

IMAGINART: A PUBLIC ART PLAN FOR THE CITY OF MARION

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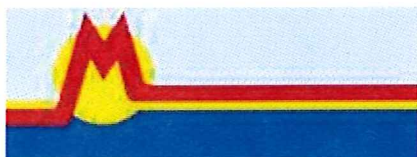


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EXECUTIVE SUMMARY

It is an exciting time to be in Marion, Iowa. The City is in a period of sustained residential and commercial growth. There has been a renewed focus on Uptown, with new streetscape improvements that will make the area a more pleasant environment for motorists and pedestrians and improve access along the major entry corridors from every direction. The Lowe Park Arts and Environment Center has been a tremendous success and plans to expand its cultural offerings with a new amphitheater and a sculpture trail.

These projects, along with other civic initiatives, helped Marion win recognition as one of Iowa's "Great Places" in 2009. They have also set the stage for a broader discussion about how public art and urban design can be a critical part of the mix that makes Marion a unique, livable community – a discussion that is the focal point of this public art master plan.

In 2010 the City received a grant from the Iowa Arts Council to develop a public art master plan. In 2011, the City, working with the Marion Chamber of Commerce, selected the firm of Via Partnership, working collaboratively with urban planner and designer Todd W. Bressi, to facilitate the development of the plan.

The consulting team worked closely with the City, the Chamber and an advisory committee consisting of Marion citizens and City staff to develop the recommendations in this plan. The process included a community workshop called "Imagine Art Here" on May 4, 2011, at which more than 40 citizens of Marion gathered at the Lowe Arts and Environment Center to help shape a public art vision for Marion and provide critical input into identifying locations for and approaches to public art throughout the community. And on May 19, 2011, 162 people at the Marion Arts Festival completed a survey about public art in Marion.

ImaginArt: A Public Art Master Plan for Marion recommends that the City start both a Public Art Initiative and an Urban Design Initiative. The vision of the Public Art Initiative is for Marion to commission or acquire high-quality, engaging and enduring works of art that support the creation of outstanding public spaces. The Urban Design Initiative would not only help advance the city's urban design vision, but also support the public art initiative by producing quality sites for art, and by creating opportunities for artists to work collaboratively with design teams.

ImaginArt identifies key opportunities for both near-term and longer-term public art projects. These projects include temporary and permanent public artworks associated with streetscape improvements in Uptown, the Central Corridor and the Western Corridor: new commissions for major civic facilities such as the Marion Public Library expansion, the proposed new recreation facility and the new police headquarters; a focus on major parks such as City Square Park, Lowe Park and Thomas Park; a major western gateway into downtown; and projects that occur throughout the City's trail system.

ImaginArt also recommends key administrative steps that will be necessary for Marion to implement these projects. The plan recommends that ongoing oversight for the public art initiative

should rest with the Marion Arts Council, which should create a standing *Public Art Committee* and an ad-hoc *Lowe Park Sculpture Trail Working Group* to focus on the initiative. City Council would review and approve budgets, plans, artist selections and project proposals. The City Manager would facilitate budget and policy development, and a part-time *Arts Coordinator* would be responsible for managing the day-to-day aspects of the initiative and providing arts management expertise to the development of public art projects.

Funding for public art would come from a number of sources. A major source would be a new percent for art funding model that would allocate funds for public art from Marion's capital budget on a varying basis, depending on the volume, scale and nature of capital projects that the City is undertaking in any given year.

The urban design initiative would focus on two key directions. It would lead to comprehensive standards and practices for the design of infrastructure and the public realm, so that future capital projects will be able to draw on a common design language that knits the city together over time. And it would focus on a series of landmarks that indicate important thresholds and locations, such as gateways to both the City overall and the Uptown District in particular.

The plan recommends that Marion retain an interdisciplinary design team, including an artist, to develop these design standards. It further recommends that the urban design initiative should be managed by city staff in Planning and Development, with the involvement of staff from Parks and Recreation, Public Works and the City Manager's office as needed.

These two tools – a public art initiative and an urban design initiative – can strengthen Marion's message that it is a place that cares about its residents' quality of life, and about making a city that is attractive to businesses and visitors. They build on what Marion has already accomplished over the past few years to leave a legacy for the Marion of the future.

CONTEXT: THE SETTING FOR PUBLIC ART IN MARION

Marion, a classic Iowa railroad town with a strong sense of its past, has become one of the state's fastest-growing communities, and is laying the groundwork for arts and culture to be an important part of the city's future. This master plan identifies the key public art opportunities for the city, as well as a path for moving those projects forward.

When Marion was laid out in 1839 it was arranged around City Square Park, an area that still serves as the symbolic heart of the community and a center of public life, hosting festivals, concerts and other events. Today, Marion is a city of nearly 35,000 people and, with a population that increased 24 percent between 2000 and 2008, it is experiencing one of the fastest rates of growth in Iowa. With this growth has come an increased focus on and attention to quality of life considerations – especially civic design and public spaces – on the part of citizens, community leaders, city staff, elected officials, and the business community. Marion is already known for its top-notch schools, historic Uptown district, and popular festivals, and is now eager to define itself to the surrounding region as an arts and culture destination.

Recently, Marion has been taking steps to improve and define its overall civic identity and visual character. A key goal of the City's Comprehensive Plan, completed in 2010, is to “enhance the appeal and image of the City and strengthen its identity through better design and development [and] visual improvements.” The City is striving for a higher level of design quality in both private development (residential and commercial) and civic features and has adopted area plans for the Neighborhoods at Indian Creek, the Central Corridor, and Uptown's streetscape, as well as a master plan and design development guidelines for the Marion Enterprise Center. The recently constructed Lowe Park Arts and Environment Center is perhaps the best example of design that achieves these aspirations, and it has become a point of pride for the community.

Another far-reaching initiative has been Imagine8, a community-wide visioning process designed to generate ideas to enhance quality of life and create a strong identity for Marion. The process, led by the Chamber of Commerce and a group of volunteers in 2009, generated more than 1,800 ideas from participants. A volunteer selection committee narrowed these ideas down to 100, from which the community voted to choose the top 30. From these, the committee chose the “Great Eight” ideas to implement. The Great Eight ideas relate largely to improving and supporting public spaces and cultural facilities, and include initiatives to develop a fitness and recreation facility; expand restaurant and entertainment offerings in Marion; connect, expand and improve trails; improve facilities at City Square Park; develop additional programming at Lowe Park Art and Environment Center and Thomas Park; expand the Marion Public Library; create WiFi hotspots in Uptown; and install splash pads in neighborhood parks. Imagine8 resulted in the city's designation as one of Iowa's Great Places and highlighted the need for a public art plan to coordinate, prioritize, and maximize the creative energy and efforts that are rising to the surface in Marion.

In 2009, Marion was selected as one of Iowa's Great Places. Great Places is a designation through the State of Iowa that is designed to “promote bold thought, innovation and entrepreneurship and

the local and regional level in Iowa". There are seven dimensions of a great place that communities must address to receive Great Places recognition, several of which relate directly to public art: "A Unique Sense of Place," "Engaging Experiences," and "A Creative Culture."

These efforts have brought public art and culture initiatives to the forefront. Uptown was designated a Cultural and Entertainment District by the state in 2005 and placed on the National Register of Historic Places in 2009. The Marion Arts Festival, which takes place at City Square Park, is now in its 20th year and was named the best one-day arts festival in the Midwest. Community members are actively working to develop a sculpture trail and an amphitheater at Lowe Park. The City recently commissioned a work of art for a roundabout at 35th Street and Tower Terrace Road.

As Marion continues to grow and plan for its future, it will benefit from a public art plan that sets priorities for public art in Marion, charts a course for how public art will relate to civic design processes, and determines how public art will fit into the overall organizational management of art initiatives in the city. Through the efforts of residents, community organizations, the City, and groups such as the Chamber of Commerce and the Marion Economic Development Corporation, Marion is creating a legacy for its future. A public art plan will support these efforts and ensure that high-quality, relevant, and engaging public art is part of the legacy that Marion leaves for future generations.

PROGRAMMATIC RECOMMENDATIONS: PUBLIC ART INITIATIVE AND URBAN DESIGN INITIATIVE

Marion's goals for public art and urban design are closely linked, as both have been generated, in part, by a desire to improve the visual appearance of the city. Both a *public art initiative* and an *urban design initiative* can be important tools for the city, but it is important to acknowledge that each has its own strengths and limitations, and to consider how each can support the other.

This master plan focuses mainly on how Marion can manage a public art initiative, but it also includes recommendations about how Marion can launch an urban design initiative. It also clarifies the difference between public art and urban design solutions, and describes how public art and urban design can interact with each other to support the city's overall design goals.

PUBLIC ART

The vision for Marion's public art initiative is to "commission and acquire high-quality, engaging and enduring works of art that support the creation of outstanding public spaces." Moreover, it is hoped that public artwork can create a sense of connectedness to the essence of Marion and become a resource that strengthens and defines the unique character of the community as it grows, a means for creating a visual identity for a place that is transforming, and an essential component of what makes Marion a great place to live, work, visit, shop and play.

Projects can potentially address many community goals, some of which have to do with visual character, others which might involve social or cultural goals. The projects that are commissioned will be determined by several factors: the types of capital projects the city is undertaking; the places that are most important to the community, in terms of how they are used, their meanings and associations, and their ability to mark the structure of the city; and the suitability of specific sites in terms of their visibility and design character.

URBAN DESIGN

Marion's urban design vision is to "enhance the appeal and image of the City and strengthen its identity through better design and development [and] visual improvements," as stated in the Comprehensive Plan. In other words, urban design takes into consideration the overall visual appearance of the city – public and private development, architecture, landscape architecture, site planning, and public art – especially public investment and the relationship between private development and the public realm.

Currently, that vision is being applied through several city-sponsored planning and design efforts, namely corridor and streetscape projects along Sixth and Seventh Avenues, at the Marion Enterprise Center, and at Lowe Park.

An urban design initiative would build on those efforts to develop more comprehensive standards and practices for the design of infrastructure and the public realm, so that future projects will be able to draw on a common design language that knits the city together over time. The urban design initiative would consider design elements for streetscapes and trails, the design quality of projects like parks and civic buildings, the design of building facades and the spaces between buildings and streets (including parking lots and storm water collection ponds), perhaps even specifications and locations for civic markers (entries to the city, entries to Uptown, roundabouts) – anything that is visible from the public realm. These standards and practices might consider not only codes and guidelines – building on work already started by city design consultants – but also budgeting and contracting processes, as other cities have found is necessary to implement their design vision.

Marion’s urban design initiative would also focus on a series of landmarks that indicate important thresholds and locations. Most importantly, these would include gateways to both the City overall and the Uptown District in particular. They could also include place markers for important facilities such as Lowe Park, the Marion Public Library, the softball complex and important trailheads. These gateways and markers could include a combination of landscape design; structural elements such as walls, arbors, colonnades or fountains; and public art – all designed in a holistic fashion.

It is unlike that any of these landmarks could be created as public art projects alone. However, there are some potential near-term projects that could provide opportunities for developing artist-designed gateways or place markers, and those potential projects are outlined in this plan.

A comprehensive urban design initiative can support Marion’s public art initiative in a fundamental way. Good urban design can produce the quality of sites – in terms of sight lines, landscaping, lighting and access – that will be most suitable for the presentation of artwork. Good urban design can create a level of attention to quality that could provide opportunities for artists to work collaboratively with design teams.

THE INTERACTION OF ART AND DESIGN

The public art initiative can support Marion’s urban design aspirations, as well. Some elements that are priorities from an urban design point of view, such as gateways, might turn out to be good opportunities for art projects, if site conditions and budgets are right. Some urban design elements, such as a system of gateway markers, might benefit from artist enhancements such as bas reliefs, medallions or other small sculptural elements. Other elements, such as trail markers, might be designed by an interdisciplinary team led by an artist. In certain districts, such as Uptown, sidewalk standards might include artist-designed inlays.

While this master plan focuses primarily on Marion’s public art initiative, it is conceived in a manner that supports the city’s broader design initiatives, as well. Where applicable, it describes how public art recommendations relate to overall city design policies or infrastructure design. It also includes a recommendation for an interdisciplinary team to develop an overall visual language that could provide a foundation for urban design policies in Marion.

A PUBLIC ART INITIATIVE FOR MARION

This master plan includes three broad sets of recommendations that, together, will shape the initial years of Marion's public art initiative.

The vision, goals and priorities outlined below were developed through a workshop and other stakeholder meetings. They will serve as an ongoing framework for determining the types of projects, and approaches to those projects, that are most appropriate for Marion.

The section that follows describes a series of short-term and long-term projects, with goals, next steps and potential budgets. After that section, the plan outlines administrative recommendations related to staffing, funding, policies, procedures and stakeholder roles and responsibilities.

VISION

Marion's Public Art Initiative will commission or acquire high-quality, engaging and enduring works of art that support the creation of outstanding public spaces.

GOALS

The public art that Marion commissions or acquires should address the following overall goals. These goals should be referenced in Project Plans, along with goals specific to that project, as well as calls to artists and other project documents. The goals should also be used by the Public Art Committee, Arts Council and City Council when evaluating projects.

- Share the personality of the city
- Heighten awareness, appreciation and enjoyment of art
- Support economic development and cultural tourism
- Make the city known as a place for creative, quality design

PRIORITIES AND CRITERIA FOR ASSESSING ART OPPORTUNITIES

The projects recommended in this plan will rise or fall in priority depending on a number of factors. Some of these factors will be driven by external circumstances, such as the timing of large capital projects or the availability of funding. Some of these factors will be related to the intrinsic nature of the opportunity, such as its location or site conditions. These assessments should be made when the public art initiative Annual Work Plan is being developed, and should be revisited as circumstances change:

- Does the project location have a high degree of public visibility and/or use?
- Have issues surrounding architecture, landscape design, urban design and construction coordination at the project location been adequately addressed?
- Do the design and context of the site create an appropriate setting for public art investment?
- Can a sufficient budget be allocated to commission or purchase a work of art that is of an appropriate scale and quality for the site?

In addition, priority should be given to projects that address one or more of the following outcomes:

- Create/anchor community gathering places.
- Mark gateways (to the City and to Uptown) and important corridors (generally, north-south and east-west corridors that lead to Uptown).
- Create a system of focal points – such as civic buildings, parks, trailheads, and roundabouts – that one encounters as one moves about the city and collectively serve to build a civic identity for Marion.

POTENTIAL ART COMMISSIONS

The following list outlines a series of public art projects that are recommended for Marion's public art initiative over the next few years. It includes both *near-term commissions*, or projects that it would be possible to start now or in the very near future, and *long-term commissions*, or projects that should be pursued when the circumstances are right. All of the projects have been placed on the list because it is very likely that, by the time they start, the basic criteria outlined in the previous section could be met.

For each recommended public art project, the plan includes a description of the next steps that would have to be taken to set the stage for the best possible outcomes. Many of these art projects would occur within the context of a larger capital project; in those cases, the preliminary programming, concepts, design and budgets should include the consideration of artwork that is integrated into the project or developed as a component of the project. That consideration should include the criteria above, as well as the goals specific to each project.

