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Public Art Guide and Recommendations: Prepared for the City of North Liberty, Iowa

May 2019

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School of Urban & Regional Planning

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Introduction

This report provides guidance to the City of North Liberty on implementing a public art plan within the community. Our scope of work includes program recommendations and alternatives; public engagement development; funding identification; and optimal siting identification.

The report is divided into three sections. The first provides an overview of public art, types of art, and a brief history of public art initiatives. This report defines public art as a visual display of any medium that has been planned with the intention of being implemented in the physical public domain, generally outside without any restrictions to accessibility. The economic, social, and public health advantages of implementing public art are also presented within this section to reveal how art benefits a community beyond general aesthetics.

The second section examines ten case studies, which include five Iowa communities and five comparable out-of-state communities. Each case study provides an overview, information on funding, public engagement strategies, and types and locations of public art. These examples demonstrate a variety of ways that public art can be implemented in communities.

The third and final section contains a discussion and recommendations on aspects of a public art program. Implementing a public art program involves establishing a governing body, outlining a budget, determining a public engagement strategy, and designating locations of art forms.

Following this review of communities and various components of public art programs, our team recommends steps for implementing a public art program as well as specific recommendations for the City of North Liberty.

Summary of Recommendations

Steps for Implementation

Step 1: Form a public art committee

Step 2: Designate funding source(s) and determine a budget

Step 3: Organize public engagement event(s)

- Determine mission, vision, and values
- Determine themes, materials, and mediums
- Determine how art will be solicited and chosen
- Determine potential sites for the art

Step 4: Create a plan based on results of public engagement

Step 5: Solicit art and determine finalists

Step 6: Organize a follow-up public engagement event

- Determine public choice of art, artist, medium, and location

Step 7: Implementation

Recommendations for the City of North Liberty

- ❖ North Liberty should have a dedicated source of funding for public art.
- ❖ Public and private land should be considered for public art site locations.
- ❖ Local artists should be prioritized in the selection process to expand economic opportunity for residents.
- ❖ Prioritize accessibility to public art locations by selecting sites in proximity to pedestrian walkways.
- ❖ A maintenance budget and schedule should be determined for each piece of art.
- ❖ Annual programs should be determined for soliciting art.
- ❖ North Liberty should establish a public art committee that meets at least quarterly.

Section 1: Public Art

What is Public Art?

In this report, public art is defined as a **visual display through any medium that has been planned with the intention of being implemented in the physical public domain, generally outside without any restrictions to accessibility**. Public art has and continues to be an important element for a city's ability to create an identity and memorable spaces to boost civic pride. Through the creation of a deeper interaction in our public spaces, public art allows us to visibly express our character and values to visitors as well as future generations.

History

The history of public art has developed from simple landscape architecture—such as the massive earthwork *Serpent Mound* in Locust Grove, Ohio (*pictured below*)—into the modern murals and light-sculptures seen as public art today. We, as contemporary society, are given a glimpse into the past through these ancient pieces of art and can be inspired to continue to leave our mark on our environments that we call home. Furthermore, a sense of shared identity can be formed through public art works that distinguish certain parts or functions of a city.



Figure 1 - Image of *Serpent Mound* in Locust Grove, Ohio
Photo Credit - Columbus Free Press

Figure 2 - Image of *Serpent Mound* in Locust Grove, Ohio
Photo Credit - Columbus Free Press



The United States has a history of promoting public art to help stimulate national pride and to increase economic growth. The Works Progress Administration (WPA) was a part of President Franklin D. Roosevelt's 'New Deal' and was one of many programs designed to get people working again during the depression in the 1930s. The WPA specifically paid artists weekly wages to produce sculptures, murals, and site amenities that were meant to stimulate and emotionally revive a struggling nation (Landi 2012). In 1965, Lyndon Johnson founded the National Endowment for the Arts (NEA); this was the first time in the history of the U.S. that money obtained from federal taxes was reserved for public art and related endeavors. The end goal was to give everyone access to art no matter their social or financial standing (Knight 2008).

Benefits

Implementation of public art provides an assortment of economic, public health, and social benefits to a community. The U.S. Bureau of Economic Analysis reported that more than \$763.6 billion is contributed to the nation's economy from arts and cultural productions. This is equivalent to 4.2% of GDP, which is greater than transportation (\$546.2 billion) or construction (\$739.9 billion) (NASAA).

A recent report by Americans for the Arts conducted in the City of Dubuque, *Arts & Economic Prosperity IV*, found that the nonprofit arts and culture industry generates over 1,500 full-time equivalent jobs and roughly \$5 million in state and local government revenue. The purpose of the study was to analyze whether communities that invest and support the arts are doing so at the expense of local economic development. They found

that this is not the case.

(<https://www.cityofdubuque.org/1671/The-Arts-Mean-Business>)

Public art has also shown its ability to benefit public health. Several studies have found that investments in public art benefit multiple components of health. Among these studies is *Arts, Culture, and Community Mental Health*, which examined the impact of 'creative placemaking' on mental health. The article frames four categories of public mental health that can be specifically addressed through implementation of arts and cultural strategies: *stigma; trauma; community-level stress, depression, and substance use disorders; and cultural identity* (Hand et al.2018). One example used that aims to fight stigma and depression is the *Mural Arts Project* in New York, which took a therapeutic view to reduce the isolation that results from stigma and depression. The study argues that engaging people in the process of artmaking is itself a healing process (Hand et al.2018).

In support of this study is a review published to the *American Journal of Public Health* on the link between visual public art and public health. This examined a plethora of studies that recorded findings on public art effects on health, well-being, and stress (Stuckey2010). Each study reviewed showed that visual art fills occupational voids, reflects a positive identity, enhances social networks, and overall causes reductions in stress and anxiety (Stuckey2010). This enhancement to societies everyday mental health is on its own enough for many communities to implement visual public art.

Public art has revolutionized how we see art. Investing in something that is public eliminates potential exclusion from enjoying works of art by making it accessible to everyone in the community. Museum art can hold a stigma of exclusion and may only entertain a select group within society. Public art removes art from social and cultural barriers that one might experience when viewing art in a socially restrictive environment like a museum or art gallery. (Green2012) Following an in-depth

analysis by *Green2012* and *Boyd2017* of the results from a survey conducted by *The Knight Foundation's Soul of the Community Initiative*, they found a correlation between one's sense of attachment to a community and economic growth. About 43,000 individuals across 43 U.S. cities were included in the survey, and the final results indicated that the higher a city's levels of attachment the higher the level of GDP growth (KnightFoundation2016).

Types of Public Art

Sculptures

Sculptures can promote areas for the community to come together and allow for a space to be a community focal point. Sculptures can be created from various material types: stone, wood, bronze, aluminum, marble and granite. Prices depends on the overall material and size of the sculpture.



Figure 3 (left) - Image of Hurricane by Rob Hearst
Photo Credit - Cedar Falls Public Art



Figure 4 (below) - Image of Odyssey by Albert Paley
Photo Credit - Iowa West Foundation

Murals

Any artwork painted or applied directly on a wall, or a permanent surface. Murals can lead to community participation and engagement from both residents and visitors. Range from \$10 to \$30 per square foot and require maintenance over time in order to revitalize fading projects.



Figure 5 - Image of Industrial Mural I by M-City in Gdańsk
Photo Credit – in your pocket Essential City Guides - Lodz



Figure 6- Image of Fox Mural
Photo Credit - Authors

Landscape / Earthwork

Landscape art celebrates nature and the outdoor environment. Typically, gardens, outdoor play areas and labyrinths. The outdoor underground mounds that create earthwork art can fall under this category.



Figure 7 - Image of Collier City Earthwork by Herbert Bayer
Photo Credit - IBI Group



Figure 8- Image of St. Anne Street Decorative Fence by
Terolenn Mykitiuk
Photo Credit - IMARK Architectural Metals

Fountains / Water-walls

Water features within a community environment draw on many senses: sight, sound, touch and smell. The artistic experience isn't just the structure in which the water is flowing from or contained within, water features provide a dynamic experience. Artists can use materials such as fiberglass, rock, copper, glass or marble. The price of a fountain or waterfall can range depending on size and materials used but can range from \$150 to \$10,000 plus. (fixr.com)



Figure 9 - Image of *Horace E. Dodge and Son Memorial Fountain* by Isamu Noguchi
Photo Credit - Ren Farley

Figure 10- Image of Contemporary Stone Water Tables
Photo Credit - Hug-Fu Modern House Plans, alamy stock photo



Light Features

Light installations can stand alone or be used with glass or sculptures to give the art an illuminating effect. Light features may be powered by solar energy, thus reducing the cost to operate. Costs for light displays depend on the size of the project. However, smaller projects such as path lights, floodlights, and wall lanterns could be as low as a few hundred dollars (fixr.com).



