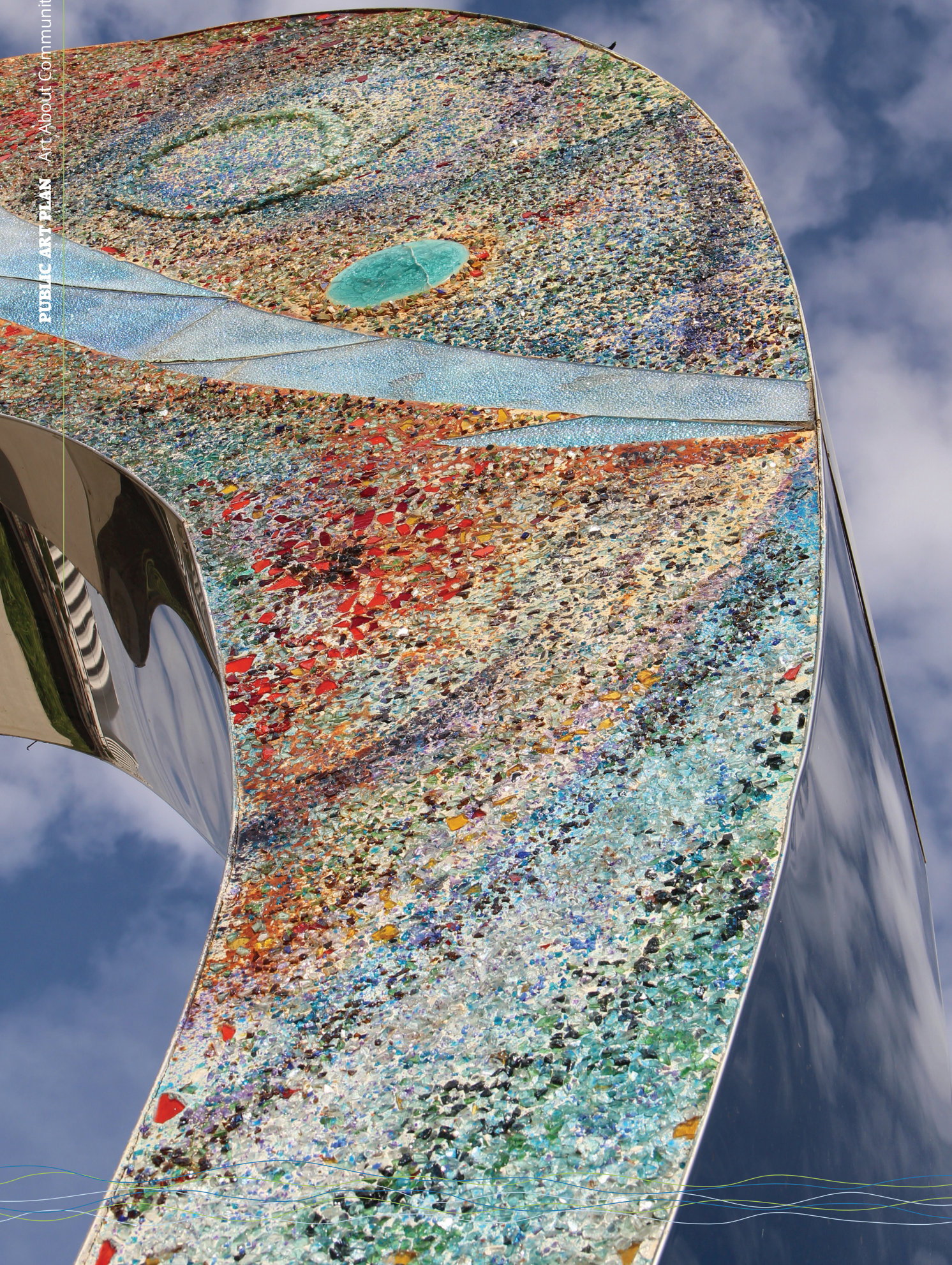
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Cedar Rapids Visual Arts Commission

M. Kayt Conrad - Chair
 David Van Allen - Vice Chair
 Anne Johnson
 Jonathan Berger
 Maria Moore
 Elizabeth Rhoads Read
 Lynn Ocken
 John Soukup
 Julie Stow

"Who would think to come to Iowa for amazing art? You!"





Cedar Rapids Public Art Program



History and Description of the Program

The City created its public art program in 1994 when City Council established the Visual Arts Enhancement Program and Visual Arts Commission by resolution. The Commission is a nine-member body appointed by the Mayor and approved by the Council. Its purpose is to advise staff on public art projects and visual arts enhancements to be located on public property. It was also created to identify suitable sites for visual art enhancements throughout the city and handle maintenance and conservation of city artworks. Visual art enhancements—the artistic scope of the Commission—are defined as artworks, distinctive aesthetic building features, distinctive landscape features, fountains, and other uniquely and artistically designed features. The Commission is charged with attempting to secure additional funding from private, county, state, federal, and other sources.

The work of the Commission has evolved over time, and its membership has expanded from seven to nine members. Its current purpose statement has also evolved:

The Visual Arts Commission exists to select and preserve visual art in public places for the public good. The Commission seeks to incorporate visual art into various dimensions of city planning, encourage the efforts of local artists, and provide advice and assistance in the fielding of public arts competitions. By enhancing the vitality and identity of the community, the Commission strives to enrich the quality of life of those who live in or visit the city of Cedar Rapids. The Commission desires the involvement of the community in selecting, dedicating, preserving, and—in some cases—financing the artwork.

The Commission and Public Art Program are situated within the Community Development Department and managed by Planning Services staff. Prior to 2020, the



1936 marks the beginning of our pioneering association with art: Cedar Rapids' human story of heritage and hard work woven into a colorful painted tapestry of New Deal Americana murals.

policy for public art funding was 2% of eligible CIP projects over \$250,000. This model presented challenges, as CIP projects are funded primarily through local-option sales tax and federal sources that cannot be expended on arts-related activities. Due to these restrictions, the 2% model was not able to generate the level of funding anticipated for public art. Therefore, a \$60,000 line-item budget structure was adopted to create a more sustainable funding structure. This funding level is analyzed every two years.

The Commission, with the assistance of City staff, initiates public art projects and issues calls for artists. It also responds to requests for projects to be done on public property. In recent years, it has commissioned or sponsored several projects annually. The Commission also handles requests for donated artworks.

Cedar Rapids' Public Art Collection

The Cedar Rapids public art collection now numbers 154 listings, many of which include multiple pieces. They span a very broad range of mediums: sculpture, paintings, photos, posters, tapestries, fountains, memorials, book illustrations, etched glass, mixed media, ceramic murals, and objects (model airplanes, guns, historic and veterans' artifacts). Several of the listings are themselves collections, such as the Zerzanek collection of more than 900 children's book illustrations located at the Museum of Art and a collection at the Veterans Memorial of more than 4,000 artifacts of military service.

The collection features an impressive number of prominent artists and works, among them:

- Bruce Beasley's Rollic, a stainless-steel spiral work in Greene Square (2016)
- Gary Anderson's Tree of Five Seasons, a large steel sculpture near the Convention Center, symbolizing the city's slogan as the City of Five Seasons (1996)
- Jerry Cowger's Heart of the Matter, a sculpture in Poets Park (2005)
- Tom and Jean Latka's Crystal Impression sculpture near McGrath Amphitheatre (2013)
- Tom Stancliffe's To Wing steel sculptures at the Eastern Iowa Airport (2006)
- Salvador Dali's Terpsichore, Muse of the Dance sculpture in City Hall (1969)

In the collection records, artists are not specifically identified by gender, race, age, or location. In fact, some are local, regional, national, and international, and although the collection predominately represents the work of male artists, at least 35 of the names appear to be those of female artists. Staff believes that the artists are predominately White, with greater diversity in recent years. The collection includes many donated works, but the provenance is not recorded for all works. Only a few works are temporary.

Most of the collection is installed and readily accessible to the public. Artworks are located throughout the city, indoors and outdoors, including City Hall and other city buildings, downtown, the airport, Paramount Theatre, Veterans Memorial, Museum of Art, libraries, parks, plazas, sidewalks, trails, and bridges. Some are less accessible or in less-than-ideal locations, such as a few works in small parks, and may benefit from relocation. A few pieces are in storage or deinstalled temporarily for repair.

While the current public art program began in 1994, the collection dates back at least to 1936 and the creation of four murals in what was then the federal courthouse and is now City Council chambers. They were painted through a WPA-style program, TRAP (Treasury Relief Art Project), by a group of artists led by Francis Robert White and including Howard Johnson, Everett Jeffrey, Harry Donald Jones, Arnold Pyle, and Don Glassell. However, some of the images in the mural were considered controversial, and a judge ordered them painted over in 1951. Remarkably, they were restored in 1961 and painted over a second time in 1961 and 1964. Finally, when the courthouse was transferred to the City, the murals were restored between 2011–2015.

In addition to its city-owned artworks, Cedar Rapids boasts a large and well-known collection of privately commissioned works in the public realm. These include skywalk murals, a mural trail and other works done by Murals and More, as well as other murals and sculptures in NewBo, Czech Village, downtown, and elsewhere throughout the city. These include the Bee Project, a community art project led by Grant Wood Art Colony and artist Elena V. Smyrniotis, and the Humans of Cedar Rapids mural created by high school students as project-based learning through Iowa BIG.

The public typically does not distinguish between city-owned works in its collection and private artworks displayed outdoors. From this perspective, Cedar Rapids' public art is predominately an experience of permanent outdoor sculptures and murals. The city gives the impression of having an art-filled downtown, and other neighborhoods like NewBo, Czech Village, and some parks have a similar feel to them. Art is part of the city's image, and Cedar Rapids Tourism proudly promotes both the city's arts scene and its public art.

Quality Assessment of Cedar Rapids' Public Art

While the city has an impressive collection of public art, the community wants to see it expand and be more engaging and interactive. This opinion is generally shared by the Visual Arts Commission and City staff. One-third of survey respondents consider the quality of the collection

to be good or excellent. Beyond that, the community articulates an expansive vision for the future of public art and its role in the community. They want to see a broader range of types of work and art integrated in more ways and places throughout the community. They prioritize the participation of local artists especially for their knowledge of the community and their ability to engage and represent community. The city's public art is evolving in this direction, with more recent additions including works involving community participation, such as John Fleming's "Portrait of Iowa" in the Convention Center, which includes 300 photographs submitted by Cedar Rapidians.



Plan Research and Engagement



Planning Methodology

The voice of residents, community leaders, and City staff ultimately shaped the goals and strategies of this plan. To ensure a broad base of participation, the City appointed a steering committee to guide the plan's process and development. The Steering Committee is comprised of local community and business leaders, artists, nonprofit community leaders, and educators. The mission of the Steering Committee is to work with the planning team to ensure the development of a comprehensive, inclusive, and sustainable public art plan for Cedar Rapids.

A cross section of the Cedar Rapids' community participated in planning: city leadership, artists of diverse disciplines and careers, public and visual artists, design professionals, arts organizations, architects, and education leaders. The planning process began in

June 2021 and included interviews, discussion groups, Zoom meetings, panel discussions, and a community survey. Due to COVID-19 restrictions, select stakeholder and community engagement was conducted virtually with residents and community members, although the planning team visited Cedar Rapids to conduct in-person engagement including community discussions and pop-ups at the Farmer's Market and local restaurants.

An online and printed community survey was available to the public from June 2021 through August 2021. Survey distribution included email communications, social media, and other alerts to City community lists, organizational lists, and Steering Committee member contacts, along with sharing of the survey link by community organizations and respondents. A total of 435 residents completed the survey. A full survey report is available in the Appendix of this plan.

The central questions framing the planning process are:
 What do residents value about Cedar Rapids?
 What is the current state of public art in Cedar Rapids?
 What do residents want the future to be?
 Where are the opportunities and possibilities?

The goals of the process:

- Create a plan to serve the current public art collection;
- Define a vision for public art;
- Engage community members in a comprehensive process; and
- Explore and articulate the possibilities and opportunities for public art.



What We Did: Engagement activities conducted during the planning process.

