

# CITY OF DUBUQUE ARTS AND CULTURE MASTER PLAN

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A 10-Year Plan for Arts and Culture in Dubuque

Submitted by Lord Cultural Resources  
June 2016



Lord Cultural Resources is a global professional practice dedicated to creating cultural capital worldwide.

We assist people, communities and organizations to realize and enhance cultural meaning and expression.

We distinguish ourselves through a comprehensive and integrated full-service offering built on a foundation of key competencies: visioning, planning and implementation.

We value and believe in cultural expression as essential for all people. We conduct ourselves with respect for collaboration, local adaptation and cultural diversity, embodying the highest standards of integrity, ethics and professional practice.

We help clients clarify their goals; we provide them with the tools to achieve those goals; and we leave a legacy as a result of training and collaboration.

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# FOREWORD



# EXECUTIVE SUMMARY

## BACKGROUND

The City of Dubuque is planning carefully for the community's long-term sustainability and regional competitiveness. Its *Sustainable Dubuque* strategy entails a three-pronged approach:

- Environmental and Ecological Integrity
- Economic Prosperity
- Social and Cultural Vibrancy

While all three are critical to the city's future, Economic Prosperity and Social and Cultural Vibrancy relate directly to arts and culture.

Dubuque is home to a wide variety of arts and cultural events and attractions. From the outstanding Arboretum and Botanical Gardens to *Art on the River*, to the city's active theater scene, to *Voices in the Mill District*, there is no shortage of artistic creativity in the city and the region. Dubuque residents benefit from all of this activity—in terms of quality of life and economic impact estimated at \$47 million annually<sup>1</sup>.

As part of its *Sustainable Dubuque* approach, the City recognized the need for an Arts and Culture Master Plan to assist it and community stakeholders in managing and maximizing Dubuque's many cultural resources. In the spring of 2015, through a national, competitive selection process, the City of Dubuque engaged Lord Cultural Resources to facilitate a community planning process to develop an Arts and Culture Master Plan—an overarching strategy to cultivate arts and culture in the community. **This document is the resulting plan.**

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<sup>1</sup> Americans for the Arts, *Arts and Economic Prosperity*, Vol. IV, 2012

## PURPOSE OF THE PLAN

This plan is the culmination of an extensive research and public engagement process, assessment of existing cultural assets, and input gathered from Dubuque's arts and cultural, business, education, tourism and social service sectors as well as the broader community.

The plan aims to:

- Guide the City on how to direct resources.
- Reflect the community's desire to utilize arts and culture to enhance the sense of community.
- Contribute to economic vitality.
- Create and support an environment where art and culture thrive; and
- Enrich the community culturally, aesthetically, educationally and economically.

The plan **articulates a long-range vision** for arts and culture in Dubuque that reflects the input of Dubuquers across the community. The final plan will **serve as a practical handbook** for the City, its partners, and any organization or individual to use over the next 10 years to ensure arts and culture is an integral part of Dubuque's future growth and success.

## METHODOLOGY

The Arts and Culture Master Plan was developed in three phases designed to incorporate input from the full spectrum of the Dubuque community:

- **Phase 1: State of Arts and Culture in Dubuque:** A review of background information and initial meetings with the City and local arts organizations resulted in a set of key issues and priorities that guided the work in subsequent phases;
- **Phase 2: Public Engagement:** An extensive public engagement process collecting input from over 400 Dubuque residents to ensure that a broad range of perspectives is represented in the plan. Input was gathered from variety of constituencies through:
  - Workshops with members of various sectors of the community—arts and culture, education, businesses, service organizations, City departments and agencies
  - Interviews with cultural providers and other local stakeholders
  - An online survey of the general public regarding their participation and interest in arts and cultural activities.

This input indicated key needs and opportunities that informed the strategy development in Phase 3.

- **Phase 3: Draft and Final Arts and Culture Master Plan:** Development of a Draft and Final Plan, with a detailed implementation guide, which sets out the strategy for the City of Dubuque and its partners based on the preceding research and public engagement.

## VISION AND GOALS

The following Vision and Goals are proposed for arts and culture in Dubuque.

### VISION

A vision statement is an aspirational statement – an articulation of what Dubuque is or would like to become with reference to arts and culture. It communicates impact and ambition and how Dubuque would like to be seen from inside and outside.

*Dubuque is a dynamic, creative community in the heart of the Midwest. Dubuquers and visitors find art everywhere they turn. They are enriched and connected through creative experiences. Arts and culture flourishes here, integral to the life and prosperity of the city and its people.*

### GOALS

Complementing this Vision for arts and culture are several Goals that emerge from a set of core values developed and articulated through the course of this study. These are:

- **Economic Development:** Encouragement and support of arts and culture are not only a quality of life issue, but also a serious economic development strategy. The contributions of the arts and artists are supported and leveraged for economic development, boosting the city's brand and aiding talent attraction and retention.
- **Inclusivity:** Arts and culture in Dubuque promote inclusivity, diversity, harmony and understanding.
- **Integration of Arts and Cultural Community into City Leadership:** The arts and cultural community – artists, performers, administrators, and so on – are fully integrated into the city's decision making conversations. They are incorporated into economic development, planning, commercial, educational strategies. Leaders in these sectors communicate well with the arts community and vice-versa. In addition, the contributions of the arts and of artists to the city's prosperity are recognized.
- **Opportunity and Accessibility:** Dubuque is a city with participatory cultural opportunities in all corners of the community. Barriers to participation, whether



- physical, intellectual, economic or other, are minimized or removed to encourage equitable opportunities for cultural engagement.
- **Involvement and Participation:** Residents of Dubuque actively participate in arts and culture. Arts and cultural entities and other sectors enable greater involvement and participation among Dubuque's citizens and visitors.
  - **Clear Policies and Strong Management:** Clear policies, guidelines and procedures enable governance of the city's arts and cultural sector and the municipality's involvement in it.

## PRIORITIES AND STRATEGIES

Research and community engagement with the general public, stakeholders in arts and culture, business, tourism, education, philanthropy, social service and municipal agencies revealed several areas of improvement. These have been synthesized into the following **four priorities** for this Arts and Culture Master Plan:

- A. **Promote and Support Arts and Culture as Dubuque's Competitive Edge**
- B. **Boost Capacity for Arts and Culture to Thrive**
- C. **Foster Engagement at All Levels**
- D. **Cultivate Connections**

These priorities and recommended strategies to achieve them have been developed from the community input, research into Dubuque's arts and culture environment and broader context, and best practices from around the country. This framework is meant to provide specific guidance for the City and any organization, individual or company in Dubuque to use to participate in propelling arts and culture—and the city—forward while still remaining flexible and adaptable for changing conditions as time goes on.

The following is a summary of the Priorities and Recommendations:

- A. Promote and Support Arts and Culture as Dubuque's Competitive Edge
  - a. Establish multiple funding streams to support arts and cultural activity.
  - b. Develop, attract and retain creative talent.
  - c. Develop a regulatory or business incentive framework that promotes and protects Dubuque's arts and cultural assets.
  - d. Undertake a strategic branding, marketing and communications campaign promoting awareness of Dubuque's arts and cultural community at home and in other markets and attracting participants from outside Dubuque.
  - e. Implement, evaluate and celebrate successes of this Master Plan.

B. Boost Capacity for Arts and Culture to Thrive

- a. Designate and empower an individual or entity to lead development of the cultural sector.
- b. Clarify roles, responsibilities and guidelines for the Arts and Cultural Affairs Advisory Commission to best leverage their energy and knowledge to the benefit of arts and culture in Dubuque.
- c. Establish a public policy framework conducive to arts and cultural activity.
- d. Facilitate communication and coordination among the arts and cultural sector.
- e. Rightsize facilities to meet capacity needs for rehearsal, exhibition/performance, education and administration.
- f. Develop organizational and professional capacity.