Figure 11- Image of Greensboro, North Carolina Railway Underpass
Photo Credit - Creative Exchange Powered by Springboard for the Arts

Figure 12- Image of Scioto Mile Fountains
Photo Credit - City Pulse: Your Guide to Columbus



Performance/ Pop-up

Performance and pop-up art can happen anywhere in any type of venue setting and for any length of time. This form of art is often only temporary.



Figure 13- Image of Giant Chess set by John Taguiri
Photo Credit- Arlington Public Art

Figure 14- Image of Cal Performance Event
Photo Credit - Cal Performances; University of California, Berkeley



Interactive Art

Interactive art allows viewers to participate in some way, and can be in the form of navigation, assembly or contribution to the artwork. Interactive art is a way for the public to have the opportunity to develop enjoyable and valuable outdoor experiences.



Figure 15- Image of Water Light Graffiti in Poitiers
Photo Credit Digitalarti, Flickr

Figure 16- Image of *The Pool* by Jen Lewin
Photo Credit The Pool Interactive LED Art Installation by Robin



Functional Art

Functional art, such as street furniture, can create an active, safe and attractive public area which is functional as well as aesthetically pleasing. An average price for a bench, like those pictured below, is about \$1,500 and can be as low as \$220 (pedsafe). The pricing for street furniture tends to climb as the size of the furniture increases.



Figure 17- Image of street furniture in Montreal
Photo Credit @Streetfilms

Figure 18- Image of *Can you tell me a secret?* By São Paulo Guto Requena
Photo Credit: Arch Daily



Wayfinding

It is a way that the city can inform people of the surroundings of the built environment, how to get there from one's present location and a way the city can enhance the experience of a space. The price range for wayfinding and signage depends on size and scopes of the specific project as well as the material but typically range from \$5 to \$1,200 per square foot which does not include implementation would be an additional cost.

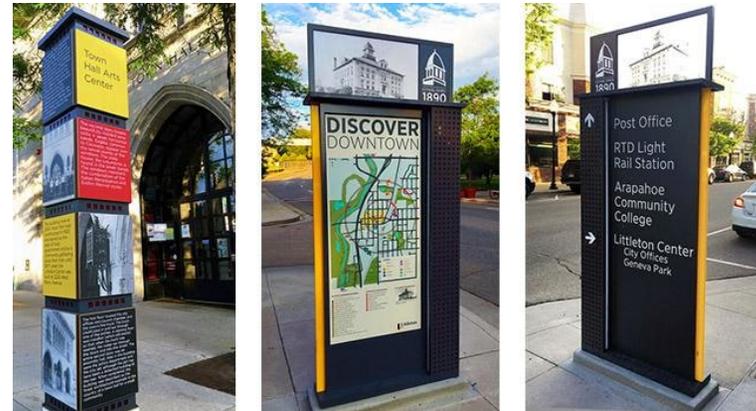


Figure 19- Image of street signs
Photo Credit City of Littleton

Why Public Art

Public art has many purposes. It can be used to engage communities and begin a dialogue which can strengthen relationships and create awareness around social issues. Residents share their personal aspirations with their community at this “Before I Die” wall in Minneapolis, Minnesota. The wall is a way to put life’s dreams into public view, focus on what is important to you and to understand the people in your community better.



Figure 20- Image of the *Before I Die Wall* in Minneapolis, Minnesota. Photo by Clint McMahon/Flickr. Smartcitiesdive - Public Art for Brighter Cities

Public art can generate tourism opportunities and creates places where people can gather and engage within a public space. In addition to generating enormous excitement wherever it travels, this sculpture shows the role of public art for economic stimulus.



Figure 21- Image of giant *Rubber Duck* Installation in Hong Kong. Created by Dutch artist Florentijn Hofman in 2007. Photo by Ricky Chan/Flickr.Smartcitiesdive - Public Art for Brighter Cities



Figure 22 – Image of the Lincoln Square Entrance Arch as a means of placemaking and wayfinding
 Photo by Griffin Jackson appearing in an article in the Chicago Tribune – Neighborhood Guide: Lincoln Square August 24, 2017



Figure 24- Image of an artistic bike rack titled *Cycling Into Public Art* by Duncan McDaniel
 Photo courtesy of MNAC appearing in Nashville Arts Magazine. Article title Duncan McDaniel: Cycling Into Public Art by Caroline Vincent, Public Art Manager, MNAC

Public art can be artistic and functional. Public art can educate the community and generate conversation regarding a city's history. The sculpture and light exhibit 'Winter Fountains' builds on the historic fountains in the Philadelphia area and was inspired by Benjamin Franklin's research contributions.



Figure 23- Image of *Winter Fountains* (2017) by Jennifer Steinkamp, presented by Parkway Council and commissioned by Association for Public Art. Benjamin Franklin Parkway - Philadelphia, PA November 2017 - March 2018
 Photo by James Ewing Photography

Background on North Liberty

North Liberty, Iowa is a lively community that has been growing at an exponential rate since 2010, and according to the North Liberty population forecast graphs published to the city's official planning webpage, will continue this trend through 2035. Geographic positioning places North Liberty at the heart of the bustling eastern Iowa corridor with direct access to I-380, allowing for relatively short commutes to both Iowa City and Cedar Rapids. Resident makeup is for the most part middle-class and posts a median age of 29.9 years with a median household income of \$79,471 (NLComp2013). The city is driven by activity and family-based community that cherishes its "small town" character and has advocated for the preservation of the current character as the population continues to grow (NLComp2013).

Households in North Liberty are generally family based, with the American Community Survey 2017 5-year estimate reporting just over 65% of the city's dwelling units as family households (SocialExplorer). To accommodate for this cohort the city has a variety of indoor and outdoor recreational spaces and parks, as well as a vast network of bike/pedestrian trail ways that connect commercial

areas dispersed throughout North Liberty. Without any extensive public transit systems in place the bike trails are used exhaustively, which makes for flow of non-automobile modes of transportation to be concentrated within the trail system.

Within the *North Liberty Comprehensive Plan (2013)* many stated policies related to land use pertain to providing safe and physically attractive environments that can accommodate a wide range of families and individuals. As they move forward the city has directed the majority of commercial uses to centralized areas that can be accessed via a wide range of transportation modes. North Liberty's expected growth has increased awareness of unplanned development effects and the city is taking active steps to discourage sprawl and promote increased density. The comprehensive plan for the city also touches on promoting economic development projects that assist in redevelopment or restoration for areas that are substandard or deteriorating. Supporting policies to beautify and economically strengthen a city work together and is a way to further strengthen social ties to the community as well.

Why Public Art in North Liberty

There is a 'small town' character in North Liberty and is supported by the city's comprehensive plan. The plan states that the general public has grown to cherish this character over the years and wants to retain that feel as the city continues to grow. Public Art can be a way for the community to take what they value now and show it visibly through works of art. New schools are popping up to accommodate the population boom and law enforcement has outgrown their facilities. A sculpture or mural is a method to cement an era of values in a city that continues to develop and grow, which will likely lead to a different look and feel a few decades down the road.

North Liberty's Liberty High School opened its doors in August of 2017 on the southeast side of town, thus encouraging further development and trail connections as the city continues to grow. As North Liberty expands so do subdivisions that are built away from the city's commercial center, making it more difficult for those not as actively engaged in community social events to feel a shared sense of identity. As mentioned previously, public art carries a variety of benefits for the community. This includes forming a shared identity and pride in a work of art that people associate with home.

Section 2: Case Studies

To gain a more comprehensive understanding of public art projects and programs, this report examined ten communities. Five of these--Clive, Dubuque, Mason City, Marion, and West Des Moines--are located in Iowa. The remaining five are four comparable communities and a county from throughout the U.S. All ten contribute insight on the diverse ways public art can be implemented in a community.

Clive, Iowa

Overview

The City of Clive, Iowa has a population of approximately 17,172 and established a Public Arts Advisory Commission (PAAC) in 2007. The commission consists of at least 5, and no more than 9, volunteer members that are appointed by the Mayor and approved by the City Council. The commission is responsible for creating the Master Plan which is then recommended to the Mayor and City Council who ensures implementation. The first Public Art Master Plan was in 2008, which addressed challenges and opportunities of how to create a successful public art program, the City updated this plan in 2018. The Master Plan is used as a roadmap to help city leaders and citizens understand the long-term value and direction of public art in Clive.

Funding

The city utilizes various public financing methods in order to generate funding for the public art program. Clive utilizes a direct appropriation which is a per capita allocation from the city's general fund. As Clive's CIP budget varies from year to year, the PAAC recommends a minimum of \$1 per capita to fund public art. Clive also designates a specific amount from the budget based upon each City resident, growing the public art fund as the population grows. The specific amount changes dependent on the budget for that year. Clive Public Arts Advisory Commission also utilizes multiple grant opportunities at the federal, state and local levels.