14 virtual individual interviews with City staff

6 organizational and business discussion groups

435 residents participated in the community survey

9 virtual committee project meetings and workshops

6 community events at Newbo Market, The Bohemian, The Museum of Art, and in neighborhoods

Resiliency · Industrial ·
 Agriculture · History · The
 River · New opportunities
 due to disasters · Blue collar ·
 Small big town · Welcoming
 · Collaborative · Inclusive ·
 Capacity to be more diverse ·
 Evolving · Diverse City ·
 Culture of Yes · Bike culture ·
 Outdoor recreational culture ·
 Not well known, under-rated
 for public art

Public Art Now

Cedar Rapids is a welcoming community that connects through common values. There are opportunities to improve cross-cultural understanding and to connect across cultures through visual and public art.

Cedar Rapids' arts community is collaborative—there are many examples of partnerships and relationships in local arts events and organizations. The Public Art Program could foster greater collaboration among the City, nonprofits, and businesses, with more education and information about the current public art program.

Plan Goals

CONTINUE TO ENHANCE AND BROADEN PUBLIC ART THROUGHOUT THE CITY.

ENCOURAGE LOCAL AND REGIONAL ARTISTS TO CREATE ART IN THE PUBLIC REALM.

CULTIVATE PARTNERSHIPS TO SUPPORT THE PUBLIC ART PROGRAM AND ADVANCE CITY PRIORITIES.

CREATE A SUSTAINABLE ADMINISTRATIVE AND FUNDING STRUCTURE.

IMPLEMENT A MAINTENANCE PLAN FOR THE CURRENT AND FUTURE COLLECTION.

Introduction

The voice of residents and community leaders shaped the goals and strategies of this plan. The goals and strategies are intrinsically linked to the priorities of the community, as defined by the community survey and community conversations held throughout the planning process.

This plan's purpose is to serve as a guide for the future development of Cedar Rapids' Public Art Program. Cedar Rapids City staff and partners have successfully guided the program to this point, enhancing the community with public art. The success of this plan requires a collaborative effort and partnership among the City and community leaders, artists, local businesses, educational institutions, and residents. The plan's primary goal is to continue to enhance the artistic identity and cultural life of Cedar Rapids for its residents, businesses, and visitors.

Led by Cedar Rapids Community Development, the Public Art Program will continue to:

- Identify priorities for public art.
- Commission permanent and temporary public art projects.
- Facilitate the integration of public art into City capital projects.
- Promote community understanding of the value of public art to the community.
- Support the participation of local artists in City public art projects.
- Oversee the conservation and maintenance of the City's public art collection.

GOAL 1: CONTINUE TO ENHANCE AND BROADEN PUBLIC ART THROUGHOUT THE CITY.

1.1 Transform spaces throughout the city.

- 1.1.1 Expand program to include temporary public art installations and placemaking initiatives.
- 1.1.2 Create specific temporary art guidelines.
- 1.1.3 Expand the definition of public art to include nonconventional projects such as art-infused community gardens, living walls, facades, and other design elements.
- 1.1.4 Encourage community involvement with temporary projects through the neighborhood associations.
- 1.1.5 Seek partnerships with businesses and nonprofit organizations for specific projects.

1.2 Expand communication efforts around the value of public art to residents.

- 1.2.1 Create a communications strategy to promote current and future public art installations through social media, programs, and events.
- 1.2.2 Work with the City's communications department to develop a community resource guide including information on the public art program and collections, and ways for the community to get involved. This may include adding technology elements to public art installations to tell the story of the particular piece and promote the public art collection as a whole.
- 1.2.3 Consider the creation of a mobile public art program to engage youth and families in underrepresented communities. This program may be in partnership with Parks and Recreation and/or the Public Library.

1.3 Working with the neighborhood associations, develop a local artist-initiated public art program.

- 1.3.1 Include local arts organizations and local artists to help develop guidelines and the application process for program.
- 1.3.2 Create a matching City fund for the program.
- 1.3.3 Ensure promotion of community involvement is part of all neighborhood projects.

1.4 Broaden, diversify, and elevate the quality of the public art collection.

- 1.4.1 Ensure that the collection, taken as a whole, has a broad range of types of artworks, a balance of local/

regional/national/international artists, cultural diversity represented among its artists, and locations throughout the city.

- 1.4.2 Prioritize high-quality artworks, recognizing that the definition of quality is relative and dependent on the nature of the artwork, location, cultural background, educational purpose, and other elements of context.
- 1.4.3 Involve appropriate, trained public artists in City capital projects.

1.5 Develop a public art-focused festival.

- 1.5.1 The Visual Arts Commission leads the development by convening artists, community arts organizations, and potential funders to craft a vision for the festival.
- 1.5.2 Consider large-scale art competitions with compelling overarching themes (e.g., New Arizona Prize, US Water Alliance) that will involve multiple artists and projects.

GOAL 2: ENCOURAGE LOCAL AND REGIONAL ARTISTS TO CREATE ART IN THE PUBLIC REALM.

2.1 Draw on artists' local knowledge, community relationships, and skills.

- 2.1.1 Through the work of the Visual Arts Commission, connect artists that possess local community knowledge and relationships with projects that would specifically benefit from these qualities, such as projects about neighborhood identity, wayfinding, and gateway projects. These artists may live in or near Cedar Rapids or have other significant personal connections with the community.
- 2.1.2 Encourage the Self-Supported Municipal Improvement Districts (SSMIDs) and neighborhood associations to work with local and regional artists.

2.2 Ensure local artists continue to participate and evolve with the program.

- 2.3.1 Review and update artist selection processes to be transparent and streamlined for artist involvement.
- 2.3.2 Conduct workshops with local artists (led by professional public artists) and develop resources for artists to learn and participate in public art projects.
- 2.3.3. For large public art commissions and select projects, create an Allied Artist Program, where an emerging artist works with a professional public artist on projects.

“Public art should bring us together and get us thinking.”

GOAL 3: CULTIVATE PARTNERSHIPS TO SUPPORT THE PUBLIC ART PROGRAM AND ADVANCE CITY PRIORITIES.

3.1 Establish community collaborations for future public art projects.

- 3.1.1 Work with local arts organizations and creative businesses to advise the Visual Arts Commission and City on potential public art projects (alleyway projects, community artist in residency, etc.).
- 3.1.2 Engage educational institutions and their faculty and students in the program (e.g., University of Iowa, Coe College, Mount Mercy University, Cedar Rapids Community School District, Kirkwood Community College, and others).
- 3.1.3 Cultivate relationships between City staff and national and state associations related to public art and/or placemaking.
- 3.1.4 Identify developer incentives to incorporate art onsite or provide financial support to the program.
- 3.1.5 Create toolkits for developers, SSMIDs, and organizations to incorporate public art into their projects.

3.2 Continue to convene City departments to identify opportunities for partnerships.

- 3.2.1 Regularly convene City departments to identify and produce art projects/interventions, e.g., sustainability, trails, transportation, transit, flood control, neighborhood services, library, economic development, public works, parks, innovation (cross-reference with Goal 1).
- 3.2.2 Work closely with the flood management team to implement public art as part of the system (as identified in the flood control plan).

3.3 Create a community artist-in-residence program (or on-demand residency).

- 3.3.1 Create a vision for a public art residency with a nationally or internationally renowned professional public artist, with a goal to support and develop local, emerging public artists.
- 3.3.2 With the Visual Arts Commission, identify the best options for the residency that may be housed at a community organization, working in partnership with the City.

GOAL 4: CREATE A SUSTAINABLE ADMINISTRATIVE AND FUNDING STRUCTURE.

4.1 Reimagine the Commission/Committee structure.

- 4.1.1 Rename the Visual Arts Commission as the Public Art Commission.
- 4.1.2 Update Commission profile requirements to ensure all members hold qualifications in a diversity of relevant fields, including art, design, urban planning, real estate development, and other creative sector expertise. Also, ensure greater cultural diversity of the members.
- 4.1.3 Review and update artist selection processes, establishing protocols and processes aligned with national best practices.
- 4.1.4 In the future, consider creating a Cultural Arts Commission for the City, to guide the development of arts programming, activities, and initiatives beyond public art. During restructuring, the Public Art Commission may become a committee of the new Cultural Arts Commission.

4.2 Ensure knowledgeable management of the collection.

- 4.2.1 Work towards hiring a full-time public art professional and/or assign a current employee with the required qualifications to manage the public art program.
- 4.2.2 Continue to participate in public art professional development opportunities for staff.

4.3 Continue sustainable funding for the program.

- 4.3.1 Make annual allocations to the public art fund through the Community Development and Planning Budget.
- 4.3.2 Community Development and Planning Department should reassess the level of the public art fund investment every two years.
- 4.3.3 Consider a partnership with the Parks and Recreation Foundation to accept private funds for the public art program.
- 4.3.4 Create a matching grant program for community and neighborhood associations to commission artist-initiated projects (cross-reference with Goal 1.3).

GOAL 5: IMPLEMENT A MAINTENANCE PLAN FOR THE CURRENT AND FUTURE COLLECTION.

5.1 Invest in the sustainability of the collection.

- 5.1.1 Adopt a maintenance plan, as recommended in the 2021 maintenance and conservation survey.
- 5.1.2 Establish a separate maintenance and conservation budget to ensure the long-term sustainability of the public art collection.
 - 15% of each public art budget is a recommended starting point, with annual increases to keep pace with inflation
- 5.1.3 Align permanent and temporary projects with City sustainability plan guidelines.
- 5.1.4 Subscribe to a reputable collection management platform for the public art collection.



Public Art Possibilities and Potential Sites



Through conversations, the survey, and tours of the Cedar Rapids community, possible creative directions for public art emerged, and potential physical sites were identified. The role public art plays in the creative life of Cedar Rapids is an ongoing conversation and will evolve with the program. The conversation will connect the Public Art Staff and Visual Arts Commission with artists, designers, architects, developers, business owners, nonprofit organizations, and the diverse communities in the city. Artists will help to conceptualize a project, and visualize the relationship between public art and the chosen location of the art. The locations most favored by the community are parks and open spaces, the riverfront, neighborhood parks and gathering spaces, and gateways and landmarks. Potential was identified as part of future infrastructure projects (as deemed feasible) including transportation, traffic areas, new pedestrian areas and bridges, and more.

The curatorial frameworks identified below, borne from the community engagement, will help to focus future public art projects and celebrate Cedar Rapids' history, present, and future – Connecting With The

River; Resiliency and Community; People and Place; Sustainability and Environment. These are intentionally open-ended to invite creativity and ensure a wide range of artworks are the future of the collection. The Inspiration Projects visualized are just that – for inspiration.

It is recommended that all projects potentially slated for public spaces such as parks, neighborhoods, trails, and greenways should include an element of community engagement for the public to weigh in on concepts.

Potential Sites:

- Parks and open spaces
- Riverfront
- Gateways/entry landmarks to city and/or neighborhoods
- Throughout the neighborhoods – a long-term goal is to ensure public art is placed in all areas of the city.
- Trails and greenways
- Road infrastructure as feasible (medians, roundabouts, and islands)
- Bridges and underpasses
- Buses and bus stations

Potential Projects:

City-Owned Facilities:

- Spaces in front of a public buildings are ideal for a temporary installation
- For any upcoming significant renovations or new City-owned facilities, a percent of the budget may be set aside for public art as part of the project. For example, the planned transit facility near the 6th and Ellis connection.
- A city-wide utility box program is a way to get youth and communities involved and promote local artists.

City-Owned Parks:

- Neighborhood parks are a great opportunity for public art with involvement from the community. This includes dog parks, which are also opportunity for permanent sculpture.
- A formal public art bench program may be considered for adding public art to all parks or a gathering space or seating area may be a public art installation.
- The following parks are potential sites: Bever Park, Daniels Park, Artists Memorial Park, Northview Park, and Huntington Ridge Park.

Trails and Greenways:

- Public art placed on/close to trails and greenways are ideal for functional public art (bike racks, water stations, exercise areas, etc.).
- Use of natural elements may be considered – reuse of fallen trees, for example.