C. Foster Engagement at All Levels

- a. Deepen appreciation for arts and culture among the general public.
- b. Provide arts education opportunities to people of all ages, skill levels and income levels.
- c. Increase availability and accessibility of arts and cultural offerings.
- d. Nurture individual artists, from student to amateur to professional.
- e. Stimulate volunteerism.
- f. Inspire and diversify leadership.

D. Cultivate Connections

- a. Ensure arts and culture in Dubuque is inclusive and welcoming of people of all backgrounds and interests.
- b. Develop ties among the arts and the broader community, increasing visibility and relevance of arts and culture.
- c. Integrate leadership of the arts and cultural sector with leaders in other sectors in Dubuque by forging new relationships and strengthening existing ones between the arts and cultural sector and the business, public, non-profit and educational sectors.

**The full framework of Priorities with Recommendations—along with detailed Strategies—is available in Chapter 4.** Chapter 5 presents an Implementation Guide with recommendations for approaches to successful implementation upon adoption of this plan, including:

1. Appointing a dedicated City staffer to oversee the plan's implementation.
2. Holding an Implementation Workshop.
3. Developing a detailed Implementation Plan using the decisions from the workshop.
4. Forming a task force of partners to spearhead various components of the plan.
5. Monitoring progress periodically and adjusting course as appropriate.



# 1. INTRODUCTION

## 1.1 ADVANTAGE, DUBUQUE

As the oldest city in Iowa, Dubuque boasts a rich heritage with connections to Spanish colonists, Quebecois settlers, Native American inhabitants past and present, and many others who have made the city their home. The city's beautiful architecture reflects its multifaceted history, telling the story of this city's ups and downs. In recent times, Dubuque has shown its resiliency and has come together in the wake of the hardships of the 1980s to emerge a stronger, forward-looking city.

Today Dubuque is a vibrant community that is more than meets the eye: Dubuquers old and new trace their roots to countries all over the world, their backgrounds reflected in a tapestry of community events and resources from the Irish Hooley to the Multicultural Center. Committed civic leaders have built community resources, and a multifaceted arts community bustles on the bank of the Mississippi River. Dubuque has become a standout amongst its neighbors, and—with concerted effort and strategic investment—it is poised to position itself favorably as a regional leader.

## 1.2 WHY AN ARTS AND CULTURE PLAN? WHY NOW?

The City of Dubuque is planning carefully for the community's long-term sustainability and regional competitiveness. Its *Sustainable Dubuque* strategy entails a three-pronged approach:

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Dubuque is home to a wide variety of arts and cultural events and attractions. From the outstanding Arboretum and Botanical Gardens to Art on the River, to the city's active theater scene, to *Voices in the Mill District*, there is no shortage of artistic creativity in the city and the region. Dubuque residents benefit from all of this activity—in terms of quality of life and economic impact estimated at \$47 million annually<sup>2</sup>.

Organizations such as Americans for the Arts have long been touting the importance of culture for local economies, but a major turning point came in 2002 with the publication of Richard Florida's *The Rise of the Creative Class and How it's Transforming Work, Leisure, Community and Everyday Life*. Florida argued that the most economically vibrant cities in the nation are those that are most attractive to creative, innovative and entrepreneurial individuals—"the creative class"—and that these cities had high proportions of artists (Florida's "Bohemian index"), gays (the "Tolerance" index), university-educated people ("Talent" index) and creative companies (the "Tech-pole" index).

Florida's book had a major impact on the way in which municipalities approach their arts and cultural assets. Today cities and towns across North America are recognizing the impact of arts and culture and are seeking ways and means to leverage—and grow—their cultural assets for economic competitiveness. This has sparked a city-driven wave of planning for the arts, and now municipal cultural plans are a virtual requirement and part of the "tool kit" for forward-thinking cities and towns everywhere.

As part of its *Sustainable Dubuque* approach, the City recognized the need for an Arts and Culture Master Plan to assist it and community stakeholders in managing and maximizing Dubuque's many cultural resources. In the spring of 2015, through a national, competitive selection process, the City of Dubuque engaged Lord Cultural Resources to facilitate a community planning process to develop an Arts and Culture Master Plan—an overarching strategy to cultivate arts and culture in the community. This document is the resulting plan.

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The plan **articulates a long-range vision** for arts and culture in Dubuque that reflects the input of Dubuquers across the community. The final plan will **serve as a practical handbook** for the City, its partners, and any organization or individual to use over the next 10 years to help to ensure arts and culture is an integral part of Dubuque's future growth and success.

The plan includes an overarching strategy of Priorities and related Strategies. Recommendations are included for implementation, including suggestions for a phasing strategy considering which strategies can or should be implemented early on and with less investment, what can take or should take place later and may require more funding, and what partners and budget range requirements are anticipated for the strategies.



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sectors communicate well with the arts community and vice-versa. In addition, the contributions of the arts and of artists to the city's prosperity are recognized.

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## 4. PRIORITIES AND STRATEGIES

Dubuque is home to a small but active creative community that is passionate about contributing to Dubuque's unique appeal. However, their value is not widely understood nor supported as fully as possible by the broader community, and internal gaps in skills and capacity mean that the sector is not functioning at its best. Furthermore, Dubuque at large stands to benefit from the connectivity and understanding that arts and culture is uniquely suited to facilitate.

Research and community engagement with the general public, stakeholders in arts and culture, business, tourism, education, philanthropy, social service and municipal agencies revealed several areas of improvement. These have been synthesized into the following **four priorities** for this Arts and Culture Master Plan:

- E. Promote and Support Arts and Culture as Dubuque's Competitive Edge**
- F. Boost Capacity for Arts and Culture to Thrive**
- G. Foster Engagement at All Levels**
- H. Cultivate Connections**

These priorities and recommended strategies to achieve them have been developed from the community input, research into Dubuque's arts and culture environment and broader context, and best practices from around the country. This framework is meant to provide specific guidance for the City and any organization, individual or company in Dubuque to use to participate in propelling arts and culture—and the city—forward while still remaining flexible and adaptable for changing conditions as time goes on.

The following pages present each of the above priorities, along with recommendations and strategies to achieve the priorities. Recommendations for implementation, relating to phasing, resources and partners, are included in Chapter 5.

**PRIORITY A:****PROMOTE AND SUPPORT ARTS AND CULTURE AS  
DUBUQUE'S COMPETITIVE EDGE**

For Dubuque to fully leverage its arts and cultural sector as an economic driver and differentiator, a concerted, multi-pronged effort is necessary by all community sectors—the City, business, tourism, education, philanthropy, and the arts and cultural sector itself.

Arts and culture organizations in Dubuque rely heavily on local philanthropy, which draws from a small number of sources. Donor fatigue and a small donor base are challenges to growth and long-term success. Traditional philanthropic support is appreciated but limited in availability and scope. Funding sources will need to be broadened, and the level of investment increased in the short- and long terms, to see the benefits necessary for arts and culture to contribute to Dubuque long term success.

Investment can and should take multiple forms, from financial, to professional development, to regulatory support, to promotion and diligent implementation and evaluation. A range of strategies are recommended to achieve near-immediate as well as incremental returns.