Figure 25- Image of *Broken Compass* by Anna Modeland
Photo Credit: City of Clive Public Art

Public Engagement

Community participation is an important aspect of all public art program activities within the city, and Clive utilizes multiple strategies to build a community that is interested in, and informed on, public art. The main strategies will be through a community satisfaction survey, which is city wide and asks the public to state events, people and sites which are important to them and the responses will be used to evaluate for future sites for the public art collection. Second, the city will use interpretive information/signage which will be included with every piece of

art in the city and will be used to bring attention the artwork. Finally, the city will use public relations and marketing through press releases, newspapers, online calendars, social media outlets and websites to build awareness and reach the target audience.

Types and Locations of Public Art

Six target Public Art Project zones are identified in the Master Plan. Each zone has several potential art sites and identifies areas that have existing installations, and identifies areas of potential expansion. The Master Plan explains the criteria that art and artists need to meet to move forward to implementation.

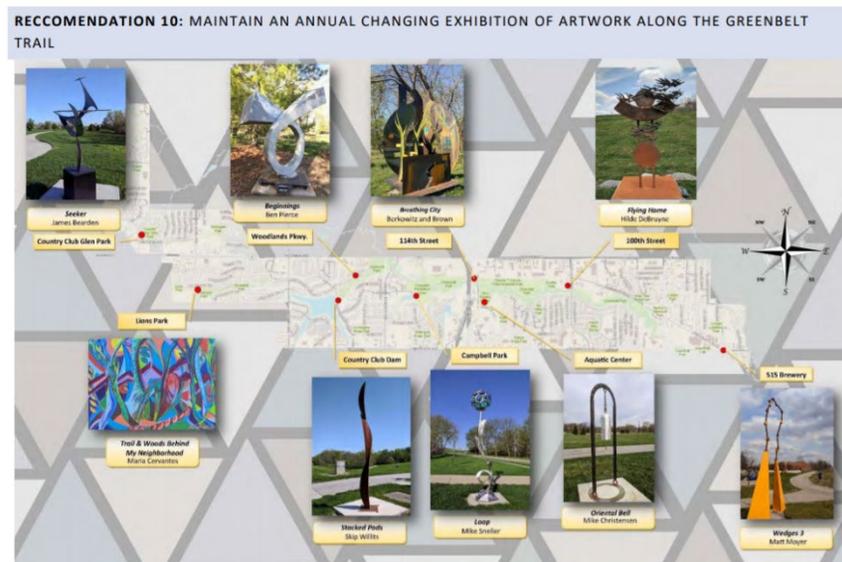


Figure 26- Image of *Art Along the Trail 2018*
Photo Credit: City of Clive Public Art Master Plan

Dubuque, Iowa

Overview

The City of Dubuque has an Arts and Cultural Affairs Advisory Commission of seven members which are selected by the City Council. The purpose of the commission is to plan, promote and encourage programs which further public awareness, accessibility, participation, and support for the artistic and cultural development of the City and community. The City developed the Arts and Culture Master Plan that was a 10-year plan released in 2016. The plan articulates a long-range vision for arts and culture within Dubuque and reflects the input from the community and serves as a guide to ensure that arts and culture is an integral part of the City's future growth.

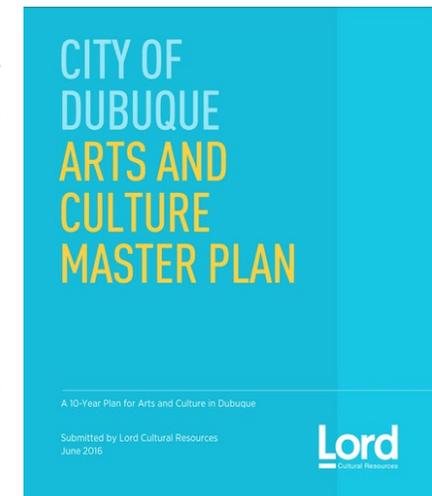


Figure 27- Image of *City of Dubuque Arts and Culture Master Plan*

Funding

Arts and culture organizations currently rely on local philanthropy which consists of a small number of sources. Because of this, the city wishes to broaden their funding sources and increase investment. The Master Plan establishes multiple funding options to support art and cultural activity. The sources consist of:

- An increase in municipal investment through budget, grants and other initiatives.

- Strengthen private and corporate philanthropy within the community.
- Generate philanthropic support from outside Dubuque at state and federal levels.
- Identify and create revenue streams.
- Utilize public and private partnerships.
- Establish a Percent for Art mechanism.
- Creation of a funding source for individual artists or informal groups who could apply for a grant through a fiscal sponsor.

Public Engagement

Dubuque encourages public participation at all levels to have arts and cultural benefits for all residents. Dubuque seeks to improve community engagement through providing arts education opportunities to all, increase the availability and accessibility of arts and cultural offerings, nurture artists at all stages, encourage volunteering, and inspire and diversify leadership.

Types and Locations of Public Art

While the Arts and Cultural Master Plan does not list any locations or types of art, the plan expresses two goals from the public art policy. First is that the policy will ensure that works of public art are accessible to all, and the second is that the policy will be applied with a view to increase diversity of representation in terms of artists, sites, and locations.

Marion, Iowa: ImaginArt in the Alleys

Overview

Marion, Iowa is just outside of Cedar Rapids, Iowa and has a population of 39,400 people. The City has an Arts Council which promotes the importance of arts and develops programs to bring public awareness to art, artists, and culture within the city.



Figure 28- Image of *Imagine Art in the Alleys* Logo
Photo Credit: City of Marion, Iowa

Marion has undergone a project of *ImagineArt in the alleys*, a placemaking project which strives to revitalize Marion's historic commercial district by transforming alleys with a combination of infrastructure improvements and installation of various art projects. The project transformed underutilized areas into public walkways and gathering spaces that encourages people to go to the area time and time again. The project was completed in 2016 in accordance to their grant deadline.

Funding

Marion received a \$350,000 grant from ArtPlace America for the *ImaginArt in the Alleys*. Any additional funding comes from the City and private donations which go toward promotions, cultural programming and temporary artwork.

Public Engagement

Marion used an online platform which allows residents to engage, communicate, and collaborate with community decisions on the future development of the project. In addition to the online platform, the community was given the opportunity to provide input on the project both in person and through online surveys.

Types and Locations of Public Art

The location of the project has been decided, but the City was accepting applications for qualified artists, designers, innovators, craftsmen and teams to find qualified individuals/artwork for the *ImaginArt in the Alleys* project, and the project has a multitude of different types of artwork.



Figure 29- Image of *Midnight Wonder* by Cecilia Lueza
imaginartmarion.wordpress.com



Figure 30- *Alley Blome* by Jake Balcom
imaginartmarion.wordpress.com



Figure 31- *Evoke* by Dale Merrill
imaginartmarion.wordpress.com

Mason City, Iowa: Sculptures on parade

Overview

Mason City, Iowa is in north central part of the state and has a population of 27,399 people. Downtown Mason City has a *River City Sculptures on Parade* exhibit for outdoor sculptures that are displayed year-round. *River City Sculptures on Parade*, a non-profit group that has a vision of bringing a significant display of public art to cities such as Mason City has partnered with SculptureOne, which has similar sculpture program, in various cities around the United States and Canada. *The River City Sculptures on Parade* is a 1.7-mile walk which leads participants around the cultural crescent and back to downtown Mason City.



Figure 32- Image of *76 Trombones* by Douglas Walker
Photo Source: River City Sculptures on Parade

Funding

The sculptures are owned by the artists and loaned to the exhibit for one year. The public has the opportunity to buy or lease a sculpture for their home or business. Sculptures on Parade has multiple sponsors which allow them to further their vision of implementing public art into cities.

Public engagement

The public is encouraged to vote for their favorite sculptures from June through September and the sculpture that receives the most votes is purchased by the city to become part of Mason City's permanent collection.

Types and Locations of Public Art

Sculptures can be placed anywhere along the walking route



Figure 33- Image of *Sallying With Grandpa By the Seashore* by Bobbie Carlyle
Photo Source: River City Sculptures on Parade



Figure 34- Image of *Mr. Eggwards* by Kimber Fiebiger
Photo Source: River City Sculptures on Parade



Figure 35 - Image of Walk the Parade Route! in Mason City. Photo Credit: River City Sculptures on Parade

West Des Moines, Iowa

Overview

West Des Moines has a population of 65,608. In 2011 the West Des Moines City Council approved the creation of a Public Arts Program which included a seven-member Public Arts Advisory Commission. The job of the Commission is to advise the City on selecting and installing public art throughout the city.