MASTER LIST OF PROJECTS

- U1. Uptown Temporary Art Projects
- U2. Uptown Streetscape
- U3. Uptown Eastern Gateway / Roundabout
- U4. Uptown Western Gateway / Roundabout
- U5. City Square Park
- U6. Marion Public Library
- L1. Lowe Park Arts and Environment Center Sculpture Trail
- TH1. Thomas Park Pavilion
- TH2. Marion Western Gateway /Railroad Bridge
- T1. Bike Racks
- T2. Trailheads
- T3. Trail Marking System
- P1. Community Parks
- C1. Police Headquarters
- C2. Recreation Center

Uptown

Uptown is the symbolic heart of the city and community. It is the focal point for civic activities (City Hall, Marion Public Library), community gatherings, and arts and culture events. For the foreseeable future, it will be an area where both art and culture programming and urban design/capital investment in streetscapes and public facilities will take place. Therefore, there are many opportunities for public art to support and complement the ongoing life and development of this area.

All public art projects commissioned in this area – long-term, short-term, integrated, site-specific – should address the following goals:

- Celebrate Uptown, the symbolic heart of the city and community, with artistic expression.
- Highlight Uptown's unique visual image as a place rooted in both history and arts and culture.
- Animate Uptown's public spaces and draw people to the area.
- Contribute to the growing role of Uptown as an arts and shopping destination.
- Encourage exploration and make the experience of being a pedestrian more enjoyable and memorable for regular visitors and new visitors.

Most projects will involve a partnership between the City, the Marion Arts Council, the Chamber of Commerce, the Cultural and Entertainment District and Uptown businesses and property owners. These partnerships could involve funding, setting the scope for the project, or reviewing artists and their proposals.

Uptown: Near Term Projects

U1. Uptown Temporary Art Projects

One of Uptown Marion's first projects should be a program of temporary public art installations. The goal should be to bring newly-commissioned public art projects to Uptown on a regular basis, potentially once or twice a year, for a few months to a year at a time.

Key opportunity sites for the first project include:

- City Square Park (because of its functional and symbolic importance),
- the pedestrian area on the north and south sides of Seventh Avenue, where 11th Street is currently closed (because of its visibility to pedestrians and drivers and to draw attention to its planned re-opening), or
- somewhere along the newly completed Sixth Avenue Streetscape / Grant Wood Trail, as a celebratory marker for this civic project.

In all these locations, technical and permissions issues are likely to be easier to address than elsewhere because the City owns or controls the space..

Over time, the ambitions of temporary installations could grow to include different artistic media (two dimensional wall art, video projections), other areas of Uptown, or multiple artworks on view at one time. The exact nature of the commissions and exhibitions, as well as the budgets, could be

flexible, depending on the interests and capabilities of artists, the City and the Cultural and Entertainment District, and other projects that are occurring in the area.

This approach would have several advantages. First, it would allow artworks to be commissioned quickly and flexibly, without a large investment. Often, temporary artworks bring a certain type of experimentation and excitement to them that permanent projects don't, which would help bring extra attention to the Uptown District. They could also tie into special occasions, such as the completion of the first phase of the Sixth Avenue streetscape. As the City and artists gain experience with these projects, other locations (such as alleys or further along the Grant Wood Trail) could be explored.

Public Art Goals

- Help animate Uptown's public spaces and draw people to the area.
- Help make the experience of being a pedestrian more enjoyable and memorable.
- Create a sense of surprise, discovery and change.
- Add to the rhythm and cycle of cultural events in Uptown.

Recommendation

Establish leadership, a partnership, a budget and a schedule for the first project.

U2. Uptown Streetscape

The City has completed an Uptown Streetscape strategy that is focused on nine square blocks (9th to 12th Streets, Fifth to Eighth Avenues). The improvements include street and sidewalk treatments; enhanced pedestrian spaces; a segment of the Grant Wood Trail that parallels Sixth Avenue; distinct gateway features at the main north, south, east and west gateways to Uptown; information kiosks; and lighting and street furniture.

The first phase of work will involve Sixth Avenue from Ninth Street to Thirteenth Street, at a cost of \$2 million to \$2.3 million, depending on whether brick is used on the blocks between Ninth and Eleventh streets. The design plan should consider including an artist-designed element or elements of the streetscape.

Public Art Goals

- Create multiple elements that unite different blocks and support the overall, distinctive identity of Uptown.
- Create elements that can be easily expanded or replicated as future phases of the streetscape move forward.
- Help create more distinctive and memorable entry experiences to Uptown, letting visitors know that they have arrived.

Recommendation

Overall, the Uptown Streetscape should include two types of integrated artworks: sidewalk inlays and reliefs set into the proposed identity and gateway markers. These types of projects are relatively inexpensive, they can be easily integrated into the design and construction, and they are

easily scalable (that is, additional artistic elements could be added over time as the streetscape expands or as more entry markers are built). Inlays and reliefs could add interest to the experience of walking around Uptown through detail and narrative, while respecting the overall design character of Uptown and the design intentions and vocabulary of the streetscape project.

For the first phase of work, the key opportunity will be sidewalk inlays, because the project will involve one of the most active pedestrian zones for the corridor, and because no entry markers will be built as part of the first phase. It will be important to consult with the design team as soon as possible, as the streetscape project moves from the schematic phase to the design development phase. The issues to discuss are:

- identifying where sidewalk inlays could be located (for example, inlays should avoid spots where there are underground utilities) – should specific locations be established, or should specific areas to avoid be established, allowing the artist to pick spots?
- ensuring that code issues are met,
- determining how the installation of the artworks could be coordinated with the streetscape construction process.

Two parallel steps would be to develop a Project Plan (as outlined elsewhere in this master plan) and a Request For Qualifications to engage an artist (or artists) to develop art concepts that can be integrated into the design and construction of the project. City engineers and contractors should work with the Arts Coordinator and the artist to develop design specifications for the inlay. Ultimately, the artist should be responsible for the design and fabrication of art elements, delivered to the site to be installed by the construction team.

The budget for the streetscape project should include line-items for artist fee and for artworks. A minimum of \$50,000 (slightly more than two percent of the projected capital cost) should be set aside, to include artist fee, design, fabrication and project management. Installation costs would be absorbed in the construction budget.

Uptown: Long-Term Projects

U3. Uptown Western Gateway / Roundabout

The Uptown Streetscape plan anchors a set of improvements envisioned for the Central and West Corridors, which include Sixth and Seventh Avenues from the western to the eastern boundaries of the city.

At the western edge of Uptown, a roundabout has been proposed at 7th Street to address the separation of local and through traffic flow between Sixth and Seventh Avenues. This roundabout could be a key location for a new artwork that serves as a gateway to Uptown. From a design and construction point of view, an artwork could be integrated into the site in the manner that an artwork has been integrated into a roundabout in the “Neighborhood” section of the city that is being built.

Public Art Goals

- Create distinctive and memorable entry experiences for Uptown.

- Create a new civic marker that can become associated with the identity of Marion.

Recommendation

Designate this area as a potential public art location in all future planning, design and construction documents. When budgets for future phases are being developed, include dedicated line items for public art as well as preparation of the site (grading, foundation, lighting). In particular, coordinate timing of artist selection and concept development with the detailed site design for the roundabout.

U4. Uptown Eastern Gateway / Roundabout

The Uptown Streetscape plan anchors a set of improvements envisioned for the Central and West Corridors, which include Sixth and Seventh Avenues from the western to the eastern boundaries of the city.

At the eastern edge of Uptown, a roundabout is proposed at 15th Street to mark a transition from the urban Uptown setting to a boulevard style street that runs further eastward.

This roundabout could be a key location for a new artwork that serves as a gateway to Uptown. From a design and construction point of view, an artwork could be integrated into the site in the manner that an artwork has been integrated into a roundabout in the “Neighborhood” section of the city that is being built.

Public Art Goals

- Create distinctive and memorable entry experiences for Uptown.
- Create a new civic marker that can become associated with the identity of Marion.

Recommendation

Designate this area as a potential public art location in all future planning, design and construction documents. When budgets for future phases are being developed, include dedicated line items for public art as well as preparation of the site (grading, foundation, lighting). In particular, coordinate timing of artist selection and concept development with the detailed site design for the roundabout.

U5. City Square Park

City Square Park is Uptown Marion’s main urban square and most significant civic space. Most of the time, it is used as a passive park space for strolling, picnicking, and relaxing. But during the spring, summer and fall it comes alive as an active event space, with regular concerts and the hugely popular Marion Arts Festival. Currently, there are a sculpture of a Civil War soldier on a 12-foot granite base that dates from 1914 and a Civil War-era cannon in the park.

City Square Park also has design challenges. The southern edge has a steep drop-off and the eastern edge is faced with a parking lot instead of an active retail or civic use that would help activate the site. Any future redesign of the park should address these issues by making all four sides more accessible from the street and improving sightlines and accessibility across the park, especially from the Marion Public Library across to the retail on Seventh Avenue.

In the near term City Square Park is an excellent location for temporary art installations (see above). Though there are currently no plans for major capital improvements to City Square Park, if and when City Square Park is slated for a major capital improvement, the City should also consider the park as a location for commissioning a significant work of art.

Public Art Goals

- Maintain elements of a traditional, manicured, landscaped city square.
- Create inviting spaces where people will feel comfortable spending time, but also make sure that the park can continue to be used as an area for large-scale events.
- Support the needs of local retailers by creating spaces that can be used by customers.
- Create an enduring artwork that can become an important symbol of the city.

Recommendation

Designate this area as a potential public art location in all planning documents and studies. If and when the park undergoes a major renovation, ensure that consideration of public art occurs at the programming, concept and schematic phases, and that a line-item for public art is included in all budget estimates for improvements to this site. Coordinate timing of artist selection and concept development with the detailed site design.

U5. Marion Public Library

The Marion Public Library is one of the community's most important institutions and busiest civic facilities. There are already several works of public art there: *Tumbleread* by Tom Aprile, commissioned by the Marion Arts Council in 1996; *Bookwork I* and *Bookworm II* by Gary Price; *Bookweave* by Julie McLaughlin; *American Spirit* by Pam Dennis (currently in storage), and an untitled work by Pam Dennis.

The Library is expected to undergo an expansion in the next few years. When this occurs, it will create an opportunity to incorporate additional artworks into the building or the site. Also, the locations for the existing works should be carefully considered in the expanded Library's site plan.

The first priority should be to focus on a project that addresses the Library's north side, tying together the Library, the Uptown Streetscape improvements, the Grant Wood Trail and City Square Park; this would help reinforce the sense of civic space and build on those other public investments.

The second priority should be to focus on a project that defines a threshold to the Library or a gathering space in the Library. This approach would focus more on the space of the Library, adding to the enjoyment of Library users.

Public Art Goals

- Aesthetically enhance the building and create a street-level impact on Sixth Street.
- Reinforce that the front of the building faces 6th Avenue/City Square Park, to support the Uptown Streetscape improvements that are being made on 6th Avenue, and to create a visual relationship with City Square Park.
- Encourage people to spend time and linger.

Recommendation

Establish a collaborative relationship with the Library Board in regard to planning for public art as part of the Library expansion. Ensure that consideration of public art occurs at the programming, concept and schematic phases, and that a line-item for public art is included in all budget estimates.

Low Park Arts and Environment Center

Low Park Arts and Environment Center is a unique destination in Marion. The park hosts a learning landscape and the center is a place for arts exhibitions, classes and other community activities, as well as home to the Marion Arts Council.

The overall setting, on a large tract of land on the north side of the city, is imbued with a sense of two of Iowa's most important cultural landscapes: a prairie surrounded by family farms. The center itself has won awards for its architectural distinction, setting a standard that the city would like to meet in future capital projects. It is a place where people find a deeply engaging connection: as one resident wrote: "Low Park is a place of peace and tranquility and a vision of good things to come."

The city is currently updating the Low Park Master Plan in preparation for building out the next phases of the park, which will include an amphitheater, a sculpture trail, stormwater ponds and trails through restored native vegetation. The amphitheater design, created by RDG architects, is both functionally and artistically designed with a Burr Oak leaf canopy.

All new artworks in this area should consider the following goals:

- Engage visitors with natural conditions and natural process, supporting the mission of the environmental center.
- Build on the design inspiration and design integrity of the environmental center.
- Engage visitors with the prairie and the farming landscapes in this area of Marion.
- Respect the quiet and deep connectedness that people find in this place.
- Encourage exploration by regular and new visitors.

L1. Sculpture Trail

The Low Park Master Plan draft includes a proposal for a sculpture trail, which has been a long-desired element of the environmental center. In the plan, the trail begins at the eastern edge of the park at Tenth Street, winds west and north along a future pond, crosses a "Great Lawn" behind the center's building, and terminates at the future amphitheater.

This routing was recommended by the park planners because it has visibility from the street, connects to the rear of the Low Center (where events are held) as well as to the amphitheater, provides access to parking and restrooms, and offers varied settings for art.

At this stage of planning, there is still flexibility in the location of the trail. The phasing for the development of the trail has not been determined, nor have the number of works and specific locations.

Recommendation

The Marion Arts Council, to date, has been taking the lead on defining the approach to acquiring or commissioning artworks for the sculpture trail, and City Council has allocated \$65,000 to help with art acquisitions or commissions. Before starting the process of selecting artists and/or acquiring work for the trail, the City should take the following steps:

1. *Determine who will be involved in decisions regarding the sculpture trail.* In addition to the Marion Arts Council, three other groups – the Parks Board, the Lowe Park Master Plan Committee and the Amphitheater Committee – all have a stake in the outcome of the trail and have been discussing its role, location and impact on the park. The City should consider a special Lowe Park Sculpture Trail Working Group that consists of a cross-section of these groups, heavily weighted towards people with an arts background, that makes recommendations regarding the planning and specific artist selection for the trail.

2. *Define a curatorial focus for the sculpture trail.* Successful art collections in settings such as Lowe Park (sculpture parks, campuses, environmental centers), generally have a strong vision or curatorial focus that helps guide the selection of art, and results in a cohesive collection. The Working Group should define the focus for the Trail. Some questions for consideration include:
 - What is it about this setting/Lowe Park that makes it a compelling place for displaying art?
 - What groups of people / audiences is it hoped that the trail will draw?
 - What experience is it hoped that people will have as they walk the sculpture trail?
 - Should the works along the trail be thought of as a collection, and if so, what holds them together as a collection?
 - What is the nature of the site or setting for the sculpture – what will sites and sightlines be like, and what types of artworks will be best for those settings?
 - What is the role of permanent commissions and/or acquisitions versus temporary commissions and temporary exhibitions?

3. *Finalize the site and the site needs for the sculpture trail.* Once there is a curatorial focus, then it may be time to revisit the proposed location for the sculpture trail, outline in greater detail what the specific sites might be, and determine what infrastructure will be necessary to support a successful Sculpture Trail.

4. *Determine the strategy for purchasing and/or commissioning art for the sculpture trail.* There are many options for how to put together a collection. Some questions for consideration may include:
 - Will works be permanent, temporary or a combination?
 - Will works be commissioned, purchased or a combination?
 - Will works be integrated or portable?
 - Could strategies such as an artist residency be an appropriate approach to commissioning permanent or temporary artworks for Lowe? How would a residency work?
 - How will the collection develop over time?
 - Where do you start?

5. *Determine the process for purchasing and/or commissioning art for the sculpture trail.* This master plan outlines a basic process for commissioning and acquiring art that can be followed. Or, a special process could be outlined to address the specific needs of the trail.

6. *Establish a strategy for collateral programming.* The sculpture trail will provide an educational opportunity for regional residents and a marketing opportunity for the City in general. The exhibition should be supported by educational materials addressed to various audiences, and promotional materials that attract visitors to the trail.
7. *Create a timeline for implementation that is informed by the timeline in the overall Lowe Park Master Plan, design and development process.* An especially important question to address is what will be the best use of funds that have already been allocated. If the trail itself is not to be built for years to come, it may be beneficial to use the initial funds to commission an artist or artists to develop the designs for the first one or two pieces that will be commissioned, depending on where the trail development begins.

