

MEMORANDUM

TO: Arts and Culture Commission
FROM: Maria Olson, Assistant Planner
DATE: April 8, 2015
RE: Arts and Culture Commission Meeting

The next meeting of the Arts and Culture Commission will be held on Wednesday, April 15, at 4:00 p.m. in the Fercho Conference Room, at the Downtown Public Library. If you are not able to attend, please contact staff at 241-1474 or planning@cityoffargo.com. Thank you.

**ARTS AND CULTURE COMMISSION
Wednesday, April 15, 2015 4:00 p.m.
Fercho Conference Room
AGENDA**

1. Approval of Minutes for March 18, 2015 Meeting
2. Assistant City Attorney Jason Loos to Discuss Open Records Laws
3. Old Business:
 - a. Approve By-Laws
 - b. First Year Workplan
4. Other Business:
 - a. Discuss Planning Strategy for Public Art Policy and Public Art Master Plan
 - b. Next Meeting: May 20, 2015 at 4:30 p.m. City Commission Room, City Hall
5. Adjournment

People with disabilities who plan to attend the meeting and need special accommodations should contact the Planning Office at 241-1474 or TDD at 241-8258. Please contact us at least 48 hours before the meeting to give our staff adequate time to make arrangements.

ARTS AND CULTURE COMMISSION MINUTES

Regular Meeting:

Wednesday:

March 18, 2015:

The Regular Meeting of the Arts and Culture Commission of the City of Fargo, North Dakota, was held in the Fercho Conference Room at the Fargo Public Library at 4:00 o'clock p.m., Wednesday, March 18, 2015.

The Arts and Culture Commissioners present or absent were as follows:

Present: Arlette Preston, Chelsea Thorson, Colleen Sheehy, David Bertolini, Dayna Del Val, Deb Williams, Jessica Jung, Michael Olsen

Also Present: Nicole Crutchfield, Dan Mahli, Maria Olson, Cassandra Maland

Item 1: Call to Order and Introductions

The meeting was called to order and introductions were made.

Item 2: Election of Chair and Vice Chair

Ms. Preston moved to nominate David Bertolini as Chair of the Arts and Culture Commission, with the contingency that the Chair's term expiration date be amended from January 1, 2016 to January 1, 2017. Second by Mr. Olsen. All Members present voted aye and the motion was declared carried.

Mr. Olsen moved to nominate Arlette Preston as Vice Chair of the Arts and Culture Commission. Second by Ms. Del Val. All Members present voted aye and the motion was declared carried.

Discussion was held regarding the re-appointment month for the term expirations of the Members as well as the years under which these terms end.

Ms. Del Val moved to amend the Arts and Culture Commission Members' term expiration dates from January 1 of 2016, 2017, and 2018 to June 1 of 2017, 2018, and 2019. Second by Ms. Preston. All Members present voted aye and the motion was declared carried.

Item 3: Discussion and Approval of Commission By-Laws

Discussion was held regarding changes to the Arts and Culture Commission By-Laws, including appointment of sub-committees from Commission Members to perform specific duties; amendment of the month the Board shall elect a Chairperson and Vice-Chairperson; language regarding term limits for members; special meetings; and open meeting laws.

Planning Administrator Nicole Crutchfield stated a revised, amended By-Laws document will be presented for approval at the next meeting.

Item 4: First Year Workplan Discussion

Community Development Administrator Dan Mahli discussed with the Members the possibility of creating a separate division for the portion of the Social Service and Arts budget that goes towards support of art and moving this division over to the Arts and Culture Commission. He noted this fund currently supports the arts by providing funding to the Arts Partnership's re-grant program, as well as allocating \$20,000 for the support of public art projects. Discussion was held regarding how this funding should be allocated. Mr. Mahli stated the \$20,000 that went to the Community Development Committee could be set aside for the Arts and Culture Commission to make recommendations to City Commission on the use of those funds.

Discussion was held regarding the proposed First Year Workplan including the different types of public art, maintenance, a social engagement plan, partnerships, assessment of space for music/theatrical performance, and integration of public art into City infrastructure projects.

Item 5: Adjournment

Ms. Sheehy moved the meeting be adjourned. Second by Ms. Williams. All Members present voted aye and the motion was declared carried.

**ARTS AND CULTURE COMMISSION
BY-LAWS
CITY OF FARGO
(ADOPTED April 15, 2015)**

I. NAME

The Arts and Culture Commission for the City of Fargo, North Dakota, hereinafter referred to as the "Commission," does hereby adopt these by-laws that shall govern its internal operations.

II. PURPOSE

Pursuant to Ordinance No. 4948 (2014), the purpose of this Commission is to ensure that public art continues to be a valuable part of Fargo; to provide a process of review and recommendation to the city commission of the commissioning and placement of public art by the city; and to ensure that city owned public art is properly displayed and maintained in a manner that it is accessible to the general public. The commission may fulfill this purpose by means of the Power and Duties outlined within the aforementioned ordinance.

III. MEMBERSHIP

The Commission shall be composed of those individuals who have been duly appointed by the Mayor and subject to ratification and approval by the Board of City Commissioners.

The Chairperson shall generally preside and conduct all Commission meetings, and with the advice and consent of other members, may appoint sub-committees from Commission members to perform specific duties.

The Vice Chairperson - In the event of the absence, disability, resignation or conflict of interest of the Chairperson, the Vice-Chairperson shall exercise all the powers and duties of said Chairperson, performing this function, the Vice Chairperson shall automatically become Commission Chairperson and the position of Vice Chairperson shall be deemed vacant and the Commission may elect from its own members a successor Vice Chairperson to fill this vacancy at its next meeting.

The Commission shall consist of nine (9) members to be appointed for three (3) year terms. Appointments shall be limited to a maximum of three (3) full terms. Terms which are less than three (3) years in length shall not be considered full terms for the intent of determining maximum allowed terms. Vacancies shall be filled in the same manner as other appointments to the Commission. All members of the Commission shall serve without compensation.

IV. MEETINGS

Quorum - A quorum shall consist of the majority of the existing and qualified members of the Commission.

Annual Meeting - At the regular annual meeting on the third Wednesday of June of each year, the Commission shall elect a Chairperson and Vice-Chairperson for the ensuing year.

Regular Meetings - The Commission shall meet on the third Wednesday of each month at 4:00 o'clock p.m. If the regular meeting date falls on a holiday when the City governing offices are generally closed, the meeting will be held on the regular meeting day and time of the succeeding week.

Special Meetings - The Chair or three Commissioners may from time to time call special meetings of the Commission with not less than twenty-four hours notice to Commission members.

Meeting Location - All regular meetings of the Commission shall be held in the City Commission Room unless otherwise published or distributed in the public notice for the public hearing.

Order of Business - The items of business to be considered at any regular or special meeting shall be specified on the notice of such meetings, which shall be the meeting agenda and which shall be transmitted to each member not later than five days immediately preceding the meeting date. Items of business at any meeting will be considered by the Commission in the order in which they appear on the meeting agenda and, except in the cases of emergency or mistake, no items shall be added thereto after said written agenda is transmitted to Commission members.

Records - The Commission shall keep a record of its resolutions, transactions, findings, and determinations; and, such record shall be a public record.