Along the River:

- Working with appropriate City staff, areas along the river where there is opportunity for community gatherings, public art potentials are:
- Rotating or permanent series of sculpture (linear opportunity)
- Temporary installations – especially in areas where permanent sculpture is not possible due to flood system.
- As part of the infrastructure of the flood system plan

Ideal Temporary Installation Locations:

- Plaza Park (between Veterans Memorial and County Courthouse)
- Library Green Roof
- Public building spaces

Connecting With the River

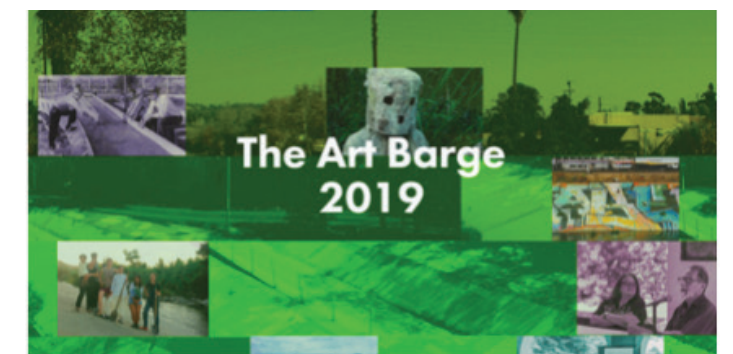
Developing public art that brings attention to the Cedar River can increase the use of the natural resource and the awareness of its value and connection to the City. The art can engage people in fun and educational ways and can be interactive, kinetic, or focused on a public art event. This may include:

- A Call to Artists for imaginative and creative public art projects about the Cedar River
- A public art festival along the River or in Plaza Park
- Art talks about the historic significance of the river and reconciliation with its impact on the City.
- Future projects within the Flood Management Plan (tunnels, pocket parks, benches, mile markers)

Inspiration Projects

LA River Public Art Project

The Art Barge travels along the LA River, docking at 6-8 different locations, from community centers to river parks, to share its interactive archive of the LA River's cultural history with the locals. Besides providing a wealth of information, the Art Barge affords site partners yet another opportunity to involve the community in public cultural events, increasing support for the cultural community and the revitalization efforts along the Canoga Park-Long Beach corridor of the LA River. It is funded by The Lewis MacAdams Prize 2020.



“What makes Cedar Rapids unique? The river being the heart of the community.”

West Des Moines Cliff Garten's Even Water

Even Water is a commissioned permanent public art piece by California artist Cliff Garten, and is part of the Water Quality Community Service project. Located in West Des Moines's Raccoon River Park, Even Water consists of eight individual sculptures that reflect the history and importance of water throughout the park. Made of mirror polished stainless steel and bronze, it merges poetry and visual art within an aesthetically appealing framework. <https://dsmpublicartfoundation.org/public-artwork/even-water/>



Wishing Spheres, Singapore River

The tradition of the wishing spheres was launched years ago to bring people together, and now it's become an international event. People travel from all over the world to write their wishes for the new year on a giant white sphere, which they then throw into the Singapore River.



Resiliency and Community

Throughout the planning process, stories were told about Cedar Rapids' resiliency and communities coming together after difficult times. These stories can be interpreted through public art, reflecting the strong community pride of Cedar Rapids and its residents. Project possibilities might include:

- A Canopy Tree Project, in partnership with the City's tree replacement initiative.
- Temporary installations in areas of the City most impacted by the Flood and the Derecho.
- Library Artist in Residency working with the community to create public art across the city.

Inspiration Projects

Singapore Supertrees

A small grove but a huge public art innovation, the mechanical trees known as Singapore Supertrees are beautiful works of art, their 25- to 50-meter frameworks adorned with tropical flowers and ferns, and their canopies a lacework of intricate patterns. But they are more than just beautiful; they are also practical, collecting rainwater for use in fountains and irrigation, generating solar power to illuminate the Gardens at night, and providing air vents for conservatories below. Part of Singapore's National Park Board's Gardens by the Bay initiative, their large canopies absorb and disperse heat to moderate the warm Singapore climate and provide shade for visitors umbrellaed beneath them.



"The people of Cedar Rapids embody Midwest warmth and resilience. We are Iowa nice."

Young Artist Movement and Carl Joe Williams, Unity (to be installed), New Orleans, LA

Unity commemorates the stories of Katrina victims who experienced traumatic and devastating loss—and who still face environmental risks in the aftermath of the hurricane. Developed as a community project for youth, Unity is a collaborative effort between Carl Joe Williams and students from NET Charter High School's Young Artist Movement.

<https://www.nola.gov/resilience-sustainability/gentilly-resilience-district/london-ave-canal-public-art-placemaking-project/>



People and Place

Cedar Rapids is a community of diverse neighborhoods. Celebrating and reflecting all of Cedar Rapids with public art was a priority defined through the planning process. Public art can be infused in every corner of the city through interactive, temporary, permanent, and global projects. Projects might include:

- A community mural project as a competition. Coordinating with regional street artists, youth groups, schools, neighborhood associations, and others, residents (as judges) would have to travel across the city to view the artworks, giving participants an opportunity to connect outside of their cultural boundaries.
- A community expression project such as Candy Chang's Before I Die public art project.
- An Alleyway project that beautifies an area and encourages people to gather and experience the public art.
- A global art project such as the Inside Out art project, which celebrates the diversity of community and place

Inspiration Projects

Candy Change, Before I Die

Inspired after the death of a loved one to create the Before I Die project, Candy Chang started a global art movement in which people everywhere caught the vision of sharing their personal aspirations and thoughts on mortality on a public wall. Quickly gaining popularity, over 5,000 Before I Die walls have since been raised around the world. <https://beforeidieproject.com/>



We Are Family, Inside Out Project, Fresno, CA

The Inside Out Project was launched by French artist JR during his first TED Talk. Drawing from his own experiences, he created the platform to help individuals and communities "make a statement" through the display of large black and white portraits in highly visible public spaces. These "Actions," reflective of such topics as racism, diversity, community, education, and more, have initiated conversations and collaborations worldwide, with over 400,000 people across 138 countries participating in the Inside Out Project in the last 10 years. <https://www.insideoutproject.net/en/about>



Sustainability and Environment

Cedar Rapids is a leader in sustainability planning. The City Council recently approved Cedar Rapids' comprehensive Community Climate Action Plan. The plan was developed in response to Council's 2020 Climate Resolution calling for the community to take urgent action on the impacts of climate change. Through the plan, the City is addressing and improving environmental, social, and economic health for the community. Public art can play a role, not only in education and awareness, but in problem-solving for environmental issues. Projects ideas may include:

- Sponsoring a regional competition on solutions and problem-solving for current environmental challenges. This could include projects focused on Mount Trashmore, flood management, pollination, agricultural challenges, etc.
- Working with the City Sustainability team to envision community projects to help guide and promote future efforts for the City's environmental, social, and economic health.
- Coordinating a partnership project with educational institutions.

Inspiration Projects

J. Matthew Thomas, The COOPx

Proposed for the LAGI 2020 Fly Ranch Design Challenge, the Mobile Hen Houses for Fly Ranch project by J. Matthew Thomas consists of multiple modular hen houses, solar-powered and climate controlled, supporting the production of free-range, organic eggs while simultaneously fertilizing select parcels of Fly Ranch soil. Its innovative design is both functional and appealing, and the concept contributes greatly to a sustainable local economy.

<https://landartgenerator.org/competition2020.html>



Rank and Patrik Riklin, BIGNIK

The BIGNIK project is intended to serve as a "platform for encounters and stories." Patterned after a gigantic picnic cloth, it is made of repurposed red- and white-colored curtains, towels, sheets, etc., connected with Velcro. The project is still in progress, already covering a huge expanse of hillside and expected to cover much more as people meet to add to it, visit, and share their tales. <https://www.designboom.com/art/bignik-picnic-blanket-swiss-countryside-07-17-2014/>



"We're a modern mix of manufacturing, cowboy culture, epic nature and easy entertainment. We can joke about the smells. Our battle against crows and geese is pretty notable."

"It's the ebb and flow of the river. The friendliness of the people. The endurance of our community through difficult times. We are unified in this place."

Project by Carolina Aragón, with Robert Gilmore, Patrick Bowler, Claudia LaFontaine, and UMass Amherst students

FutureSHORELINE is a land-and water-based art installation projecting Fort Point area flooding in the event of sea level rise. The temporary structures visualize anticipated water levels in the 1% annual potential flood predicted by the most recent scientific models for 2030, 2050, and 2070. The yellow land artifacts suggest the height of a future landform berm, which is planned as a climate adaptation for this site, while the blue floating structure represents the flood levels for the successive twenty-year floods.

<http://www.carolinaaragon.com/futureshorelinea>



Laura Haddad and Tom Drugan, Watermark, Scottsdale, AZ

A perfect example of "form follows function," Water Mark, a large-scale Scottsdale Public Art work, is a creative and visually appealing way to control floodwaters. Built within the Indian Bend flood basin, the gargoyles serve both as a roadside landmark and a watershed for floodwaters, with the gargoyles' mouths spewing effervescent streams as they redirect and disperse flash flood waters.

<https://scottsdalepublicart.org/work/water-mark/>



Success Stories in Public Art

Cedar Rapids public art program is poised to own a big place in the heart of the community. Projects that are interactive, collaborative and evocative – like the following definitive examples – are successful when they speak inspiration in the personal language of the viewer and in the collective vocabulary of the community. In doing so, they become the iconic images and messages of a people and place, even if for a memorable moment in time.

Augmented Reality Mural

Ryan “Yanoë” Sarfati, *The Journey*, 2019, Columbus OH

The Journey is a series of three murals on the sides of the Graduate Columbus Hotel. While the murals are beautiful and moving, viewers can experience an animated, three-dimensional expansion of the murals using a free phone app. Watch the video: www.ohyanoë.com/the-journey



Ryan “Yanoë” Sarfati, *The Journey*, 2019, Graduate Columbus Hotel, augmented reality mural.

Tempe (AZ) Neighborhood Public Art

The City of Tempe’s Public Art Program and Neighborhood Services Division collaborate to provide opportunities for residents to contribute to the design and creation of artwork in their neighborhoods. The City offers grants to neighbors for the commission of artworks and provides a facilitation guide. Resulting artworks are inventive and unexpected. www.tempe.gov/government/community-services/arts-culture-history/tempe-public-art



John Nelson, *La Vieve 2*, 2010, depicts the elusive neighborhood “fox,” rumored to live somewhere on the edge of the neighborhood. The artwork was fabricated using recycled materials from the Tempe Transportation Division’s “bone yard.” Photo: City of Tempe.

ArtPrize, Grand Rapids, MI

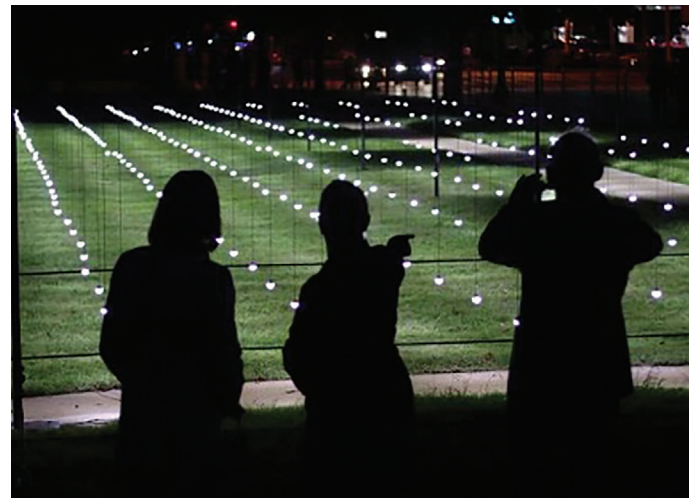
ArtPrize is a non-traditional art competition and festival happening every two years. Any artist can compete, any property owner can be a venue, and any visitor can vote. Cash prizes are awarded based on both public voting and a jury of art experts. Works of extraordinary diversity are displayed in multiple indoor and outdoor venues within the ArtPrize district. The event lasts for 19 days in September and attracts more than 400,000 people. www.artprize.org



Richard Morse, *Stick-to-it-ive-ness*, 2012. Photo: Kathryn Warmstrong.