Funding

The West Des Moines Public Art Program is funded through allocations from the City. Grants and private gifts are also desired to increase the public art budget. Projects from the Commission can also be funded through the capital Improvement Program of the city which are reviewed annually by staff, and recommendations on public art allocations are presented to the Council.



Figure 36- Image of Raccoon River Park Entrance Sculpture by Tam Askman City of West Des Moines website

Public engagement

The Public Arts Advisory Commission holds a minimum of two community engagement opportunities where the community participates in the decision of the public artist and the art selection process. Community participation is part of each public art project which is met by using community based advisory committees, community representation on artist selection panels, as well as artist interactions within the community.

Types and Locations of Public Art

While the Master Plan does not list specific sites or type of artwork the city hopes to see, the plan does provide a list of criteria for selection of public artists or public works of art that must be met for the project/artist to move forward to implementation.

Frederick, Colorado

Overview

Frederick, Colorado is just north of Denver and has a population of approximately 12,687. The Arts in Public Places Program was established in 1999 and the Arts Commission was established in 2000. The commission serves as an advisory board for the administration of the Art in Public Places Program and recommends what art projects should be pursued, where to place the art, and which artists to commission.

Public art is part of Frederick's identity and culture. The City has different kinds of artwork throughout the community including wooden/metal sculptures, painted utility boxes, and murals. The

Town of Frederick Art Master Plan was created in the fall of 2017 to identify the vision and the future direction for public art. The plan establishes goals and action steps to implement the vision and highlight opportunities for new projects.

Public Engagement

Public art is for the community and Frederick sought opinions from residents. They utilized five neighborhood BBQs to conduct surveys to determine residents' perceptions of public art in their specific neighborhood and overall town. Frederick's guiding principles on public art are about being vibrant, inclusive, and celebratory. Art should add to the already vibrant community and should reinforce the strong sense of inclusivity within the public, and Celebratory Art should be thoughtfully placed in prime areas integral to the community. The plan also states long-term and short-term guidelines as well as what to consider when selecting a piece of art for a specific location. The long-term guidelines include strengthening the uniqueness and character of the neighborhoods, integrating art into future infrastructure, enhancing the diversity of the town's artwork collection and to annually revisit the Art Master Plan to see how placements have improved and consider updating the plan when necessary. The short-term goals include dispersing artwork around town, increasing diversity in the location of art in the City outside of the downtown area, using art to enhance connectivity between neighborhoods and community spaces, taking advantage of high traffic opportunities for art at entryway locations, utilizing existing infrastructure and prioritizing placement in areas that have very little art.

Types and Locations of Public Art

The Master Plan provides guidelines which depend on whether the artwork is for a gateway, entryway, park, trail or roadway. These guidelines are considered when selecting a piece of art for a specific location and need to be considered to make the most impact in the best suited location. The main locations that Frederik identifies for public art are utility boxes, gateways, entryways, trails and roadways, and parks. Each location has its own set of general guidelines as well as short-term and long-term goals to consider.

Figure 37- Image of *Spirit of Wind*



Figure 39- Image of *Hooked On*



Figure 38- Image of *Mega Mantis*



Figure 40- Image of *Good Wine, Good Memories* by Kathy Wardle

Clemson, South Carolina

Overview

The City of Clemson and the surrounding community has experienced significant growth and change over the past 15 years, and increased enrollment of Clemson University has contributed to the growth and change. Currently the city's population is 16,649. The Clemson City Council adopted the City of Clemson 2024 Comprehensive Plan in December 2014 which included the establishment of the Clemson Arts and Culture Commission (CACC) and the development of a formal public art plan for the city. The CACC was established to develop and oversee the process for commissioning and siting public art projects in a way that would reflect the values, citizenry, history, and uniqueness of the Clemson community. The purpose of the Public Art Plan is to outline a vision for public art and offer recommendations for public art opportunities. The plan also provides a formal structure and process for implementing and administering a public art program within the City. The CACC envisions that public art can become an essential community asset that contributes to the long-term vitality and development of the community.

Funding

The City of Clemson uses multiple sources to fund their public art which includes general funds, capital improvement of public art, accommodations and hospitality tax funds, grants, private fundraising, neighborhood vitality funds, and voluntary percent for art from private developers.

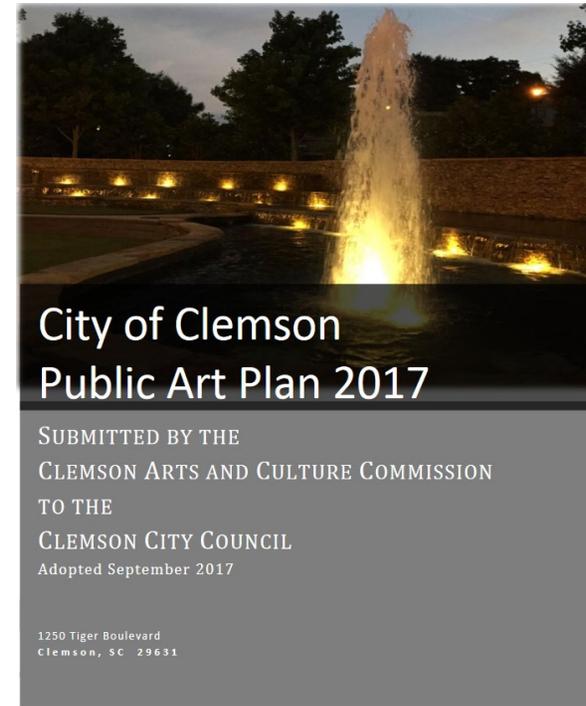


Figure 41: Image of City of Clemson Public Art Plan
Source: City of Clemson Public Art Plan 2017

Public Engagement

The City recognized the importance of community input and collected it through community surveys, hosting public meetings, having one-on-one interviews, engaging in roundtable discussions with local artists and meeting with Clemson University faculty.

Types and Locations of Public Art

The Master Plan defines public art as, “works of art in any media or form that have been planned and

executed with the specific intention of being sited or staged in the physical public domain, usually outside, and accessible to all.” The Master Plan also gives a list of the different types of public art. This list includes works of art such as murals, sculptures, landscape, fountains/water walls, light features and performance/temporary art. Ideal locations for public art that the plan indicates are city parks and recreational facilities, city buildings and facilities, gathering places, streetscapes, gateways into the city, future citywide trails/pathway systems, spaces for temporary art/performance, and neighborhoods. Within each location the plan goes into further detail indicating goals for the art projects, identifying opportunities, the scope of work for the artist and overall implementation for each ideal location.

Arlington County, Virginia

Overview

Arlington County, Virginia is just to the southeast of Washington D.C and has a population of 234,965 people. In 2000 the County Board established a public art policy which expresses that public art is a way to humanize the urban and suburban environments and is important to have in the daily lives of the residents. The policy has guidelines that aim to create exciting and appealing public spaces by integrating art with the following: celebration of the community’s heritage, enhancing Arlington’s image, fostering public understanding of public art, promoting artists to live and work in Arlington, and to encourage federal, state and private support for Arlington’s public art program. The

County believed the policy would be a vital tool to promote excellent designs and a way to create a high-quality public realm. The board also dedicated funding from the county’s capital budget to go to public art. The board then directed that a public art master plan be developed to implement the policy. Next, the plan evolved and thus created Public Art Public Places in 2004 and is currently being updated. The point of the plan is to establish a strategy for selecting the art projects, and it details the priorities areas as well as the themes that should be considered. Arlington’s vision for public art is for it to be a force for placemaking and to be utilized to create strong, meaningful, connections between people and places that are important for civic life. Arlington County has a Commission for the Arts. It is a liaison between the arts community and the county which advises decisions on policy and program development as well as overseeing the grants and the public art programs.

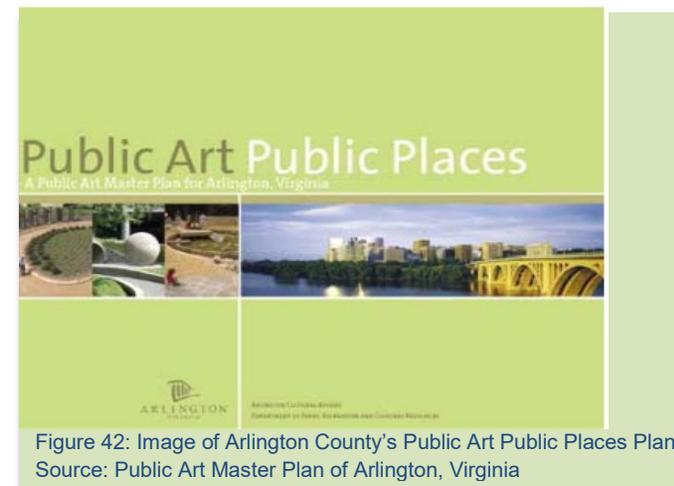


Figure 42: Image of Arlington County’s Public Art Public Places Plan
Source: Public Art Master Plan of Arlington, Virginia

Initiatives and Funding

Public art projects within Arlington County are initiated through various projects such as:

County-Initiated Projects, which are generally linked to capital investments for new facilities and infrastructure such as parks community centers and transportation facilities.