Thomas Park/Western Gateway

Thomas Park is Marion's oldest park, dedicated in 1920 as a campground for overnight visitors. Today it is one of Marion's largest and busiest parks, with pavilions, active recreation facilities, a segment of the Indian Creek Trail, and a connection to the future Grant Wood Trail. Recently, a new Parks and Recreation maintenance facility was completed, and smaller improvements to the park are planned over the next few years.

Thomas Park is also located near the city's border with Cedar Rapids, and arguably makes up the city's western gateway along Marion Boulevard/Seventh Avenue. The park is an anchor for the Thomas Park neighborhood, which also is a western gateway for the city along Highway 100, which intersects Marion Boulevard/Seventh Avenue just west of the city boundary.

Thomas Park/ Western Gateway: Near-Term Projects

T1. Thomas Park Pavilion

The improvement plans for Thomas Park call for the replacement of the green pavilion in the summer of 2013. A pavilion has been a part of Thomas Park since its earliest history as a public camp along the historic Lincoln Highway almost a century ago.

This would be an excellent opportunity for an artist-led team to design and fabricate a signature pavilion or shade structure. An artist-led team would include necessary professional specializations such as architecture, engineering or lighting, but an artist would be in the chief creative or design role and would organize the team accordingly.

Public Art Goals

- Visually enhance Thomas Park and views to the park from Marion Boulevard.
- Support the creation of a functional and unique gathering place for the general community.
- Create an iconic element that acknowledges the historic importance of a pavilion in this park.

Recommendation

Monitor park improvement plans. When Parks and Recreation is ready to proceed with pavilion replacement, develop a work-plan and budget for an artist-led project and incorporate into the capital budget request. Develop a Request For Qualifications seeking artist-led multi-disciplinary teams.

Thomas Park/ Western Gateway: Long-Term Projects

T2. Marion Western Gateway / Railroad Bridge

The railroad bridge over Marion Boulevard/Seventh Avenue, just west of Second Street, is a highly visible gateway into Marion, and specifically Uptown. A bridge at this location is planned to be a component of the Grant Wood Trail, a regional hike-bike trail that will cross east-west through Marion and connect to various components of the city's trail system.

The City is considering two options for the bridge. In one scenario, the existing railroad bridge would be converted to a trail bridge. In the other scenario, the existing bridge would be removed and replaced with a new trail bridge at or near the current bridge location.

Although Marion's city boundary is several hundred yards to the west, the bridge is arguably the visual gateway to the city and is an ideal location for a public artwork.

If the existing railroad bridge remains, it would be an ideal location for a temporary or permanent public art installation to mark the entrance to the City and Uptown area.

If the bridge is replaced, the City should consider commissioning an artist to lead or be a collaborative member of the team that is designing the bridge.

Public Art Goals

- Create a western gateway into Marion.
- Highlight or utilize the infrastructure of the bridge in a creative and compelling way.

Recommendation

If the existing bridge remains, the City should investigate the opportunities and constraints for working in the bridge area – permissions, safety, operations – before developing a Project Plan and a call for artists.

If a new bridge is to be built, the City should budget for the inclusion of an artist on that team with experience working collaboratively with engineers and architects on large-scale infrastructure projects.

Trails / Bike Facilities

In the coming years Marion plans to expand its multi-use trail system – a small but increasingly significant element of the City’s infrastructure. Both the Marion Master Trails Plan (2006) and the City’s comprehensive plan envision a network that provides connectivity between schools, parks, community amenities and open spaces, as well as connections to the region beyond. Expanding the trail system is the next priority for the Parks and Recreation Department.

The trail system would include major north-south routes along the City’s three creek corridors, an east-west route (the Grant Wood Trail) along the former route of the Illinois Gulf Central Railroad, trails integrated into arterial road projects, and trails integrated into the street and open space design of new residential extensions.

As the trail system evolves, in an incremental fashion, it will become a piece of city infrastructure that touches every neighborhood. The design of the trail system, and the way that public art is used to enhance the trail system, will give the trail system a visibility or legibility that could inspire more people to use it.

There are several opportunities to incorporate the ideas and work of artists into this system as it evolves. Overall, trail art projects can be a relatively inexpensive way to incorporate the work of artists into infrastructure that reaches all corners of the city, supporting Marion’s overall design goals. For elements like trail system markers, the cost amounts to an artist design fee and an incremental increase over the base cost of infrastructure – less expensive than a major new art project.

All trail projects should address the following goals, in addition to the general public art goals outlined earlier in the plan, and specific goals related to each project:

- Increase the visibility of the trails and the understanding of how they connect to neighborhoods and community facilities.
- Enhance trail amenities and the experience of using trails.
- Create a sense of fun around using bicycles.
- Support the city’s overall design goals.

Trails/Bike Facilities: Near Term Projects

T1. Bike Racks

At the outset, the City could develop a series of signature bicycle racks for installation at trailheads, in Uptown, at Lowe Park, and other key places where bicycle parking is encouraged. Over time, the bike rack initiative could be expanded to schools and shopping centers.

There are several strategies that could be considered. The City could create a standard “Marion” bike rack, designed by an artist, or could have unique bike racks designed by different artists. Bike rack projects could also be developed as an artist residency or as a collaborative project between an artist and a youth art program.

Though artist-designed bike racks would cost more than standard, off-the-shelf models, they are relatively inexpensive and simple to commission, compared to other types of artworks, and can help support the City's alternative transportation and cultural development goals.

Public Art Goals

- Increase the visibility and attractiveness of bike parking areas.
- Bring color and sculptural form to ordinary space and structures.

Recommendation

Establish a collaborative relationship with Parks and Recreation to develop this concept further. Inventory locations and identify highest priority for artist-designed bike racks; establish a budget and develop a call to artists.

Trails/Bike Facilities: Long Term Projects

T2. Trailheads

There are existing trailheads in Boyson Park and Thomas Park. In the future, according to the Comprehensive Plan, there will be additional trailheads scattered throughout the city, including in Uptown. Trailheads are the best opportunity for trail art because they are the most visible trail locations, and represent the intersection of civic infrastructure and community gathering places.

There are several strategies that could be considered. The City could create a standard "Marion" trailhead, designed by an artist, or could have unique trailheads designed by different artists. In the best case, the approach would focus on artist-designed places, not just art elements.

Priorities for trailhead projects should balance the relative visibility of the trailhead with the opportunity to create a holistic, artist-designed place. Also, trailheads could be incorporated into the scope of work for the trail marking system proposed in the Comprehensive Plan.

Public Art Goals

- Bring color and sculptural form to places where trails interface with the city.
- Turn trailheads, as they are being developed, into small-scale amenities that serve both bicyclists and passersby.

Recommendation

Identify specific sites for trailhead art, establish priorities and budget, develop call to artists.

T3. Trail Marking System

The city's comprehensive plan calls for the development of a unified trail marking system, which would likely be implemented over time as various trail segments are built. This system would nominally include graphic standards and signage, but it could also include trailheads (see project recommendation above), interpretive settings, and other types of markers. Such a project, which would normally be assigned to a graphic designer and/or a landscape architect, would provide a good opportunity for artist involvement, either as a team leader or collaborator, to bring a creative approach to the trail identity.

Public Art Goals

- Develop a citywide identity for trails.

Recommendation

Establish a collaborative relationship with Parks and Recreation to develop this concept further. Develop inventory of trail marking needs, and issue RFQ for design team with artist engagement.

Parks

Marion has a diverse array of parks for a city of its size. They range from special use parks such as Lowe Park, to community parks with special facilities, to neighborhood parks. A community park is a minimum of 15 acres and usually greater than 25 acres, typically provides for sports activities, and serves a population within a two- to five-mile radius. A neighborhood park is generally 5 to 25 acres and serves the immediate neighborhoods in which it is located.

Marion's parks are stitched together by the city's trail system. Recommendations for Lowe Park and Thomas Park and trails are elsewhere in this plan, and recommendations for community parks follow. At this time, neighborhood parks are not a priority for public art resources.

Parks: Long-Term Projects

P1. Community Parks

In general, public art should be located in Marion's larger parks that have a citywide or regional draw, such as City Square Park, Thomas Park and Lowe Park, as described above.

In addition, some parks that are classified as community parks could be important or distinctive enough to warrant a consideration of artist involvement, particularly those that have specialized facilities such as a pool, ballfields, or an amphitheatre. Some existing community parks that might be considered as locations for artworks include Willowood Park, Starry Park or the Peg Pierce Softball Complex. Artworks should be considered for these parks only when they undergo significant renovation. For future community parks, such as Dostal Park, Neighborhood Park and Prairie Ridge, public art should also be considered.

Finally, as residential development moves north and east in the city, it is possible that new park construction will come through private developers, who will be required to add new parks and open spaces. Some of those, too, will be classified as "community parks," and should be considered as potential opportunities for public art projects.

Public Art Goals

- Enhance the unique identity of regional and community parks.
- Create focal points or enhance gathering spaces.
- Consider work that is playful and interactive.

Recommendation

Monitor City capital plans and private development plans. When a community park is proposed for renovation or construction, evaluate the potential for public art.

Civic Facilities

Marion has several civic facilities – its city hall, police station, fire stations, library, art and environment center – that present the public face of the city to its citizens. The recently completed art and environment center in Lowe Park sets a new standard for architectural and landscape design, and demonstrates ideas for how art can be integrated into the site.

Future civic construction, particularly the new police headquarters and the library expansion, should match this level of design excellence and should also incorporate public art as part of the mix. Artworks at these locations can not only enhance people’s enjoyment of the facilities, but make it clear that the facilities are part of a civic landscape in which City residents take pride.

Civic Facilities: Near-Term Projects

C1. Police Headquarters

Marion’s 2011 capital plan proposes funding for a new Police Headquarters. A site is still being finalized. An artwork should be considered for this facility. The best siting for the artwork should be determined through conversations with the building’s design team and police officials, with strongest consideration given to spaces that will be visible to or used by the public.

Public Art Goals

- Be a welcoming presence in a highly charged environment.
- Honor the public service of the police department.
- Enhance the visual appearance of the facility.

Recommendation

Monitor the capital budgeting and planning process, and ensure capital funding is adequate for commissioning an artwork. When a design team is brought on board, monitor the design process with goals of having public art siting options incorporated into the concept design phase, and of developing further goals for the project that are related to the specific site. Recruit and select an artist in time for artist to work collaboratively with, or alongside, the design team at the schematic design phase. Anticipate an art budget of up to two percent of the cost of the facility, based on the policy proposed elsewhere in this plan.

Civic Facilities: Long Term Projects

C2. Recreation Center

One of Marion’s highest priorities for community facilities is a new recreation and fitness center, which the Imagine8 process identified as one of the eight goals for the city. Planning for the facility – which could possibly be a collaboration between the City, a non-profit and/or for-profit entities – is still underway. No site has been identified yet.

The new facility, both inside and out, would be an excellent location for art, given the heavy public use that could be expected. It could also be a good location for an artist to work closely with a segment of the community in the design and/or creation of the artwork through an artist residency.

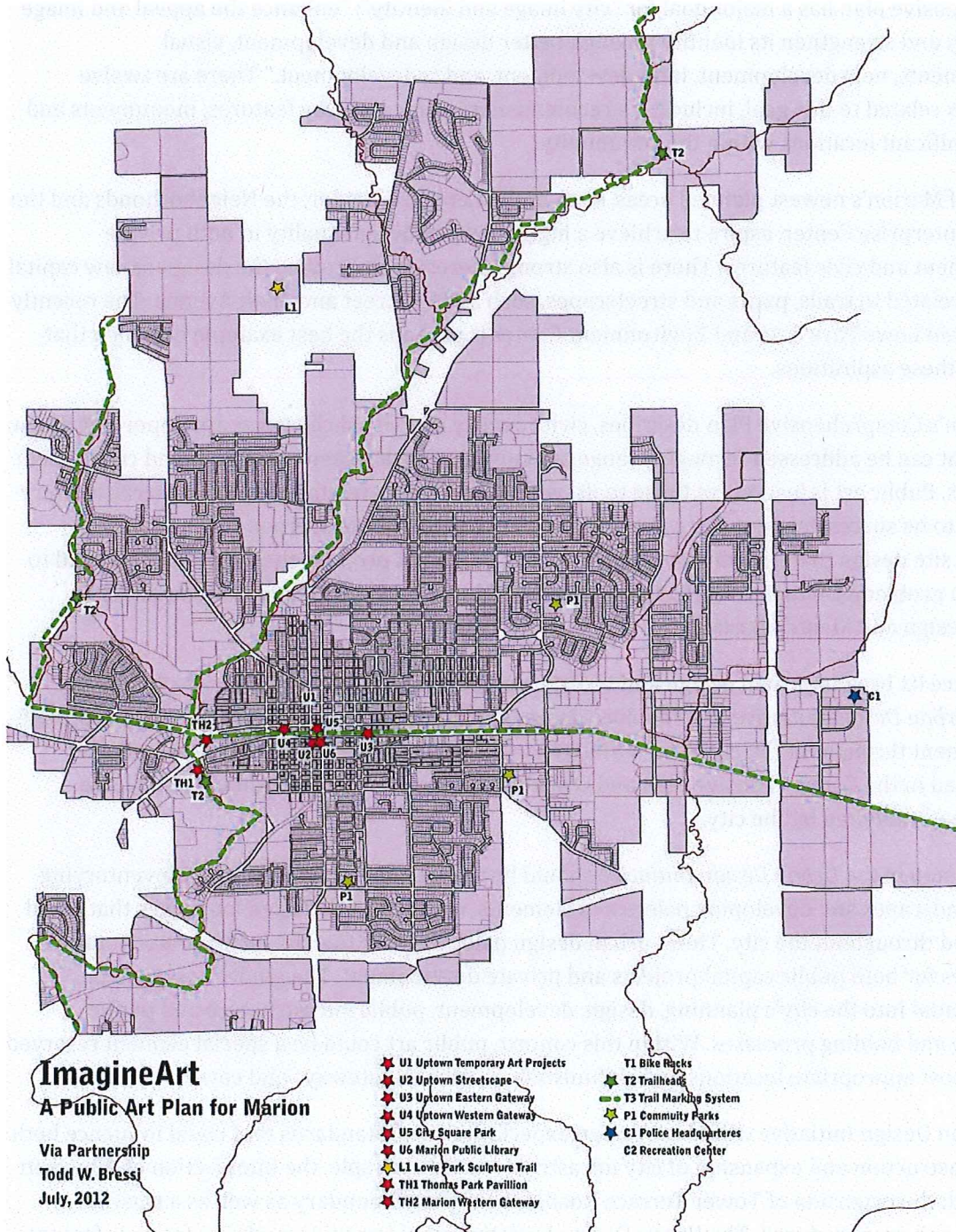
Public Art Goals

- Help create a unique identity for the center.
- Reflect the energy and playfulness of recreation and fitness, potentially by including interactive elements.
- Create an opportunity for hands-on community engagement.

Recommendation

Monitor the capital budgeting and planning process, and ensure capital funding is adequate for commissioning an artwork. When a design team is brought on board, monitor the design process with the goal of having public art siting options incorporated into the concept design phase. Recruit and select an artist in time for artist to work collaboratively with, or alongside, the design team at the schematic design phase. Anticipate a budget of two percent of the project cost, in accordance with the policy recommended elsewhere in this plan.