**A. Promote and Support Arts and Culture as Dubuque's Competitive Edge**

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| <b>a</b> | <b>Establish multiple funding streams to support arts and cultural activity.</b> <ul style="list-style-type: none"><li>i. Increase municipal investment through dedicated staffing and budget, grants, and other initiatives.</li><li>ii. Amplify private and corporate philanthropy within the community.</li><li>iii. Seek philanthropic support from sources outside Dubuque (at state and federal levels).</li><li>iv. Identify and create earned revenue streams.</li><li>v. Leverage public-private partnerships.</li><li>vi. Establish a Percent for Art mechanism in support of public art and/or of grant funding or other arts and culture initiatives.</li><li>vii. Create a funding source for individual artists or informal groups who could apply for a grant through a fiscal sponsor (as an alternative to creating a non-profit that has to be sustained).</li></ul> |
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b	<p><b>Develop, attract and retain creative talent.</b></p> <ul style="list-style-type: none"><li>i. Create forums for artists to show and sell their work.</li><li>ii. Provide, facilitate or support professional development for artists and creative professionals.</li><li>iii. Foster community building among the creative community that strengthens the local support network for artists and creatives.</li><li>iv. Provide information and guidance on how to develop competitive applications for funding.</li><li>v. Recruit creative leaders from other communities to settle in Dubuque.</li><li>vi. Incentivize artists and creative professionals to settle in Dubuque and start their businesses or careers here.</li></ul>
c	<p><b>Develop a regulatory or business incentive framework that promotes and protects Dubuque’s arts and cultural assets.</b></p> <ul style="list-style-type: none"><li>i. Develop regulations and incentives friendly to freelancers and creative businesses.</li><li>ii. Ensure new development agreements are geared toward retaining arts, culture and local character inherent in the neighborhood in which the new development will occur.</li></ul>
d	<p><b>Undertake a strategic branding, marketing and communications campaign promoting awareness of Dubuque’s arts and cultural community at home and in other markets and attracting participants from outside Dubuque.</b></p> <ul style="list-style-type: none"><li>i. Conduct a market study of perceptions of Dubuque’s arts and culture scene.</li><li>ii. Hire a professional branding and communications specialist to develop and implement a campaign.</li><li>iii. Evaluate the results of the campaign following implementation.</li></ul>



- e Implement, evaluate and celebrate successes of this Master Plan.**
- i. Create an implementation task force of 10-12 members—comprising City staff, members of the Advisory Commission and other key community stakeholders across sectors—to oversee implementation of this Master Plan over the next 10 years.
  - ii. Establish a mechanism for real-time, self reporting by Dubuque residents, organizations and businesses on progress against elements of the plan.
  - iii. Create and carry out a process for regular, periodic (quarterly, annual) evaluation and adjustment.
  - iv. Launch the plan and celebrate its successes in meaningful, visible ways involving the entire community.

## PRIORITY B:

### BOOST CAPACITY FOR ARTS AND CULTURE TO THRIVE

Key to creating a vibrant arts city is the creation of conditions in which arts and cultural activity can thrive. This means enabling a mix of both formal, planned initiatives as well as organic and spontaneous creative endeavors. A critical component for such an environment—and a clear need in Dubuque—is for an individual or entity to spearhead such efforts and serve as a coordinator or convener of other parties. This individual or entity should be qualified in expertise and adequately funded and staffed.

At this time, Dubuque has a governance structure in which the City leads governance with the advise of a the Arts and Cultural Advisory Commission; this structure is sufficient, yet severely underequipped. The plan recommends bolstering the structure to fully empower it to support the arts and culture sector it serves. With this key element in place, several of the other strategies critical to building capacity in the sector will become feasible. Meanwhile, some strategies recommended here are able to be implemented relatively quickly and with limited investment to achieve early gains.

B. Boost Capacity for Arts and Culture to Thrive	
a	<p><b>Designate and empower an individual or entity to lead development of the cultural sector.</b></p> <ul style="list-style-type: none"> <li>i. Retain professional staff dedicated full time to arts and cultural development.</li> <li>ii. Allocate a budget for this department/arts and cultural activity.</li> <li>iii. Create regular touchpoints between this individual or entity with City departments, agencies, leaders to avoid siloization and encourage coordination.</li> </ul>
b	<p><b>Clarify roles, responsibilities and guidelines for the Arts and Cultural Affairs Advisory Commission to best leverage their energy and knowledge to the benefit of arts and culture in Dubuque.</b></p> <ul style="list-style-type: none"> <li>i. Develop and follow bylaws and role descriptions that focus the Commission's role on advisory activities as opposed to implementation.</li> <li>ii. Establish and follow guidelines and procedures in accordance with best practice, eliminating potential conflicts of interest.</li> </ul>
c	<p><b>Establish a public policy framework conducive to arts and cultural activity.</b></p> <ul style="list-style-type: none"> <li>i. Develop a public art policy and implement public art program funded by a "percent for art" mechanism. (See Appendix A: Draft Public Art Policy)</li> <li>ii. Clarify policies around existing City-managed or sponsored art activities and collections.</li> <li>iii. Establish equitable and transparent City funding mechanisms and processes to support a range of arts and cultural activity.</li> <li>iv. Create and revise policies and procedures to encourage arts and cultural activity.</li> <li>v. Create a City department- and agency-wide approach to infuse arts and culture throughout municipal activities as appropriate/possible.</li> </ul>
d	<p><b>Facilitate communication and coordination among the arts and cultural sector.</b></p> <ul style="list-style-type: none"> <li>i. Create and manage a comprehensive, shared <i>planning</i> calendar.</li> <li>ii. Create and manage a comprehensive calendar of arts and cultural offerings for public use.</li> <li>iii. Facilitate networking, communication and collaboration among artists, arts organizations and creative businesses.</li> </ul>

e	<b>Rightsize facilities to meet capacity needs for rehearsal, exhibition/performance, education and administration.</b> <ul style="list-style-type: none"> <li>i. Facilitate low-cost or subsidized use of existing, underutilized facilities.</li> <li>ii. Match existing facilities with appropriate users to ensure arts and cultural participants have adequate spaces to use.</li> <li>iii. Study potential repurposing of current spaces that are not meeting the needs of their users or the community.</li> </ul>
f	<b>Develop organizational and professional capacity.</b> <ul style="list-style-type: none"> <li>i. Provide and coordinate technical training to organizations and artists</li> <li>ii. Connect organizations and artists to professionals, advisors, volunteers or resources who have the expertise they seek</li> </ul>

## PRIORITY C:

### FOSTER ENGAGEMENT AT ALL LEVELS

Dubuque has a dedicated core community of residents making, consuming and supporting arts and culture, which was confirmed by survey data. However, participation among the general population appears to be weaker and arts groups observe a small set of committed donors and volunteers who are greatly appreciated, but who constitute a limited segment of the population. Greater participation at all levels—beginner, amateur, professional; artist, volunteer, audience member—will result in a robust arts and cultural scene and a mutually beneficial dynamic in which arts and culture benefits even more Dubuquers, and the community further appreciates, desires and supports arts and culture.

#### C. Foster Engagement at All Levels

a	<b>Deepen appreciation for arts and culture among the general public.</b> <ul style="list-style-type: none"> <li>i. Offer free arts participation opportunities to large number of Dubuquers at easily accessible location and events.</li> <li>ii. Design and implement a campaign to make Dubuquers aware of the value of arts and culture to quality of life.</li> <li>iii. Provide accessible, relatable information and interpretation with arts and cultural offerings to cultivate deeper understanding and connection to the work, the artist, the community.</li> </ul>
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b	<p><b>Provide arts education opportunities to people of all ages, skill levels and income levels.</b></p> <ul style="list-style-type: none"><li>i. Establish early childhood arts education offerings.</li><li>ii. Strengthen in-school arts education for K-12 students.</li><li>iii. Enhance out-of-school arts free and paid arts education opportunities for students of all ages.</li><li>iv. Promote college arts degrees and majors, and facilitate a stronger pipeline for young artists to enter these programs in college.</li><li>v. Increase formal and informal learning opportunities for Dubuquers of all ages.</li></ul>
c	<p><b>Increase availability and accessibility of arts and cultural offerings.</b></p> <ul style="list-style-type: none"><li>i. Offer activities at various times of day, geographic locations, and price points (including free).</li><li>ii. Make arts and cultural resources and activities available in every neighborhood in the city and county.</li><li>iii. Diversify genres, artistic disciplines, activities (experiences, classes, events) to better match the interests of Dubuque residents.</li><li>iv. Offer passes or tickets to encourage repeat visitation or visitation to multiple events and organizations.</li></ul>
d	<p><b>Nurture individual artists, from student to amateur to professional.</b></p> <ul style="list-style-type: none"><li>i. Establish professional development and training opportunities for artists to develop their skills.</li><li>ii. Create artists-in-residence programs to promote local artists' creative development.</li><li>iii. Establish artist exchange or visiting artist programs to bring leading professional artists to Dubuque from elsewhere, to promote creative exchange and dialogue with local artists.</li></ul>