V. VOTING

All Commission members, including the Chairperson and Vice-Chairperson, shall be entitled to one equal vote at any meeting. There shall be no voting by proxy. Dissenting votes or abstentions on any matter presented to the Commission shall be clearly expressed orally or in writing when voting is in process.

The Commissioner declaring a conflict of interest concerning a matter before the Commission shall declare such a conflict at the time the matter is introduced for consideration and shall not vote nor participate in the discussion concerning the matter. The Commissioner declaring the conflict may remove oneself from the table and participate in the discussion as a member of the public.

All matters presented for Commission consideration requiring affirmative action shall be decided by the majority vote of those present at the meeting.

VI. ETHICS/CONDUCT

The Commission follows the ethics, conduct, and gift policy of the City of Fargo on boards and commissions and the Federal Grants Ethics policy of the City of Fargo boards and commissions.

VII. OTHER PROCEDURES

All operating procedures not specifically provided for herein shall generally be governed by "Robert's Rules of Order" which is hereby incorporated for purposes of reference. In the

event any provision of "Robert's Rules of Order" are inconsistent herewith, these By-Laws shall govern.

IX. CONTROL OF LAW

The procedures and operations of the Commission shall be governed by applicable ordinances of the City of Fargo, North Dakota, law of the State of North Dakota, and applicable laws of the United States of America; and any provisions herein inconsistent or in conflict with such laws or ordinances shall be deemed void.

X. AMENDMENT AND REPEAL

Except when in conflict with state statutes, these By-Laws may be amended or repealed from time to time by the affirmative vote of a majority of the appointed Commission members at a regular or special meeting. Said By-Laws may be made inoperative regarding any particular subject matter by the affirmative vote of a majority of Commission members.

David Bertolini
Chairperson, Arts and Culture Commission

MEMORANDUM

TO: Arts and Culture Commission
FROM: Maria Olson, Assistant Planner
DATE: April 8, 2015
RE: First Year Workplan Update

At the March 18th Commission meeting, a draft of the First Year Workplan was reviewed and discussed. Prior to approving the workplan, it was requested that edits and additional information be provided. It was also suggested that the workplan items be prioritized. In follow-up, staff has provided the following edits and additions to the workplan:

- Public/private partnerships, temporary installations and performance based art have been included within the “Commissioning” section. Pg. 3-4
- The available funding description has been edited. Pg. 5
- The 1st and NP Avenue Project, as well as the new City Hall project have been included as items of note within the “Capital Improvement Project” section. Pg. 7
- Consideration for a social engagement plan has been included within the “Education” section. Pg. 9

It is asked that the Commission assign priority to the workplan items prior to approval.

Recommended Motion: : “To approve the proposed First Year Workplan”

FIRST YEAR WORKPLAN PROPOSAL

Proposed Workplan Items:

This will Enable the Commission to:

1 Create Policies and Procedures for Acquisitions, Temporary Installations, and Loans.

2 Create Policies and Procedures for Maintenance and Accessioning.

3 Identify and Create Records of all Artwork Owned by the City.

4 Initiate the Creation of a Public Art Master Plan.

5 Monitor Future Capital Improvement Projects and Identify Possible Public Art Opportunities

Create and Adopt Formal Public Art Policies and Procedures

Recommend to City Commission a Preliminary Scope for a Public Art Master Plan.

Initiate First Commission

Take Action on Proposals from the General Public, such as Artists, Developers, or Non-Profit Organizations.

Evaluate Maintenance Needs and Create a Maintenance Plan for Existing Artwork.

Provide Information and Education to the General Public about the City's Public Art Collection.

Draft and Send Out RFP for Plan to Qualified Consultants.

Identify and Pursue Available Grant Opportunities to Help Fund the Plan.

Garner Support for Specific Projects and Provide Direction for Next Year's Workplan and Budget.

Identify Existing Funding and Grant Opportunities that May Align with Future CIP Projects.

Due to the extensive timelines connected with most of these workplan items, it is suggested that these projects are initiated simultaneously in order to reduce lag and get the program up and running smoothly.

FIRST YEAR WORKPLAN PROPOSAL

About the Plan:

On an annual basis, the Arts and Culture Commission will develop a Public Art Workplan in order to guide the commission's activities and use of available funds. This first year workplan should concentrate on the development of the foundational elements of the program, namely public art policy and a public art master plan. Future year's work plans will then take on a more traditional form in which focus is paid to particular public art projects which will be recommended to City Commission for the upcoming year.

This staff recommendation for a first year work plan is followed by an overview of the considerations which led to this recommendation. ***It should be noted that staff's recommendation is based primarily on a review of the praxis involved with developing a public art program. This does not take into account the social climate, vision, or economic environment of our community. It is asked that the commission provide revisions to the staff recommendation in order to accommodate these and other relevant factors.***

OVERVIEW OF WORKPLAN CONSIDERATIONS

The following information provides an explanation of staff's recommendation for the First Year Workplan. It is also intended to provide a clear understanding of the Commission's role within the city and outline some of activities which may stem from the powers and duties of the Commission.

WHAT DOES THE ARTS AND CULTURE COMMISSION DO?

The list below is pulled directly from the ordinance establishing the Arts and Culture Commission. These are the powers and duties conferred upon the Commission:

- ❖ Managing and facilitating new public art commissions or works of art gifted to the city.
- ❖ Managing available funds and engaging in active pursuit of public art grants and other relevant funding opportunities.
- ❖ Reporting to city commission annually the status of donations, monies received and expended, and the purpose of all expenditures.
- ❖ Guiding the development of a public art master plan and maintaining said master plan.
- ❖ Identifying opportunities for public art within current and future capital improvement projects.
- ❖ Managing a public art collection.
- ❖ Promoting public art through education.
- ❖ Employing qualified city staff to support the activities of the council.
- ❖ To make recommendations to the board of city commissioners for any additional ordinances or administrative procedures required to implement the stated purpose and intent of this section.
- ❖ To accept such gifts or grants as may be appropriate for fulfilling the purposes of this ordinance.
- ❖ Maintain public art as needed.
- ❖ Perform any other functions which may be assigned or delegated to it by the board of city commissioners.

These powers and duties are explained in greater detail within the following pages, and have been set up as the framework for the first year Public Art Work Plan. The powers and duties not applicable to the work plan have been excluded. Projected time-lines are included in order to help the commission determine what can be accomplished within the first year.

Managing and facilitating new public art commissions or works of art gifted to the city.

Commissions: When deemed appropriate, the Arts and Culture Commission may commission a work of art to be located or performed on public property. Prior to commissioning, a policy and process for individual project review and approval should be developed.

The commissioning policy and process may be developed within a public art master plan or it can be developed prior to. The timeline to the right outlines the general process for commissioning a work of art. It should be expected that the commission process will take 9-11 months from initiation to fabrication.

Gifts: In addition to commissions, the City may also be offered a work of art as a gift from a private individual or foundation. Before accepting the artwork, the commission should develop review and approval criteria in order to determine if the artwork aligns with the City's vision and will be a benefit to the community. The City should also consider if it is willing to accept the installation and maintenance responsibilities associated with the artwork.