Site Plan-Initiated Projects, which come through zoning and voluntary contributions in site plan approvals in other areas of the County.

Neighborhood-Initiated Projects are supported by programs and initiatives which are sponsored by various community organizations. Neighborhood initiated art projects are not able to get County public art funding according to the County's Public Art Policy. But these projects can get neighborhoods or civic organizations to develop public art projects and obtain funding.

Planning Initiatives: Public Art Program staff are often involved with county planning initiatives and can both directly and indirectly lead to public art projects and funding. The Public Art Program staff should be informed about County planning initiatives and be able to provide guidance when needed. Public Art Program staff at the planning level allows the county to identify opportunities for public art and potential locations.

Temporary Projects and Special Initiatives allow for the Public Art Program to organize special initiatives of its own. However, the projects need to explore new creative opportunities in priority areas that are not linked to current public, private or neighborhood art projects.

Arlington County also utilizes multiple funding and grant opportunities in order to support the County's art projects. The various funds include the Public Art Fund, Area Funds, Neighborhood Conservation Funds, Park Enhancement Grants, Commercial Revitalization Program and other outside sources.

Public Engagement

The plan recognizes the need for public outreach in order to build strong working relationships with government staff, advisory commissions, civic associations, businesses, and residents. The plan suggests that the Public Art Program staff should sponsor workshops at least once a year. These workshops would give the community a chance to understand what goes into commissioning, designing, and building public art projects as well as understanding the roles that different county agencies and the overarching role the community plays in making these art projects successful.

Types and Locations of Public Art

Priority areas are identified based on the analysis of Arlington's sense of place, current planning initiatives, and capital projects. The areas that were selected are

part of the lives of the people from all over the County and are places for gathering, recreations and shopping. The plan goes further into detail on why those areas are of highest priority for public art and what type of art should go in those locations.

Suwanee, Georgia

Overview

The City of Suwanee, Georgia has a population of approximately 19,549 and established a Public Arts Commission in 2008, which was appointed by City Council. The Commission was established to promote public art and encourage developers to include, or support, public art and pledged for the city to do the same. In 2014 the City created the Suwanee 20/20 Vision Plan which recommended that the city should continue to focus on public art as its unique niche, which led to the commission of the Public Art Master Plan in 2015. The Plan was created around the goals that were to evaluate the accomplishments and operations of the public art program, set a vision and develop a ten-year plan, outline goals for public art which identified relevant themes and priorities, provide direction for ongoing program development, and finally, to address opportunities of continued public engagement.

Funding

Suwanee utilized various funding sources in order to implement the project that the Master Plan outlines and the city has to be strategic when matching funds to certain projects. The city's funding sources are as

follows: capital funds, where the city puts one percent of the budget into for public art, donations from private contributors, which the public art program heavily relies on, donations from people and businesses who can support public art in the present or future, sponsors, particularly local businesses with hopes that they will commission temporary projects in areas with high participation and visibility that will benefit the business.



Figure 43: Images from Public Art Scrapbook from Suwanee Public Art Master Plan
Source: City of Suwanee Public Art Master Plan

Further, the City of Suwanee seeks additional funding from memberships, crowdfunding, and grants.

Public Engagement

The City wants to encourage artists to include the community as much as possible in the creation of their projects. The community should feel as if they have contributed to a project and that they have a connection to it. The Public Art Master Plan also expresses that community engagement could happen through a number of approaches such as research and dialogues to incorporate elements offered by the community.

Types and Locations of Public Art

Suwanee's Public Art Master Plan lists locations where public art projects should be placed over the next decade with most being on city owned land. However, a few locations point out opportunities on future development sites. The Plan organizes the locations into four categories. The first and second categories incorporate artwork which creates a pedestrian connection, each from a different part of the city. The third incorporates how artwork can indicate important arrival points or destinations within the city. The fourth considers locations for public art in Suwanee's parks. Within each category, the Plan goes into detail about what type of art would be in each location.

Edmonds, WA

Overview

The City of Edmonds has a population of 42,209 people and has an Arts Commission which was founded in 1975 and consists of seven members. The purpose of the Commission is to ensure that public art plays a vital part of the community's quality of life and economic and community identity. The Commission ultimately oversees any additions of public art and the maintenance required to keep projects in their best quality. The current collection in the city includes 34 outdoor installations, 25 permanent flower pole artworks and over 100 portable two/three-dimensional works of art.

Funding

Funding for the City's public art is through private donations, gifts and partnerships.

Public Engagement

Artwork in the collection are chosen in a juried public process to ensure that the public is involved with the selection of future projects. However, the Arts Commission makes final recommendations to the Mayor and City Council regarding the purchasing of art.

Types and Locations of Public Art

The City has a collection of public art throughout the city which consists of:

- Sea Rise Run: fish sculptures next to the Olympic Beach fishing pier.
- Flower Basket Art Poles: Sculptures on top of flower basket poles in downtown Edmonds.
- On the Fence: temporary outdoor installations on three City-owned fences.
- Dayton Street Plaza: Hardscape inlay which includes an interactive rain-stick.
- Luminous forest: Solar LED lights embedded in diagonal strands in roads which creates a lit-up avenue.
- Stages of History: Plaques which provide historical information at points of interest.

Figure 44- Image of *Sea Rise Run* by Buster Simpson
City of Edmonds, Washington website



Figure 47- Image of Flower Basket Art Poles
City of Edmonds, Washington website



Figure 45- Image of Dayton Street Plaza Fibonacci by Darlene McLellan
City of Edmonds, Washington website



Figure 46- Image of On the Fence Temporary Installations
City of Edmonds, Washington website



Figure 49- Image of Stages of History Artist Plaques
<http://www.edmondswa.gov/public-art.html>



Figure 48- Image of *Luminous Forest* by Lole Alessandrini
City of Edmonds, Washington website

Section 3: Aspects of Public Art Programs and Recommendations for North Liberty

Governing Body

When Public Art Programs are established there is a corresponding board, commission or committee that is instated to oversee the various decisions that need to be made. Questions regarding the purpose of public art in this community, what art will be chosen, how it will be chosen, where it will be located, the budget for the year and allocation for each piece, funding, maintenance guidelines, organizing public engagements, and overseeing the installation will be handled by the group. Based on the examples in the case studies, the group is comprised of five to seven individuals and is typically appointed by the City Council. The group should be knowledgeable about: surrounding communities public art programs, the current state of public works projects, the zoning rules and regulations regarding public art, the parks and public areas where art could be placed, and the history and culture of the area.

Current Commissions and Boards for North Liberty Include: Communications Advisory Commission, Transit Committee, Parks and Recreation Commission, Planning and Zoning Commission, Library Board of Trustees, Board of Appeals, Board of Adjustment, Tree and Storm Water Advisory Board and the Cemetery

Board. North Liberty defines a Committee as consisting of residents, council people and staff liaison. This group makeup would be the most beneficial to ensure that the public has a voice, the city is fully represented, and that art is placed in accordance to zoning codes and regulations.

Public Arts Program Funding

As demonstrated within the case studies section, there are several revenue stream options available to fund individual public art projects and/or a larger public arts program. Among these include: a community public art fund, allocation from capital improvements budget, grants, private fundraising, voluntary or required percent-for-art programs with private developers, public-private partnerships (P3s). Each of these options has its own advantages and disadvantages that should be considered in order to select the best suited funding sources for North Liberty.

The optimal public art program financial frameworks have been selected and are discussed below.

Existing Budgets

One of the most common and straightforward ways to fund a public arts program is by using general funds. By dedicating a line item within the city budget, the municipality has more control over how much funding will consistently be dedicated to an arts budget.

Additionally, it showcases a community's commitment to public art.

The City of North Liberty adopted \$51,881,479 for its FY19 budget, which was increased from its FY18 budget of \$46,852,740. Within its listed expenditures categories, Culture and Recreation, Community and Economic Development, and Public Works are the most appropriate for a public arts budget. Their budget estimates for FY19 are as follows: Culture and Recreation (\$4,676,264 total budget estimate; 4,811,264 from general fund), Community and Economic Development (\$2,105,220 total budget estimate; \$952,027 from general fund) and Public Works (\$2,566,784 total budget estimate; \$1,005,500 from general fund) (City of North Liberty).

Community and Economic Development would likely be the best category in this case as it houses the Community Beautification, Economic Development, Planning & Zoning, and Communications departments. Consider if one percent of this category's budget estimate was allocated to a public art program; this would provide approximately \$21,052. If half a percent was allocated, it would supply \$10,526. If the Culture and Recreation budget is considered, one percent allocated to public art would yield \$46,762 or \$23,381 if half a percent was allocated (City of North Liberty).