e	<p><b>Stimulate volunteerism.</b></p> <ul style="list-style-type: none"> <li>i. Recruit and encourage new volunteers to get involved with organizations they care about.</li> <li>ii. Leverage existing volunteer development programs to serve arts and cultural organizations.</li> <li>iii. Offer class credit for high school and college students to volunteer.</li> <li>iv. Partner organizations with student volunteers to complete projects for college coursework or with non-student volunteers seeking volunteer opportunities.</li> </ul>
f	<p><b>Inspire and diversify leadership.</b></p> <ul style="list-style-type: none"> <li>i. Expand boards and staff of non-profit organizations to reflect the range of backgrounds of Dubuque residents.</li> <li>ii. Create and follow guidelines by which boards can refresh, letting existing members roll off with honor for their service and recruiting and orienting new board members to begin service.</li> <li>iii. Train new and inexperienced board members regarding board roles and responsibilities, non-profit governance and best practices.</li> <li>iv. Establish junior boards or advisory committees to bring in new perspectives into organizational management and to serve as a training/vetting ground for potential board members.</li> <li>v. Create pipelines through corporate service programs to educate company employees about service opportunities and recruit new board members.</li> <li>vi. Train non-profit arts and cultural organizations on board development and best practices.</li> </ul>

## PRIORITY D:

### CULTIVATE CONNECTIONS

Dubuque is a multifaceted, multicultural community. Yet many populations and sectors are siloed, which hampers efforts toward mutual understanding and community bonding. Some efforts, such as Inclusive Dubuque, are underway to bridge these gaps, but research indicated that more can be done.

*Sustainable Dubuque* initiative articulates that the City will strive to:

*Promote mutual understanding, knowledge and acceptance of others to become an inclusive community in which all feel welcome and included. Residents are involved in their neighborhoods and have numerous opportunities to experience art and culture. Public health provides equitable and fair services focusing on prevention and wellness. Positive cultural values foster respectful relations between diverse cultures and races.*

Arts and culture provide a special avenue for people, organizations and communities to connect. Even within the arts and cultural community, greater crossover and collaboration would help to elevate the entire sector so that all boats rise together. Building relationships and nurturing inclusiveness will strengthen the entire Dubuque community.

D. Cultivate Connections	
a	<p><b>Ensure arts and culture in Dubuque is inclusive and welcoming of people of all backgrounds and interests.</b></p> <ul style="list-style-type: none"><li>i. Invite people of all backgrounds to arts and cultural venues and activities.</li><li>ii. Staff venues and activities with diverse employees and staff who represent Dubuque’s subpopulations.</li><li>iii. Train staff and volunteers in the provision of excellent customer service.</li><li>iv. Ensure safety and security for families, single people, all ages of patrons; consider context for audiences of various racial and ethnic backgrounds.</li></ul>
b	<p><b>Develop ties among the arts and the broader community, increasing visibility and relevance of arts and culture.</b></p> <ul style="list-style-type: none"><li>i. Make art more visible in all aspects of daily life in Dubuque, whether through physical presence (public art or aesthetically pleasing functional structures) or through highlighting arts and culture through promotional efforts or everyday conversation.</li><li>ii. Facilitate the presence and participation of arts and culture at non-cultural activities and venues (such as sporting events/venues, civic events, retail and dining establishments, hospitality environments, public spaces, places of worship, and City Hall).</li><li>iii. Deploy arts and culture in service of special needs and populations (such as veterans, hospital patients, etc.)</li></ul>

- c** **Integrate leadership of the arts and cultural sector with leaders in other sectors in Dubuque by forging new relationships and strengthening existing ones between the arts and cultural sector and the business, public, non-profit and educational sectors.**
- i. Facilitate monthly or quarterly presentations by arts and cultural organizations, creative businesses, or artists in large, mid- and small businesses throughout Dubuque.
  - ii. Create channels for volunteerism, advisory and board roles for company employees in arts and cultural organizations and at events.
  - iii. Establish donation drives benefiting an arts and cultural organization or artist each month.
  - iv. Create exchange programs teaming artists and creatives with company employees to solve problems creatively together.





## 5. IMPLEMENTATION GUIDE

This implementation guide provides recommendations for successful implementation of the Priorities, Recommendations and Strategies described in Chapter 4. The key elements include:

1. Appointing a dedicated City staffer to oversee the plan's implementation.
2. Holding an Implementation Workshop.
3. Developing a detailed Implementation Plan using the decisions from the workshop.
4. Forming a task force of partners to spearhead various components of the plan.
5. Monitoring progress periodically and adjusting course as appropriate.

### STEP 1:

#### APPOINT A CITY STAFFER TO OVERSEE IMPLEMENTATION

Appoint a City staff member to oversee implementation of the plan and coordinate associated logistics. This person should be empowered and equipped to develop relationships with key stakeholders and partners, convene gatherings, design and execute logistics associated with implementing the plan, and advocate for it in the community and to City and civic leaders.

### STEP 2:

#### HOLD AN IMPLEMENTATION WORKSHOP

Convene an Implementation Workshop in which participants would include the City and key partners and stakeholders as soon as possible upon adoption of the plan (ideally Summer 2016). Through this workshop, participants would determine:

- What task owners, partners and resources (financial and otherwise) are required to accomplish each strategy in Chapter 4.
- Which strategies are:
  - Low-hanging fruit (i.e. can be done quickly and/or with low investment)
  - Highest priority or urgent (i.e. they must be achieved early in order to set the stage for achieving other strategies)

Recommendations and strategies fitting these criteria should be phased early in the 10-year implementation plan to provide a strong foundation for success.

### **STEP 3:**

## **DEVELOP A DETAILED IMPLEMENTATION PLAN**

Develop a detailed Implementation Plan, likely written by the City but involving input and feedback from workshop participants, resulting from the workshop. The Plan should indicate phasing of strategies, partners needed, and budget range estimates.

### **STEP 4:**

## **FORM A TASK FORCE TO SPEARHEAD IMPLEMENTATION**

Form a task force made up of City staff (including the designated overseer of the plan's implementation as well as other key staff across departments) and key community stakeholders across sectors—corporate, philanthropic, education, social service, arts and cultural—to spearhead implementation of the plan and oversee monitoring and evaluation. Participants could include selected participants from the implementation workshop and a member of the Arts Commission.

## **STEP 5:**

### **MONITOR PROGRESS AND ADJUST COURSE**

Establish a timeline and method to periodically monitor progress against the plan and to adjust course as needed. Monitoring could be spearheaded by the City (in terms of coordinating logistics) but should involve collaborative participation of the task force. The task force should meet at regular intervals, such as quarterly.

Following the above guide will help set the stage for successful implementation of the plan over the duration of its 10-year life span.



# APPENDIX A: DRAFT PUBLIC ART POLICY

Public art is a major topic with regard to this Arts and Culture Master Plan. There are three issues to be considered:

- Policy around commissioning and deaccessioning of public art
- The role of the Art on the River festival in terms of the City's public art policy
- Policy to govern the City's existing visual art collection.

Currently, Dubuque has no public art policy. The Art on the River program has functioned as a pilot program for public art in Dubuque, although it is more properly understood as a temporary art festival rather than a conventional municipal public art program as is normally seen in cities across the country. Overseen by an Art on the River Committee, works are selected via a blind jury process each year, and the artworks are left on public display after the festival for a period of time to be negotiated with each artist.