Public/Private Partnerships: As the vision for public art in Fargo begins to develop and mature, it may be necessary for the city to seek help from private organizations in order to complete complex or unique projects. The expertise and knowledge offered by surrounding cultural, educational, and arts advocacy organizations is extensive and vital to the future of Fargo's public art program.

Commissioning Timeline

Outline Parameters of Work to be Commissioned
(2-3 weeks)

Draft and Send out RFQ
(1 month)

Select and Award Contract
(2-4 weeks)

Artist Designs Work, Neighborhood Engagement May Occur
(indefinite timeline- 6 months?)

Final Design Approval by Arts and Culture Commission and City Commission
(1-2 months)

9-11 Months to Fabrication

Fabrication and Installation
(no timeline)

Completion and Close Out of Project

1.Managing and facilitating new public art commissions or works of art gifted to the city (Cont.).

Temporary Installations and Performance Based Art: The consideration of public art within the city should include a wide range of artistic forms of expression, including temporary installations and performance based art. These forms of art, in being transient and ephemeral, can become a great asset to the city. Temporary art can become a way to “try on” a place and see what forms of art would be most fitting and appreciated by the public. Temporary and performance based art also usually has a much shorter implementation timeline and requires a smaller financial investment. Event related temporary art can also be an effective way to reach a large audience within a short period of time. For example, a temporary artwork exhibit was installed in conjunction with the *Seattle Center’s The Next Fifty* anniversary celebration. The exhibit focused on issues related to environmental sustainability and allowed the artists to offer a unique perspective on the topic to a large group of people.

Considerations: Funding sources should be secured and accessioning/gifting policies should be in place prior to commissioning artwork.

Policies and processes for commissioning artwork should be ready to go as soon as possible in order to be available when opportunities within new construction projects arise.

Prior to the acceptance of any gifts or items on loan, standard application forms and agreements should be drafted prior to acceptance.

Recommended As A First Year Workplan Item

- Draft policies and procedures for acquisitions, temporary installations and loans.

Managing available funds and engaging in active pursuit of public art grants and other relevant funding opportunities.

Available Funding: The City of Fargo annual budget currently includes funding in the form of a Social Service and Arts Fund. About \$100,000 every year goes to funding the arts within our community. The Arts and Culture Commission should provide recommendations to the Fargo City Commission on how this funding, as it relates to public art owned by the city, will be designated each year in the future.

Public Art Grants: Although there are multiple agencies throughout the nation which provide grants to local organizations for the support of public art projects, the process for most grant projects from initial application to completion is typically two years. In addition, due to the time intensive nature of most grant applications, careful consideration and planning should occur prior to initiating any grant proposals.

The following foundations provide grant funds to local organizations:

Art Place- <http://www.artplaceamerica.org/grants/>

National Endowment for the Arts- <http://arts.gov/grants>

National Endowment for the Humanities-<http://www.neh.gov/grants>

Knight Foundation- <http://www.knightfoundation.org/apply/>

Andy Warhol Foundation for the Visual Arts- <http://www.warholfoundation.org/grant/overview.html>

Irwin Andrew Porter Foundation- <http://www.iapfoundation.org/apply/lookfor>

State Historical Society of North Dakota <http://history.nd.gov/>

Other Funding Opportunities: In the future, the commission may be interested in pursuing alternate funding sources, such as a percent for art ordinance, local fundraising, legacy funds, or funding via public-private partnerships.

Recommend to Pursue as a Supplement to other First Year Workplan Items

- Determine existing and future funding sources
- Assign and pursue grant and funding opportunities as they apply to proposed workplan items.

Guiding the development of a public art master plan and maintaining said master plan.

Public Art Master Plan: A primary focus of the Arts and Culture Commission, as recommended by the Public Art Taskforce, is to initiate the development of a public art master plan.

Public art master plans range in content depending on the city and the type of existing programs available. In general though, these plans can be used to define policies, processes, and funding sources, as well as to outline overarching program goals.

A quality public art master plan may take one to two years to complete, which could put many policy discussions on hold until completion, depending on the topics covered. It may be helpful to outline which activities the commission would like to get started on prior to the completion of the master plan, such as commissioning artwork or accessioning existing works into a collection. Policies for these activities may need to be developed prior to the completion of the master plan.

Considerations: The creation of a master plan will likely require the aid of a professional consultant. The expected budget of a public art master plan prepared by a consultant should be between \$30,000-\$90,000.

Upcoming Deadlines for Grant Opportunities to Fund a Master Plan:

ART WORKS Grants

Art Works grants are offered through the National Endowment for the Arts and are match grants that generally range between \$10,000 to \$100,000. The NEA has a history of awarding Art Works grants for the creation of public art master plans.

Submission Deadline: July 23rd, 2015

Earliest Start Date: June 1, 2016

OUR TOWN Grants

The NEA also offers Our Town Grants, which focus on creative placemaking strategies. These are also match grants which range from \$25,000 to \$200,000. However, the submission deadline for 2015 is in December, which would give an earliest possible start date of October 2016.

Recommended As A First Year Workplan Item

- Initiate creation of a public art master plan.

Master Plan Timeline

Determine Scope and Content of Plan
(2 months)

Draft and Send out RFP
(1-2 months)

Grant Applications to Fund or Partially Fund Plan
(up to 6 additional months)

Select and Award Contract
(Up to 3 months)

Draft Plan
(9-12 months)

15-25 Months to Completion

Identifying opportunities for public art within current and future capital improvement projects.

Keeping an Eye on the Future: One of the keys to a successful incorporation of public art into capital improvement projects is the initiation of the public art process at the onset of the planning and design phase. This helps to ensure that adequate funding is set aside, that the artist and other members of the design team are working together, and that art elements are integrated directly into the construction process. Whether the artwork takes the form of hand painted tiles, forged steel gates, or hand cast sculpted bricks, these elements require careful planning and coordination in order to fit in to a fast paced construction process.

Throughout this first year, planning staff should stay up to date with future capital improvement projects and garner recommendations from the Arts and Culture Commission for the inclusion of public art within these projects. Projects of note include the NP and 1st Avenue North Corridor project and the new City Hall project.

Considerations: Due to the complexity of integrating art directly into the design and construction process of a capital improvement project, it is recommended that the Arts and Culture Commission keep an eye on future capital improvement projects, but refrain from initiating any commissions for these projects within the first year. The amount of time required for project management within capital improvement projects renders them prohibitive until the necessary groundwork of policies and processes are laid out.

Recommended As A First Year Workplan Item

- Monitor future capital improvement projects and identify possible public art opportunities.

Managing a public art collection.

Public Art Collection: An essential element to any public art program is the ability to keep reliable records of all art owned by the city. Accessioning artwork into a collection in which these detailed records are kept is a vital step for proper maintenance and conservation, as well as for any future public education projects.

Currently the City of Fargo does not appear to have a comprehensive record of all the artwork which it owns. It should be expected that a significant amount of time will be required in order to identify all artwork owned by the city and to track down the necessary information about the artwork and artists.

The timeline to the right provides an estimated completion date for an initial art documentation project. Overall it should be expected that a project of this size will take one to two years to complete.