Temporary Light Installation in Park

Artist Irwin Redl’s illuminated temporary installation, *Whiteout*, features 550 transparent white spheres, each embedded with a white LED light hung about a foot off the ground by a grid of wires suspended from poles. The programmed bulbs offer captivating light displays accessible to the public throughout the day and night. Watch the video: <https://oklahomacontemporary.org/exhibitions/prior/2019/recent-whiteout>



Irwin Redl, *Whiteout*, 2018, Campbell Art Park, downtown Oklahoma City. The installation also appeared in New York City. Photo: Doug Hoke, *The Oklahoman*.

Wonderspaces, Pop-up Art Gallery

The goal of Wonderspaces is to connect artwork with “those who don’t feel like art is for them.” This temporary gallery is designed as a combination of entertainment and museum, where nearly half of all visitors have never been to an art show. A Wonderspace gallery can be located in an inflatable building or in a warehouse space. Not a “selfie-ready” experience, these one-of-a-kind contemporary art exhibitions focus on social interaction and in-person shared experience.



www.wonderspaces.com/about Illegal Art, *The Last Word*, 2020, at Wonderspace Austin. Photo: Visit Austin.

Cedar Rapids Public Art Maps



Current Artworks

The following maps show the locations of 79 artworks in the public realm in Cedar Rapids (Figure 1). Sixty works are in the City's public art collection. Fifteen works are privately owned (Figure 2), one is Federally owned (#74, E Pluribus, US Courthouse) and one is on loan from the National Museum of the US Air Force (#54, F-84F Aircraft, Seminole Valley Park).

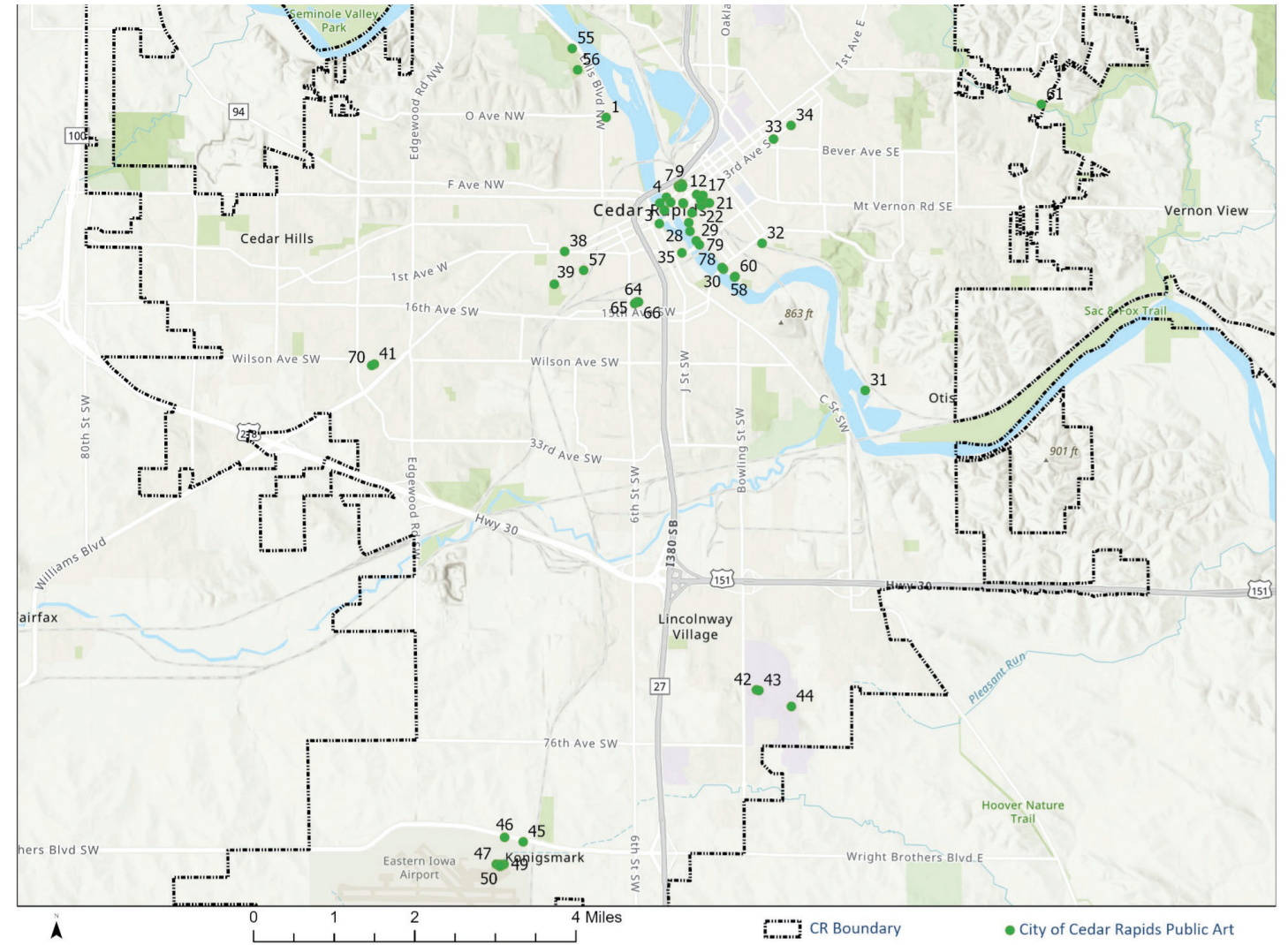
The map shows concentrations of art in and near downtown, Newbo and Czech Village (Figure 3), plus at the airport, Kirkwood Community College, and a few other

locations. Many of these works are outdoors and/or visible to the public throughout all times of the day and week, offering exceptional, free community access to art. This always-available art collection offers enormous community benefit and helps distinguish Cedar Rapids' environment, increase its reputation, and engender pride.

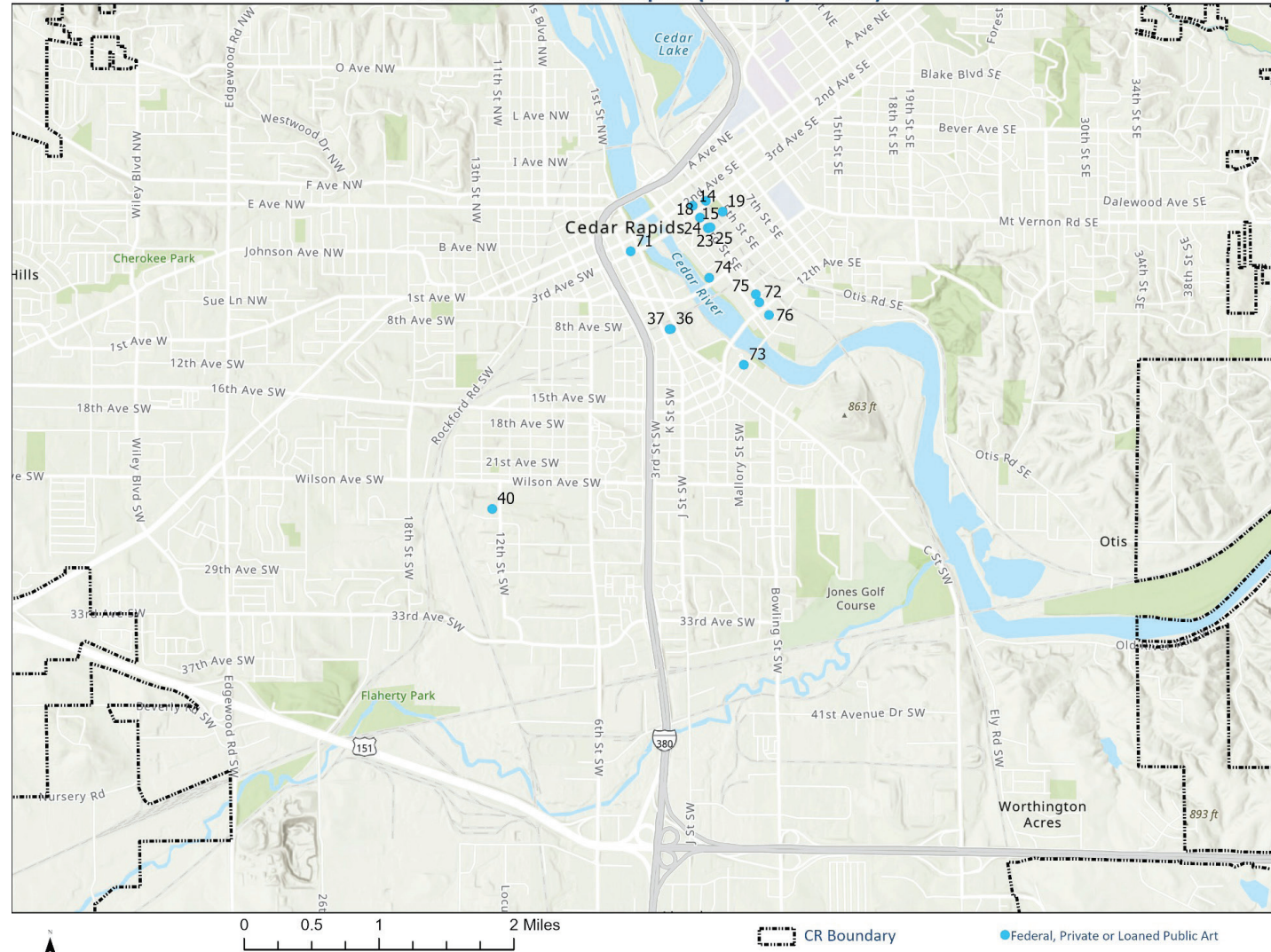
The maps also show large areas of the city with little or no public art. Many neighborhoods, parks and streets/medians do not yet have art to enliven them and offer a "canvas" for permanent or temporary arts interventions. The following section, Potential Sites, lists places identified by the community as priority locations for future artworks.

"The arts and culture scene in Cedar Rapids is very vibrant. The amount and breadth of this activity is unusual for a city of this size."