Art on the River has exposed a number of issues that occur when there is a policy vacuum. For example, there have been times when an artist has wanted to donate a work of art, originally developed for Art on the River, to the City, but without criteria around such issues the City is unable to properly respond, or respond in a consistent manner. What works of art should be accepted? Who is responsible for care and upkeep? And so on.

This Draft Public Art Policy offers a draft policy to help guide the City in managing public art activities. There are a number of questions that this draft policy must address:

1. Should the City institute a "percent-for-art" type of public art program as seen in numerous municipalities across North America?
2. If so, what is the role of the existing Art on the River festival?
3. Should Art on the River continue as is or with modifications, and if the latter, what modifications are required?

4. What should become of the City's existing visual art collection now on display at the Five Flags Center, which is part of the City's public art collection (although not currently covered by any policy that we or the City are aware of)?

The goal of this document is to provide recommendations for public art in Dubuque and to propose a draft Public Art Policy for the City. The draft policy herein must of course be refined by staff and approved by City Council before coming into effect.

## KEY POLICY ELEMENTS

This section outlines the key elements that make up a typical municipal public art policy.

### GOALS AND PURPOSE

All good public art policies must state why it is that the acquisition and display of a publicly-accessible art collection is desirable – what the purpose of public art is. Typically it involves enhancing quality of life for residents, or encouraging artists to stay in a city, or sending a message about a city to visitors. For example, the Los Angeles County statement of purpose seems well suited to a municipality where the arts is to enhance economic development (as is likely to be the case in Dubuque), and it states the goals and objectives of the public art program as:

- *To enhance the quality of life of the residents of Los Angeles County through the creation of an improved physical and cultural environment;*
- *To provide leadership in the development of high quality civic spaces*
- *To enhance County work spaces for constituents and staff*
- *To expand the economic vitality of the County through increased property values and new cultural tourism opportunities;*
- *To provide access to artistic experiences of the highest caliber for the residents of Los Angeles County; and*
- *To acknowledge the skills and creativity of artists, which are key to the success of such a program.*

In the case of Dubuque, economic development via talent nurturing, attraction and retention is key, as outlined in earlier reports. Therefore the purpose of public art would be related very much to image and branding of the city as a creative place and an attractive place to live, although there are certainly other purposes as well as illustrated above.

## DEFINITIONS

Definitions need to be provided in a good public art policy – what, in the particular context of the city, an “eligible capital project” is, what an “artist” is, and what “public art” itself is, tailored to the needs of the particular municipality.

## FINANCING OF PUBLIC ART

As we have seen, there is already a very small public art collection in Dubuque (the paintings at the Five Flags Center), but many are not accessible to the public at all and only a handful are on public display. Typically when the term “public art” is used, it refers to artworks or installations that are extremely visible and accessible to the widest possible public– and these are very often outdoor sculptures (such as those developed for Art on the River) or building elements, or another kind of publicly-accessible installation (definitions are provided in the Draft Policy for Dubuque, below). Municipal public art policies must therefore provide guidance on how such works will be acquired or commissioned.

*In most cities, public art policies almost always focus on the commissioning of original works of art via competition* rather than the acquisition of existing works of art for display purposes (although some cities allow this, that function is typically the province of art museums and could conceivably put the city into a conflict with such institutions). *And the usual method of funding public art commissions is the “percent for art” mechanism.* Percent-for-art programs generate revenue, usually for public art, through city ordinances that mandate a fee, usually a percentage between 1% or 2% of a capital project cost to fund and install public art. In some case the fee is set based upon amount of square footage, as opposed to percentage of the project cost.

Another format for this type of funding is to mandate that the capital project itself include public art as part of private-sector building developments. Requirements for how much of the development’s value should be put towards public art needs to be determined. Because they require private-sector developers to set aside money for public art, these values are generally lower and range from 0.25% to 1%. Developers can also pay “in-lieu fees” to a public art fund if they are unable or not willing to commit making public art a part of their capital development. But it should be noted that not all municipalities include private developments in their public art policies and many restrict their policies to municipal capital projects only.

In Dubuque, it would seem appropriate to assign a percentage for art for new City capital projects of 1% - which is to say, for any new City capital project, 1% of the cost of the project will be set aside and placed into a fund that will be used to commission new works of art.

It may even be desirable to make the “percent for art” fund a more general fund to be used not only for the commissioning of new works of public art, but also to pay for and

support other arts initiatives, although this is less common in practice. However, the Public Art Policy must be focused on the public art program as per normal municipal practice, not grant programs which are separate things, and that is what appears below; if the fund generated by a percent-for-art program is to be used for public art plus grants and other support for artistic endeavors in the city, some agreement as to how much from the fund should be set aside for public art, and how much for other uses will need to be determined. This is beyond the scope of this Draft Public Art Policy.

It may not be appropriate to charge private developers a percentage, as in the second example above, or force them to include public art (and finance it) as part of any new private sector development because it might be seen as a disincentive to private sector development in the city – although this is ultimately a Council decision.

Conservation and maintenance of the artworks is a cost that is often overlooked. While the commissioning and installation of new works of public art will be paid for via the percent-for-art mechanism, some other mechanism must be put in place to ensure there is enough money in the fund to pay for maintenance and conservation. This issue becomes more acute as time passes and the number of artworks around the city increases, each requiring maintenance.

To deal with this issue, some cities leverage investment from other entities such as foundations, the communities, and other government entities. Others simply mandate a reserve be set aside within the public art fund for administration, conservation and maintenance.

## CRITERIA

Typically with city public art programs, the relevant city department will issue a request for proposals for a public art competition or program. Guidelines are needed by which to evaluate and approve proposals. Such criteria might include:

- Quality and appropriateness of artwork in form and realization;
- Durability of artwork and maintenance requirements and resources for
- permanent display;
- Appropriate site availability in public locations;
- Community support and interest;
- Support of coordination of fabrication, installation, promotion, and
- maintenance of artwork;
- Substantial monies raised/contributed for fabrication/installation/conservation.



The policy also should deal with bequests and donations – those occasions where a city is approached by an artist or owner of an artwork and offered the work for acquisition into the City’s collection. This, as noted, has already happened in Dubuque.

For the City of Dubuque, this question involves a number of key decisions:

- Firstly, will the policy allow the City to accept donations of previously-existing works of art?
- Given that there is an existing municipal visual art collection (the paintings at the Five Flags Center), should the City seek to augment that collection for public benefit?
- Clearly the Art on the River festival needs to be considered separately. This is a festival, as noted, but should the City agree to acquire any or all of the works once the festival is over?

In some cases these questions can be resolved via the policy’s ethics statement. In fact, policies often state that the city will not accept donations of public art from any entity that may put it in a conflict of interest or competitive situation (private art dealers or galleries, for example). This has implications for the works at the Five Flags Center – if adopted in Dubuque’s policy, it would rule out any augmentation of these existing visual art collections – and confine the field to the kinds of artworks that are typically shown at Art on the River and the kinds that are typical foci of municipal public art policies everywhere, per the definitions in the Draft Policy, below.

## OVERSIGHT

Who administers a public art program? Who advises on the criteria? Who makes decisions on siting of artworks or selection of artists or amounts to be spent?

Such work is typically done by a relevant municipal department with the advice and assistance of an external appointed advisory body. In Dubuque, there is no “culture” department – such matters are currently dealt with via the City’s Economic Development department – but there is an Arts and Cultural Affairs Advisory Commission, and the Commission does similar work now with regard to the Art on the River festival.

## OPTIONS ANALYSIS

We began with a discussion of questions and potential policy options to deal with the public art issue in the City of Dubuque. What follows is a brief pro-con analysis of each.