Whether a public arts program is created as its own department or is placed within a specific department will determine the amount of funding available from the

city budget. Some cities may find it challenging to fund an entire program through this option only, especially if there is limited flexibility within the municipality's budget. Consequently, an increase to one of the city's revenue sources may be required.

Tax & Fees

Another possibility is using a portion of an existing tax or increasing an existing tax and using that particular percentage increase. Communities have used parking meter revenue, sales tax revenue, and hotel/motel taxes for this purpose. In the past two fiscal years, North Liberty collected \$78,028.43 (Annual FY18) and \$80,593,31 (Annual FY17) from its hotel/motel tax. As an example, a ten percent allocation would provide approximately \$7,800 and a twenty percent allocation would provide approximately \$15,600 based on the revenue from this tax in FY18 (City of North Liberty).

A popular funding mechanism is a percent-for-art program or city ordinance. This requires large scale development projects and/or publicly funded capital improvement projects (CIP) to allocate a small percentage -- often between 0.5 and 2 percent -- of its budget for the commissioning of public artworks, or to go towards a public art program budget. Depending on the ordinance passed, some communities have called for an arts fee to be paid if the construction project cannot, or does not wish to, include a public arts project as a part of the project's design or as a separate element. This option ties art into new development as North Liberty continues to grow. However, this method

can and has been controversial in some communities (Project for Public Spaces).

Partnerships

A Public-Private Partnership or P3 is a collaboration between public-sector and private-sector entities. A P3 can assist a community in gaining access to needed funding and expand the possibilities of a project. Typically, a P3 benefits a private company through collecting operating profits after the project is built. However, in the case of public art projects, the potential for free advertising would be the benefit to the private company.

Private Fundraising

It is possible to create processes to allow individuals and businesses to financially support the efforts of the public arts program. Individual sponsorship can act to embolden members of the community to take ownership of such a program as well as support its growth.

Grants

Grants provide opportunities for communities to invest in new or advance existing programs, infrastructure, and organizational systems through funds from outside of the community. This includes starting or expanding a public arts program. Communities comparable to North Liberty have applied and received grants at the local, state, and federal levels to support their public arts programs.

However, grants should not be the sole revenue source of a program as they are not a guaranteed short- or long-term source. Applying for grants can be a competitive process, and therefore it is important to be attentive to eligibility criteria and proactive in searching for grants to apply to.

The availability of grants varies throughout a year as well as from year to year. Therefore, it is impossible to provide an exhaustive list of all grants available from government agencies for public art initiatives. Additionally, it is for this reason that it is important for communities interested in pursuing grant opportunities to dedicate some staff time to regularly search for available funding opportunities with different government agencies and foundations. Examples of potential grants available are listed below:

Iowa Department of Cultural Affairs - Art Project Grant

Overview: “Apply for funding to support the creation and presentation of new artwork, development of an arts experience or formation of an arts education program. Project grants provide support to positively impact the vitality of the arts in Iowa by creating arts opportunities that are accessible to all Iowans.”

- Eligibility: Artists, Nonprofits, Schools, Communities
- Funding: \$1,000-\$10,000 with a 1:1 match
- See: <https://iowaculture.gov/about-us/about/grants/art-project-grant>

Arts Build Communities Grant

Overview: “Apply for funding to support an arts project that addresses a civic challenge or issue facing your community. Grant recipients will receive technical assistance to help develop the project from either Iowa State University, University of Iowa, or University of Northern Iowa. Each university selects one project to mentor based on its resources and abilities.”

- Eligibility: Nonprofits, schools, communities
- Funding: \$10,000
- See: <https://iowaculture.gov/about-us/about/grants/arts-build-communities-grant>

National Endowment for the Arts --Our Town Grant

Overview: Creative placemaking grant program that supports projects that integrate “arts, culture, and design activities into efforts that strengthen communities by advancing local economic, physical, and/or social outcomes”

- Eligibility: Require a partnership between a nonprofit organization and a local government entity (one must be a cultural [arts or design] organization).
- Funding: Matching grants range from \$25,000-\$200,000 with minimum cost share/match equal to the grant amount.

- See: <https://www.arts.gov/grants-organizations/our-town/place-based-projects-grant-program-description>

ArtPlace America - Creative Placemaking Fund

Overview: ArtPlace America focuses on creative placemaking where art and culture work together intentionally to help transform a place. In the past 7 years, the organization has invested \$87 million in 279 creative placemaking projects.

- Eligibility: Anyone
- See: <https://www.artplaceamerica.org/our-work/national-creative-placemaking-fund/introduction>

FUNDING RECOMMENDATIONS:

1. Outline first-year budget, including startup costs and maintenance costs.
2. Determine if and/or how much the City of North Liberty can dedicate on an annual basis to a public arts program to approximate annual budgets for next three years.
3. Include ideas concerning P3s and individual donations during public engagement activities to gauge public support for these revenue streams.
4. If deemed an appropriate revenue stream, appoint staff member(s) to search for grants on a regular basis.

Public Engagement Strategy



Figure 50- Image of Public Engagement through Dot exercise
 Photo by HTA Design LLP. Canning Town Public Art - Engagement at East City Point. Published July 23, 2016
<http://www.hta.co.uk/news/posts/canning-town-public-art>

Public engagements are designed to inform the public, gather input and to gain buy-in from residents. An event or a strategy is directed by a Public Art Committee to ensure consistency and that the information offered from the public is being incorporated into the program. General principles and broad topics should first be discussed such as the mission, vision and goals of the

public art program. Once these foundational ideas have been established they should guide more pointed topics regarding choice of artist, choice of art, and location. The Public Art Committee should offer some suggestions on how each of these topics could be answered and leave room for public comment. Specifically, in the case of funding, the public engagement is to inform the residents of various types of funding and the budget that has been determined for the program. Early discussion topics include the following:

Broad / General Topics - to steer the creation of a public art program

- What is the purpose of public art in this community? Bringing a community together, highlighting a shared history, healing from a tragedy, promoting civic pride or beautifying the city.
- Is the purpose of public art to reflect shared values? Should public art reflect the community, or is this just a way for an artist to express their vision and it is separate from a community's identity?
- How do residents see the community? This could include a visioning or branding exercise. It could also be presented in a smaller format where the public art committee asks residents what are three positive and three negative adjectives that describe North Liberty?
- Should Public Art be created by the community or by a professional? Does it matter if the art is

created by a local artist or by someone with regional/national recognition? Should there be a balance between local artists, the community, and professional artists on a national scale?

- How should art be funded? The public art committee should lay out what the annual budget will be and where additional funds (grants) will come from. Could this be an opportunity to engage residents in the potential for public/private partnerships?

Focused Topics - to develop a master art plan

- Who is creating this art - is this a commissioned piece from an artist, or is this created by the community?
- What is the design aesthetic for the community – is there a color theme or material type?
- Where should the art be placed – some suggestions should be offered, and a dot exercise could be held to see where the most interest is.
- How to solicit art - is this an annual call to local artists and a submission process which the Public Art Committee oversees. Once the Public Art Committee determines a few finalists, should the community be able to vote on which option they like the best? Should a new local art piece be paired with a professional art piece every year?

Methods - ways to engage the public during a public engagement

- The public art committee could have an area where residents could share their thoughts either written or by interview with prompted questions.
- Visual examples should be shown and explained. For example, an image of a piece of art that is reflecting the artists' perspective versus a piece of art that is reflective of community identity.
- Dot exercises could be used to express and determine preferred potential site locations on a large map of the city.
- A box, or a jar, could be set out at a side table to solicit ideas, or general feedback about the Public Art Program.
- A presentation should be given to update the public on the current goals and questions to be determined at the public meeting.
- Members of the Public Art Committee should be accessible to the public for discussion. Ideas should be recorded, compiled, and presented at a regular public art committee meeting so they can be incorporated into the public art master plan.

Methods outside of Public Meetings

- Workshops and Focus Groups
- Forums
- Web Based Engagements
- Future Search
- Open Space Technology
- Citizen Juries

- Roundtable consensus building
- Citizen Panels
- Street Stalls
- Community Surveys
- Questionnaire

These are some examples from the case studies in section 2 of how various cities have reached out to communities for Public Engagement.

- Frederick, Colorado
 - Neighborhood BBQ's
- Clemson, South Carolina
 - Community surveys
 - Hosting public meetings
 - One-on-one interviews
 - Engaging in roundtable discussions with local artists
 - Meeting with Clemson University faculty
- Arlington County, Virginia
 - Public Art Program staff sponsor workshops at least once a year
- Suwanee, Georgia
 - Facilitates dialogues to incorporate input from by the community
- Dubuque, Iowa
 - Provides arts education opportunities, nurture artists at all stages, encourage volunteering
- West Des Moines, Iowa
 - Holds a minimum of two community engagement opportunities where the

community gets to participate in the decision of the public artist and the art selection process.