City of Cedar Rapids
Public Art Collection
Figure 1



Public Art in Cedar Rapids
(non-City-owned)
Figure 2



City of Cedar Rapids
Downtown Public Art
Figure 3

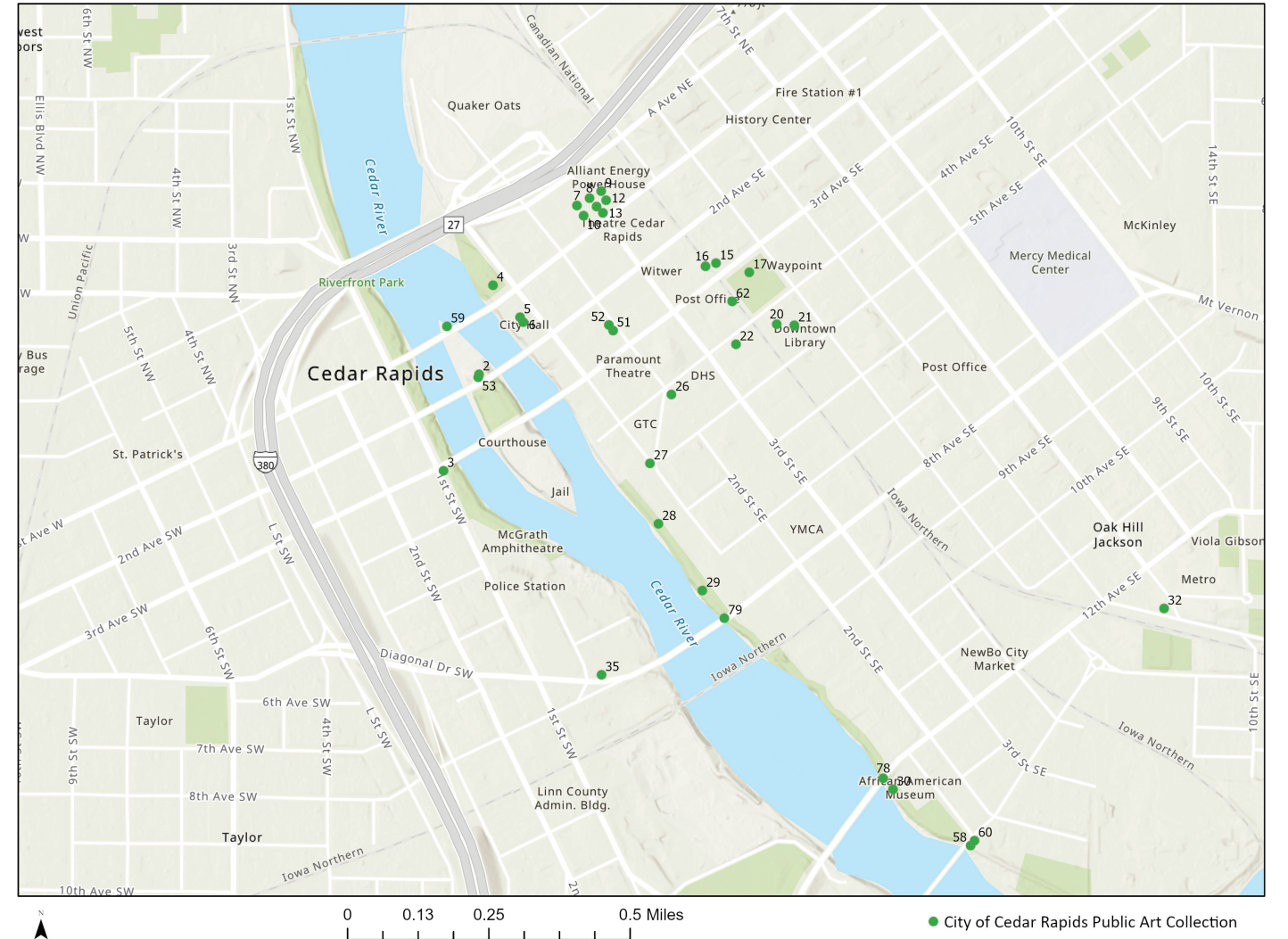


Table 1: City of Cedar Rapids Public Art Collection (2022)

#	Title	Artist	Medium	Acquired	Location	Ownership
1	"West Side Rising"	Jim Novak	Stainless Steel	2018	Northwest Gateway and Memorial Plaza	City of Cedar Rapids
2	"Our Lady of Peace and Victory"	Grant Wood	Stained Glass	1928	Veteran's Memorial Building Main Entrance	City of Cedar Rapids
3	"Crystal Impression"	Jean and Tom Latka	Mixed Media Sculpture	2013	McGrath Amphitheater	City of Cedar Rapids
4	"Tree of Five Seasons"	Gary Anderson	Stainless Steel	1996	Five Seasons Plaza, 1st St NE and 1st Ave NE	City of Cedar Rapids
5	"City Council Chamber Murals"	Various Artists	Oil	1936	City Hall, Council Chambers, 3rd Floor	City of Cedar Rapids
6	"Terpsichore, Muse of the Dance"	Salvadore Dali	Bronze	1969	City Hall, 3rd Floor	City of Cedar Rapids
7	"Baroque Garden"	Susan White	Acrylic on Paper	2013	Cedar Rapids Convention Center	City of Cedar Rapids
8	"Life is Circular"	Mary Zeran	Acrylic on Paper	2013	Cedar Rapids Convention Center	City of Cedar Rapids
9	"Entanglement Series"	Sue Hettmansberger	Oil on Linen	2013	Cedar Rapids Convention Center	City of Cedar Rapids
10	"Distortion"	Volkan Alkanoglu	Painted Steel	2013	Cedar Rapids Convention Center	City of Cedar Rapids
11	"In Concert"	John Paul Schafer	Oil on Canvas	2013	Cedar Rapids Convention Center	City of Cedar Rapids
12	"Landwave"	Signe Stuart	Acrylic and Oil Painting	1985	Cedar Rapids Convention Center	City of Cedar Rapids
13	"Portraits of Iowa"	John Fleming		2020	Cedar Rapids Convention Center, the "Lantern"	City of Cedar Rapids
14	"Entering the Eras"	Bounnak Thammavong & Mike Sneller	Painted Aluminum Panels	2012	3rd St SE Alley between 2nd and 3rd Avenue SE	
15	"Primary Vision"	Jun Kaneko	Ceramic and Steel	2014	Outside Cedar Rapids Museum of Art	Private
16	"Forge-Stand-Rise"	Dale Merrill	Stainless and Corten Weathering Steel	2020	Along Cedar Valley Nature Trail	City of Cedar Rapids
17	"Rollic"	Bruce Beasley	Stainless Steel	2016	Greene Square Park	City of Cedar Rapids
18	"Diversity in Motion"	Jo Myers Walker	Paint on Lexan Plastic	2016	3rd St SE Skywalk	
19	"Regeneration"	Albert Paley	Painted Steel			
20	Ada Van Vechten Stained Glass Window	Artist Unknown	Stained Glass	1906	Cedar Rapids Public Library, Downtown Branch	City of Cedar Rapids
21	"Fire and Ice"	Ray Mullen	Ceramic	1994	Cedar Rapids Public Library, 3rd Floor	City of Cedar Rapids
22	"Reanimate"	Eliezer Sotillo	Spray Paint	2016	4th Ave Parking Ramp	City of Cedar Rapids
23	"Free Bird"	Tim Adams	Painted Steel	2016	3rd St SE Skywalk	
24	"Five Seasons"	Pedro Campiche (AKACORLEONE)	Vinyl Print	2017	3rd St SE Skywalk	
25	"Freudian Slip"	Jamie Boling	Paint	2018	416 3rd St SE, Map Room	Private
26	"Rapids"	David Black	Stainless Steel and Aluminum	1999	City Plaza, 425 2nd St SE	City of Cedar Rapids
27	"Skyblade"	Michael Maxson	Steel and Aluminum	1999	1st St SE and 5th Ave SE	City of Cedar Rapids
28	"Ricochet"	Robert W. Ellison	Corten Steel	1971	625 1st St SE	City of Cedar Rapids
29	"Double Arcs"	Esther Randall	Iron and Steel	2008	Cedar River Trail, adjacent to courthouse	City of Cedar Rapids

#	Title	Artist	Medium	Acquired	Location	Ownership
30	"Trumpet"	Mark Moulton	Stainless Steel	2005	Cedar River Trail, African American Museum of Iowa	City of Cedar Rapids
31	"The Frame"	Dale Merrill	Aluminum	2005	Prairie Park Fishery	City of Cedar Rapids
32	"Heart of the Matter"	Jerry Cowger	Corten Steel	2005	Poet's Park	City of Cedar Rapids
33	"Mouse-Eared Bone"	Ted Tangen	Corten Steel	1995	Huston Park	City of Cedar Rapids
34	Bronze Fountain	Artist Unknown	Bronze	Unknown	Redmond Park	City of Cedar Rapids
35	"Peace, Service, and Community"	Chris Bennett	Granite and Stainless Steel	2000	Sunner Park, 8th Ave SW and Valor Way SW	City of Cedar Rapids.
36	"Hope, Perseverance, Strength"	Robert Barnum	Painted Mural Triptych	2012	Jean Oxley Linn County Public Service Center	
37	"Golden Field"	Konstantin Dimopoulos	Painted Composite Materials	2011	Jean Oxley Linn County Public Service Center	
38	"Ascent"	Robert W. Ellison	Painted Steel	1998	Chandler Park, 1st Ave and 3rd Ave SW	City of Cedar Rapids
39	"Olympic Torch"	Tom Newport	Stainless Steel and Limestone	1996	Kingston Stadium, 707 15th St SW	City of Cedar Rapids
40	"Markers of Time"	Susan Falkman	Limestone Sculpture	2011	Linn County Options Building, 1240 26th Ave Ct SW	
41	"Generations"	Ann LaRose	Bronze and Limestone	1993	Cedar Rapids Public Library, Ladd Library	City of Cedar Rapids
42	Globe	Artist Unknown		1953	Kirkwood Community College, Linn Hall Lobby	City of Cedar Rapids
43	Stained Glass Window	Louis Millet	Stained Glass	Early 20th Century	Kirkwood Community College, Linn Hall Lobby	City of Cedar Rapids
44	"Bloom"	Susan White	Acrylic on Plexiglass	2012	Kirkwood Community College, New Arts Building	City of Cedar Rapids
45	"To Wing"	Tom Stancliffe	Steel	2006	Eastern Iowa Airport, 2121 Arthur Collins Pkwy SW	City of Cedar Rapids
46	"In Transit 8"	Dennis Patton	Painted Steel	1990	Easter Iowa Airport, Wright Brothers Blvd Entrance	City of Cedar Rapids
47	"Quiltkites - Astral"	Stan Wiederspan	Acrylic on Panel	1991	Eastern Iowa Airport, Administration Building	City of Cedar Rapids
48	"View from Highway"	Fred Easker	Oil on Canvas	1990	Eastern Iowa Airport, Administration Building	City of Cedar Rapids
49	"Nine Skies"	Hu Hung Shu	Hand-Painted Steel	1996	Eastern Iowa Airport, Passenger Terminal	City of Cedar Rapids
50	"Planets/Cosmos"	Michael Peter Cain	Steel	1997	Eastern Iowa Airport, Passenger Terminal	City of Cedar Rapids
51	Mural Series	Emma Jane	Printed vinyl and aluminum	2020	Pocket Plaza, 2nd St, between 2nd and 3rd Ave	City of Cedar Rapids
52	"Again"	Cara Briggs Farmer	Stainless and Corten Steel	2020	Pocket Plaza, 2nd St, between 2nd and 3rd Ave	City of Cedar Rapids
53	"Flag Raising on Iwo Jima"	Felix DeWeldon	Bronze		Outside Veterans Memorial Building	City of Cedar Rapids
54	F-84F Aircraft	n/a	Aircraft		Seminole Valley Park	On loan from the National Museum of US Air Force
55	Shakespeare Bust	Unknown			Shakespeare Garden, Ellis Park	City of Cedar Rapids

#	Title	Artist	Medium	Acquired	Location	Ownership
56	"Luna de Pecos"	Greg Reiche	Sandstone, Glass, and Steel	2016	Ellis Park, near pool	City of Cedar Rapids
57	T-33A Aircraft	n/a	Aircraft		Veterans Memorial Stadium, 950 Rockford Rd SW	City of Cedar Rapids
58	Masaryk Memorial	Unknown	Granite	1994	Masaryk Park, 16th Ave and 1st St SE	City of Cedar Rapids
59	Statue of Liberty	Unknown			First Avenue Bridge	City of Cedar Rapids
60	Kuba Memorial	Unknown	Black Granite	2001	Masaryk Park, 16th Ave and 1st St SE	City of Cedar Rapids
61	"Leaping Frog"	Castano	Bronze		Sun Valley Park	City of Cedar Rapids
62	American Discovery Trail Mural	Ali Hval	Paint	2019	Greene Square Park, Parking Ramp	City of Cedar Rapids
63	"Quiltkites - Galaxy"	Stan Wiederspan	Acrylic on Panel	1991	City Services Center, 2nd Floor Lobby	City of Cedar Rapids
64	"Quiltkites - Constellation"	Stan Wiederspan	Acrylic on Panel	1991	City Services Center, 2nd Floor Lobby	City of Cedar Rapids
65	"Quiltkites - Genesis of an Orbit I"	Stan Wiederspan	Acrylic on Panel	1991	City Services Center, 1st Floor by Time Check Hall	City of Cedar Rapids
66	"Quiltkites - Genesis of an Orbit II"	Stan Wiederspan	Acrylic on Panel	1991	City Services Center, near Daniels Conference Room	City of Cedar Rapids
67	"Flight Aviation & Cedar Rapids"	Richard Pinney	Mixed Media Collage	1990	Eastern Iowa Airport, Passenger Terminal	City of Cedar Rapids
68	"Future Perfect"	Tim Curtis	Glass	1995	Eastern Iowa Airport, Passenger Terminal	City of Cedar Rapids
69	"Transformations"	Patricia Innis	Glass	1995-1996	Eastern Iowa Airport, Passenger Terminal	City of Cedar Rapids
70	"Once Upon a Time"	Richard Pinney	Collage	1990	Cedar Rapids Public Library, Ladd Library	City of Cedar Rapids
71	Seed to Sky	Ruben Aguirre	Mural		Dash Coffee Roasters, 120 3rd Ave SW	Private
72	"Current: The Pulse of Life"	Tom Torluemke	Mural		CSPS Hall	Private
73	"Mucha Meets Iowa"	Ali Hval	Mural	2020	Graham Construction, 56 16th Ave SW	Private
74	"E Pluribus"	Ralph Melnick	Silver-painted steel	2012	US Courthouse	Federal
75	"Humans of Cedar Rapids"	Iowa BIG students	Mural	2017	1029 3rd St SE	Private
76	"Greetings from NewBo"	Thomas Agran	Mural	2018	1221 3rd St SE	Private
77	Parkade Mural Series	Thomas Agran	Mural	2017	325 1st Ave SE Parking Ramp	
78	Untitled	Katlyne Hummell Underhill	Mural	2021	Under 8th Avenue Bridge, along Cedar Valley Nature Trail	City of Cedar Rapids
79	Untitled	Marcus Irvin	Mural	2021	Under 12th Avenue Bridge, along Cedar Valley Nature Trail	City of Cedar Rapids

Image Credits

Cover Page:

Ali Hval, *Mucha Meets Iowa* 2020
Czech Village, 56 16th Avenue SW
Photo: @lizzabelphoto

Page 2:

Jerry Cowger, *Heart of the Matter* 2005
Poets Park, NewBo
Photo: Jessalyn Holdcraft

Page 4:

Dale Merrill, *The Frame*, acquired in 2005
Prairie Park Fishery, 2125 Otis Rd SE.