## PUBLIC ART FINANCED BY “PERCENT FOR ART” PROGRAM

As noted, this is the dominant model throughout North America. Pros and cons to this option are:

Pro	Con
Provides a mechanism for installation of public art at a wide variety of locations in the city	Requires municipal financing (usually via percentage of city capital projects to be set aside for art fund)
Wider distribution of artworks would better transmit message that the city is a creative city that is open to creative people	Potential for controversy
Provides a vehicle for working artists to earn money	
Enables a municipality to enhance its public spaces in a controlled way	



“Traveling Light” in Calgary, Alberta.

The “pros”, which are quite strong for this type of program and are self-explanatory, are why these types of programs have been so successful across the country.

On the “con” side, the potential for controversy is perhaps the largest concern. A municipal program intended to install public art at

locations around the city can be controversial. For example, in 2014 a controversy erupted in Calgary, Alberta, over a \$470,000 (Canadian funds) installation near the airport called “Traveling Light”. This resulted in a city review of the entire policy and, for a time, the public outcry over the work (which was professionally vetted via an expert curatorial committee) threatened the program’s existence for a time.

By and large, however, these programs are not controversial, and the public benefit they produce has far outweighed concerns around costs or controversies.

## OPTIONS FOR “ART ON THE RIVER”

While the above approach is overwhelmingly popular across the continent, it would be possible to use the annual Art on the River competition as a kind of proxy for a public art program – that is, instead of a regular program of commissioning original artworks financed by a “percent for art” funding mechanism, the City would simply continue with the existing festival and make a commitment to purchasing one or more of the works at the end of the festival for permanent display, either on the original site on the riverfront, or the City may reserve the right to move the works to other chosen sites around the city (although this is a problem, as seen under the last “con”, below).

This option has more cons than pros, as follows:

Pro	Con
Uses an existing vehicle as a public art program	City loses the ability to issue calls for proposals at will or as needs arise, since the festival occurs at a set time every year
	Potential for controversy
	The nature of the general “Art on the River” competition does not give the City the ability to provide specific guidelines for a specific call for public art for a specific site other than the Riverfront
	Without a “percent for art” commitment, unclear where monies for purchase of chosen works would come from
	Works could not credibly be moved to other locations in the city, since public artworks are usually designed with the site context in mind

Using “Art on the River” as a proxy for a public art program does not appear to be a valid option. However, the festival still needs to be considered within the policy, and there are a range of options for decision-makers in Dubuque to consider:

- **Option 1:** The Art on the River festival could be discontinued with all future public art commissions being requested via the percent-for-art type of public art program described above.
- **Option 2:** The Art on the River festival could proceed as is, with the City agreeing to purchase one, some or all work of art for permanent display along the riverfront or elsewhere in the city subject to negotiation with artists or owners, with works not purchased being returned to the artists or donors. The percent-for-art program would be implemented as above with other calls from the City for original commissions being issued independently of the Art on the River festival, so this option basically has two ways for the City to acquire works of public art.
- **Option 3:** The Art on the River festival could proceed as is, but with the policy specifically stating that all works produced for the festival are for the purposes of temporary exhibition only, and that all will be returned to the artists after the end of

the exhibition period and that no works will be accepted for donation, bequest or purchase. The “percent for art” program would be the only vehicle for the commissioning and acquisition of public art.

Of these, the first – simply discontinuing the festival – is unlikely to be a tenable option. The festival has become an important part of Dubuque’s annual cultural calendar, and the works that line the waterfront enhance that space and, with it, quality of life for residents and the city’s image for outsiders. Robbing the city of this kind of event, which produces changing artistic content each year, is not recommended.

The second has more appeal in that it provides two sources for public art for the city, and if the City agreed to permanently acquire the winner of the annual competition each year, it would create a kind of permanent “hall of fame” of Art on the River contest winners. But the space available for new works would diminish each year, until, at some point, the entire waterfront would be occupied by past winners, and if the City moved the works they would be out of context – since, as noted, public art is almost always created with reference to a specific site or site-related theme.

***The best solution may well be Option 3, which commits the City to instituting a new “percent for art” program as described above, and frees it from any commitments to works produced for the Art on the River festival.*** This is closest to the original spirit of that festival – that the works produced for Art on the River are considered to be for temporary display purposes only, in a space that is very suitable to this kind of changing exhibition, and will be returned to the artists at the conclusion of each year’s festival.

## OPTIONS FOR THE CITY’S EXISTING COLLECTION

The final major issue faced by the City of Dubuque in terms of its public art policy is the fate of the existing visual art collection now on display and/or in storage at the Five Flags Center. This collection (virtually all paintings or drawings) is quite small and consists of a few Dubuque-area artists, including the following:

- 37 works by C.H. Johnson, virtually all pen and ink drawings of Dubuque heritage buildings done in 1975;
- 14 works by Francesco Licciardi, various subject matter (does not include 2 reproduction prints of Licciardi’s *Cellist*, 2 reproduction prints of his *Crowd*, and 1 reproduction print of his *Hockey Players*);
- 2 works by R.J. Holbrock;
- 1 work by Charles K. Splinter;
- 1 work by Richard Pinney;
- 4 uncredited works.

**Total number of original works at Five Flags Center: 60.**

This is quite a small collection and certainly far from representative of the artworks produced in Dubuque, as almost all of the works date from the period between 1975 and 1979, with only a few exceptions. Only a handful of artists are represented. The vast majority are either paintings or works on paper, with a few sculptures.

How these works came into the possession of the City is not known to the consultants, but the key issue in any case is what status these particular works will hold under a new Public Art Policy. Given this situation, there are a number of options to be considered:

- **Option 1:** The City could commit to developing a representative collection of Dubuque-area visual artists intended as a kind of “art bank”, administered by the City, with works available for display in public or private spaces around the city for a fee.
- **Option 2:** The City could donate the collection to an institution with an interest in collecting these kinds of works, such as the Dubuque Museum of Art;
- **Option 3:** The City could divest itself of the collection via sale to private collectors;
- **Option 4:** The City could maintain the status quo, but encode in policy that it will not acquire any further works of art of this type or outside of the mechanisms developed as part of the “percent for art” program.

Option 1 should be dismissed. The City of Dubuque should not be in the business of collecting to develop a collection of Dubuque-area artists. This is a mandate that more properly belongs to public collecting institutions (i.e. museums and galleries). This option would also, if implemented, be expensive in terms of administrative commitment and staff time and would not yield maximum benefits in terms of public accessibility.

Option 2 is a more favorable option, but it would depend on the curatorial interests of the institution in question, and there is also no guarantee that the institution would agree to take all of the artworks into its collection (since there are costs associated with that in terms of storage, conservation and staff). If the Dubuque Museum of Art were not interested in the collection (in whole or in part), there is a possibility that the collection could leave Dubuque (although it would still be in the public realm if in another art museum, even if not in the city).

Option 3 would do the opposite, removing the works from the public realm. This would likely cause a public outcry, and rightly so. It is not to be recommended and should be dismissed.

Option 4 is a tenable option, if not an ideal situation. At least some of the works are now visible to the public in the Five Flags Center, and so long as the City ensures that they are properly conserved and cared for, and that the policy ensures that the City does not collect any new works of this type (i.e. that the City does not attempt to develop a painting collection more suited to an art museum, as outlined in Option 1), Option 4 would be acceptable. As a variation, the City could rotate the works to other public locations around the city (the “art bank” idea from Option 1), again giving proper due diligence to conservation and security issues, and this would enhance their accessibility.

While the definition of “public art” (as presented in the Definition section of the Draft Policy, below) does not include paintings or drawings, nor does it include works that were not created with reference to site and site context (as per usual with municipal public art), it could be possible to “grandfather” these 60-odd works into the city’s Public Art Collection, with the understanding that no more works of this kind should be collected, and all future public art acquisitions are consistent with the definition as provided in the Policy.