FIGURE 1: PUBLIC ART OPPORTUNITIES MAP



AN URBAN DESIGN INITIATIVE FOR MARION

Marion is very interested in improving its overall civic identity and visual character. The City's comprehensive plan has a major goal for "city image and identity": "enhance the appeal and image of the City and strengthen its identity through better design and development, visual improvements, new development, infill development, and redevelopment." There are twelve objectives related to this goal, including a recommendation for gateway features, monuments and art at significant locations within the community.

Several of Marion's newest planned areas, such as the Central Corridor, the Neighborhoods and the Marion Enterprise Center, aspire to achieve a higher level of design quality in both private development and civic features. There is also strong interest in improving the design of new capital projects related to trails, parks and streetscapes, such as 11th Street and Sixth Avenue. The recently constructed Lowe Park Arts and Environment Center is perhaps the best example of design that achieves these aspirations.

As Marion's Comprehensive Plan describes, civic identity and visual character are important design issues that can be addressed through a range of planning, development regulation and civic design initiatives. Public art is just one of those tools, yet it is intimately related to the rest, because every artwork, to be successful, requires a thoughtful relationship with its surroundings, including attentive site design that supports the display of art. Public art projects should not be expected to fix design problems on their own, but should be considered as an integrated component of an overall design and identity strategy.

To advance its broader urban design and visual character goals, Marion should also launch an overall *Urban Design Initiative* that involves design standards for public infrastructure and private development throughout the city. The Initiative would build on policy and technical guidance established in the Comprehensive Plan and corridor and area planning documents that have already been adopted by the city.

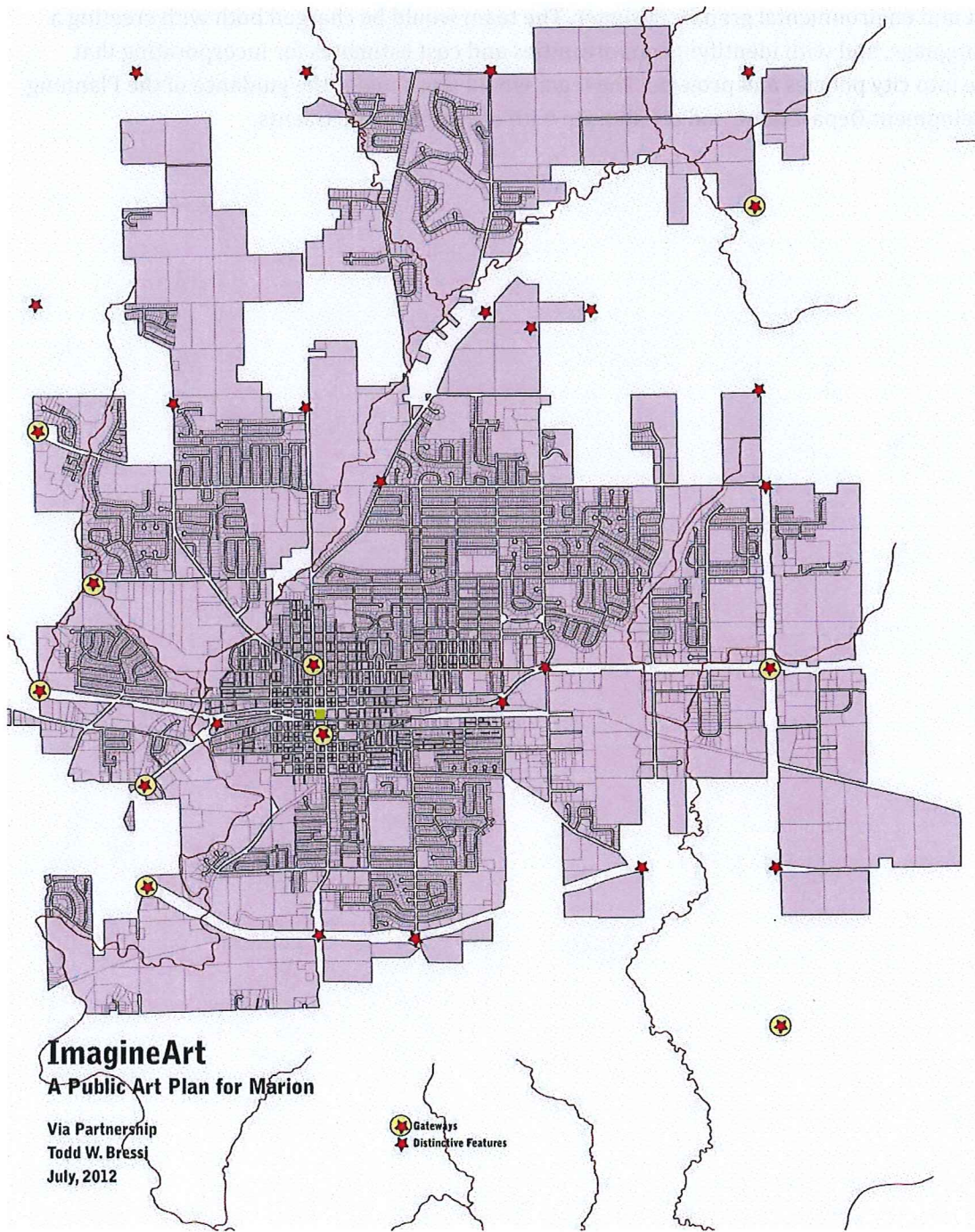
The first step in the *Urban Design Initiative* should be to build on previous work by inventorying public landscapes and developing palettes of elements, materials and design languages that could be applied throughout the city. These urban design palettes could then be incorporated into guidelines for both public capital projects and private development. The guidelines could be incorporated into the city's planning, design, development, public infrastructure and public financing and bidding processes. Within this context, public art could be a special element reserved for the most appropriate locations and circumstances, such as gateways and corridors.

The Urban Design Initiative would set design expectations and standards that could influence both the reconstruction and expansion of city infrastructure. For example, the intersection of Alburnett Road with the extension of Tower Terrace Road, is near a city boundary as well as a riparian corridor and proposed trail. The Urban Design Initiative would provide guidance for civic features such as a bridge across the creek, an entry feature, intersection treatments and trailheads.

Recommendation

To accomplish this, the City should retain an interdisciplinary design team – potentially led by an artist with experience in the design of public environments, and including a landscape architect, architect and environmental graphic designer. The team would be charged both with creating a design language, and with identifying opportunities and cost estimates for incorporating that language into city policies and projects. The team would work under the guidance of the Planning and Development Department, and collaborate with other city departments.

FIGURE 2: GATEWAYS AND DISTINCTIVE FEATURES MAP



ADMINISTRATIVE RECOMMENDATIONS

The following section outlines recommendations related to how the Public Art Initiative can most successfully be implemented. It outlines basic governance and staffing structures; potential sources and uses of funds; best practices for long-term, annual and Project Planning; and a process for managing public art commissions and acquisitions. These recommendations are tools that will give Marion's Public Art Initiative a high level of professionalism, an appropriate level of community input, and adequate resources to meet its goals.

An important next step will be to formalize some of these recommendations through modification of the existing City Code, specifically related to the role and structure of the Marion Arts Council and its committees, and the establishment of a Public Art Fund and various funding mechanisms.

GOVERNANCE AND STAFFING

Marion's public art initiative will require a partnership between the city government, civic organizations and the community.

Ongoing oversight for the public art initiative should rest with the Marion Arts Council, which should create a standing *Public Art Committee* and an ad-hoc *Lowe Park Sculpture Trail Working Group* to focus on the initiative. City Council would review and approve budgets, plans, artist selections and project proposals. The City Manager would facilitate budget and policy development, and a part-time *Arts Coordinator* would be responsible for managing the day-to-day aspects of the initiative and providing arts management expertise to the development of public art projects.

Marion's urban design initiative should be managed by city staff in Planning and Development, with the involvement of staff from Parks and Recreation, Public Works and the City Manager's office as needed. Oversight should be vested in an ad hoc committee whose members are drawn from the Planning and Zoning Commission, Historic Preservation Commission, Marion Arts Council, Chamber of Commerce, and Uptown Marion Cultural and Entertainment District.

FUNDING SOURCES FOR PROJECTS AND PROGRAMS

Marion's public art initiative will require financial support for a variety of activities. Most of the funding would be for the commissioning or acquisition of projects. In addition, there should also be resources for public outreach and communications, conservation and outreach, and staffing.

All of the funding sources described here have their own requirements and restrictions, and public art expenditures would still be subject to those requirements and restrictions.

CITY FUNDING SOURCES

Percent for Art / Capital Funds

A "percent for art" approach would allocate funds for public art from Marion's capital budget on a varying basis, depending on the volume, scale and nature of capital projects that the City is undertaking in any given year.

The preferred approach for Marion would be a two-tiered system. For eligible capital projects with cumulative budgets from \$1,000,000 to \$5,000,000, an amount equal to two percent of each budget would be transferred into the Public Art Fund. This fund would then be allocated to public art projects prioritized in an Annual Plan developed by City staff with input from the Public Art Committee. For eligible capital projects with a cumulative budget of more than \$5,000,000, two percent of each budget would be transferred to the Public Art Fund. One percent would be reserved specifically for public art for that capital project. The other one percent could be allocated to public art for that capital project or to other public art projects prioritized in an Annual Plan.

The benefits of this approach to Marion is that there would be a small but steady stream of capital funds for public art every year, and larger amounts of money for artworks related to the most significant projects.

Eligible capital projects should include all projects regardless of their public visibility or funding source, excluding budget items that are not truly capital costs — such as property purchase, equipment replacements, operations, research, or borrowing costs.

The definition of "budget" should account for all project costs from start to finish, not just expenditures in any one year.

A review of capital budgets since 2005 indicates that the typical funds generated for public art using this approach could range from \$30,000 to \$50,000 per year, except for the proposed budgets for FY10 and FY11, which could have yielded \$100,000 a year or more. This pace of funding, ranging from \$30,000 to \$100,000 per year, in addition to revenue from the funding sources identified below, could yield adequate funds for a public art initiative of the scope recommended in this plan.

Local Option Sales Tax

There are still some projects funded, but not constructed, from the Local Option Sales Tax, which is expiring soon. Generally, these projects are accounted for in the City's capital budget, but sometimes they are not. Capital projects that are funded by LOST, but not included in the capital budget, should be subject to the same public art funding policy as projects that are accounted for in the capital budget. In addition, any projects that are funded by a potential renewal of LOST should be subject to the same public art policy.

Annual Allocations from Capital Fund

The Lowe Park Sculpture Trail is a long-term endeavor that will require an ongoing, predictable allocation in order for it to be completed within a specific timeframe. It will also require ongoing support for education, maintenance, conservation and programming.

Currently, the City is considering making an annual allocation from the capital fund to support the trail over the next five to ten years. Already, one \$65,000 allocation has been made. This allocation, repeated for five to ten years, could provide healthy seed funding, but additional sources will probably be needed.

Hotel-Motel Tax

The City of Marion collects a 7% room tax from all hotels and motels in Marion. Revenues from the tax may be used to fund projects that increase tourism and for public improvements. The City uses a formal grant application process to allocate funds on an annual basis. In FY 2011, the City had \$150,000 to grant. Hotel-Motel Tax funds would be an excellent source of revenue for projects that could not be funded through the capital budget, such as the temporary public art projects for Uptown. While the grant application is still a competitive process, projects such as this could easily meet the grant criteria.

ADDITIONAL SOURCES

Tax Increment Finance Funds

Marion often establishes tax increment financing (TIF) mechanisms to support public improvements in various areas of the city. The amount of support for public art should follow the capital budget policy described above. This can be accomplished whenever a TIF district is authorized or reauthorized, or whenever lists of projects to be supported by the TIF are approved. TIF districts that are created in the following areas should include provisions to support public art, with the recognition that all TIF funds generated in a particular district must be expended in that same district:

- Uptown
- The West or Central Corridors
- Any areas where the Comprehensive Plan indicates city gateway elements
- Any areas where the Comprehensive Plan and/or trails plan indicates trail development
- Any areas where the Comprehensive Plan or special area plans indicate new park development

- Any areas where the Parks and Recreation Master Plan, or a CIP budget, indicates renovation to a community or regional park.

Other Developer Incentives

The City is currently undertaking a review of its zoning code, in particular the “Planned Unit Development” requirements that give developers flexibility in site planning and development standards if they provide qualitative benefits to the community.

The City should consider incentives for public art in the following areas and situations:

- Uptown
- The West or Central Corridors
- Any areas where the Comprehensive Plan indicates city gateway elements
- Any areas where the Comprehensive Plan and/or trails plan indicates trail development
- Any areas where the Comprehensive Plan or special area plans indicate development of new community or regional parks.
- Any areas where the Parks and Recreation Master Plan, or a CIP budget, indicates renovation to a community or regional park.
- Any project in which a developer is providing a public amenity, such as a park, gateway feature or facility.

In these areas, public art should be considered a community amenity that developers can contribute to obtain a discretionary approval such as a PUD approval. Developers should also be afforded an option to contribute to the Public Art Fund. The funds would be earmarked for a project recommended by the Public Art Committee that is in the Public Art Master Plan and in the vicinity of the development.

Grants, Contributions

The Marion Public Art Initiative should seek grants to help support the commissioning of new work, as well as educational programs geared toward engaging the public with the City’s collection. Grant sources could include:

- The Iowa Arts Council. The IAC awards major grants of up to \$10,000 that can be used to support public art projects that benefit Iowans. The artists or finalists under consideration must be selected prior to the application deadline. They do not have to be Iowa artists. There is an annual deadline. The IAC also awards mini grants of \$1,000 that can be used to support temporary public art. Applications are due on the first business day of each month. Funds must be matched. www.iowaartscouncil.org
- The National Endowment for the Arts. The NEA has several design-related grant categories that could support projects outlined in this plan. Grant categories and deadlines fluctuate and should be monitored. www.nea.gov

When the City writes a grant request to an outside funding source for capital funding, the request should include provisions for public art, to the extent allowable by the grant source.

PUBLIC ART FUND

In general, all project and programmatic funding should be transferred to a separate category of the capital budget called the “Public Art Fund,” and all public art project expenditures should be made from this area of the budget. The purpose of this is to make accounting for public art monies transparent, and to make certain monies are secure when they are drawn from the capital budget and dedicated to multi-year art projects.

Monies in this fund should be allowed to roll over from year to year, because income and expenditures for a particular art project may occur in different fiscal years. Monies in this fund might also be allocated to subfunds for dedicated projects; e.g., Council appropriations for acquisition of sculpture for Lowe Park might be accumulated and held specifically for that purpose.

USES OF THE PUBLIC ART FUND

Percent for art and other designated public art project funds should only be used for:

- Artwork fabrication, storage, and installation per contract.
- Artist fees and artist travel and expenses that are related to the City’s commissioning of a work of art as stipulated in a contract with the artist.
- Acquisition of existing works of art.
- Required permits and insurance during the fabrication and installation of the artwork per contract.
- Documentation and interpretive plaques.
- Major conservation of artwork.
- Project consultants and contracted services, if related to the commissioning, acquisition or conservation of artwork.
- Education programming and outreach related to a specific public art project.

Percent for art and other designated public art project funds should not be used for:

- Mass produced work, with the exception of limited editions controlled by the artist.
- Artwork not produced or designed by artists not recommended by an Artist Selection Panel.
- Decorative, ornamental or functional elements that are designed by the architect or landscape architect that has been hired by the City to design the related capital project.
- Routine maintenance.
- Purchase of existing works of art outside of the selection process.