Page 5:

Dennis Patton, *In Transit*, Steel 1993
Eastern Iowa Airport in Cedar Rapids

Page 8:

Tom and Jean Latka, *Crystal Impression* 2013
McGrath Amphitheatre
Photo: The Semiotic Project

Page 9:

Iowa BIG, *Humans of Cedar Rapids* 2017
1029 3rd Street SE
Photo: @lizzabelphoto

Page 11:

Jun Kaneko, *Primary Vision* 2011
Cedar Rapids Museum of Art

You are Here Mural

416 3rd Street SE (painted on the side of a restaurant called The Map Room)

Page 15:

Gary Anderson, *Tree of Five Seasons* 1996
City of Cedar Rapids

Page 18:

Albert Paley, *Regeneration* 2013
Cedar Rapids Public Library

Page 20:

Emma Bochner, *Five Murals on Street July 2020*
2nd Street Pocket Plaza, located on 2nd Street SE between 3rd Ave SE and 2nd Ave SE

Page 28:

Cara Briggs, *Again*
Pocket Plaza, 2nd St, between 2nd and 3rd Ave.

Page 36:

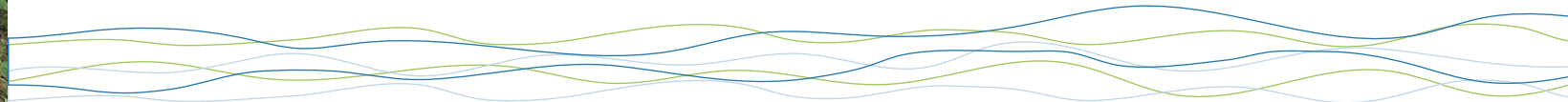
Castano, *Dress up Sculpture -Leaping Frog*
Sun Valley Park, on Cottage Grove Parkway between Sunland Dr. and East Post Rd SE

City of Cedar Rapids Public Art Program Guidelines and Policies



Table of Contents

CITY OF CEDAR RAPIDS PUBLIC ART PROGRAM GUIDELINES.....	38
PUBLIC ART FUNDS	38
SOURCE OF FUNDS.....	38
USE OF PUBLIC ART FUNDS.....	38
ROLES AND RESPONSIBILITIES	38
CEDAR RAPIDS CITY COUNCIL.....	38
THE PUBLIC ART COMMISSION.....	38
PUBLIC ART/PLANNING STAFF	39
ARTIST SELECTION PANELS.....	39
ARTISTS	39
CITY DEPARTMENTS/AGENCIES	40
CRITERIA FOR SELECTION OF ARTISTS AND ARTWORKS.....	40
ARTIST SELECTION PROCESS.....	40
REVIEW AND SELECTION OF ARTISTS.....	40
SELECTION CRITERIA	41
ELIGIBLE ARTWORKS	42
INELIGIBLE ARTWORKS	42
COMMUNITY PARTICIPATION AND OUTREACH	42
DIVERSITY OF THE COLLECTION.....	42
CITY OF CEDAR RAPIDS PUBLIC ART PROGRAM POLICIES.....	44
ACCESSIONING AND DEACCESSIONING POLICY.....	44
DONATIONS AND LOANS POLICY	45
ARTIST RIGHTS	47
CONFLICTS OF INTEREST.....	48
DEFINITIONS	49



City of Cedar Rapids Public Art Program Guidelines

Public Art Funds

Source of Funds

The success of a Public Art Program and its ability to commission new work and engage the public is impacted by its resources, including funding. The amount appropriated for the City's public art collection is currently \$60,000 annually. This is held in the Public Art Fund, a special revenue fund to support City-initiated public art projects and ongoing maintenance, as described below.

Use of Public Art Funds

Money in the Public Art Fund shall be spent for Public Art Projects and other permitted uses of the Fund prescribed each year by the updated Public Art Plan. Unexpended monies in the Public Art Fund are carried over automatically from year to year.

Monies in the Public Art Fund can be used for artist design services and the acquisition or commissioning of artworks for the City Public Art Collection. Monies in this category may be expended for artist design fees; proposals; artist travel and expenses; artwork purchases and commissions; artwork fabrication or materials; shipping and crating; insurance; site preparation; architect or other designer fees if the project is a collaboration (artwork-related expenses only); engineering fees; installation or placement of artworks; maintenance; or any purpose deemed necessary for the implementation of the program. Community outreach and engagement related to public art are also eligible activities.

Roles and Responsibilities

Cedar Rapids City Council

The Cedar Rapids City Council shall:

- Review and approve the annual Public Art Work Plan recommended and presented by the City Manager,

Staff, and the Public Art Commission, which shall include identification of eligible capital improvement projects and public art funding.

- Appropriate the budget monies that shall be transferred into the Public Art Fund as part of the annual budgeting process for the Community Development Department.
- Approve contracts with artists for public art projects.

The Public Art Commission

The Public Art Commission shall:

- Review and approve all proposals for public art.
- Support Staff in the development of the annual public art work plan.
- Advocate on behalf of the program and provide feedback on existing and future committees or projects.
- Review implementation of the Public Art Master Plan annually.
- Develop guidelines, policies, and procedures for the selection, implementation, and conservation of public art, subject to City Council approval.
- Monitor the overall development of the Public Art Collection, including ensuring that local and regional artists are represented in the Public Art Collection and ensuring that the Public Art Collection is reasonably balanced over time with respect to ethnicity, gender, and other identities of artists selected and with respect to styles of expression, media, and genre.
- Make recommendations regarding the care and maintenance of the Public Art Collection to appropriate parties or site agencies, and oversee a periodic maintenance survey of the entire Public Art Collection.
- Review and recommend the annual Public Art Work Plan to the City Council.
- Identify and approve a pool of potential members of Artist Selection Panels.
- Act as liaisons to the individual Artist Selection Panels.
- Review and approve individual Artist Selection Panel recommendations.

- Ensure community outreach and resident participation in the public art program.
- Review and approve individual project budgets as brought forward by artists.
- Review and recommend proposed gifts of public art to the City, as well as loans and long-term exhibitions of public art on City-owned property.
- Review and recommend accessioning and deaccessioning of artworks from the Public Art Collection.
- Review and approve changes to the public art program guidelines, policies, and procedures.
- Identify and cultivate, proactively, potential new Commission members possessing the appropriate qualifications for recommendation to the Mayor.

The Public Art Commission membership shall:

- Be composed of seven to nine arts professionals, enthusiasts, and community volunteers who are appointed by the Mayor.
- Be residents of, or people who work in, the City of Cedar Rapids.
- Be individuals with significant professional qualifications in the visual arts and/or civic design, such as artists, architects, landscape architects, arts educators, arts administrators, urban designers, urban planners, or owners/managers of a creative business. One member may be an at-large community representative with a general knowledge and appreciation of the visual arts and/or civic design, and a resident of the City of Cedar Rapids.
- Elect one member annually to serve as its Chair.
- Serve no more than two 3-year terms in a row.

Public Art/Planning Staff

Public art staff shall:

- Be responsible for the day-to-day management of the public art program.
- Develop an annual Public Art Work Plan for review and approval by the Public Art Commission and City Council.
- Support the Public Art Commission in fulfillment of its responsibilities.
- Propose public art project parameters for review (site, budget, artwork medium, artwork approach, etc.).
- Work with the City Manager's Office and Finance Department to identify City capital projects eligible for public art.

- Work with the capital project architect to identify possible approaches to integrate public art into the project.
- Develop materials and manage artist selection process.
- Maintain a pool of potential artist selection panel members and recommend a panel for each eligible project to the Public Art Commission for approval.

Artist Selection Panels

The panel will be comprised of arts professionals, creative sector, or design sector professionals with advanced knowledge of public art. The members will be residents of or business owners within Cedar Rapids.

Artist Selection Panels shall:

- Be ad-hoc panels formed for a limited period and charged by the Public Art Commission with recommending artists for individual projects or groups of projects.
- Review the credentials, prior work, qualifications, proposals, and other materials submitted by artists for particular projects.
- Recommend to the Commission an artist or artists to be commissioned for a project, or who will be engaged to join the design team for projects.
- Follow instructions outlined in the project's Request for Qualifications and Project Guidelines regarding the requirements and concerns addressed within the particular project.
- Be sensitive to the public nature of the project and the necessity for diversity and inclusion in the public art program.
- Maintain confidentiality on the proceedings of all panel meetings.
- Meet as appropriate and/or necessary to review the selected artist's design concepts.

Artists

Artists shall:

- Submit qualifications, visuals, proposals, and/or project materials as directed for consideration by the Commission and Artist Selection Panels.
- Conduct necessary research, including attending project orientation meetings and touring project sites when possible.
- Execute and complete any selected artwork or design work, or transfer title of an existing work, in a timely and professional manner.

- Work closely with the public art staff, design architect, and/or other design professionals associated with the project.
- Make presentations to the Public Art Commission and other reviewing bodies at project milestones as required by contract.
- Make a public presentation, conduct a community education workshop, or complete a residency at an appropriate time and forum in the community where the artwork will be placed, as required by contract.

City Departments/Agencies

Departments and agencies with authority over the site of a public art project shall:

- Determine, in consultation with the public art staff, which projects are eligible for public art inclusion, the amount of public art money available, and whether the project is appropriate for a design collaboration.
- Provide the public art staff with information on the capital improvement program, budgets, and schedules.
- Invite public art staff to participate in interviews with architects/engineers of major City capital projects.
- Designate, upon request by the Public Art Commission, a departmental representative to participate in the artist selection process.
- Review the maintenance needs for artworks located at the site agency.
- Inform the project architect of artist involvement in the capital improvement project and the method of artist selection.
- Designate, in consultation with the appropriate leadership, a City representative or project manager for the capital improvement project to act as the City's agent for all coordination issues related to public art and the overall project.

Advising agencies (City Attorney, Finance, Planning Commission, etc.) shall:

- Review contracts of selected artists and make recommendations regarding liability and insurance requirements.
- Provide consultation and information regarding particular needs and concerns of the public art program, such as legal issues or insurance requirements.
- Coordinate with the public art staff toward determining program success.

Criteria for Selection of Artists and Artworks

Artist Selection Process

Selecting an artist whose experience, artistic style, commitment to collaboration, and community facilitation skills match the needs of the project is critical to the success of any project. Specifically, the goals of the selection process are to:

- Select an artist or artists whose existing public artworks or past collaborative efforts have maintained a high level of quality and integrity.
- Identify an optimal approach to public art that is suitable to the demands of a particular project.
- Select an artist or artists who will best respond to the distinctive characteristics of the site and the community it serves.
- Select an artist or artists who can work successfully as members of an overall project design team.
- Ensure that the selection process represents and considers the interests of all parties concerned, including the public and the arts community.