## KEY CONCLUSIONS: TOWARD A PUBLIC ART POLICY FOR DUBUQUE

There are several key conclusions that will form the Public Art Policy for the City of Dubuque, assuming these recommendations are acceptable:

- ***If the City is interested in public art as a way to enhance quality of life and attract new talent to the city, then the proper avenue is likely a percent-for-art funding formula*** for a public art program based on calls for proposals for new works of art as and when these are desired by the City, to be overseen by the City of Dubuque with the advisory services of the Art and Cultural Affairs Commission.
- ***The Art on the River festival should continue as is but the City should encode in policy that it cannot accept donations or bequests of works of art from this source, and will not purchase works of art created for the festival***, meaning that the festival remains a truly temporary exhibition with all works being returned to the artists at the end of the exhibition period. Indeed, even if the City is not interested in instituting a “percent for art” program, this recommendation should still be implemented to avoid problems around proffered donations of art from the Festival.
- The recommendation for the existing City visual art collection currently housed in the Five Flags Center is less firm and is likely to require further discussion. As discussed above, these works should be donated to an institution that can preserve them in trust for the public in perpetuity (for example, an art museum such as the Dubuque Museum of Art), or they should remain under the ownership and stewardship of the City of Dubuque and rotated through various public venues (including the Five Flags Center) around the city to maximize public accessibility, with works being removed from display periodically for conservation purposes as per good practice. The works would be “grandfathered” into the City’s public art collection, with the understanding, encoded in policy, that the City should not seek to develop or add to this collection.

These recommendations are subject to approval by the City of Dubuque, but if acceptable will form the basis of a municipal public art policy. A draft version of that policy appears below.



## DRAFT PUBLIC ART POLICY – CITY OF DUBUQUE

The following Draft Policy is presented for the consideration of City Council. Note that we have made certain assumptions in this Draft Policy – for example, that the City will develop a public art collection via a “percent for art” policy. While we believe that this is the best route for the City to take, it is understood that all such decisions lay in the hands of Council. In addition, there are many details in the policy that will need to be adjusted by staff to levels appropriate to Dubuque.

*The point here is to therefore provide a framework for a policy, with finer details to be discussed and refined as appropriate by staff.*

The text in *italics* is the draft text of the policy; other text in colored boxes, such as this one, constitutes explanatory notes and questions that will highlight the areas in which decisions will need to be made at a later time by City staff for approval by Council.

### PURPOSE

*The purpose of this Public Art Policy for the City of Dubuque is as follows:*

- *To enrich the quality of life for Dubuque’s residents by enhancing public spaces throughout the city;*
- *To enhance the image of Dubuque as a creative city and as a desirable place to live, work and play;*
- *To assist the city in attracting creative businesses and talent;*
- *To assist the city in retaining local talent;*
- *To enhance the economic vitality of the city through increased property values and new cultural tourism opportunities;*
- *To provide local artists with a showcase for their work.*

### GUIDING PRINCIPLES

***Openness and Transparency*** – *The City of Dubuque is committed to a management framework that relies on open and transparent processes in the application of this Public Art Policy.*

***Community Input and Engagement*** – *The process will provide avenues for community engagement and opportunities for public input.*

**Sustainability and Responsibility** - Sustainable funding, management procedures, conservation procedures will be implemented.

**Accessibility** - The Policy strives to ensure that works of public art commissioned by the City of Dubuque are accessible to all.

**Diversity** - The Policy shall be applied with a view to increasing diversity of representation in terms of artists, sites and locations.

**Stewardship** - The City acknowledges its role as trustee of the Public Art Collection on behalf of the citizens of the City of Dubuque.

## DEFINITION OF PUBLIC ART

For the purposes of this Policy, “public art” is defined as any original work of art that is accessible to the general public that takes the intended display site and site context into consideration as part of the creative process of developing the work. The works can be sculpture, installation, multimedia, murals, mosaics, land art or earth works, or standardized fixtures such as grates, street lights, signage or other projects which incorporate design, architecture or landscape architecture.

Further, public art may be:

- *Discrete* - works that are not integrated with a site (although they are created with site and site context in mind) and are capable of being moved from place to place
- *Semi-integrated with a site* - works physically integrated with a site but not conceptually linked with it
- *Integrated with a site* - works built specifically for a particular site
- *Temporary* - art not intended to be a permanent installation
- *Embedded* - public art that forms a physical part of the building
- *Functional* - a work of art that is also a street bench, for example

As indicated above, it is possible that the percent for art policy be extended to be a support mechanism for various kinds of artistic expression in Dubuque, such as support for performing arts groups and the like. In that case, the fund would need to be separated according to some formula into an amount dedicated for public art, and an amount to be used to support other artistic endeavors. This Draft Policy deals only with public art as defined here, and as understood in most municipal public art policies continent-wide.



## CITY OF DUBUQUE PUBLIC ART COLLECTION

### *Acquisition and Scope*

*The City's public art collection will include works acquired in the following manner:*

- *Works commissioned via tendered competition according to the criteria and funding mechanism identified in this Policy;*
- *Donated works that fall within the definition of public art, above, and which conform to all other criteria set out in this Policy.*

*This Policy excludes works created for the purpose of temporary display, event or festival, which will not be accepted by the City for inclusion into its collection by either purchase, bequest or donation or any other means.*

This statement excludes works created for Art on the River, for example.

*The City's collection will also include works acquired by the City of Dubuque prior to the adoption of this Policy.*

This last statement allows the City to “grandfather” the works at the Five Flags Center into the collection, but the definition of public art prohibits it from acquiring any new works of this type.

### *Decommissioning, Salvage and Deaccessioning*

*The Art and Cultural Affairs Advisory Commission will recommend works for decommissioning, salvage or deaccessioning as appropriate to the City of Dubuque Public Art Committee. Works may be considered for decommissioning or deaccessioning for the following reasons:*

- *They may have deteriorated beyond the point where they may be restored at a reasonable cost;*
- *They may present a safety hazard;*
- *They may contravene a newly passed bylaw or State or Federal law;*
- *In the case of a functional work, they may be beyond their designed lifespan;*
- *In the case of an **embedded** work where the structure or site into which are they are embedded is to be demolished or altered in such a way as to impact the artwork*

*In the case of an **integrated** work, where the structure or site into which it is integrated is to be demolished or altered in such a way as to impact the artwork may be considered for decommissioning, deaccessioning, salvage and reinstallation in the following cases:*

- In the case of discrete works located in sites or structures that are to be repurposes, demolished, or altered in such a way as to impact the artwork;*
- In the case of semi-integrated works where the site is to be redeveloped or used for another purpose;*
- In cases where works are sold for scrap, or in cases where salvaged works are sold as artworks, all proceeds must be returned to the Public Art Fund.*

## FUNDING MECHANISM

*The Public Art Policy provides a “percent for art” funding mechanism for the acquisition, administration and management of public art equal to 1% on City of Dubuque capital project costs for projects not less than \$1,000,000 in value. The allowable allocation from each capital project will be capped at \$500,000.*

The details of the funding mechanism will need to be discussed and refined by City staff so that they are appropriate for the City of Dubuque. The assumed 1% is a very typical percentage, but Council will need to decide whether it is appropriate. In addition, some cities set values for eligible projects – in this case, we have proposed that any City capital project over \$1,000,000 is eligible, but any below that are not. This value is debatable and will need to be adjusted so that it is appropriate to Dubuque.

Some cities also put caps on the amount that may be generated for the public art fund for any particular project, so in this case the amount would be 1% up to a maximum to be decided by Council as appropriate. For the purposes of this Draft, we have set that cap at \$500,000 as the maximum allocation from any particular capital project. Like the \$1,000,000 figure above, this is a completely notional figure that should be adjusted by City staff to a level appropriate for Dubuque.

