

Clive Public Arts Advisory Commission Meeting
April 23, 2008
Clive City Hall, 1900 NW 114th St, Clive, Iowa

Call to order by Chairman Dr. John Dilley at 4:35 PM.

Present: Dilley, Yvonne Brune, Bill Dikis, Chaden Halfhill, Tracy Levine, and Linda Shanks.

Dave Roszak has not attended the previous three meetings and will be removed from the Commission per the bylaws (Article II, Section 3). Requesting referrals for replacement.

Staff and Guests Present: Lisa Schmidt, Clive Assistant City Manager; Kelly Canfield, Clive Parks and Rec Director; Lynette Pohlman, Iowa State University

Motion to approve agenda by Shanks and seconded by Dikis. Motion passed unanimously.

Motion to approve minutes by Dikis, seconded by Shanks. Motion passed unanimously.

Announcements from the Chair:

Dilley, pointing to the fact that this is just our fourth planning meeting, is encouraged and pleased with the synergy of the group. He acknowledged appreciation of our consultant, Lynette Pohlman, who was applauded by the group.

Strategic Planning led by Pohlman:

Art Inventory:

The group completed a whip around to brainstorm art that already exist throughout Clive. These include art pieces as well as architecture throughout the city.

- NCMIC building designed by OPN at 14001 University
- Faith Lutheran Church at University Avenue/104th Street
- Crestview Elementary School mural inside the school—a collaborative effort between the artist and the students
- Clive Depot at 86th and Swanson
- Wittern sculpture on University Boulevard
- Big Brothers/Big Sisters sign on Swanson
- Ryan Companies “Prairie Emergence” near University Avenue and 128th Street
- Future site: Clive Wellness Campus at University Avenue and 125th Street

Pohlman suggested we take digital pictures of all these sights so to include them in minutes. Schmidt will do so in the coming weeks.

Vision and Mission Statement:

Pohlman moved the discussion to the need for a vision and mission statement for the Commission that is very large in scope and encompasses the big picture. Sample vision/mission statements were submitted by Pohlman, pulled from other cities and universities. She suggested pulling keywords out of these to formulate our own vision statement. Such words as inspire, enlighten, and civic pride tend to be larger and more encompassing. The group felt it should be short, no more than 75 words, needed to be more eternal, and should be able to voice it from

memory. Pohlman also suggested reviewing americansforthearts.com as public arts web sites that would offer terrific guidance. **Tracy will email the password to the Commission members to enter the site.**

It was also strongly suggested that we should also write individual project statements for each individual acquisition. These would be more site specific, for instance, “this work of art is going to be about ‘x’”, something very pointed about that site and to that particular audience, yet consistent with the larger mission and vision of the Clive Public Art Program. As an example, a project statement for a commissioned piece at the new library could focus on human knowledge. Conversation about bringing the artist in as an early consultant on this viable project was voiced.

Acquisition Methods:

Attention turned toward acquisition methods which could encompass several options:

- a) Invitational: Group of artists are invited to submit portfolio of work;
- b) Curatorial Review: Hiring a public arts consultant who previews credentialed artists and brings a short list to the commission;
- c) Open Call: Competition that would bring in thousands of entries needing to be reviewed and sorted by staff and submitted to the commission after a very long and tedious workload;
- d) Request for qualifications/credentials: much like an architectural submission to pre-determine credentials and then selecting those that fit the project statement for that particular art piece.

Pohlman stated that many of these methods can be utilized solely as is, or some type of crossover that will get faster results with a little more than an open call. The group felt a combination of these strategies will work for the Clive Public Art Program. The group felt an art consultant would expedite the process and perhaps could be built into the budget as a professional services expense. Minimally, the Commission wants artists to submit a written statement of purpose that would include a budget and timeframe, and a submittal of prior works and references for subcommittee review. Selected artists would be invited to come and present to the commission. The Commission should consider paying some type of fee to the artist for their efforts—the ethical standard in the art community is to do so.

Public Input:

The discussion regarding when to bring the public into the selection was again reviewed. Pohlman suggested organizing an acquisitions subcommittee for every piece. This acquisitions subcommittee would be staffed with at least one PAAC member to help drive the selection with other stakeholders specific to the future art site. For example, the potential piece at the new library may have a subcommittee staffed with one or two library board representatives in addition to the PAAC member and staff. Once the subcommittee has finished reviewing proposals and selecting an artist, the selected artist could produce a mock head that the public at large could view and comment on for the PAAC’s consideration. Ultimately, the PAAC would be tasked with monitoring the proposals, budget, and implementation of the piece.

Also discussed was the fact that any contract should always include an “out” clause in the event the process isn’t moving forward as expected. In the event the Commission needs to back out of

a contract, it is imperative to share with the artist the reasons why it isn't working versus just pulling out of the contract without providing proper explanation.

Care and Maintenance:

Pohlman stated that care and maintenance of the art piece should also be related to the acquisition cost, budgeting around 10% of the total expense to that end. This involves consideration of the materials and the work, how it would be maintained, conserved, and lastly, the cost to destroy if/when the artwork's lifespan has ended. As an example, the annual care and maintenance cost of a bronzed piece is approximately \$500 at ISU. Care and maintenance is an area that must be detailed in the Commission's policies and procedures.

The group discussed insurance at length and was advised that most public art programs do not insure their art as it is usually more costly to do so rather than replacing the piece outright in the event the piece were damaged.

Staff Report:

Schmidt distributed an initial DRAFT of the Public Art Master Plan document to be reviewed and commented on by the Commission within the next three weeks (prior to the next meeting).

Send thoughts/comments to Schmidt by email no later than May 14, 2008.

Announcements:

Shanks commented on the upcoming Clive Festival on June 21 and asked if the commission would like to have some type of public awareness presentation. Schmidt mentioned that the new branding will be unveiled with a parade on Saturday morning with the theme "Opening Night/Rolling out the Red Carpet" for the new logo and tagline. No action was decided upon—will discuss further at next meeting.

Dilley suggested that our next meeting should include on the agenda a discussion of how to increase public arts awareness.

The following dates are scheduled for the next three months of meetings, May 21, June 25, and July 23 at 4:30 PM in the Clive Community Room. The Commission's field trip to Ames will be on May 17. Please be at Clive City Hall no later than 8:55 AM as the van will leave promptly at 9:00 AM and return before 2:00 PM. Pohlman will meet the group at the north doors of Scheman before 10:00 AM.

With no other announcements, Dikis motioned to adjourn and seconded by Chaden. The meeting adjourned at 6:10 PM.

Respectfully submitted by Yvonne Brune, Secretary.