PLANNING PROCESSES FOR PUBLIC ART

Ongoing planning will be an important component of the success of Marion's public art initiative, and should occur on several levels, which are described below. (These processes assume the completion of this *Public Art Master Plan*, as well as the creation of a *Public Art Committee* and creation of a part-time *Arts Coordinator* position, recommendations that are discussed in the "Roles and Responsibilities" section.)

ONGOING: ANNUAL PLANNING AND PROJECT TRACKING

Marion's public art initiative should develop an annual work plan and budget for its activities, as part of the City's overall annual budgeting process.

The annual work plan should lay out, on a project-by-project basis, the project development and project management activities that will be undertaken, as well as other activities such as education, programming, planning, conservation and maintenance.

Steps to creating the work plan would include:

- Meet with appropriate City department directors to gather/confirm details of capital project, public art opportunities, project budgets, and timelines.
- Review projected funding that could be used for public art, i.e. capital budget estimates, Hotel Occupancy Tax grants.
- Present project list and estimates of other available funds to Public Art Committee for review and discussion.
- Based upon Public Art Committee discussion, draft a work plan that outlines projected and ongoing projects, budgets and timelines for the coming year. Present to Arts Council for review and recommendation, City Manager for review and recommendation, and City Council for approval.

The budget should estimate transfers into the Public Art Fund, and estimated expenditures from the Public Art Fund, for the year.

The work plan and budget should be developed by the Arts Coordinator in collaboration with the Public Art Committee, recommended by the Marion Arts Council, and approved by the City Council.

ACTION: PROJECT PLANNING

Each project should be guided by a unique "Project Plan." This is a key tool, not only for outlining the work that must be done to undertake the project, but also for outlining the goals against which the project will be reviewed by the Arts Council and the City Council.

The Project Plan would outline each aspect of the project, including the goals and criteria for selection, artist selection process, community engagement process, site design and permissions issues, budget and timeline. The Project Plan should also outline how the project and its goals relate to the overall vision for public art in Marion.

The Arts Coordinator should develop this Project Plan in conjunction with the Public Art Committee. Each Project Plan should be reviewed by the Arts Council and approved by the City Council.

CREATING A NEW BASELINE: PROGRAM REVIEW

The Marion Public Art Master Plan should be revisited every three to five years through a program review. In the program review, the efficacy of the master plan recommendations should be evaluated, and any necessary modifications to the recommended projects, policies and procedures should be made.

In general, program reviews should involve a review of the plan's consistency with the City's long-range plans, capital investment strategies and private development prospects; an assessment of the efficacy of the public art policies and procedures; and an evaluation of the projects completed to date. This can be accomplished through a modest, external program review process.

PROJECT DEVELOPMENT PROCESS

The following outlines the general steps in the process of commissioning or acquiring (purchasing) a work of art, with an emphasis on the role that the Marion Arts Council, the Arts Coordinator and City Council would each play. (This process assumes the creation of a Public Art Committee and creation of a part-time Arts Coordinator position, recommendations that are discussed in the “Roles and Responsibilities” section.)

THE COMMISSIONING PROCESS

Define the Art Opportunity

The first step for a public art project is to define the general parameters of the project in a *Project Plan*. A *Project Plan* is an essential tool that documents all aspects of the project and can be used as a reference for all parties involved with managing and approving the project. Each plan would discuss the proposed site, specific goals for the project (including relationship to the master plan and other City plans), a budget, the timeframe, and the methods for community engagement and artist selection.

The Arts Coordinator, with input from the Public Art Committee, develops the Project Plan and submits it to the Marion Arts Council for its recommendation and to the City Council for approval.

Select the Artist

In general, artists should be selected in a two-phase process.

In the first phase, the City would issue a Request for Qualifications to artists. Interested artists submit qualifications packages (generally a cover letter, resume, images of past work with descriptions, and references). Artists can be invited through an open call or by invitation. An *ad-hoc artist selection panel* (that includes members of the Public Art Committee) reviews artist qualifications and *selects* finalists.

In the second phase, finalists would be invited either to develop a site-specific artist concept for the project or to interview with the selection panel. If a concept proposal is requested, the artist would present a physical representation of the work (rendering, three-dimensional model), and written project description, a description of materials and fabrication techniques, expectations regarding site preparation and infrastructure needs, a detailed budget and timeline.

The artist selection panel would review artist concepts and/or interview artists and recommend the selection of an artist for the project to the City Council.

Execute the Agreement

The City of Marion would enter into an agreement with the artist to develop a concept, develop final design documentation, fabricate and install the artwork. The agreement would be *approved* by either the *City Manager* or *City Council*, depending on the size of the contract.

Review the Artist Concept

If the artist is selected based upon an interview, then the *Artist Selection Panel* would review the selected artist's concept design and recommend it to the City Council for approval.

Monitor Final Design and Fabrication

Prior to fabrication, the artist would take the concept through design development, further refining the design, fabrication techniques, materials, budget, etc. At this point, the artist may also need to have elements of their design reviewed and stamped by a licensed engineer in the State of Iowa. The artist should also submit the detailed design to the Arts Coordinator for technical review.

The Arts Coordinator would keep in regular contact with the artist through the fabrication of the work, including inspecting the work (photographically or in person) prior to installation.

Oversee Installation

The Arts Coordinator would work with the artist to ensure that all necessary site permissions and permits are obtained prior to installation, and that any site preparation or other infrastructure that is not being provided by the artist is in place (these details should be worked out in the artist proposal and agreement). City staff would also be involved in coordinating the scheduling of the installation and coordinating with necessary City departments and property owners.

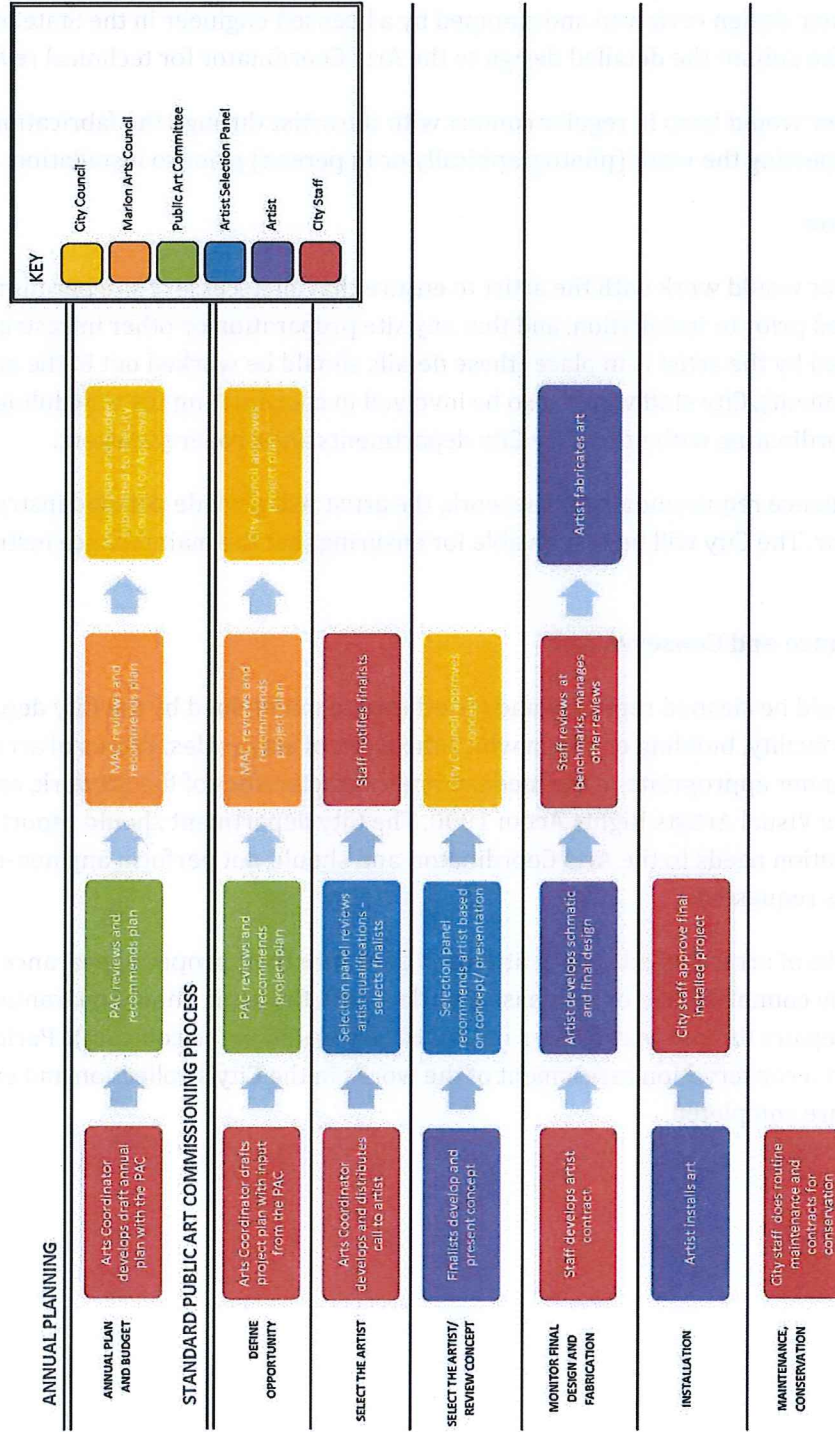
If there are maintenance requirements for the work, the artist will provide detailed instructions to the Arts Coordinator. The City will be responsible for ensuring that the maintenance instructions are followed.

Oversee Maintenance and Conservation

Works of art in should be cleaned regularly and/or otherwise maintained by the City department responsible for the facility, building or site in which the work of art resides. Works of art should be maintained in a manner appropriate to the medium and characteristics of the artwork, and in accordance with the Visual Artists Rights Act of 1990. The City department should report any damage or conservation needs to the Arts Coordinator, and should not perform any non-routine maintenance unless requested.

In some cases, works of art will need special attention to ensure their proper appearance and longevity. For newly commissioned or purchased works of art, the artist should guarantee the work of art against any repairs for one year (unless otherwise stipulated in the contract). Periodically the City should conduct a conservation assessment of the works in the City's collection and ensure all necessary repairs are completed.

FIGURE 3: THE COMMISSIONING PROCESS – SUMMARY CHART



THE ACQUISITION PROCESS

In certain cases, the Public Art Committee could determine that it is in the best interest of the City to acquire, or purchase, an artwork directly from an artist or from a gallery. The reasons for purchasing a work instead of commissioning would be outlined in the Project Plan.

When the City wishes to consider purchasing an artwork, it should follow the procedures as outlined above, with the following modifications:

Select the Art

The Arts Coordinator would invite artists and/or galleries to submit images and descriptions of existing and available artwork. The information should include the artist's basic qualifications (résumé or bio, portfolio), an image of the artwork, dimensions, materials, date fabricated, condition, provenance and asking price.

A Selection Committee would be convened to review the existing work based on the goals and criteria outlined in the Project Plan, and make a recommendation.

Prior to forwarding a recommendation for purchase to the City Council, the Arts Coordinator should consider obtaining an independent, qualified appraisal of the fair market value of the artwork and a professional art conservator's report on the condition of the artwork.

Execute the Agreement

The City would enter into an agreement of sale with the seller.

Oversee Installation

Depending on the nature of the agreement with the seller, the City and Arts Coordinator may have to take full or partial responsibility for site preparation, design of foundations, landscape and hardscape, shipping and installation.

GIFTS OR LOANS OF ARTWORK

Private individuals, foundations, corporations or other organizations may wish to give or loan the City of Marion work or works of art for public display. These gifts and loans can be a great way to enrich public spaces. However, it is important to consider carefully whether the gift or loan meets the vision and goals of the public art initiative and ensure that the related costs and risks of the gift or loan are understood.

The Public Art Committee should review and make recommendations to the Marion Arts Council regarding the acceptance and display of gifts and loans of works of art. The Public Art Committee may choose to include additional stakeholders in the review process. If in agreement with the recommendation of the Public Art Committee, the Marion Arts Council should forward it to City Council for final approval.

When reviewing potential gifts and loans, the Public Art Committee should consider whether:

- An appropriate site has been identified.
- The work fits the vision of the Public Art Initiative.
- The work in question can legally be loaned or given to the City by the donor/lender (documentation should be kept on file by the Arts Coordinator).
- The financial costs connected with accepting the gift are known and can be met, including, but not limited to, shipping, shipping insurance, site preparation, installation, proper signage, insurance, landscaping, lighting, conservation and maintenance.
- The work poses no safety or liability concerns.
- Appropriate recognition for donors and lenders of artworks can be provided.
- Maintenance and conservation requirements can be met.

Once the loan or gift has been approved, a written agreement should be prepared detailing the roles and responsibilities of the City of Marion and the entity lending or donating the work of art.

ROLES AND RESPONSIBILITIES

This section outlines the roles that various players, such as the City Council, the Marion Arts Council and City staff, will play in making Marion's public art initiative successful. To a large degree, Marion can be successful with the resources it already has. However, this plan recommends the development of several new structures, which are detailed below. These are some of the key recommendations:

- A part-time staff position of *Arts Coordinator* is necessary to provide professional guidance and administrative support for the public art initiative. (This could grow to a full-time position if expanded to include other arts and culture responsibilities for the City.)
- A *Public Art Committee* should be formed as a committee of the Marion Arts Council, with peer oversight of public art policies, plans, commissions, acquisitions, deaccession, gifts and loans.
- A *Lowe Sculpture Trail Working Group* should be formed as a committee of the Marion Arts Council to develop and implement policies and curatorial strategies for exhibiting art along the trail.
- *City Council* retains oversight over public art budgets, work plans and commissions (through the approval of Project Plans, artist selections and artist concepts).

MARION CITY COUNCIL

The Marion City Council consists of seven members. Three members, including the Mayor, are elected at-large, and the rest are elected by their respective wards. The City Council will have oversight over plans, Project Plans, artist selection and artist concepts for public art commissions, as well as oversight over acquisitions, donations and de-accessioning of art.

Roles

- Approve annual public art budget and work plan.
- Approve Project Plans.
- Approve artist concepts.
- Approve contracts over a certain threshold.
- Approve public art policies.
- Approve gifts and loans of works of art.
- Approve de-accession of works of art.

MARION CITY STAFF / ARTS COORDINATOR

Different City staff will be involved with projects periodically throughout the commissioning process.

- City Manager's office – provides overall leadership, manages budgeting process, approves contracts, brings matters to City Council.
- Planning and Development Department – ensures public art plans are consistent with other city planning efforts. Negotiates public art contributions with private developers.

- “Host” department – collaborates with Arts Coordinator on project development, maintains artworks on its sites, as well as the sites themselves.

The key position will be a part-time Arts Coordinator who will provide an overall coordinating and project management function (*clarify what department this person belongs to?*).

Roles of Arts Coordinator

- Maintain liaison with Marion Arts Council.
- Prepare annual public art work plan and budget.
- Manage all aspects of commissioning and acquiring works of art, including:
 - Draft Project Plans.
 - Draft and issue RFQs and RFPs.
 - Organize artist responses.
 - Organize and facilitates Artist Selection Panel meetings.
 - Maintain communication with artists, Marion Arts Council, City Council and other stakeholders.
 - Prepare and negotiate contracts.
 - Approve contracts under a certain threshold.
 - Perform technical review of concept proposals.
 - Inspect at fabrication stage.
 - Coordinate scheduling of installation with artist.
- Ensure that the City’s public art policies and procedures are followed.
- Ensure that the City’s public art collection is properly documented, maintained and conserved.
- Develop materials, programs and initiatives to inform and engage the public about the City’s public art collection.
- Staff the Public Art Committee and the Lowe Park Sculpture Trail Working Group.
- Write grants and solicit funds to support the mission and goals of Marion’s public art initiative.
- Oversee the review of donated work.
- Oversee the review of developer art projects.
- Oversee the review of works being considered for de-accession.