Considerations: Steps for acquiring and accessioning should be included within a public art policy. The project may be primarily staff driven, with only annual reports and special considerations being brought to the Arts and Culture Commission. It may also be useful to see if an intern could participate in the process.

Multiple programs are also available throughout the nation which offer free online catalogs for public art collections. These programs could be utilized as a way to give the public greater access to the collection.

Recommended As A First Year Workplan Item

- Identify and create record of all art owned by the City.

Documentation Timeline

Create Documentation and Maintenance Policy
(2 months)

Find, Identify, and Catalog all Artwork Owned by the City
(9-12 months)

Evaluate Maintenance Needs and Accession Designated Works into Collection
(2 to 3 months)

Provide On-Site Identification
(1-2 months)

Provide Public Education and Resources about the Collection
(2-3 months)

16-22 Months to Completion

Promoting public art through education.

Public Art as Education: Public art can be a form of education not only for the general public, but it can also become part of a plan to educate and build capacity within the local artist community. Programs have been developed across the county, such as the Cary, NC Public Art Mentorship Program, which builds professional capacity among emerging artists through hands on experience and training with professional artists. Other communities such as Boise, ID, have created “Artist’s Guides” which offer practical instructions and information on how to work with the City’s public art program.

As Fargo’s public art program develops, a plan for education should be integrated into the program. This plan should include education opportunities for the general public as well as for local artists. Public-private partnerships should also be developed in order to utilize the education programs offered by existing art agencies.

Considerations: Education opportunities for the public can be developed in conjunction with the documentation of a public art collection. This may include public access to information about art owned by the City, such as artist’s statements or biographies installed next to a work of art or an online public art database. Additional opportunities for exposure are also available through Fargo’s Facebook or Twitter page or the City’s quarterly residential mailings.

A social engagement plan can also be outlined as part of the public art master plan. This plan could define a specific strategy for engaging the public and outreach methods for city staff and artists to utilize while planning new projects.

Recommended As A Future Workplan Item

To make recommendations to the board of city commissioners for any additional ordinances or administrative procedures required to implement the stated purpose and intent of this section.

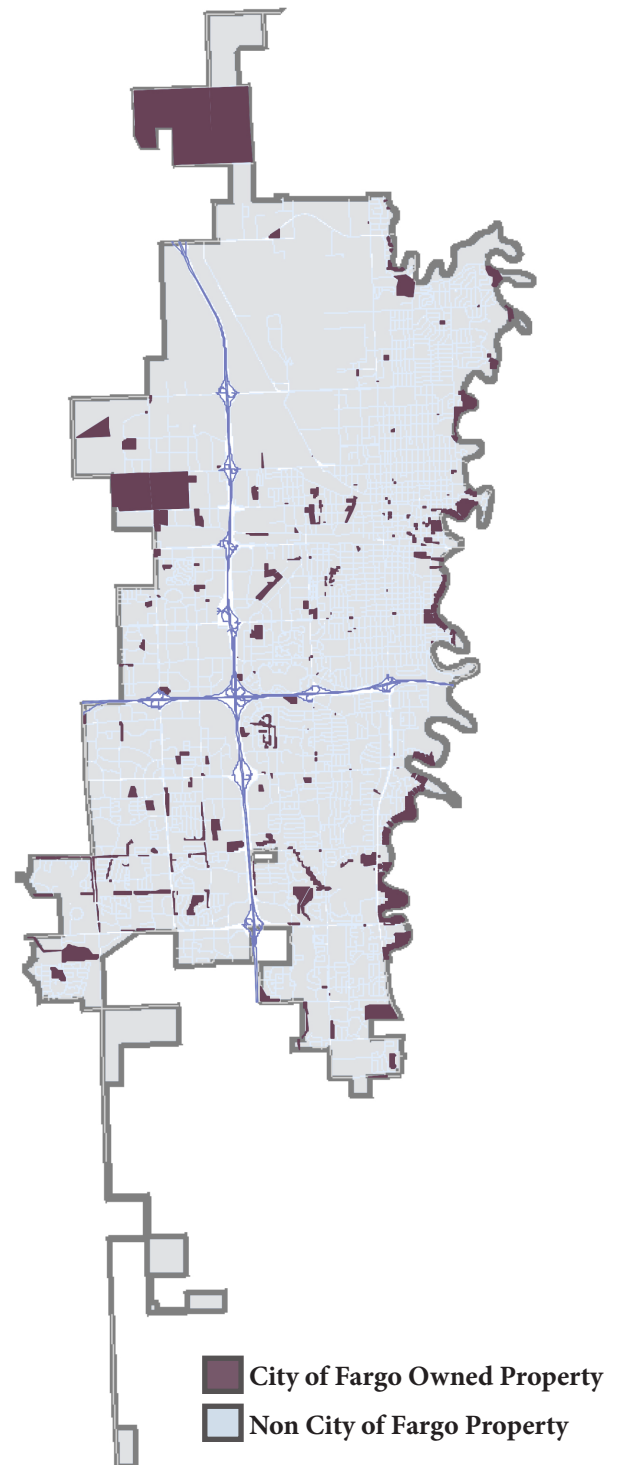
Public Vs. Private Development

Public Art Incentives for Private Developments: Although it is important to ensure that public art is a part of the civic environment through its incorporation into public ways and places, it is also important to note that the majority of property and new development within the city is privately owned. The incorporation of public art into private developments could create a large impact on the community as a whole. In addition, artists may be able to create with more freedom and less policy when working with a single developer rather than working within a public process.

Public art can be incorporated into private developments in multiple ways. Many cities have included requirements for public art via zoning ordinances, redevelopment policies, or have offered incentives to developers who incorporate public art into their development plans. For example, the City of Omaha, NE, requires that all projects within the mixed use zoning district include an open space with either a water feature or work of art incorporated into the space. This is an example of how public art is incorporated into private developments through zoning requirements.

Considerations: Drafting and implementing new laws can take a considerable amount of time, especially if those new laws affect the land development process. Creating public art-based recommendations which affect the way property is developed could be the task of a sub-committee comprised of both commission members and area stakeholders.

Recommended As A Future Workplan Item



Maintain public art as needed.

Plan to Maintain: Once the city acquires a work of art and calls it “their own”, a responsibility is assumed, whether intentionally or unintentionally. This responsibility includes the care and maintenance of the work of art. Ideally, in order to properly facilitate the care and management of art owned by the city, a conservation plan would be established when the work was acquired. This plan would outline necessary steps for the care and maintenance of the work, it would identify conservators within the area who would be able to provide maintenance, and a funding source for the required maintenance would be identified.

Considerations: All public art owned by the City should be documented and accessioned in conjunction with the establishment of a maintenance plan.

Ideally, at some point in time a professional conservator should be hired in order to review the collection and provide recommendations for the care and maintenance of works within the collection.

A standard maintenance and conservation worksheet should be drafted for all new artwork. This worksheet can be filled out by the artists or lenders prior to the City accepting responsibility for the work.

Recommended As A First Year Workplan Item

- Create policies and procedures for maintenance and accessioning.