- Marion, Iowa
 - Gives opportunities the community to provide input through an online platform, in person, and through online surveys.
- Mason City, Iowa
 - Allows the public to vote for their favorite sculptures from June through September, and the sculpture that receives the most votes is purchased by the City to become part of Mason City's permanent collection.
- Edmonds, Washington
 - Artwork in the collection are chosen in a juried public process to ensure that the public is involved with the selection of future projects. However, the Arts Commission makes final recommendations to the Mayor and City Council regarding the purchasing of art.

The public engagement could be one meeting, or several, throughout the process of keeping in contact with the public. There should be examples of other public art in communities to give residents an idea of what is possible. Providing areas where the community can leave comments about what they think in written and face to face methods is a good way to ensure participation. There should also be time for members of the board to be available for public interaction, as well

as a presentation for the possibilities and direction of the public art program. A plan should be proposed, and the community should be allowed to have input on that plan. As a follow up, another engagement should be held to discuss the changes that were made to address the public comment. Ideally, there would be one at the beginning to get input (ex-ante or priori), one in the middle for an update (ongoing), and one at the end to incorporate feedback (ex-post).

The meeting should be held where other public meetings are held, at either a city building, a recreation center, or other community space that would be accommodating.

This should be heavily publicized and marketed, and information should go out to residents at a minimum of two weeks prior to an event being held. Posting information to the city website, city social media, resident listserv, press release will ensure members of the community will be aware of the public meetings. Additionally, printed materials should be sent out or hung in public spaces and/or public transportation. Committee members should also reach out to specific groups, schools, businesses, and residents who would have an interest.

A Public Art program can have transformational effects on communities. The public engagement is a very important piece of the program and can bring communities together.

Recommended Locations for Public Art in North Liberty

The map on the next page is utilized for indicating potential locations for public art in North Liberty. This is a city map that focuses on the extensive pedestrian trails, which connect different commercial areas and potential public art sites. The map, as presented in the North Liberty Trails Network Plan (2009), highlights schools, parks, and recreation buildings to ensure connectivity for all modes of transportation. The North Liberty trail map numbers several different potential locations for public art in the community. Following the map are brief write-ups of the potential locations that discuss how the works of art will be seen and incorporated into the character of everyday life for the community of North Liberty.

Furthermore, the write-ups will describe whether the recommended location is on a piece of land owned by the city or if the site is on private property, which prompts a partnership between the business and the City of North Liberty. A private partnership with a business is an opportunity to partake in 'creative placemaking'. Through this process of working together the city can further develop areas that will become gathering places within the community.

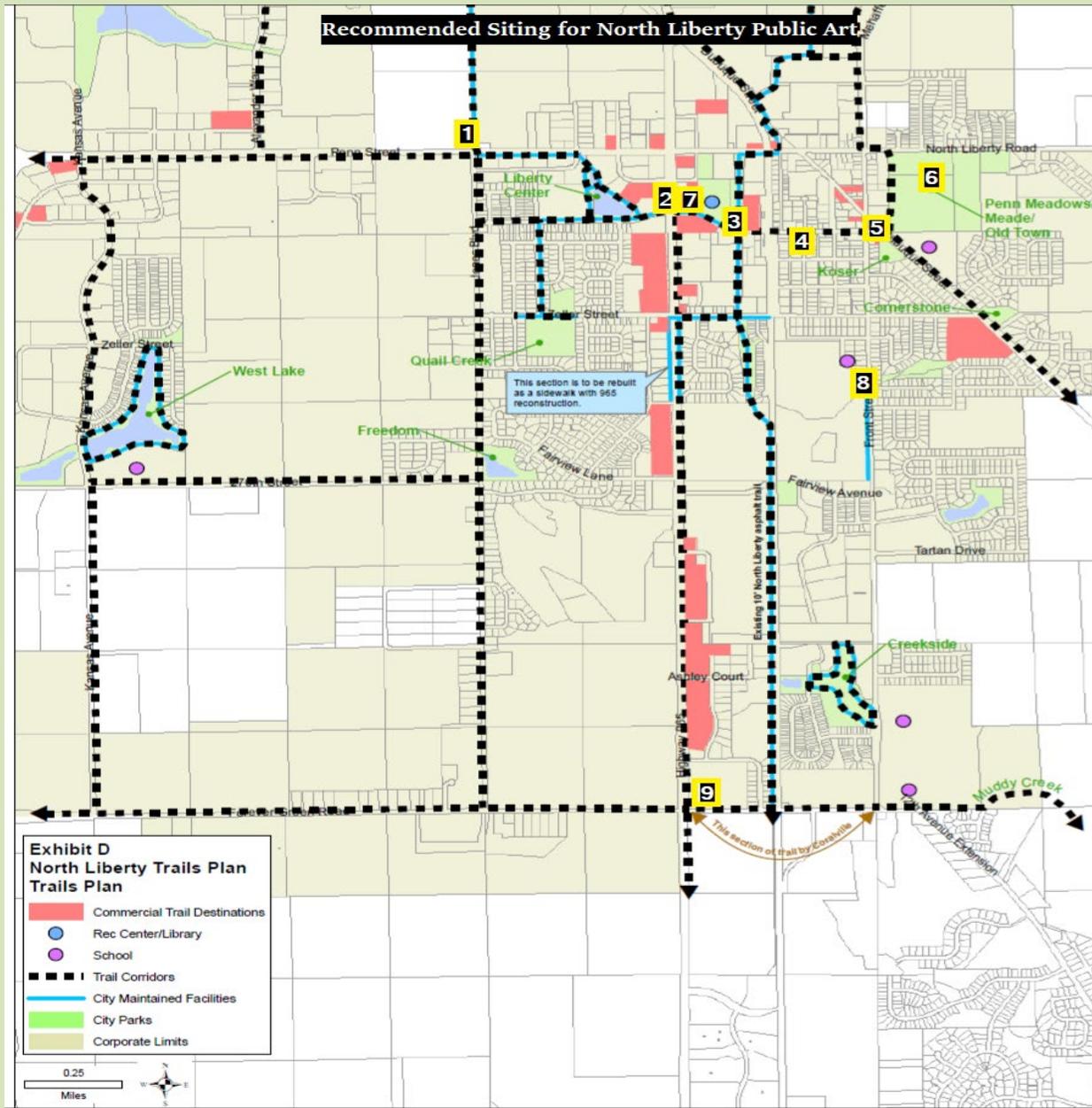


Figure 51- Map of North Liberty Trails Plan with Recommended Siting for Public Art

Photo Credit: Site numbers were added to North Liberty Trails Network Plan, created by NL Parks and Recreation Commission

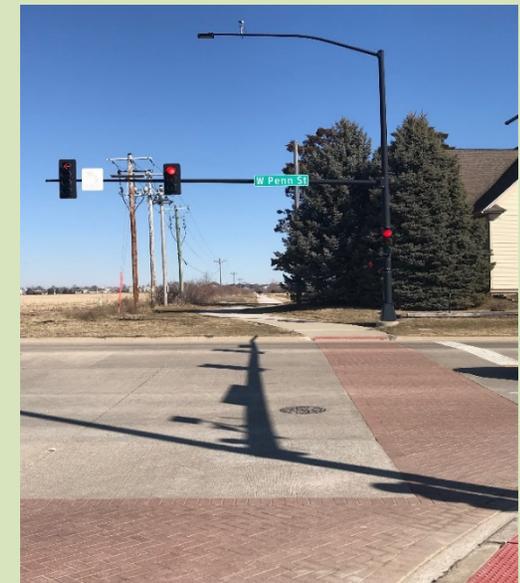
Site 1:

This potential site for implementation of public art is at the intersection of Jones Blvd and Penn Street. Regarding accessibility and visibility to the public this location can really take advantage of Penn St., which is one of the busiest streets in North Liberty at any given time of the day. With the non-stop traffic, coupled with the extended trail network allows for anyone with interest to see a piece of unifying public art from the trail or the street. This will ultimately be located within the right-of-way of the city owned pedestrian trail. *(Site pictures by author below)*



Figures 52 and 53 - Images of Potential Art Site #1 at the Intersection of Jones Blvd and Penn St

Photo Credit - Authors





Figures 54, 55, and 56 - Images of Potential Art Site #2 at the Intersection of Highway 965 and Cherry St

Photo Credit - Authors

Site 2: The second possible location is at the intersection of Highway 965 and Cherry St. There is already a bit of landscape architecture in place leading into the pedestrian underpass as well as reflective paneling running along the street above the underpass. This location is positioned between the community recreation center and the Cherry St. pond, which ensures it will be seen and incorporated into many families and other active people. *(Site pictures by author below)*



Site 3: This site is just west of the North Liberty community recreation center and is along the pedestrian trail that runs throughout the city. Having interactive public art here will appeal to active families and those taking advantage of the vast array of recreation the city has to offer. Additionally, the trail in this part of the city runs next to a small creek/ravine, and public art in the area could slow pedestrian traffic and bring more attention to nature. *(Site pictures by author below)*



Site 4: On the corner of W Cherry St. and Main St., south of the city's fire station. *South Slope Cooperative Telephone Company* has a large building with a dull façade fronting both north and east sides of the property. This location is in heart of North Liberty and as the city continues to develop it will be passed by all modes of traffic and would be a good place to form a public-private partnership with *South Slope*. This partnership could result in a mural on the building side facing cherry St, as seen in the picture below furthest to the right.