MARION ARTS COUNCIL

The Marion Arts Council is an advisory body to City Council. It comprises seven members, appointed by the Mayor and subject to confirmation by City Council, and can also add associate members to help handle its activities.

Its overall mission is to promote the importance of the arts, and to develop programs that maximize public awareness of art, artists and culture. Its key role is to ensure that public art processes are followed and that recommendations related to planning and project development are viewed in the context of the city’s overall cultural goals, plans and policies.

Roles

- Appoint the Public Art Committee.
- Appoint the Lowe Park Sculpture Trail Working Group.
- Review and recommend the annual budget and strategy to City Council.
- Review and recommend public art Project Plans to City Council.
- Review and recommend public art policies to City Council.
- Review and recommend de-accession of public art to City Council.

PUBLIC ART COMMITTEE

The Public Art Committee is a five-member committee of the Marion Arts Council. Its key role is to maintain the vision for Marion's public art initiative, as expressed in the master plan, and to ensure that the vision is carried out through planning and project development activities.

Public Art Committee members should be appointed by the Arts Council and are selected based upon a history of professional or volunteer experience in the visual arts, previous civic involvement and an interest in contributing to the development of Marion's public art initiative. At least one member of the Arts Council should be a member of the Public Art Committee. The Committee would be headed by a chair selected from among the committee membership and staffed by the Arts Coordinator.

Roles

- Review and provide input into annual public art budget and strategy.
- Review and provide input into Project Plans.
- Serve on Artist Selection Panels.
- For proposed donations of artworks, review the project for design and site issues, and recommend to the City Council whether the City should accept or not accept the donation.
- Review and make recommendations regarding the de-accession of artwork from the City's public art collection.
- Make recommendations regarding proposed revisions to public art policies and procedures.
- Serve as an advocate for public art in Marion.

ARTIST SELECTION PANEL

An Artist Selection Panel is an ad hoc panel of the Marion Arts Council that reviews artist qualifications and artist concept proposals and makes recommendations to the City Council regarding artist selection. Each panel is comprised of the five-member Public Art Committee plus two to four project-specific stakeholders.

Roles

- Review artist qualifications and select finalists.
- Review artist concepts/interview artists and recommend final selection.
- Review and recommend approval of artist concept.

LOWE PARK SCULPTURE TRAIL WORKING GROUP

The Lowe Park Sculpture Trail Working Group is an ad hoc committee of the Marion Arts Council that develops policies and a curatorial strategy for exhibiting art along the trail. The Working Group should be comprised of up to seven stakeholders, including members of the Marion Arts Council, the Public Art Committee, the Parks and Recreation Commission, the Lowe Park Amphitheatre Committee, regional arts professionals and a member of the sculpture trail design team. The Director of Parks and Recreation would serve as an *ex officio* member. The committee would be staffed by the Arts Coordinator.

Roles

- Advise on the development and implementation of the Lowe Park Sculpture Trail Plan, as outlined earlier in this master plan.

COLLECTION MANAGEMENT

DOCUMENTATION OF THE COLLECTION

An important aspect of collection management and, ultimately, long-term maintenance of the collection is keeping accurate, updated records of the public art collection. The main aspects of this are identifying the project on-site, keeping accurate records for each project, and maintaining a comprehensive inventory of the collection.

Project Identification

A plaque stating the artist's name and artwork title should identify each artwork and the date it was dedicated. The plaque should be placed in an appropriate location near the artwork that can be easily viewed by pedestrians.

Project Records

A file should be maintained for each commission or acquisition that contains information such as:

- A copy of the artist contracts
- A copy project correspondence
- The maintenance instructions provided by the artist and subsequent conservation records
- Plans and drawings generated by the artist during the commissioning process
- Hard copy images
- Media clippings

Inventory

A full inventory or database of the collection should also be maintained by the City. This inventory could include information such as:

- Name of artist
- Title of work
- Location (kept in a format compatible with the City's GIS system)
- Year completed/installed
- Owner of work
- Media
- Dimensions
- Budget/cost and source of funds
- A brief description of the work suitable for publication
- Maintenance and conservation needs as defined by the artist and conservation assessments
- Schedule of maintenance or conservation needs
- Conservation history
- A unique number assigned to each work of art that can be used for cross-referencing with hard files and other digital files.

CONSERVE AND MAINTAIN THE COLLECTION

Public art is a community asset that should be properly maintained. Conservation and routine maintenance should be undertaken to preserve artworks in the best possible condition.

Conservation is the regularly scheduled examination, documentation, treatment and preventative care of public art conducted by a professional art conservator. Maintenance is the routine care and repair of works of public art that does not require specialized expertise (i.e.: dusting, washing, lubrication of moving parts).

To assist in the maintenance and conservation of the City's public art collection, information on each work of art commissioned, leased, loaned, or owned outright by the City should be kept on file with City on a standardized maintenance and conservation worksheet. Works of art on loan should be maintained in accordance with the requirements of, and in collaboration with, the lender.

Conservation

The City should regularly conduct, or hire a professional conservator to conduct, a survey of the condition of each work in the City's collection and make recommendations for conservation, cost estimates, and a recommended schedule for implementation.

In addition, the City should take steps to identify conservation needs prior to the fabrication and installation of new works. The City should consider requiring that artists consult with a conservator during the design development phase of the project to identify the conservation needs of the project. Alternately, the City could have design documents reviewed by a conservator hired by the City prior to executing the fabrication and installation portion of a contract.

Routine Maintenance

Routine maintenance of public art located on City property should be the responsibility of the City Department that maintains the facility and/or site where the art is located. Works of art should be maintained in a manner outlined in the above-mentioned maintenance and conservation worksheet, appropriate to the medium and characteristics of the artwork, and in accordance with the Visual Artists Rights Act of 1990. The City Department should not conduct any non-routine maintenance or conservation unless requested. The City Department should notify the Arts Coordinator immediately if an artwork is damaged or stolen, or if the City Department plans to move the artwork or in any way alter its site. Any work that is recommended for relocation or de-installation should be subject to the Deaccession policy.

DEACCESSION

Deaccession is a term for the permanent removal of a work from the City's public art collection by selling, donating or destroying it. The City should seek to ensure the ongoing integrity of the artwork and the sites for which they were created, to the greatest extent feasible, in accordance with the artists' original intentions, and consistent with the rights afforded by the 1990 Visual Artists Rights Act. However, there will be circumstances when the City will deem it necessary to remove a work of art.

The Public Art Committee should review any proposal for deaccession or relocation of an artwork. Consideration of deaccession should involve the same degree of careful review as a decision to commission a work of art; decisions should be informed by professional judgment and in the interests of the public. In addition, works of art commissioned with the intention of permanent display should only be considered for deaccession only after being in the collection for a minimum of 10 years.

Procedure

- The City should not remove any artwork from the site for which it was selected, nor remove it from display, without prior review of the Public Art Committee and Marion Arts Council.
- The Public Art Committee shall review the circumstances surrounding the proposed deaccession. The PAC may choose to hold a public meeting for the purpose of gathering community feedback on a proposed deaccession or removal or gather community input through other methods.
- The Public Art Committee may recommend deaccession or removal of a work of art for any of the following conditions:
 - The condition or security of the artwork cannot be reasonably guaranteed;
 - The artwork requires excessive maintenance or has defaults of design or workmanship and repair or remedy is impractical or unfeasible;
 - The artwork has been damaged and repair is impractical or unfeasible;
 - The artwork endangers public safety;
 - Significant changes in the use, character, or design of the site have occurred which affect the integrity of the work;
 - Significant adverse public reaction has been documented over an extended period of time (a minimum of five years);
 - The work is of inferior quality or is judged to have little aesthetic and/or cultural value;
 - A suitable location for the artwork has been identified that better satisfies the original goals of the project; or
 - The artist requests removal due to concerns listed above.
- During the review process, unless there is imminent danger to the public, the artwork shall remain accessible to the public in its original location.
- The PAC will make a recommendation to the Marion Arts Council. The MAC should review this recommendation and forward it to the City Council, which makes the final decision regarding deaccession and removal.
- The Arts Coordinator should make a good faith effort to notify the artist that his or her work is being considered for deaccession.
- Deaccession and removal of artwork shall be done in a manner that complies with all other applicable city, state and federal procedures, policies and regulations. For example, deaccession and removal actions must comply with applicable procedures and laws relating to the disposition of city property and with laws protecting artists' rights.

APPENDIX A: ACKNOWLEDGEMENTS

The Marion Public Art Master Plan was developed with thoughtful input and feedback from many Marion citizens and business owners and the dedicated involvement of City and Chamber staff. We are grateful for the energy and enthusiasm that everyone brought to the process. Special thanks to the master plan advisory committee and to Jill Ackerman from the Marion Chamber of Commerce and Kesha Billings from the City of Marion Planning and Development Department.

Mayor and City Council

Snooks Bouska, Mayor
Craig Adamson, At Large
Kim Etzel, Ward 1
Joe Spinks, Ward 2 and
Mayor Pro Tem
Cody Crawford, Ward 3
Louis Stark, Ward 4
Paul Drapper, At Large

Public Art Master Plan Advisory Committee

Nick Abou-Assaly
Jill Ackerman
Kesha Billings
Craig Campbell
Richard Fox
Dennis Frevert
Karen Hoyt
Dustin Kern
Kyle Martin
Charlie Kress
Grant Stevens

Marion Arts Council

Dennis Frevert, Chair
Fuf Renfer, Secretary
Sarah Daricilar
Patsi Gann
Ann Kiesling
Paul Monska
Robert North Jr.
Catherine Sowder
Marci Wright

Uptown Focus Group Participants

Karen Hoyt
Joy Purdy
Ray Eggers
Deb Eggers
Dave Martin
Tom Trehorne
Mark Morgan
Craig Campbell
Dori Patrick
Kesha Billings
Kate Ungs
Kim Ten Eick
Priscilla Stelle

Imagine Art Here Participants

Nick Abou-Assaly
Deb Bailey
Vicki Barnes
Nicole Burlage
Kyle Burlage
Craig Campbell
Richard Fox
Charles Freitag
Dennis Frevert
Nick Glew
Krista Hebets
Karen Hoyt
Judy Hull
Marjorie Jensen
Andrea Jilovec
Ann Kiesling
Matt Kiesling

Charlie Kress
Al Lewis
Kyle Martin
Katie Mulholland
Dennis Naughton
Bob North
Stacy Postier
Cindy Preussner
Paul Rehn
Barb Robison
Steve Sprague
Kristen Stammeyer
Rachel Krug
Amy Gharib

City Staff

Lon Pluckhahn, City Manager
Tom Treharne, Director of
Planning and Development
Richard Fox, Director of Parks
and Recreation
Kesha Billings, Assistant
Planner

Marion Chamber of Commerce Staff

Jill Ackerman, Executive
Director
Grant Stevens, Intern

APPENDIX B: DEFINITIONS

Acquisition: Artwork that is purchased by the City.

Annual Work Plan: A report created by the Arts Coordinator in collaboration with the Public Art Committee as part of the City's overall annual budgeting process. Lays out activities to be undertaken in the coming year and an estimated budget. The Annual Work Plan is reviewed and recommended by the Marion Arts Council and approved by City Council.

Art Budget: The allocated budget for the design, fabrication and installation of an Artwork that is newly commissioned, or the budget for the purchase, shipping and installation of an existing Artwork that is being purchased.

Artist Services: Professional services by artists to develop designs for artworks or other architectural landscape or urban design elements either individually or as a member of a project design team

Artist: A practitioner in the visual arts generally recognized by critics and peers as a professional practitioner of the visual, performing or language arts, based on his or her body of work, educational background, experience, exhibition history, publication and/or creation of Artworks. The members of the architectural, engineering, design, or landscaping firms retained for the design and construction of a capital project covered by this definition shall not be considered Artists for the purposes of this definition.

Arts Coordinator: A City of Marion staff member designated as the lead staff to implement the public art initiative, with a range of responsibilities in Project Planning, outreach and project management.

Artwork: An aesthetic creation resulting from the skill and creativity of an Artist or Artists. An Artwork may be made of any materials or combination of materials and may be permanent, temporary, fixed or portable. An Artwork can be an integral part of a building or structure, and can be integrated with the work of other design professionals. An Artwork can exist as a single copy or in a limited edition of 200 or fewer copies that are consecutively numbered by the artist and bear the signature or other identifying mark of the artist.

Capital Budget: The City's budget for capital expenses for the coming year. The Capital Budget process typically starts in December, with final draft required to be submitted to the state by March 15th.

Commission: An Artwork, permanent or temporary, that is created by an Artist specifically for the City.

Concept Design: The initial design phase of a public art project in which an Artist creates a design concept that is detailed enough to communicate the intended the content, scale, location, artistic media and relationship of components and materials of proposed Artwork. The documentation of the design concept can include a narrative description of the work, diagrams and/or a maquette. In

addition, the City may request a timeline, preliminary budget breakdown and additional technical information such as electrical or water requirements.

Deaccession: The removal, relocation or sale of an Artwork owned by the City.

Donations and Gifts: Art donated to the City from a private individual or institution and/or other outside sources.

Eligible Capital Project: Projects in the Capital Budget from which a percent for art calculation is made. Eligible capital projects include all projects regardless of their public visibility or funding source, excluding budget items that are not truly capital costs — such as property purchase, equipment replacements, operations, research, or borrowing costs.

Loan: Artworks provided to the City for its use for a period of time and to be returned to the owner after the loan period expires.

Lowe Park Sculpture Trail Working Group: An ad hoc committee of the Marion Arts Council that establishes a curatorial strategy and develops policies for the Lowe Park Sculpture Trail.

Marion Arts Council: An advisory body to City Council with a mission to promote the importance of the arts, and to develop programs that maximize public awareness of art, artists and culture. Its key role is to ensure that public art processes are followed and that recommendations related to planning and project development are viewed in the context of the city's overall cultural goals, plans and policies.

Percent for Art: A public art funding mechanism in which a certain percent of eligible capital project funds are set aside for the commissioning of public art.

Project Plan: A detailed document outlining the parameters for each commission or purchase that the City intends to pursue.

Public Art Committee: A committee of the Marion Arts Council that maintains the vision for Marion's public art initiative, as expressed in the master plan, and ensures that the vision is carried out through planning and project development activities.

Public Art Fund: A separate category of the capital budget where all project and programmatic funding is transferred to and from which all public art project expenditures are made.

Public Art Master Plan: A document, approved by City Council, that outlines the short and long-term goals of the Public Art Initiative and provides guidance on public art policies and procedures.

Public Art Policy: The public art policy as adopted by the City Council including any future additions deletions or revisions thereto.

Public Art Project: A commission, acquisition, loan or donation of artwork to the City including the process by which such event is initiated developed evaluated conducted and completed.

Public Art: Works of art in any media that have been planned and executed with the specific intention of being sited or staged in the public domain, often outside and usually accessible to all.

Selection Panel: An ad-hoc committee comprised of xxx that reviews Artist materials or proposed works of art and makes recommendations to the City Council regarding commissions and acquisitions.