MEMORANDUM

TO: Arts and Culture Commission
FROM: Maria Olson, Assistant Planner
DATE: April 8, 2015
RE: Public Art Policy and Master Plan Discussion

In order to create clear and common guidelines for the activities of this Commission, the creation of a public art policy and a public art master plan are essential. Prior to the drafting of these documents, it will be important to consider both the timing and the scope; they may be created independent of each other, or the policy may be located as a subsection within the master plan. It will be important to decide on the onset which method will work best for this program and what timeline the Commission is comfortable with.

Staff has prepared a description of the common elements found within both public art master plans and public art policies, as well as a copy of the public art policy adopted by the City of Fredericksburg, VA, and a copy of the public art master plan for the Town of Cary, NC. These are singular examples and do not cover the wide range of possibilities, but will help to provide a clearer understanding of the differences between the master plan and the policy.

This information has been presented for discussion purposes only at this time and no formal action is recommended.

PUBLIC ART MASTER PLAN ELEMENTS

Although all public art master plans are different as they cater to the specific needs of each city; the elements outlined below are the most common elements found in public art master plans.

Program History	Offers a history of the city's public art program and the action steps which lead to the creation of the plan. May also provide a brief history of the city and explain existing context.																		
Definitions	Provides definitions for fundamental elements of the master plan, such as public art, public artist, and project plans.																		
Community Vision or Themes	Defines the main goals for public art within the community, and offers insight into how the future may look. May also define major themes or values that are important to the community.																		
Action and Implementation Steps	Offers specific tasks that the city can undertake in order to implement the goals and vision of the plan, such as changes to existing policies or implementation of new programs/commissions. Does not outline a formal policy.																		
Priority Projects and Site Selection	Often a fundamental part of the public art master plan; identifies specific sites or project types that should be worked on within the coming years. May include project budgets and artist selection methods.																		
Funding	Identifies existing funding sources and makes recommendations for ways to utilize this funding and to attain additional funds.																		
Communication and Outreach Strategies	Proposes ways to engage the public and artists throughout all phases of planning. May also explain the outreach strategies used to create the plan.																		
Policy and Procedures	<p>Outlines the process for administering a public art program. May be created and adopted as part of a public art master plan or as its own element. The items below are the main elements of a public art policy:</p> <table> <tr> <td>Authority and Administration</td><td>Defines which commissions and departments play an active role within the public art program. May define authority structure and tiers for project approvals.</td></tr> <tr> <td>Acquisition of Artwork</td><td>Explains the different ways which the city may acquire artwork, such as commissioning, through gifts, or by direct purchase. May also address if the city allows temporary installations and performances.</td></tr> <tr> <td>Project, Artist, and Site Selection Criteria</td><td>Defines acceptable and preferred methods for selecting projects, artists, and sites. May also outline the approval process for these steps.</td></tr> <tr> <td>Installation and Maintenance</td><td>Explains the process for installing and maintaining artwork. This could include identifying responsible parties, required insurance, and use of funds.</td></tr> <tr> <td>Ownership and Copyright</td><td>Explains the rights of the city and artist in regard to ownership and reproduction rights. May also include an explanation of the VARA of 1990.</td></tr> <tr> <td>Funding</td><td>Explains what type of funding sources may be utilized by the public art program and identifies all secured funding sources.</td></tr> <tr> <td>Art Collection and Deaccession</td><td>Establishes a public art collection and defines the process and criteria for accessioning and deaccessioning artwork.</td></tr> <tr> <td>Outreach and Education</td><td>Provides an intention or strategy to provide outreach and education to the public about the public art program. May also identify requirements for neighborhood notification or public notice.</td></tr> <tr> <td>Public Art Master Plan and Site Designation</td><td>If a public art master plan is not already in place, may provide provisions for how and when the master plan will be developed, or provides a list of specific sites or areas where public art should be installed.</td></tr> </table>	Authority and Administration	Defines which commissions and departments play an active role within the public art program. May define authority structure and tiers for project approvals.	Acquisition of Artwork	Explains the different ways which the city may acquire artwork, such as commissioning, through gifts, or by direct purchase. May also address if the city allows temporary installations and performances.	Project, Artist, and Site Selection Criteria	Defines acceptable and preferred methods for selecting projects, artists, and sites. May also outline the approval process for these steps.	Installation and Maintenance	Explains the process for installing and maintaining artwork. This could include identifying responsible parties, required insurance, and use of funds.	Ownership and Copyright	Explains the rights of the city and artist in regard to ownership and reproduction rights. May also include an explanation of the VARA of 1990.	Funding	Explains what type of funding sources may be utilized by the public art program and identifies all secured funding sources.	Art Collection and Deaccession	Establishes a public art collection and defines the process and criteria for accessioning and deaccessioning artwork.	Outreach and Education	Provides an intention or strategy to provide outreach and education to the public about the public art program. May also identify requirements for neighborhood notification or public notice.	Public Art Master Plan and Site Designation	If a public art master plan is not already in place, may provide provisions for how and when the master plan will be developed, or provides a list of specific sites or areas where public art should be installed.
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City of Fredericksburg

Public Art Policy

Public art is any work of art or structural design element situated in a public place and open for the public to experience, including installations, sculptures, murals, and other pieces designed by artists. The City's public arts program is for the benefit of all citizens.

The Fredericksburg Arts Commission

The Fredericksburg Arts Commission is responsible for carrying out this public art policy. General responsibilities of the Commission include:

- Facilitating public art in public buildings and spaces;
- Informing City residents and visitors about public art;
- Guiding the subject matter and aesthetic direction of public art projects;
- Advancing the City as an "arts destination" and attracting artists, cultural tourism, and economic development through public art;
- Developing procedures for selection of art and artists, to include input from the public and City staff; and
- Making recommendations to City Council, including recommendations on public art policy and recommendations on acquisitions of works of art.

Specific responsibilities of the Commission include:

- Making recommendations to the City Council on acceptance of gifts and loans of artwork;
- Recommending sites for public art projects;
- Raising funds for public art projects;
- Granting funding for privately-owned art projects, such as murals visible to the general public;
- Making recommendations to the Economic Development Authority on potential EDA grants for art projects;
- Promoting privately-funded and owned art that benefits the public;
- Maintaining an inventory and documentation of the City's collection of public art; and
- Surveying the City's collection of public art to determine if works require maintenance or other attention.
- Developing and following Public Art and Implementation Guidelines, reviewing these Guidelines every five years, and modifying if appropriate.

Goals of Public Art

The goals of the public art program are to:

- Make Fredericksburg known as a haven for works of significant artistic merit;
- Integrate public art into all aspects of the community and make art openly available to all citizens;
- Create distinct places, spaces, and objects that distinguish the character of the City;
- Educate the public about local history, culture, and values through public art;
- Increase the City's standing as both a tourism destination and a desirable place to live; and
- Highlight the efforts of local artists as well as featuring works of regionally, nationally, and internationally notable artists.