The selection process includes:

- 1) Review and selection of the artist by the Artist Selection Panel or the Public Art Commission.
- 2) Recommendation of the selected artist by the Artist Selection Panel to the Public Art Commission and/or the Public Art Commission to the City Council.

Review and Selection of Artists

Call Methods

The public art staff shall determine the selection method for individual projects. Any of the following methods may be used, depending upon the requirements of the project.

Open Competition: An open competition is a call to artists for a specific project in which artists are asked to submit evidence of their past work. Any artist may submit qualifications and proposals. Calls for entries for open competitions will be sufficiently detailed to permit artists to determine whether their work is appropriate to the project under consideration. A two-part selection process is recommended:

Step 1: Request for Qualifications (RFQ). Artists are invited to submit a resume, work samples, and a letter of intent outlining their interest in the project and their approach to the project. The Selection Panel will choose a small group of artists to move to the proposal phase.

Step 2: Request for Proposals (RFP). The selected group of artists are invited to submit proposals. The artists are given specific details and guidelines about the project to develop a conceptual proposal. The artists are paid a stipend for their time spent developing the concepts for the project.

Limited or Invitational Competition: The Artist Selection Panel invites a limited number of artists to submit credentials and/or proposals for a specific project. Invitations shall be based on evaluation of an artist's past work and demonstrated abilities to successfully respond to the conditions posed by the project (i.e., water features, light works, paintings, sound works, landscape works, design team efforts, etc.) or on other non-aesthetic public art program goals (e.g., the selection of artists who reside in a particular community or neighborhood where a project will be installed).

Direct Selection: The Panel may choose a direct selection in which they contract with a specific artist for a commission or to purchase an existing work. This approach is rarely used and will generally occur when circumstances surrounding the project render an open or invitational competition unfeasible (e.g., project timeline, community, or social considerations).

Mixed Process: A mixed process may include any combination of the above approaches.

Selection Criteria

The following criteria shall be referenced and applied throughout all selection processes.

Qualifications: Artists shall be selected based on their qualifications as demonstrated by past work, and the appropriateness of their concepts to the project.

Artistic Excellence: Artists and the public art shall

demonstrate a mastery of skills and techniques, communication of unique vision or perspective, professional approaches to process and presentation.

Media and Style: All forms of public art shall be considered, subject to any requirements set forth by the project prospectus. Artists whose artworks are representative of all schools, styles, and tastes shall be considered.

Appropriateness to Site: Artwork designs shall be appropriate in scale, material, form, and content for the immediate social and physical environments to which they relate.

Durability: Consideration shall be given to structural and surface integrity, permanence, and protection of the proposed artwork against theft, vandalism, weathering, excessive maintenance, repair costs, and extreme weather events such as floods or fires. Durability shall be defined in relation to the intended lifespan of the project, varying according to whether the artwork is intended to be installed permanently or temporarily.

Historic Significance: If the proposed artwork includes an historic element, it shall be historically important and reflect the history of the City or the character of the surrounding neighborhood.

Visual Accessibility: The proposed artwork shall be readily visible to the public and meet the location requirements of the project.

Community Values and Relation to the Space: While free artistic expression shall be encouraged, consideration must be given to the appropriateness of works of art in the context of local community and social values. The proposed artwork should work well in relation to the space it is to be placed and reflect the values of the community.

Public Liability: Safety conditions or factors that may bear on public liability should be considered in selecting an artist or artwork. Examples of safety concerns may include a work that invites children to climb on it, has sharp edges, or is at risk of damage from extreme weather.

Diversity: The public art program shall strive for diversity of style, scale, media, and artists. The program shall also strive for an equitable distribution of artworks throughout the City.

Maintenance. The proposed art/element will not require extraordinary maintenance and the maintenance plan addresses vandalism, weathering, and the life of the artwork.

Location. The proposed location of the art and/or element(s) is in a public place that is appropriate to accommodate the size and scale of the proposed art and/or element(s), has or can reasonably accommodate any necessary supporting infrastructure, and is in compliance with applicable City Code requirements.

Eligible Artworks

In general, all forms of artistic expression created by professional artists, in a wide variety of styles, media, and genres, are eligible for inclusion in the public art program. Examples may include free-standing works; works that have been integrated into the underlying architecture or landscape; temporary or permanently installed works if such projects contribute to community understanding and participation; artist-designed infrastructure elements, such as sound walls, overpasses, City gateways and utility structures; artist-designed street furniture such as benches, bus stops, or tree grates; and any other art form or expression relevant to the goals of the City's public art plan.

Ineligible Artworks

The public art projects are not intended to substitute for functional elements that would normally be a part of City projects. Unless they are specifically designed by professional artists, the following will not be considered as part of the art program:

- Directional elements such as supergraphics, signage, or color coding, except where these elements are integral parts of an overall design created by a professional visual artist.
- "Art objects" that are mass produced or of standard manufacture, such as playground equipment, fountains, or statuary elements, unless incorporated into an artwork by a project artist.

- Reproductions, by mechanical or other means, of original works of art, except in the cases of film, video, photography, printmaking, or other media arts.
- Decorative, ornamental, architectural, or functional elements designed by a building architect, as opposed to elements created by an artist commissioned for that purpose.
- Landscape architecture and gardening except where these elements are designed by a professional visual artist and/or are an integral part of the artwork by the artist.
- Service or utilities necessary to operate and maintain an artwork.

Community Participation and Outreach

The purpose of the public art program is to serve the residents of Cedar Rapids. By building a regular program of education and promotional activities, a sense of community ownership can be instilled and cultivated. Such activities can generate broader community appreciation of public art and recognition of the role of public art in reflecting the community's values.

The City of Cedar Rapids shall make community participation a part of each public art project as appropriate. To meet this goal, the Public Art Commission will activate community-based advisory committees, community representation on artist selection panels, and artist interaction with the community. The Public Art Commission will develop a comprehensive approach to educational outreach concerning the public art program. Elements of this ongoing educational policy may include programs in the public schools and special events, such as exhibitions, public art tours, artist-in-residence programs, education and/or school programs, publications, brochures, films and videos, and public meetings. In addition, avenues such as print/broadcast media and social media will be cultivated to give access to the widest possible audience.

Diversity of the Collection

Local Versus Non-Local Artists

The City of Cedar Rapids recognizes that, while the primary objectives of the public art program are the enhancement of public spaces in the City for the general

benefit of its residents, a public art program can also be an important tool in developing the community of artists who reside in the City and region around the City of Cedar Rapids.

The Public Art Commission shall endeavor to maintain a reasonable balance, over time, in the number of contracts awarded to local, regional, and national artists for art projects. Factors such as knowledge of and relationships in the local community, the size of the public art project, the level of visibility of the public site, and the availability of outside funding all may influence the decision on the part of the Public Art Commission to seek artists from a local, regional, or national pool of artists. The long-term goal of the Public Art Commission is to ensure that a share of public art projects be awarded to local and regional artists.

Collection Diversity

The Public Art Commission desires to create a public art collection that is diverse and includes artworks of numerous styles and media. Therefore, it is important that many artists have an opportunity to participate in the program.

Artist whose work is commissioned more than 3 times cannot be considered for another commission or purchase for three years after the date of a signed contract or letter of agreement, unless the commission is directly related to a previous artwork completed by the artist.

Nondiscrimination

The Public Art Commission recognizes the diversity of residents of the City of Cedar Rapids and seeks to be inclusive in all aspects of the public art program. The Commission shall ensure over time that the public art collection is inclusive of artists who represent the diversity of the Cedar Rapids community. The Public Art Commission will not discriminate against any artist or other program participant based on race, religion, gender, sexual orientation, national origin, or disability status.

City of Cedar Rapids Public Art Program Policies

Accessioning and Deaccessioning Policy

Public art can be acquired by the City through a variety of methods. All artwork accessioned into the public art collection is subject to criteria set forth in this policy. All decisions regarding the accessioning of artwork made by the City of Cedar Rapids' Public Art Commission, once approved by the City Council, are considered final. Please refer to Donations and Loans Policy for specifics on gifts and donations.

Criteria for Accessioning

- Artwork must be consistent with the Public Art Program guidelines.
- Artwork should be of exceptional quality and enduring value as judged by the City of Cedar Rapids and the Public Art Commission.
- Strong preference is given to artwork that is unique or of a limited edition.
- Permanently sited artwork must relate to the architectural, historical, geographical, and/or socio-cultural context of the site.
- Funding and documentation for installation and future maintenance must be provided.
- As applicable, the artwork must meet City structural, building, right-of-way, electrical, and other codes for safety.
- As applicable, the artwork must meet Federal Americans with Disabilities Act requirements.
- Artwork must be durable and in good condition.
- Existing artwork must have provenance information establishing clear title.

The City of Cedar Rapids is responsible for maintaining the quality and integrity of the public art collection. While it is regrettable, occasionally it is necessary to remove an artwork from the collection if it no longer meets standards for quality or safety. Deaccessioning is the

formal procedure by which an artwork is permanently withdrawn from the public art collection. The deaccession of artwork will be considered only after a careful and impartial evaluation within the context of the collection, considering that changes in taste should not inform the decision to deaccession. In general, deaccession will only be considered ten years after accession or if extraordinary conditions occur. Every attempt will be made to notify the artist and donor when applicable. Final approval for deaccession is made by the City Council upon recommendation by the Public Art Commission.

Criteria for Deaccessioning

A work of art may be deaccessioned for one or more of the following reasons:

- The artwork is not or is rarely on display for lack of a suitable site.
- The condition or security of the artwork cannot be reasonably guaranteed.
- The artwork is damaged and repair is infeasible or the cost of repair is disproportionate to the value of the artwork.
- The artwork requires excessive maintenance due to design flaws.
- The artwork endangers public safety.
- There is an impending weather or natural disaster event.
- The site of a site-specific artwork is so severely altered that the artwork is no longer compatible or relevant.
- The property on which a site-specific artwork is located is no longer owned by the City of Cedar Rapids.
- The artwork is significantly incompatible or inferior in the context of the collection.
- The City wishes to replace the artwork with a work of more significance by the same artist.
- There has been sustained and overwhelming public objection to the artwork over a period of time.
- The artwork has been stolen or destroyed.

Donations and Loans Policy

Works of art proposed for donation or long-term (six months or longer) loan to the City of Cedar Rapids shall be carefully reviewed by the Public Art Commission to meet the following objectives:

- To provide uniform procedures for the review and acceptance of gifts or loans of artworks to the City of Cedar Rapids
- To vest in a single agency the responsibility of ensuring the management and long-term care of the donated works of art
- To facilitate planning for the placement of artworks on City-owned property
- To maintain high artistic standards for artworks displayed in City facilities
- To provide appropriate recognition for donors of artworks to the City of Cedar Rapids.

Moratorium Option

The Public Art Commission reserves the right to install a moratorium on gifts to the City of Cedar Rapids Public Art Collection, as needed. This moratorium is necessary as the City may be offered art for which we may not have the resources for storage or ongoing maintenance and conservation.

Review Criteria for Gifts or Loans of Works of Art

Aesthetic considerations: To ensure artworks of the highest quality, proposed gifts or long-term loans of works of arts should be accompanied by a detailed written proposal and concept drawings of the proposal and/or photographs of an existing artwork, documentation of the artist's professional qualifications, and, if needed, a current certified appraisal of the worth of the artwork.

Site Context: Proposed works of art must be compatible in scale, material, form, and content with their proposed site. Attention shall be given to the social context of the work and the way it may interact or contribute to the use of the site. Significant consideration shall be given to the structural and surface soundness, and to the possibility and resistance to theft, vandalism, weathering, and excessive maintenance or repair costs.

Financial considerations: Based on the cost of installation, the proposal should identify sources of funding for the project and the estimated cost of maintenance and repair over the expected life of the artwork. A legal instrument of conveyance of the work of art should be executed between the City of Cedar Rapids and the donor.