*This mechanism provides for costs associated with:*

- Implementation of the Policy;*
- Planning, design, fabrication, installation and purchase of public art for new and existing public spaces, facilities and infrastructure;*
- Management, administration and programming for the Public Art Collection;*
- Maintenance and conservation of the Public Art Collection.*

*As part of the Public Art Fund, the City will reserve a percentage of funds at all times for the purpose of management, administration, and promotion of the public art program, as well as maintenance and conservation of commissioned works of public art.*

The question is how much of a percentage to set aside for the reserve. This will need to be determined at a level appropriate for each particular work of art, as some will have more onerous maintenance requirements than others. This should be done on a case-by-case basis in consultation with the artist.

## MANAGEMENT FRAMEWORK

While we believe that the Arts and Cultural Affairs Advisory Commission will play a large role in implementing the program, its powers should be truly advisory with the City charged with oversight and actual implementation. At the present time, all City oversight is concentrated in the Economic Development Department, which does not have the staff resources to fully oversee such a program. To distribute the workload, the City could set up a Public Art Committee, composed of both elected and unelected officials, to oversee the Commission and accept or reject recommendations.

*The City of Dubuque will be responsible for:*

- *Informing the Arts and Cultural Affairs Advisory Commission about potential new qualifying City capital projects;*
- *Considering and accepting/rejecting the advice of the Commission regarding project criteria for proposed public art competitions;*
- *Considering and accepting/rejecting the advice of the Commission regarding competition winners;*
- *Overseeing design, fabrication/installation and maintenance contracts for each project.*

*The Arts and Cultural Affairs Advisory Commission will have responsibilities as follows:*

- *To work with the City of Dubuque staff to oversee and administer the City's public art program;*
- *To recommend to the City of Dubuque procedures, guidelines, plans and issues as they relate to this Policy;*
- *To recommend to the Public Art Committee in matters including development of criteria for public art projects, development of terms of reference for public art competitions, evaluation of proposals, jury selection, selection of artists, proposed alterations to the final design, and planning related to unveiling and dedication.*
- *To advise the City of maintenance needs of works of public art.*

Note that this Policy does not include recommendations regarding the role of the Commission with regard to Art on the River, which as noted should continue as a temporary festival only and the works will not become part of the City's public art collection. We believe, however, that the Commission should still serve in its current advisory capacity regarding that festival.

We have recommended in earlier reports that a procedures manual be developed for the implementation of the Policy that is separate to, but based on, this Draft policy and which more clearly outlines the "who does what" of the Policy. This should be developed by the Commission and City of Dubuque in partnership.

This concludes the Draft Public Art Policy for the City of Dubuque.



# APPENDIX B: RECOMMENDATIONS FOR THE ADVISORY COMMISSION

The City of Dubuque currently oversees arts and culture through its Economic Development department, advised by the Arts and Cultural Affairs Advisory Commission, as described in the Phase 1 State of Culture Report and in Appendix A of this document. The Commission is a City-appointed, advisory body that is supported by the one part-time City staffer. While its official responsibilities are numerous, the Commission's key activities include administering grants and the Art on the River program.

**This section offers recommendations for optimal functioning of the Commission,** based on the findings of the consultant team's Phase 1 research and on best practices in arts and cultural administration and grantmaking. These recommendations complement Strategy B, Recommendation "a" on page 23 of this plan, *"Designate and empower an individual or entity to lead development of the cultural sector"*, as well as the Draft Public Art Policy set forth in Appendix A of this plan.

## RECOMMENDATIONS

1. **Recast the Commission as truly advisory.** Currently the Commission is tasked with many activities which neither it nor the City is staffed to execute. The Commission, which is made up of community volunteers, can retain several of the assigned functions but should be tasked with serving in a truly advisory capacity, while implementation activities and responsibilities that require significant staff support should be shifted to the entity established via Strategy B, Recommendation "a" (above) of this plan.

2. **Develop and adhere to clear bylaws, policies and procedures governing the Commission's operations, including a conflict of interest statement.** Currently, the rules and procedures by which the Commission operates are murky and a) do not provide adequate clarity for the Commission to operate effectively, and b) contribute to a lack of transparency perceived by the community at large. Clear procedures will guide the Commission so that it can operate according to best practice, and adhering to procedures and operating transparently will help engender trust in the community regarding the Commission's activities. **Adopting and operating by a conflict-of-interest statement is standard practice** and is necessary to address conflicts of interest inherent in the current process, wherein Commission members bear affiliations to organizations receiving grants.
3. **Stagger Commissioner terms, and establish term limits.** Also standard practice, doing so will ensure an evolving set of expertise and interests among those advising the City on arts and cultural oversight from year to year.
4. **Utilize a peer-review panel for awarding grants.** Another way to bolster fairness and fresh perspectives in the City's approach to awarding grants is to convene a review panel each year specifically to review grant applications and award grants. This panel may include a subset of the Commission but would engage external advisors as well, some of whom might repeat their service a couple of years in a row and others who might change from year to year. This is also will be helpful because it:
  - a. Reduces the workload on Commissioners by deploying others to serve in the granting process;
  - b. Mitigates potential bias if the panelists are selected carefully and wisely by the City;
  - c. Distributes the decision-making involved in City-supported arts and cultural activity among more members from across the Dubuque community; and
  - d. Provides a vehicle to bring in interesting points of view even from outside Dubuque to inform the cultivation of Dubuque's arts and cultural sector.

Implementing these recommendations will go far in strengthening the Commission's operations and, with that, the arts and culture in Dubuque.





# APPENDIX C: ACKNOWLEDGEMENTS

## ARTS ORGANIZATIONS

Bell Tower Theater  
Dubuque Arboretum and Botanical Gardens  
Dubuque Area Arts Collective  
Dubuque Fine Arts Society  
Dubuque Museum of Art  
Dubuque Symphony Orchestra  
Five Flags Center  
Heritage Center  
National Mississippi River Museum  
Northeast Iowa School of Music  
Fly by Night Productions  
Trainwreck Productions  
Voices from the Warehouse

## COMMUNITY ORGANIZATIONS

Dubuque Dream Center  
Dubuque County Iowa Department of Veterans Affairs  
Inclusive Dubuque  
Multicultural Family Center  
Veterans Center at the University of Dubuque, Command Sergeant Major Rick Ernst  
Veteran's Freedom Center

## EDUCATIONAL INSTITUTIONS

Clark University  
Loras College  
Thomas Robbins Heritage Center  
University of Dubuque

## BUSINESS COMMUNITY

Ron Breitbach, Mystique Community ICE Center  
Dave Broinhahn, Unison Solutions  
Andy Butler, Cottingham Butby  
Mark Dixon, John Deere  
John B. Donovan, Mercy Hospital  
Pat Hogrefe, American Trust and Savings Bank  
Kate Knepper, Prudential  
Dan Lo Bianco, Dubuque Main Street  
Danielle Neyens, IIW  
Susan Price, The Smokestack  
Brian Southwood, Dubuque Racing Association  
Connie Twining, Outside the Lines Art Gallery  
Suzi Wright, Dreamcatcher Productions  
Lisa Whitman, Fidelity Bank

## MEDIA

Megan Gloss, *Telegraph Herald*  
Bryce Parks, Dubuque365.com  
Gina Siegert, *Julien's Journal*

## ARTS AND CULTURAL AFFAIRS ADVISORY COMMISSION

Marina O' Rourke, Chair  
Katherine Kluesman, Vice Chair  
Gina Siegert, Secretary  
Ellen Henkles  
Sue Riedel  
Jessica Techemeyer

## CONVENTION AND VISITORS BUREAU

Tyler Daugherty, Director of Sports and Events  
Julie Kronlage, Director of Sales  
Keith Rahe, Executive Director

## CITY DEPARTMENTS

Communications: Randy Gehl, Erich Moeller, Craig Nowack

Economic Development: Debra Alleyne, Jill Connors, Maurice Jones

Leisure Services: Marie Ware

Planning and Zoning: David Johnson

Transportation: Candace Eudaley

Special thanks to all the artists and citizens who participated. Your input was critical to development of this plan.