Community Participation

Community involvement is fundamental to any public art project. All efforts should be predicated on active community participation and open dialogue with the artist. Specifically, community conversations should help direct the early identification and development of public art. Once a project is underway, there should be mechanisms for citizens to express their opinions on the project as it evolves. The Commission will take efforts to involve the community via methods such as:

- Hosting public meetings with the artist to discuss proposed works
- Advertising planned projects in media outlets such as city websites and local newspapers
- Presenting at Council meetings to explain the vision and scope of recommended projects
- Consulting with local businesses, nonprofits, landowners, and City departments; in particular the Architectural Review Board and the Department of Public Works
- Enlisting neighborhood involvement in the conception, construction, and maintenance of projects
- Establishing educational and internship opportunities as an integral part of projects
- Disseminating information about the City's public art collection through tourism outlets

Forms of Public Art

The form that public art can take is as open as the definition of "art" itself. Public art may be:

- Indoors or outdoors
- Commemorative
- Educational
- Interactive
- Representational or abstract
- Functional, symbolic, or merely decorative
- A single work, or a whole plaza or park
- Incorporated with landscape elements
- Integrated with architecture or infrastructure
- Of a non-visual nature (e.g. poetry on buses, or community history programs on radio)
- Technological (e.g. employing light, sound, or motion).

Criteria for Public Art Projects

All public art projects accepted or funded by the Commission or the City must:

- Promote meaningful collaboration between the artist, the City, and any other relevant parties.
- Be in an area where residents and visitors commonly congregate or travel, to achieve high visibility.
- Be composed of the highest quality materials and constructed according to best practices, to achieve results that endure without requiring unusual maintenance.
- Be well-integrated into the context of the surrounding environment. Current usage, historic significance, nearby building materials, foliage and landscape features, public rights-of-way, and potential audiences are all relevant.
- Be accessible to all, with special consideration to those with special needs. Access to public art must meet all requirements of the Americans with Disabilities Act and other relevant laws.
- Be primarily a work of artistic merit, and not an advertisement for any commercial establishment.

Selection of Artists

The Commission is responsible for selecting artists for public art projects. Additional art professionals may be consulted as necessary.

The primary objective of the selection process is to select an artist whose experience, aesthetic, commitment to collaboration, and community fabrication skills align with the needs of a given public art project. The selection process will be conducted in an open and consistent manner.

Potential selection process models include:

- Open competition: public solicitation for project proposals open to all artists
- Limited competition: public solicitation for project proposals from a select group of artists
- Direct selection: contracting a specific artist for a particular project or evaluating a request to submit art to the public from an artist

All submissions must include evidence of previous work, credentials, and a specific project proposal. Calls for entries must be sufficiently detailed to permit artists to determine if their work is appropriate for the project under consideration. All solicitations must state that entry into the selection process constitutes an agreement to all conditions set forth during the process, and that entry constitutes permission for the Commission to photograph or scan any accepted work, photo, or slide for use in promotional materials, websites, films, television programs, videos, or archival records produced by the City.

Acquisition of Public Art

The Commission is responsible for reviewing all proposed acquisitions of art, in consultation with outside art professionals as needed. These guidelines govern the acquisition of public art:

All artwork under consideration must be completely and thoroughly documented, to include:

- Past and current certificates of ownership;
- A detailed written description of the artwork, and photographs, video, sketches, and models (as appropriate) to best describe and document the work of art;
- Its value;
- All relevant information on the artist-of-record;
- A warrant of originality;
- Recommended sites, if any;
- Annual maintenance procedures and estimated budget;
- Any other fees associated with ownership (e.g. insurance or installation costs);
- If the acquisition is a loan, duration of ownership.

Artwork will be selected based on:

- Whether the work meets the City's criteria for public art projects
- Quality of the work's construction
- Aesthetic merit and originality of the work
- Benefit to the City's public art collection
- Appropriateness of the work's scale, materials, and content for the proposed site
- Financial considerations, including sources of funding and maintenance costs
- Susceptibility to damage, vandalism, or theft
- Potential for public endangerment
- Technical feasibility

- Timeline for acceptance of the work
- Donor restrictions
- Availability of proposed site
- Suitability of available site

At any time during the selection process, the Commission may request to see the original work (if it exists at the time).

Every acquisition carries with it an explicit responsibility that it be displayed, maintained, preserved, and documented. This is a permanent, ongoing commitment unless otherwise specified.

Methods:

The City may acquire art by commission, purchase, loan, gift, or private partnership. The role of the Commission is to advise the City on matters pertaining to art acquisition.

Commissions:

The City hires an artist to create original artwork for a specific project. Commissions may be funded wholly by the City or funded in partnership with the Economic Development Authority or private partners.

Purchases:

The City acquires artwork via a direct financial obligation to do so.

Loans:

The owner of a work of art places the artwork in the temporary care of the City, without transferring ownership. The City and owner must sign a Loan Agreement for each loaned work of art, to include an explicit loan expiration date and either a provision holding the City harmless or an insurance policy for the declared value of the artwork. Before the loan expiration, the Commission (or an appointed representative) and the owner must agree whether 1) the artwork will be returned; 2) the loan period will be extended; or 3) the loan will be converted to a gift.

Gifts:

The City accepts legal title to a work of art when the owner of the art offers it without a request for compensation and an authorized City official formally accepts the gift on behalf of the City. A Deed of Gift form must accompany each gifted work of art. The City Council, with the Commission's recommendation, can accept or refuse a gift.

Private Partnerships:

The City uses private property for the installation of a public art project. Private partnerships may be funded wholly by the City or funded in partnership with the EDA or private partners. The City and any partners to a project must sign an agreement, whose terms must include:

- The minimum duration of the project's installation;
- An assurance that the project will remain openly accessible to the public;
- Assignment of any care and maintenance duties that the artwork might require;
- An assurance that the project will continue in its original form if its site is sold, leased, removed, or repurposed in any manner.

Documentation of the City's Collection

Each artwork will have an accession number applied to it in an inconspicuous, reversible manner. The accession number format is the year accessioned, followed by an accession number for that year (e.g. 2013.01 for the first 2013 accession). All documentation for a work must reference its accession number.

The Commission will maintain documentation on the City's public art collection in the office of the Clerk of City Council. Documentation for each work of art in the City's collection must include:

- An accession form documenting:
 - Accession date
 - Title
 - Artist
 - Medium
 - Dimensions
 - Location
 - Donor contact information, if applicable
- An artist information sheet documenting:
 - Accession date
 - Contact information for the artist or estate of the artist
 - Information regarding the fabrication, installation, and maintenance requirements of the artwork
- A photographic record of the artwork
- The Deed of Gift or Loan Agreement, as applicable
- Any applicable copyright agreements
- Conservation or historical records, if applicable

The Commission will maintain an accession ledger containing for each accession all information listed on the accession form.

Maintenance and Conservation

The acquisition of artwork for the benefit of the public entails a legal and moral commitment to long-term stewardship. The Commission, in conjunction with City Departments such as Parks, Recreation and Public Facilities, Public Works, and the City Attorney, assume this responsibility. The Commission will coordinate maintenance and conservation in conjunction with these departments.

Once every four years, the Public Arts subcommittee will conduct a condition survey for each item in the City's collection. The survey will be the basis for prioritizing maintenance and conservation needs. If necessary, the subcommittee may solicit an independent art professional to perform a more detailed inspection. The subcommittee will submit a report of the survey's findings to City Council.