APPENDIX C: NEAR-TERM PROJECT BUDGET ESTIMATES

Public Art Budget Estimates for Near Term Projects

Public Art Project	Estimated Project Budget (artist fee, design, fabrication, and installation, unless otherwise noted)
U1. Uptown Temporary Art Projects	Budgets will depend on the nature of the work, the duration of the installation, and the location and stature of the artist. A <i>minimum</i> budget of \$5000 could result in a smaller scale, short-duration installation. Generally, a <i>minimum</i> budget of \$20,000 should be considered for a larger-scale temporary installation that would last up to 6-8 weeks. Budget should cover de-installation. The artist would generally retain ownership of the artwork.
U2. Seventh Avenue Streetscape, Phase	A <i>minimum</i> of \$40,000 to \$45,000 (two percent of the projected capital cost). Does not include installation, which could be absorbed in the construction budget.
L1. Sculpture Trail	A <i>minimum</i> of \$50,000 per commission or acquisition should be considered for work that is of an appropriate scale and durability for the trail.
TH1. Thomas Park Pavilion	An additional \$5,000 should be added to the projected cost for designing the pavilion. The \$5000 plus the amount already allocated for pavilion design should be combined to hire an artist-led team to design the pavilion. The construction budget for the pavilion should also be supplemented by an additional \$25,000 (minimum) to account for an upgrade in materials and complexity of design.
T1. Bike Racks	Artist-designed bike-rack initiatives in other cities have allocated between \$200 and \$10,000 per bike rack. Marion should consider a minimum budget of \$1,500 per bike rack.
C1. Police Headquarters	\$120,000 (one percent of the projected capital cost).

APPENDIX D: MARION ARTS FESTIVAL SURVEY RESULTS

On May 19, 2011, 162 people completed a survey about public art in Marion. In the survey, respondents were asked to rank the following from 1 (highest) to 4 or 5 (lowest). They were also able to view images that were shown as examples of how other communities have commissioned public art that meets these goals. The survey results are below. The lowest number is the highest ranking answer.

- 1) I would like to see art in the Uptown area/ central business district that...
 - 2.5 1A) Creates a focal point.
 - 2.3 1B) Makes the experience of being a pedestrian more enjoyable.
 - 2.1 1C) Animates public spaces and draws people to the area.**
 - 2.9 1D) Fosters awareness of Marion's history.

- 2) I would like to see art in Marion's parks and along trails that...
 - 3 2A) Enhances gathering places.
 - 2.8 2B) Is functional and beautiful.
 - 2.2 2C) Is playful and interactive.**
 - 3.5 2D) Fosters environmental awareness.
 - 3.1 2E) Encourages exploration.

- 3) I would like to see art in government buildings like city hall, police or fire stations that...
 - 2.6 3A) Emphasizes the civic importance of these facilities.
 - 2.2 3B) Links the past and present civic ideals of Marion.**
 - 2.4 3C) Enhances the visual appearance of these facilities.
 - 2.6 3D) Honors public service.

- 4) I would like to see art in public buildings like the library that...
 - 2.5 4A) Creates a street-level impact.
 - 2.4 4B) Encourages people to spend time and linger.**
 - 2.4 4C) Enhances the visual appearance of these facilities.**
 - 2.6 4D) Is welcoming and uplifting.

- 5) I would like to see at major gateways and corridors that...
- 2 **5A) Lets people know that they have arrived in a community that values creative, quality design.**
 - 2.4 5B) Says something about the personality of the place.
 - 2.8 5C) Creates visual connections to important destinations.
 - 2.7 5D) Can be enjoyed by drivers, cyclists and pedestrians alike.
- 6) Of all of the images shown, I like this one the best. 2C (28); 2B (14); 4A (13)
- 7) Of all the images shown, I like this one the least. 5C (25); 5D (20)

APPENDIX E: IMAGINE ART HERE! WORKSHOP DOCUMENTATION

BACKGROUND

On May 2, 2011, more than 40 citizens of Marion, Iowa gathered at the Lowe Arts and Environment Center to participate in a workshop facilitated by Via Partnership and Todd W. Bressi as part of an initiative to develop a public art master plan for the City. The purpose of the workshop was to help give shape to a public art vision for Marion and provide critical input into identifying places for and approaches to public art throughout the community.

WORKSHOP FORMAT

The workshop began with presentations by consultants Meridith McKinley of Via Partnership and Todd Bressi. They reviewed the public art master planning process, and how the Imagine Art Here! workshop will play a role in forming the recommendations in that plan. The consultants then led a discussion of public art goals for Marion and potential sites for public art. This discussion began with a presentation of examples of public art projects from communities throughout the United States and Canada that met similar goals or were at sites similar to those proposed for Marion.

Each participant was assigned to a different table, representing the four quadrants of the City. In the second half of the workshop, the participants at each table had a focused conversation about that particular quadrant of the City, as well as Uptown. Each participant was invited to:

1. Think of a word that you would want to use to describe the City's public art collection in five years. Each person should tell the group, and explain why.
2. Work with your group to build a public art collection that will suit Marion. Pick out pictures of art projects that capture the spirit and images of artworks that should be commissioned in your assigned quadrant of the City. Indicate sites on the map where artworks could be located.

In addition to the full group and breakout discussions, workshop participants contributed input through work stations that were set up in the room that asked various questions about Marion and an evaluation at the end of the workshop.

This report documents the results of this workshop, including the group discussion about goals and sites, the breakout, the stations and the evaluation. The results of the Imagine Art Here! workshop will be used by the consultants to formulate recommendations in the public art master plan.

WORKSHOP PARTICIPANTS

Invitations to the Imagine Art Here! workshop were sent to members of the Marion City Council, Marion Arts Council, Marion Chamber of Commerce, the board of the Marion Arts and Entertainment District, the board of the Marion Arts Festival and through other distribution channels.

Participants included:

Northeast

Ann Kiesling
Barb Robison
Charlie Kress
Matt Kiesling
Nick Glew
Katie Mulholland
Paul Rehn
Bob North
Charles Freitag
Jill Ackerman, facilitator

Northwest

Krista Hebets
Richard Fox
Stacy Postier
Craig Campbell
Steve Sprague
Nick Abou-Assaly
Nicole Burlage
Kyle Burlage
Vicki Barnes
Meridith McKinley, facilitator

Southeast

Al Lewis
Deb Bailey
Cindy Preussner
Dennis Frevert
Judy Hull
Karen Hoyt
Todd Bressi, facilitator

Southwest

Andrea Jilovec
Dennis Naughton
Marjorie Jensen
Kristen Stammeyer
Kyle Martin
Rachel Krug
Amy Gharib
Aliza Schiff, facilitator

ROOM STATIONS

Upon arrival, participants were invited to visit two stations and answer questions about Marion.

WHAT WOULD YOU TELL AN ARTIST ABOUT MARION?

Imagine an artist is coming to Marion to create a work of art for the city. What would you want them to know about Marion to help them understand this place?

- Marion is surprisingly progressive and supportive of cultural offerings.
- We are working hard to separate our identity from just being a Cedar Rapids bedroom community.
- Lots of families. Focus on education. Wants to develop its own identity rather than “suburb of Cedar Rapids.”
- Represent the past, present, and future to show the growth and where [we’re] going – vision. Since Thomas Park is so heavily utilized it would be a great place.
- There is a positive tension between vintage and contemporary – a juxtaposition with an opportunity to compliment rather than compete.
- We don’t want art that creates an image that was not intended.
- It is pedestrian in that one can walk or bike any place you need to go in town on trails and through interesting neighborhoods.
- Many people travel through Marion going to and from other places. That journey should be impressive and make them want to stop here and return here.
- Friendly, historic, lovely town square where good events happen frequently. Community-oriented, recognizable, forward-thinking community leaders and local government, progressive, creative and fun character, charming, serious about issues.
- Our heritage/history; our vision for the future; population demographics; local interests.
- The Cherry sisters are our most famous citizens and they were performing artists.
- Marion has had a rich history. Generally speaking it’s quite generic (railroad, agriculture, etc.). Marion has a bright future. Generally speaking it’s quite generic (growing population, money, etc.). Marion needs specificity pulled out from its history and highlighted. Marion needs specificity on where it is going (not limiting what its future look like, but highlighting things in its present that may help identify more specifically where it is going. A city is defined by how it looks, feels, and operates.
- That art (creativity) takes many diverse and interesting forms that ought to stimulate community exchange.
- We are not hicks! We tend to be self-motivated and at the same time family oriented. We are a rather diverse community (both as people and business-wise).
- There are many Marions. Many constituencies and opinions.
- Lowe Park is a place of peace and tranquility and a vision of good things to come.
- Lowe Park and the Uptown shops. These are examples of the developing perception of this community and the potential for Marion to be a great place.
- Small close-knit community, known for Marion Arts Festival and a great Uptown.
- Clean, friendly, historical small town.
- Small town – peaceful and friendly.

WHAT IS YOUR FAVORITE PLACE?

Participants were asked to mark their favorite place in Marion on a large map and indicate why.

- Lowe Park (3)
supports art, culture, nature; beautiful, resting
- Uptown (7)
historical, fun, events, shops
- Thomas/Legion Park (2)
- Hanna Park (1)
- Boyson Park and Trail (4)
including trail head, water works ruins, trail from Boyson to Thomas
- Intersection of Marion Boulevard and 7th Avenue
visual locus
- Willowridge Road (1)
friendly people, beautiful yards
- Squaw Creek County Park (1)
nature, trails

PUBLIC ART GOALS AND SITES

The consultant team presented initial thoughts on possible goals for public art in Marion and asked participants for feedback on these goals by way of a survey. The following goals were rated on a 1-5 scale, with 1 being the least important and 5 being the most important. All of the goals rated high, with sharing the personality of the city and heightening the awareness, appreciation and enjoyment of art ranking highest. All of these goals were further explored in the breakout groups that brainstormed possibilities in different parts of the city and Uptown.

GOAL	SCORE
1. Share the personality of the city	4.359
2. Heighten awareness, appreciation and enjoyment of art	4.359
3. Make the city known for its creative, quality design	4.313
4. Support economic development and cultural tourism	4.313
5. Strengthen community fabric	3.953
6. Foster environmental awareness	3.953
7. Foster historical and cultural awareness	4.297

Next, the team presented thoughts on the types of sites in Marion that might be appropriate for public art, and what art could accomplish at these sites. Again, participants were asked to rank each on a scale from 1 to 5, with 1 being the least important and 5 being the most important. Anchoring gathering places and marking gateways ranked the highest, and improving stormwater infrastructure ranked lowest.

1. Mark gateways	4.594
2. Mark focal points	4.516
3. Enliven streetscapes and traffic circles	4.047
4. Create/anchor community gathering places	4.613
5. Enrich trail experiences	4.063
6. Improve stormwater infrastructure	3.452
7. Highlight new public facilities	4.141
8. Attract cultural visitors	4.297

BREAKOUT REPORTS

Below is a summary of each group's discussion, as recorded on maps and worksheets and reported by the group facilitator.

NORTHEAST MARION GROUP

Words to Describe Marion's Public Art Collection

Sculpture
Appropriate
Eclectic
Progressive
Interactive
Impressive
Awesome
Ginormous
Innovative
Unusual

Northeast Quadrant of City

Butterfield Park

Public Art Opportunity: Butterfield Park is located at 29th Avenue and 35th Street and has basketball facilities, a baseball diamond, playground equipment, gazebo & grill, open space. It is one of the proposed locations for a new splash pad. Although a small neighborhood-scale park, it is in a highly visible location and could accommodate artwork that is both an enhancement for park-users and for people passing by.

Goals:

- Create an enhancement for park users.
- Create an enhancement from the street for people who walk or drive by the site.

Enterprise Center

Public Art Opportunity: The Marion Enterprise Center is a 184 acre business park jointly developed by the Marion Economic Development Company (MEDCO) and the City of Marion, Iowa. The Enterprise Center is located at Highway 13 and North Gateway Drive and is currently under construction.

Goals:

- Create a signature artwork or artwork that demonstrates technological and environmental innovation, such as a work that cleanses stormwater.
- Consider an artwork for the gateway feature planned at highway 151.

Future Park (Highway 13 and 151)

Public Art Opportunity: A possible future neighborhood park location, this site will also likely be adjacent to the next elementary school for the Linn-Mar School District. Because of its prominent location, art could

function as both a park enhancement and gateway element. There are other possible gateway sites near this intersection, including the bridge before 35th street and adjacent electrical substation.

Goals:

- Interior to park – consider park users, gathering places.
- Look at this area for a gateway element.

Roundabout (6th/7th Ave and 31th Street)

Public Art Opportunity: A new roundabout will be developed as part of the Central Corridor streetscape improvements to route through traffic onto 6th and Uptown traffic onto 7th.

Goals:

- Create an eastern gateway into Uptown.

Detention Basin by 29th Ave Bridge

Public Art Opportunity: This detention basin is in a highly visible location and never completely fills.

Goals:

- Create art that enhances the appearance of the basin and works regardless of the water level.
- Consider historic references to Indian Creek when it was dammed for boating and fishing.

Water Tower

Public Art Opportunity: A very large water tower sits at 5th Avenue and 31st Street (another is also at Lindale and Blairs Ferry). These structures already serve as landmarks, but could be enhanced.

Goals:

- Enhance the appearance of the tower and make it a more attractive gateway.

Uptown

Sculpture Park

Public Art Opportunity: The Jiffy Lube site at the corner of 12th Street and 7th Avenue should be considered as a site for a small pocket park that features sculpture. It could also be a cool (artist designed) bike rental station.

Goals:

- Enhance the intersection.
- Create a usable public space.

Sidewalk Art

Public Art Opportunity: The sidewalks and alleys of Uptown could incorporate artwork that is oriented to pedestrians.

Goals:

- Create an interactive and fun experience walking in Uptown.

- Reward people for getting out of their cars.
- Encourage exploration.

6th Avenue Trail Art

Public Art Opportunity: The 6th Avenue bike trail, in the blocks east of Marion City Park, could be a site for artwork.

Goals:

- Create a progression of artwork that draws people along the trail.
- Make the trail more visible for people passing by in cars.

NORTHWEST MARION GROUP

Words to Describe Marion's Public Art Collection

Whimsical

Futuristic

Comprehensive

All-encompassing

Unique

One of a kind

Storytelling

Timeless (3)

Imaginative

Identifiable/approachable

Pervasive – a part of the total design

Inspirational

Fun

Spirited

Northwest Quadrant of City

Corridors

Public Art Opportunity: Enhance the major corridors that are major Gateways into the city and that link Uptown to Lowe Park and other major destinations such as Linn-Mar High School. Focus on 10th Street, Tower Terrace, Boyson Road. Consider the medians as well as along the right-of-way.

Public Art/Design Goals:

- Enhance the overall appearance of the road corridors.
- Create a visual/physical connection between Uptown and Lowe Park.
- Focus on the experience of the driver, the cyclist and the pedestrian.

Trails and Creeks

Public Art Opportunity: Have artists create works of art that enhance the enjoyment of Marion's trails, especially as they pass by area creeks. Ideally, this would be in conjunction with overall trail development and creek restoration.

Public Art/Design Goals:

- Enhance the beauty of the trail system, especially as it passes by Marion's creeks.
- Consider gateways into the parks that are connected by the trail system.
- Create opportunities for people to enjoy the creeks recreationally – through canoeing, kayaking, fishing, etc.
- Highlight the history of the waterworks in Boyson Park.