Figures 58 and 59 - Images of Potential Art Site #4 at the Corner of W. Cherry St and Main St and image with potential mural
Photo Credit - Authors and University of Iowa student project; *North Liberty Downtown: Creating a Civic Corridor*.

Site 5: The intersection of Dubuque St and Cherry St has the feel of the center of family activity within North Liberty. This recommended area encompasses the entrance to Penn Meadows Park, the community fire and police stations, and Hynes' Ice Cream, one of the most popular ice cream shops in the city. (*Site picture to right*)

Figures 60 and 61 - Images of Potential Art Site #5 at Intersection of Dubuque St and Cherry St
Photo Credit - Authors



In addition, this location brings the opportunity for a public-private partnership with *Sugar Bottom Bikes* because their building has a large brick facade that would be a great place to showcase a piece of art to really tie the area together. Placing public art in this area promises that it will become a big part of the areas identity and continue to add to the existing 'old town' character. (*Site pictures to left*)



Site 6: Penn Meadows Park hosts multiple baseball fields, tennis courts, and children's playsets. There is also a vast amount of open green space where the city could place public art works that connect to the active athletics. The trail system runs straight through the park, and by placing works of art near the trail it would encourage more use of the park and trails. This location could also hold more value as it would aim to erase the divide between the humanities and athletics. Furthermore, as seen in the picture to the far left below, public art could be placed near the ADA parking spots in corner of the parking lot to ensure easy access for all. *(Site pictures by author)*



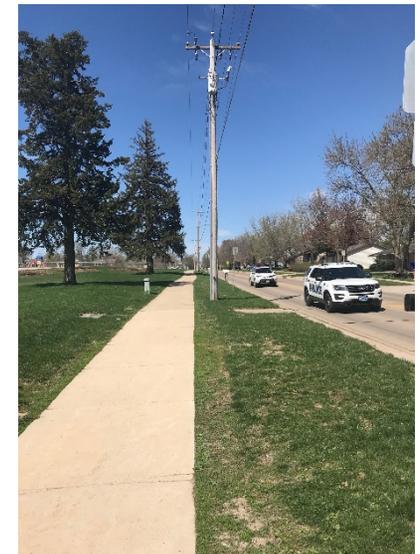
Figures 62, 63, and 64 - Images of Potential Art Site #6 at Penn Meadows Park
Photo Credit - Authors

Site 7: Visible from Highway 965 and directly adjacent from the North Liberty Recreation Center, *US Bank* is a prime candidate for a public-private partnership that could result in a great work of art. Located on the corner of Cherry St and Highway 965, *US Bank* has some open green space that could be a home for a work of art. *US Bank* is right in the heart of the growing commercial corridor, and as the city continues to develop it will become part of the visual identity that is North Liberty due its close proximity to all modes of traffic. *(Site picture to right)*



Figure 65 - Image of Potential Art Site #7 at US Bank
Photo Credit - Authors

Site 8: Buford Garner Elementary School, at the corner of Front St and Birch St is a potential site to form a public-private partnership up with the Iowa City Community School District (ICCS) and to incorporate public art to further draw the community together. Working with the school district can make it easy to engage the public with other invested families at the school. Front St is also a heavily traversed road, which grants additional monitoring and viewership to avoid any potential vandalism and to make it a piece of everyday life for North Liberty residents and students. As is the case with other site recommendations, this location can be accessed by anyone whether they are walking on the sidewalk/trail or in a car on the street. *(Site pictures to the right)*



Figures 66, 67, and 68 - Images of Potential Art Site #8 at near Buford Garner Elementary School – Photo Credit Authors

Site 9: This site has potential as it is on the most utilized road into North Liberty from Coralville, going north on Highway 965. While it is still currently being developed into a bustling commercial corridor, implementing public art in the beginning stages will ensure a visible transition from Coralville to North Liberty. *Hills Bank* own the property and has a building on the northeast corner of this intersection and has the potential for partnering up with a city to promote the arts. *Hills Bank* has shown this potential for cooperation through their continued sponsorship of Coralville and their arts programs. In addition, as one continues north on Highway 965 there are wide grass swaths on either side of the highway, that which could be an ideal location for aesthetics/ public art that would further define the boundary of North Liberty. There is also the potential to decrease the speed of traffic as on-comers slow to examine the aesthetics/ public art. *(Site pictures by author below)*



Figures 69 and 70 - Images of Potential Art Site #9 along Highway 965
Photo Credit - Authors

Site 10: Not labeled on the provided map, but just west of the map's boundary is the location of Liberty High School on N Dubuque St. This is an opportunity to again partner with the ICCSD and utilize the vast amount of green space in front of the school that could be used for public art. Implementing a work of art that both represents the collective values of the city in addition to the school districts' will provide a unique statement of cooperation and appreciation of the arts in comparison to other municipalities within the school district. *(Site pictures to right and below)*



Figures 71 and 72 - Images of Potential Art Site #10 at Liberty High School
Photo Credit - Authors

North Liberty Code of Ordinances

What follows are specific ordinances found in the current North Liberty Code of Ordinances that pertain to implementation of public art. Although not all listed ordinances specifically discuss public art by name, they are still important to consider when thinking of potential types and sites for public art. A particular ordinance that stands out as related to implementation of public art is design standards 169.12.A, which states, “Building design shall be visually harmonious and compatible with the neighborhood *character*.” The *character* of a neighborhood can be created or amplified through public art. For this reason, it is important that communities not restrict public art, just so long as it does not constitute a threat to health and safety.

Chapter 51 Junk and Junk Vehicles

51.01 DEFINITIONS -For use in this chapter, the following terms are defined:

1. “Junk” means all old or scrap copper, brass, lead, or any other non-ferrous metal; old or discarded rope, rags, batteries, paper, trash, rubber, debris, waste or used lumber, or salvaged wood; dismantled vehicles, machinery and appliances or parts of such vehicles, machinery or appliances; iron, steel or other old or scrap ferrous materials; old or discarded glass, tin-ware, plastic or old or discarded household goods or hardware. Neatly stacked firewood located on a side yard or a rear yard is not considered junk.

51.02 JUNK AND JUNK VEHICLES PROHIBITED.

-It is unlawful for any person to store, accumulate, or allow to remain on any private property within the corporate limits of the City any junk or junk vehicle.

-Absolutely cannot constitute a threat to the health and safety.

Chapter 157 Building Code

R105.2 Work exempt from permit.

Permits shall not be required for the following. Exemption from permit requirements of this code shall not be deemed to grant authorization for any work to be done in any manner in violation of the provisions of this code or any other laws or ordinances of this jurisdiction.

6. Painting, papering, tiling, carpeting, cabinets, counter tops and similar finish work.

Chapter 169 Zoning Code Development Regulations

169.02 Landscaping Requirements

- E. Landscaping shall not be located where it will block visibility and create traffic hazards or sight distance problems.

169.08 Supplemental Yard and Height Regulations

9.C. Front Yard Exceptions; Landscaping, vegetation, arbors, trellises, flagpoles, and the like shall be allowed in all yards, subject however, to the restrictions imposed in Section 167.04 – Corner Visual Clearance Requirements.

12. Exceptions to Height Limitations. In those districts where height limitations are imposed, such height limitations shall not apply to the following appurtenances and structures:

C. Monuments

D. Ornamental Towers and Spires

H. Flagpoles

169.12 Design Standards

A. Building design shall be visually harmonious and compatible with the neighborhood *character*.

B. Buildings located on property with double frontages shall have similar wall design facing both streets.

C. Buildings shall have a consistent architectural style throughout the development on each lot, as defined by repetition of exterior building material and colors, and architectural elements.

D. Except for the RS districts, color schemes shall be based on earth tones or other compatible colors.

Chapter 173.05 Exempt Signs - The following signs are exempt from the provisions of this chapter.

5. Art. Works of fine art that are not displayed in conjunction with a commercial enterprise for the principal purpose of commercial advertisement.

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