The Commission will coordinate routine maintenance in conjunction with others, including organizations, art professionals, and City departments. Routine maintenance must be conducted in accordance with any instructions on the artwork's artist information sheet unless otherwise authorized by the Commission. This authorization may only be given upon the recommendation of an art professional with authoritative experience regarding the type of artwork under consideration. All maintenance procedures must be documented (including pre- and post-maintenance photographs) and kept with the artwork's documentation.

Deaccession of Public Art

Decasession is the procedure for the permanent removal of a work from the City's collection. An artwork may only be considered for deaccession for these reasons:

- It has deteriorated or has been damaged such that restoration is impractical, unfeasible, or would render the work false;
- It no longer exists due to theft, accident, or natural disaster;
- It requires excessive maintenance or is found to be of inferior workmanship;
- It is demonstrated to be fraudulent, not authentic, or in violation of copyright law;
- It endangers public safety;
- Its site has experienced significant changes that prevent its continual display and no suitable replacement site is available;
- Its security cannot be reasonably guaranteed;
- It is not regularly on display, with no plans for its future display; or
- It has been determined to be significantly incompatible or inferior in the context of the collection.

Artwork may only be removed from the City's collection through deaccession after careful and impartial evaluation of the artwork within the context of the City's collection by the Commission. The deaccession evaluation must include:

- A good faith effort to inform the artist or the artist's estate that the artwork is being considered for deaccession
- A review of all pertinent accession documentation, including a review of legal documents by the City Attorney
- A written recommendation on deaccession by an independent art professional such as a curator, conservator, historian, or architect
- A review of any pertinent written correspondence, media coverage, and other evidence of public opinion

If the Committee deems deaccession to be appropriate, it will submit a formal recommendation, including a written statement of findings, to City Council. If Council decides that deaccession is appropriate, the artwork will be disposed as follows:

- The artist or estate of the artist will be given first option for acquiring the work through purchase, exchange, or other terms as determined by the Commission
- The artwork may be sold in accordance with all relevant laws governing surplus public property
- The artwork may be loaned to a gallery, museum, or similar institution
- The artwork may be donated to a gallery, museum, or similar institution
- The artwork may not be sold, loaned, or otherwise transferred to any City staff or member of the Commission

The City is responsible for all costs associated with the removal or relocation of the artwork, unless another agrees to assume these costs. Any proceeds from the sale of public art belongs to the Commission. A record of deaccessed artwork will be kept with the documentation of the City's collection.

Town of Cary, North Carolina

PUBLIC ART MASTER PLAN



Prepared by:
Brown & Keener, Division of the RBA Group
Philadelphia, Pennsylvania
December 2012

Adopted January 10, 2013 by Cary Town Council



Town of Cary

Cary Town Council

Harold Weinbrecht, *Mayor*

Gale Adcock, *Mayor Pro Tem*, District "D" Representative

Lori Bush, At-Large Representative

Don Frantz, District "B" Representative

Jennifer Robinson, District "A" Representative

Jack Smith, District "C" Representative

Ed Yerha, At-Large Representative

Cary Public Art Advisory Board

Pat Hudson, *Chair*

Thomas Gruber, *Vice Chair*

Jennifer Blakeslee

Gregory De Deugd

Sheila Morris

Kristy Pace

Christine Pechner

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Jennifer Robinson, *Council Liaison*

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Doug McRaney, Director, Parks, Recreation and Cultural Resources

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Table of Contents

Executive Summary	1
Introduction	3
Chapter 1 The Vision	5
Cary's Public Art Vision	
Program Objectives	
Chapter 2 Who is Cary?	7
The Early Years	
20th Century Development	
Cary Today	
Downtown Revitalization	
Arts, Parks and Sustainability	
Local Themes in Public Art	
Chapter 3 Public Art Is... ..	11
Public Art Types	
Public Art in Cary	
Chapter 4 Community Outreach	17
Chapter 5 Opportunities and Venues	21
Civic and Community Identity	
Social Gathering Places	
Parks and Greenways	
A Vibrant Downtown	
Chapter 6 Getting There	39
Funding Opportunities and Procedures	
Public Art Players	
Project Initiation and Procedures	
Artist Selection	
Project Implementation	
Collection Review Standards	
Loans and Donations of Public Art	
Conservation and Maintenance	
Provision for Review and Amendment	
Chapter 7 Talking it Up!	53
Chapter 8 Action Plan	55
Appendix Cary Public Art Inventory	
Memorandum: Ordinances + Policies	
Image Credits	

Executive Summary

The Town of Cary has been a leader in its support for and commissioning of art. The arts have been and will continue to be an invaluable part of Cary's culture. The freedom of expression, innovative ideas, and enhanced experience of public spaces strengthens the sense of community, promotes civic identity, and transforms places. Cary's Public Art Program complements other Town cultural arts programs and venues, including the Cary Arts Center, the Koka Booth Amphitheatre, the Sertoma Amphitheatre in Bond Park, the Page-Walker Arts & History Center, as well as Cary's annual arts and crafts festivals.

The 2001 Public Art Master Plan was an important milestone in the development of Cary's Public Art Program. The recommendations in the plan led to the establishment of the Public Art Advisory Board, the position of a Public Art Coordinator and a policy framework that contributed to the success of today's program. Ten years later the Plan still provides useful policies and guidelines; however, with any public (or private) program, the Plan should be updated and refined to reflect physical and demographic changes that have occurred over the past ten years, and new ideas and opportunities that surfaced in the creation and administration of public art projects.

The 2012 Cary Public Art Master Plan is an update of the 2001 Plan and provides a new platform for public art policies, guidelines and recommendations. Through a community outreach process that included focus groups, public forums, workshops, and interviews, the 2012 Public Art Master Plan offers new ideas and recommendations for the Cary Public Art Program. The highlights of the 2012 Cary Public Art Master Plan include the following:

The 2012 Public Art Master Plan provides a new platform for public art policies, guidelines and recommendations

- The 2012 Cary Art Master Plan (hereinafter "Plan") suggests venues, art types, and themes for public art based on public input and an urban design analysis of existing and desired conditions. Specific public art projects are not recommended in this Plan because the form and expression of art is part of the creative process initiated by artists.
- This Plan identifies numerous educational and outreach programs for implementation by the Public Art Advisory Board and Public Art Coordinator. Public awareness is critical to increasing the understanding, knowledge, and appreciation of public art projects.
- As participants in the public outreach process of this master plan supported a greater diversity of forms and types of public art in Cary, this Plan provides an overview of types of public art and suggests venues and themes for increasing the diversity of Cary's public art collection.

Town Council unanimously adopted the Public Art Master Plan following a public hearing conducted at the January 10, 2013 Council meeting.

Introduction

Cary is a remarkable place. With its lush green backdrop, a diverse and well-educated community, and public programs steeped in cultural arts and sustainability, it is no wonder that Cary has been designated by numerous community magazines as one of the most desirable places to live.

Public art plays an important role in this landscape by animating the public realm and providing meaningful and artistic expressions of community themes and values. The 2001 Public Art Master Plan (2001 PAMP) launched Cary's first Public Art Program, providing the foundation for the current program, including public policies, guidelines and recommended public art opportunities. While that document has produced a successful program, Cary's continued growth and development, as well as new and innovative public art techniques, indicate a need to revisit the Plan.