Liability: The proposal should discuss susceptibility of the artwork to damage and vandalism, any potential danger to the public, and any special insurance requirements.

Environmental considerations: The proposal should address appropriateness of the artwork to the site and the scale of the artwork in relation to its immediate context.

Maintenance: Where appropriate, the City of Cedar Rapids should request that the donor provide an endowment for the long-term maintenance and conservation of the donated art.

Uniqueness of Art: The program will accept only unique, one of a kind works of art apart from prints, photographs or a desirable high quality limited edition work of art by a renowned artist.

Proposed artwork donations shall be reviewed by the Public Art Commission. Donation proposals shall be accompanied by the following information:

- Slides, photos, or a model of the proposed work;
- Biography of the artist;
- Proposed site and installation plans;
- Cost of the artwork and budget for installation;
- Information for acknowledgement of the donor; and
- Maintenance requirements for the artwork.

Artworks proposed for long-term loan (one year or more) to the City shall be subject to the same considerations outlined above. Artworks proposed for placement in private offices or in nonpublic areas of City facilities shall not be subject to Commission review.

Review Criteria for Memorials

The City of Cedar Rapids acknowledges the need to develop commemorative designation guidelines, which is currently underway.

Conservation and Maintenance Review and Policy

July 2021 Conservation and Maintenance Review

A conditions assessment of the collection was conducted in July 2021 to identify needed maintenance and conservation. The Department of Community Development and Planning, which oversee the public art program, selected 56 pieces of the full collection to be assessed. The assessment produced object-by-object condition reports and cost estimates for ongoing care and needed remediation. The assessment found that overall, the collection is relatively stable and in generally good to fair condition. Specific observations across the collection were:

- Almost all artworks require some form of maintenance of conservation to repair damage. Public interaction, exposure to natural elements and contact with de-icing salts have all contributed to various degrees of deterioration of the outdoor pieces.
- The majority of artworks assessed are located outdoors, many in high-traffic pedestrian areas and accessible to the public. People routinely climb on certain pieces, so some sculptures can be designated as “climbing sculptures” and others protected with signage and security cameras.
- Sprinklers over-spraying on certain pieces is a large contributing factor to surface damage. This can be remedied by re-aiming sprinklers or replacing them with drip irrigation.
- Many artworks are exposed to atmospheric pollution and would benefit from annual cleaning.
- Some artworks are located beneath tree branches that should be trimmed to prevent potential damage.

The assessment prioritized each artwork based on its state of conservation as a management aid in planning needed treatment. Priority 1 objects exhibit structural instability and could result in imminent, irreversible damage. Priority 2 objects are not in imminent danger but have condition issues that could be treated within 2-4 years. Priority 3 objects require minor treatment and,

with routine maintenance, could be treated within 3-5 years. Cost estimates for conservation were developed for each individual artwork and will be part of the overall maintenance budget.

Program Conservation and Maintenance Policy

The City of Cedar Rapids shall continue to regularly arrange for a survey of the entire Public Art Collection to meet the following objectives:

- To provide for the regular inspection of public works of art;
- To establish a regular procedure for effecting necessary repairs to public works of art;
- To ensure regular maintenance of public works of art; and
- To ensure that all maintenance of public works of art is completed with the highest standards of professional conservation.

Conservation and Maintenance Responsibilities

The Artist shall:

- Guarantee and maintain the work of art against all defects of material or workmanship for a period of one year following installation, subject to the terms of the artist’s contract;
- Provide the public art program with drawings of the installation and with detailed instructions regarding routine maintenance of the artwork; and
- Be given the opportunity to comment on, and participate in, all repairs and restorations made during their lifetime.

City of Cedar Rapids shall:

- Be responsible for routine maintenance of artwork, upon the advice of the planning staff or Public Art Commission, and shall perform all maintenance work in a manner that is consistent with conservation requirements supplied by the artist.
- Not intentionally destroy, modify, relocate, or remove from display any work of art.
- Not perform any nonroutine maintenance or repairs to artworks without prior consultation with the qualified professional.
- Continue to conduct a comprehensive maintenance survey of the public art collection at least once every seven to ten years. This survey shall include a report on the location and condition of each work; prioritized recommendations for the restoration, repair, or maintenance of works of art; and estimated costs.

Artist Rights

The City of Cedar Rapids is committed to a climate wherein artists will thrive and receive the economic benefits of, and recognition for, their work. For that reason, it is important that artists retain reasonable control of the integrity of their artworks and that artists receive equitable compensation for their creative endeavors.

The City of Cedar Rapids seeks to assure the following rights to artists, which shall be embodied in artist contracts for the commissioning or purchase of works of art.

Recognizing that successful public art is generally inseparable from the site for which it is created, the City of Cedar Rapids shall endeavor to ensure that City departments or site agencies do not move or remove an artwork unless its site has been destroyed, the use of the space has changed, or compelling circumstances arise that require relocation of the work of art. Any such actions should be reviewed by the City of Cedar Rapids prior to being undertaken. Should it become necessary to move or remove an artwork, the City of Cedar Rapids shall make reasonable efforts to consult with the artist before effecting any removal or relocation. However, the City of Cedar Rapids reserves the right to move or remove the artwork without notification in emergency situations where an immediate threat to property or public safety is present. In all instances, the City of Cedar Rapids will act within the provisions of the federal Visual Artists Rights Act.

Recognizing the importance of preserving the integrity of an artwork, the City of Cedar Rapids shall seek to ensure that City departments or site agencies do not intentionally alter, modify, or destroy an artwork. Nevertheless, if an artwork is significantly altered, modified, or destroyed, whether intentionally or unintentionally, the artist shall have the right to disclaim authorship of the artwork. Should an artist choose to exercise this disclaimer, the City of Cedar Rapids shall, upon request by the artist, officially request that the department or agency remove any plaques, labels, or other identifying materials that associate the work with the artist.

The integrity of an artwork depends upon regular conservation and maintenance. The City of Cedar Rapids

is committed to the periodic inspection of the artworks in the Collection and to make reasonable efforts to ensure that each artwork is properly and professionally maintained.

The City of Cedar Rapids agrees to make its best effort to ensure that all maintenance and repairs to works of art are accomplished in accordance with any maintenance and repair instructions the artist has provided to the City of Cedar Rapids at the time of accession and that all such maintenance and repairs adhere to the highest professional standards of artwork conservation. The City of Cedar Rapids shall make reasonable efforts to notify the artist before departments or site agencies undertake repairs or restorations to the artwork during the lifetime of the artist. Where practical, the City of Cedar Rapids shall seek to ensure that the artist be consulted and given an opportunity to accomplish the repairs or restorations at a reasonable fee. The City of Cedar Rapids reserves the right to make emergency repairs without prior notification to the artist.

The artist retains all copyrights associated with works of art accessioned by the City of Cedar Rapids, including those acquired for the City. The City of Cedar Rapids agrees that it will not copy or reproduce the artwork in any way, or permit third parties to do so, without prior written permission of the artist. Notwithstanding this policy, the City of Cedar Rapids reserves the right to make photographs or other two-dimensional representations of the artwork for public noncommercial purposes such as catalogues, brochures, and guides.

Artistic Freedom of Expression

The City of Cedar Rapids recognizes that free expression is crucial to the making of works of art of enduring quality. At the same time, public art must be responsive to its immediate site in community settings, its relatively permanent nature, and the sources of its funding.

The City of Cedar Rapids encourages free expression by artists participating in the public art program, consistent with due consideration of the values and aspirations of the residents of Cedar Rapids. Community representatives will be invited to serve on artist selection panels to ensure discussion of community sensibilities. Artists selected to

participate in the program will be encouraged to engage the community directly in the process of developing their artistic concepts and designs.

Conflicts of Interest

The City of Cedar Rapids recognizes that it is essential for local artists and other related professionals to serve as members of the Public Art Commission, its subcommittees, and selection panels. It further recognizes that artists and other related professionals may have a real or perceived conflict of interest when serving in such a capacity while competing for projects. In general, a conflict of interest may arise whenever a Commission or panel member has a financial, familial, or romantic relationship that would make it difficult to render an objective decision or create the perception that a decision might be problematic. A conflict may also arise whenever a Commission or artist selection panel member possesses inside information or has a role in the decision-making process that could influence the outcome of a public art process or project. Therefore, the Public Art Commission has established policies to govern service on the Commission and its panels.

Members of the Public Art Commission or any subcommittee:

- Must disclose any real or potential conflict of interest.
- Are not eligible for any competition, commission, or project during their tenure on the commission or subcommittee.

- Must withdraw from participating or voting on any competition, commission, or project for which any family member, romantic partner or any business associate has any financial interest or possibility of personal gain.
- Are ineligible for participation in any competition, commission, or project of the Public Art Commission for a period of one year following the end of an individual's term on the commission.
- Are ineligible for any competition, commission, or project on which they voted during service on the Commission or subcommittee, regardless of the length of time elapsed following Commission or subcommittee service.

Members of Artist Selection Panels:

- Must disclose any real or potential conflict of interest.
- Must withdraw from participation, discussion, and voting on any artist who is a family member or business associate, or with whom the panel member has a gallery affiliation.
- May not enter any competition, commission, or project on which they are serving as a panelist.

Definitions

Accessioning: The process of adding and recording an artwork into the City's Public Art Collection, whether by commissioning, purchase, or donation.

Acquisition: The inclusion of an artwork in the City's Public Art Collection by commission, gift, or loan. Works on loan for periods of less than six months shall be considered as exhibition presentations. Works on loan for periods between six months and five years shall be considered temporary acquisitions and shall be included in the overall management of the City's public art collection.

Agency: Any public commission, authority, department, or corporation established or authorized to perform one or more functions on behalf of the City and funded in whole or part with City revenues or funds applied for, granted, or allocated by, to, or on behalf of the City.

Art, Work(s) of Art or Art Works: The objects resulting from the application of skill and taste to production of tangible objects, designs, and/or environments according to aesthetic principles, including, but not limited to: painting, sculptures, engravings, carvings, frescoes, murals, collages, mosaics, statues, tapestries, photographs, drawings, crafts, installations, digital and light-based works, fabric and textile works, earthworks, and conceptual works.

Artist Selection Panel: A committee appointed by the Public Art Commission to select an artist or artists to create a work of public art.

Annual Public Art Plan: A prioritized list of sites with budgets and other relevant information that defines the direction, genre, and subject matter for each year's program, based upon the mission, goals, and strategies of the Public Art Master Plan.

Artist: A person who practices any of the creative arts and who creates an artwork.

Capital Project or Capital Improvement Project: A government-supported undertaking such as a land acquisition, construction, renovation, or demolition project of the City or of any City Agency, intended to add to the long-term net worth, service capacity, or betterment of a particular government function, facility, or asset.

Capital Project Budget or Construction Cost: The total cost of acquiring and constructing a Capital Project, including, without limitation, legal, architectural, engineering, and other professional fees; site work; contingency allowances; and change orders.

Cedar Rapids Public Art Program: A City program which administers the public art policy, activities, and contracts to support the mission of the City.

Deaccessioning: The process of permanently removing an artwork from the Public Art Collection, whether by sale, destruction, and/or removal from public display.

Cedar Rapids Public Art Commission: A seven- to nine-member body appointed by the Mayor and advisory to City Council, responsible for governance and oversight of the public art program, including public art policy, artworks, and funding for the City.

Open Competition: A publicly announced invitation, to which any artist(s) may apply, subject to the parameters which have been established for creation and installation of a Work of Art or Public Art Project.

Public Art: Works of art, both publicly and privately owned, which are in public view or readily accessible by the public.

Public Art Project: Projects for the creation of Public Art pursuant to the Public Art Master Plan.

Public Places: Buildings, parks, major roads, and all spaces, indoors and outdoors, located in the City and that are accessible to the public.

Request for Qualifications: A public announcement of an upcoming public art project, inviting artists to submit credentials for consideration for the public art project.

Request for Proposal: A public announcement of an upcoming public art project, inviting artists to submit a conceptual proposal for the project.

Site-Specific Artwork: A Work of Art designed for a particular site and whose artistic intention is inseparable and cannot be transformed from the particulars of that given site to another location.



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