Miscellaneous Thoughts

- The water tanks should be considered as canvases for art.
- Art should be considered for bicycle underpasses to make them feel safer.
- Look at possibilities at the cemetery.

- Art program should focus on functional art. Look at things the city is building and make them better. Think about marrying art and engineering to create innovative, functional works of art.
- Consider a stormwater project/ a project that demonstrates innovation at the Marion Enterprise Center.

Uptown

City Square Park

Public Art Opportunity: City Park, in the heart of Uptown, has the potential to be a vital city square, but suffers from design challenges that prevent it from living up to its potential. Public art should be a part of a comprehensive redesign of the park that addresses the goals below.

Public Art/Design Goals:

- “Square the park” by making all four sides accessible from the street.
- Improve sitelines and accessibility across the park, especially from the Marion Public Library across to the retail on 7th Avenue.
- Create a focal point in the center of the park.
- Maintain elements of a traditional, manicured, landscaped city square.
- Create inviting spaces where people will feel comfortable spending time, but also make sure that the park can continue to be used as an area for large-scale events.
- Support the needs of local retailers by creating spaces that can be used by customers (adults).

Marion Public Library

Public Art Opportunity: The library may be undergoing an expansion in the next few years. This creates an opportunity to incorporate public art into the library’s redesign. Concerns were expressed, however, that of primary importance is that the architecture of the library should be of the highest quality, before considering public art. Public art cannot “fix” bad design.

Public Art/Design Goals:

- Aesthetically enhance the building.
- Reinforce that the front of the building faces 6th Avenue/City Square Park.
- Visually connect to City Square Park.

Marion City Hall

Public Art Opportunity: The goals for public art at City Hall will have difficulty overcoming the problematic architecture of the building.

Public Art/Design Goals:

- If there is an opportunity to expand City Hall someday, consideration should be given to creating a great civic building that reinforces the pedestrian-oriented nature of Uptown and strengthens the overall quality of Marion’s public spaces. Public art should then be considered as a part of the overall architecture/landscape architecture of the site.

Downtown Alleys

Public Art Opportunity: The Uptown area has a number of alleys that are used frequently by pedestrians. If the stormwater issues in the alleys were addressed (perhaps by an artist), these could be made more

friendly walking spaces and could host small gathering places for use by Uptown retailers/property owners. These walkways and gathering spaces could also be designed by or enhanced by an artist. The main alley spaces are in the block bounded by 7th and 8th Avenues and 9th, 10th and 11th Streets.

Public Art/Design Goals:

- Create aesthetically pleasing and safe walkways and gathering places in Uptown alleys.
- Create visual surprises that reward people for exploring these spaces.
- Draw people to the commerce of Uptown.

SOUTHEAST MARION GROUP

Words to Describe Marion’s Public Art Collection

Unique
Modern
Comprehensive
Famous
Illuminated (from within or without)
Interactive
All-seasons
Sociable (communal – attracting people)

Southeast Quadrant of City

Gateways

Public Art Opportunity: Public art can be commissioned to serve as gateways to the city. Gateways aren’t the literal edge, such as the city boundary, but places where you *feel* like you are crossing into Marion. Literally marking the entrance in Marion is also problematic because the “edge of the city always moves” as it annexes and expands and because there are different thresholds you cross. Important gateways worth consideration include Highway 151 at Martin Creek Road (outside of City boundary), Highway 13 at Dubuque Road, and Highway 100 at 11th Street. There was also a discussion of the location where, in the Central Corridor Plan, Highway 151 will cross Seventh Avenue before being re-routed into Sixth Avenue.

Public Art Goals:

- Be at a scale that the work can be viewed from a moving car. Consider illumination.
- Integrate into the landscape

Grant Wood Trail (Sixth Avenue)

Public Art Opportunity: Focus artwork on segment of the Grant Wood Trail that will be built along 6th Avenue in the blocks directly east of City Park. Focus on locations that are called out as new public spaces and gateways.

Public Art Goals:

- Create an urban sculpture garden / trail
- Encourage people to explore the corridor on bike and foot
- Enhance the public spaces that will be built as part of the project, thereby creating a focal point or anchor for those neighborhoods

Peg Pierce Softball Complex

Public Art Opportunity: The Peg Pierce Softball Complex on 3rd Avenue is a small (3.5 acre) park that is home to Marion’s girls softball leagues, as well as a concession facility, playground and picnic tables.

Public Art Goals:

- Serve as an identifying feature to let people know they have arrived.
- Create a focal point in the complex.
- Reflect the sports and recreation activities at the complex.

Uptown

Rain gardens

Public Art Opportunity: Use artist designed rain gardens and stormwater infrastructure anywhere that a retention basin has to be put in.

Public Art/Design Goals:

- Bring beauty to the city through the thoughtful design of an ordinary and ubiquitous feature of the cityscape.
- Cultivate new types of innovation, as Marion is also trying to do with its plasma garbage plant.

SOUTHWEST MARION GROUP

Words to Describe Marion's Public Art Collection

Historical

Exciting

Site-specific

Colorful

Ecological

Interactive

Stimulating

Destination-maker/attraction

Pedestrian

Southwest Quadrant of City

Thomas Park

Public Art Opportunity: Enhance the foot bridge between Marion Track and Football Field and Thomas Park. Many people park their cars in Thomas Park and use the foot bridge to access the Track and Football Field, which does not have its own parking lot. Public art or an artist-designed foot bridge could visually enhance this well-used path and connection point.

Public Art/Design Goals:

- Make this entrance to the Football Field and Thomas Park more than just a back door.
- Enhance the connection between these two important recreation spaces.

Public Art Opportunity: Commission artist-designed enhancements to Thomas Park, such as pavilions, sandboxes, benches, and seating, entrance markers.

Public Art/Design Goals:

- Visually enhance Thomas Park.
- Improve Thomas Park's amenities.

Gateways

Public Art Opportunity: Enhance important and well-used entrances to Marion. Focus on 7th Ave. and Marion Blvd. and then South 11th and Old Post Rd.

Public Art/Design Goals:

- Identify to drivers that they have entered Marion.
- Create memorable landmarks.
- At South 11th & Old Post Road provide a large gateway that is sculptural and frames the view of the sky in this more open area.

Uptown

7th Ave Mall/Parking Lot

Public Art Opportunity: Uptown Marion is known for its historic buildings and unique shops. However, the mall and parking lot on 7th Avenue between 11th and 12th Streets detract from the historic charm and “boutique” feel of Uptown. Public art can be used to visually enhance the streetscape on this block. Ideas discussed include an artistic scrim, wall, or fence along the parking lot that would improve the aesthetics of this block, while still allowing vehicle and pedestrian access to the shops and parking spaces.

Public Art/Design Goals:

- Improve Uptown streetscape for pedestrians and drivers passing through 7th Avenue and visiting the shops.
- Visually enhance the parking lot and mall.

Uptown Entrances

Public Art Opportunity: Uptown Marion is a popular destination, especially during concerts, events, and festivals. An artist can create fun, colorful gates at entrances into the heart of Uptown. These gates could be closed during busy festivals and events, in order to prevent vehicles from entering the area.

Public Art/Design Goals:

- Mark key entrances to Uptown Marion, such as 7th Avenue at 9th Street and at 12th Street and 8th Avenue at 10th Street and 11th Street.
- Create a pedestrian-friendly environment by closing certain streets to vehicular traffic during festivals, street fairs, and other events.

Uptown Design Enhancements

Public Art Opportunity: There are a number of opportunities to enhance the visual characteristics of Uptown Marion and build upon the historic nature of the neighborhood. Ideas discussed include bricking the streets around City Square Park and the shops along 7th Avenue between 10th and 12th street and placing high quality, well-designed planters, ledges, and seating in City Square Park that are in keeping with design goals for Uptown.

Public Art/Design Goals:

- Visually enhance Uptown.
- Create a cohesive look and feel to Uptown that builds on the area’s historic nature and remaining historic architecture.

6th Avenue Tracks

Public Art Opportunity: Create an interactive artwork along the former railroad tracks on 6th Avenue. The artwork should tell the story of Marion through sequential elements along this path and can incorporate the roundhouse location East of Uptown. Possible approaches include embedding elements in the pavement, such as symbols of Marion’s industries and illustrations of key moments in Marion’s history.

Public Art/Design Goals:

- Convey Marion’s history through in an artistic, interactive, and fun way.
- Provide visual interest along this trail/walkway.

WORKSHOP EVALUATION

Finally, participants were asked to answer a handful of questions about Marion and public art in Marion. A transcription of the results are below.

When I think of Marion, these are the first three images that come to mind ...

- Uptown art, evolution in action (time lapse), track housing gone amuck.
- Great potential, not fully realized.
- 7th Ave, historic storefronts, events at favorite gathering spaces.
- Progressive, united, leader.
- City Square, horrid entrances to city, great parks.
- City Square Park, Uptown, 1st Ave and Collins Road.
- Progressive, warm, friendly.
- Used cars, Marion Iron, Zoey's.
- Lin-Mar High School, Marion High School, Thomas Park.
- Safe, home, houses.
- Lowe, Uptown businesses, library.
- History, education, family.
- Passive downtown, safe, friendly.
- Unique, community, vibrant.
- Small town, bad streets, high taxes.
- Architecture.
- Uptown.
- Uptown, the depot.
- The blockage that is the brick building in the uptown park.
- Thomas Park, Downtown, Marion Iron ☹.
- Uptown Marion, Thomas Park, Ugly stretch of 7th Ave from 29th to 13th St.
- Train car on town square, driving up Highway 13, driving up 1st Ave from CR into Uptown Marion.
- Uptown, stuff like Marion Iron, Cedar Rapids.
- Railroad depot, old buildings, Thomas Park.
- Square, Campbell Steele, schools.
- Historic, Victorian, innovative.
- Parks, safety, cute shops Uptown.

When I bring visitors to Marion, this is where I take them to show them what the City is really all about...

- Uptown, Boyson – Thomas Park, Now will come to Lowe.
- My house.
- Campbell Steele gallery, shops in Uptown.
- Downtown, Lowe Park.
- History Center, Lowe Park.
- Uptown.
- Uptown and Lowe Park.
- Hunters Ridge, Linn-Mar High School.
- Downtown activities.
- Uptown, Lowe.
- Uptown, Lowe.
- Uptown, Lowe.

- Lowe Park, Thomas Park, downtown.
- Uptown.
- My house. We typically travel into CR for events/restaurants.
- Older neighborhoods, city square.
- Lowe Park and Uptown.
- Downtown, Thomas Park.
- Uptown Marion.
- Uptown – Town Square.
- Uptown
- Uptown Shops, Campbell Steele Gallery.
- Downtown and visit the shops on 7th Ave.
- Thomas Park. I love the trails with the trees and the creek nearby.
- Uptown shops and antique shops.

Public art can or should communicate that the City of Marion is...

- Innovative, ingenious.
 - Fun, progressive, interesting, impressive.
 - Friendly, fun people. “If you lived here you’d be home by now.”
 - Creative, innovative.
-
- Modern.
 - Progressive.
 - Modern, progressive.
 - Proud of its history and willing to look forward to the future.
 - A vibrant, innovative city.
 - On the go and forward-thinking.
 - Modern and future-focused.
 - Progressive, active.
 - Progressive, comfortable.
 - Forward-thinking, vibrant, colorful.
 - Progressive, attractive.
 - Modern.
 - Progressive.
 - Changing!
 - Growing.
-
- Fun, safe, historical.
 - Forward-thinking, full of good humor, welcoming.
 - Welcoming, creative.
-
- Not just a suburb of CR. It’s a city of its own with its own personality.
 - Interesting and about its context.
 - A great place to raise your kids and enjoy life here after kids.
 - The best place to live.

The project I would like to see done first would be...

- Uptown Square.

- Uptown.
 - Downtown
 - City Square Park – Uptown and Town Square – bring in restaurants – ped mall like Iowa City and other cities.
 - Uptown, City Square, and gateways.
 - Improvement of City Square.
 - Uptown re-dux, Marion Square Park art.
 - Communal place in City Square Park.
 - Beautify Marion Square park (not abandoned).
 - Uptown – more shops, fine dining.
 - Sculpture, library addition.
 - Make City Hall less ugly. Convert RR tracks to trails and incorporate public art areas.
-
- Gateway(s).
 - Gateways, located near/around Square.
 - Gateways.
 - Entrances to city.
 - Gateways.
 - Gateways/landmarks.
 - A focal point or entrance from Cedar Rapids 1st Ave into 7th Ave Marion.
 - Preserve rail bridge over Indian Creek with some way to hang out there.
 - Art with environmental or new prospects. How can we incorporate into existing projects – ie. water basins?
 - Sculpture Park at Lowe.

I feel that these areas have the greatest need for public art...

- Boyson Park – Gateway, City Square Park, other entrances to the city.
- City Square Park, gateways, public facilities.
- Gateways, trails.
- City entrances.
- Medians in front of Linn Mar, City Square.
- Trails.
- Neighborhood parks.
- From Ohnward Bank and Trust to Walmart on east side.
- Parks and trails.
- Marion Square, Uptown.
- City Square Park, Gateways.
- Uptown, entrances to city.
- Entrances, downtown.
- Gateways, uptown (park).
- Uptown Square.
- Parks need more art/sculpture aimed for adults.
- Uptown.
- Trails and Lowe – if any.
- Thomas Park, downtown.
- Uptown – each end East and West, Southern edge – 11th Ave & Hwy 100 intersection.
- Gateways, entrances.
- Abandoned rail history (6th Ave. tracks, Kings, Round house location).

- Uptown park, City Hall, Hwy 13/151.
- Trails.
- Downtown area and Thomas Park.
- The 6th Ave trail, east side entrance to Marion – but it needs more than art – get rid of electric lines first.

The biggest concern about public art that I have is...

- Controversial.
- Agreement.
- Balance of cost vs. public opinion.

- Funding.
- Funding.
- Funding it in an era of government cutbacks.
- The public majority won't want to spend the \$ on it.
- Dull, cost.
- Cost & maintenance.
- Cost.
- Cost.

- It is functional and timeless, meaningful to our community.
- Making sure it is functional and interactive and creative.
- It won't be functional. Plunking a sculpture in some random place next to a big pot hole doesn't make much sense.
- It will not be enjoyed/utilized/appreciated.

- That it isn't interactive or inviting.
- It will not be interactive.
- It be accessible – it can be touched, climbed, or used.

- That everything will come from outside Marion.

- Vandalism.
- Durability (engineering-wise and aesthetic-wise).

- That we get really corny with our historic-themed art. It needs to have real depth.
- Not too abstract. Pleasing to the eye.
- Doing it right.
- High quality – make us proud!
- That it either be great or not happen.
- Pieces will be selected that are not modern, clever or timeless.

The most important thing I learned today was...

- What a great community of people live here.
- Creative, young people.
- People are idea machines!
- Others' opinions- lots of great ideas.

- The enthusiasm for art.
- Being involved with the community and how important art is in our community.
- That many citizens care about public art.
- Our group wants the arts to be appreciable – touchable.
- We are TRYING!

- People really like trails. These are serious city planning issues.
- We need a mechanism to infuse aesthetics into the thought process – as is evident by the feelings about our “new” city hall.
- The different ways public art affect a community and different meanings of different mediums.

- There is more consensus than I imagined.
- How many similar thoughts people have.
- Others have many of the same ideas that I do.

- The diversity of what people want for their community.
- Variety of approaches, ideas. Openness – similarity of some ideas.

- New developments/master plan for Marion.
- Marion’s potential/forward-thinking.

- Environmental is important even though the initial survey did not show this.