Cary has been designated by numerous community magazines as one of the most desirable places to live.

Through an extensive community outreach process and analysis of current and best practices, this 2012 Public Art Master Plan (2012 PAMP) has been prepared to provide an even stronger Public Art Program that responds to the needs of the community and pro-actively shapes Cary's visual and social environment. Public art continues to make Cary a more livable, inventive and enjoyable place to live, work and play. This Master Plan provides the direction for Cary's second decade of a successful Public Art Program.

01 | The Vision

The Cary Public Art Program was formed in 2001 with the adoption of the 2001 Public Art Master Plan. Ten years later, the Town decided to revisit the 2001 PAMP to explore new ideas and reflect upon the current and future needs of the community. With the assistance of a team of public art and urban design consultants, an extensive community outreach process was conducted in 2011 that resulted in a refined public art vision and objectives for the Cary Public Art Program. The process also generated new ideas and recommendations for public art venues, themes and related programs. These recommendations are discussed in detail in the Community Outreach chapter.

The following Vision and Program Objectives are intended to guide future policy and program decisions related to Cary's Public Art Program.

The Cary Public Art Vision

Cary seeks to promote public art through site-specific and community-specific artworks that enhance the public realm, deepen a sense of place and civic identity, stimulate community dialogue and transform Cary's public spaces into vibrant and meaningful places.

Program Objectives

- Enhance the quality of life for every citizen of Cary by incorporating public art in public spaces, including streetscapes, infrastructure, public facilities, parks, and greenways.
- Enrich the identity of Cary through public art that communicates the Town's unique culture, landscape, and heritage.
- Support economic development goals through the thoughtful inclusion of public art throughout the Town of Cary, thus promoting tourism and expanding business opportunities.
- Engage all citizens of Cary in building community identity by encouraging civic spirit, local pride, and increased citizen involvement in community life.
- Promote a greater understanding and appreciation of the power of the arts for individual enjoyment and civic growth.

02 | Who is Cary?

Public art is an expression of a community—its people, heritage, thinking, and culture—through the perspective of artists and parameters developed by the municipal art program. Understanding Cary within this context, therefore, is the first step in the process of creating and reviewing unique works of art that are community-based and site-specific. Heritage, local culture, and community values are key to defining community character and infusing place with meaning and identity. Identifying these themes challenges artists and policymakers to remember, celebrate, and reinvent community identity. Placing public art in highly visible locations in the public sphere promises exposure to many people who can learn from and discuss the piece and its context.

Historic Cary

Cary was considered an advantageous location because it was on the main road between New Bern and Hillsborough, two of North Carolina's largest colonial towns (HP MP). The earliest businesses include the Ordinary, an inn established by John Bradford in 1760, and a stagecoach stop that resident Nancy Jones had converted from her home: the building is still standing. Beginning in the 1800s, cotton farmers began moving to Green Level in the western part of Cary. Some of the farmers constructed a sawmill for cutting lumber, while others continued to farm cotton. The area of Green Level is listed on the National Register of Historic Places.

Cary started to develop more briskly in the mid 1800s when the North Carolina Railroad expanded, running through the Town and connecting it to a major transportation route in 1856. Frank Page became a railroad agent and the town's developer. He called his town "Cary" after an Ohio abolitionist and Congressman whom he admired. In 1868, Page built a hotel to serve railroad passengers coming through Cary. The Second Empire building still stands and serves as Cary's Page-Walker Arts & History Center on Ambassador Loop. Page and others also built a private school for their children called Cary Academy, which eventually converted to Cary's first high school. In 1871, Cary was incorporated and Frank Page became the first mayor. The following year another rail line, now CSX Transportation, was constructed just north of downtown, spurring further growth.

Agriculture remained a major part of Cary's economy throughout the 19th and early 20th centuries. Local farmers started growing bright leaf tobacco in the late 1880s, which later supplanted the cotton industry that had been destroyed by the boll weevil. One of the main farm cooperatives was located in the Village of Carpenter, which still remains and is listed on the National Register of Historic Places.

In the early 20th century Cary offered services and retail stores for local residents and the school community. In 1909, the Bank of Cary was chartered; other businesses included small grocery stores, a drug store and Frank Page's old hotel, now known as the Page-Walker Arts and History Center. For items that could not be purchased in Cary, there was daily passenger service to Raleigh on both railroad lines.

A fire in 1908 destroyed the largest commercial building in town (Frank Page's former tobacco factory building), which housed the Episcopal chapel, Mayor's office, the Post Office, a gristmill, a cotton gin and two lodge halls. In the 1930s, the Great Depression hit Cary. The Bank of Cary failed, and by October 1932 the town was bankrupt due to poor management and bookkeeping. After these setbacks, Cary rebounded in 1946, in part due to the construction of the Raleigh-Durham International Airport; originally a military facility, it was completely converted to civilian use. In combination with post-WWII growth, this led to the development of residential suburbs in the Town of Cary.

Cary Today

Today, Cary is a large suburban town located within the vibrant and productive Raleigh-Durham metropolitan region of North Carolina. Its prime location near both Raleigh and the Research Triangle has made it a desirable place for people to live and work. Within the past five years, Cary has been selected by several national magazines as one of the most desirable places to live in the United States. This is not a surprise given the abundance of parks and greenways, low-crime rate, upscale shopping options, premiere sports facilities, a visual and performance arts presence, and nearby employment centers. These characteristics have made Cary a desirable community and contributed to the growth of the Town.

For the past 40 years, Cary's population has grown by leaps and bounds. From 2000 to 2010, the population grew 43 percent according to the US Census, making Cary the largest town in North Carolina and one of the fastest growing municipalities in the state. During the same time period, the population also grew more diverse. Both the Asian and Hispanic/Latino population nearly doubled, with Asians now representing 13% of the total population—the largest minority group in Cary. Overall, the community is relatively affluent, with a 2009 median household income of \$91,000, which is more than double that of the State of North Carolina and the United States as a whole. (Town of Cary Population and Housing Trends Report of Spring 2010.)

Cary has been proactive in managing physical growth and its expanding population. In the 1960s, the Town anticipated future development pressure from the Research Triangle and adopted a planned unit development ordinance to ensure that new neighborhoods were well designed and included parks and open space. By the 1980s, however, Cary's residential development was out-pacing commercial and industrial growth; resulting in a tax base that struggled to support the increasing need for residential services. To promote a more balanced economy, Cary revised its land use plan in the early 1990s to promote mixed-use centers in order to increase tax ratables and encourage more walkable, sustainable neighborhoods.

Town Center Revitalization

Much of Cary's land use planning in the latter part of the 20th century focused on neighborhood development and growth in its hinterlands. As a result, the core of Cary—its downtown—was left to its own devices. Predominantly one-story stores and services interspersed with several public buildings, downtown Cary could not compete with the growing number of mixed-use and commercial centers throughout the town. In 2000, Cary began to focus its planning efforts on the revitalization of downtown. With an outer boundary of Maynard Drive (referred to as the Maynard Loop) and an inside core centered on Chatham Street and Academy Street, a Town Center Area Plan was adopted in 2001 with recommendations that included increased commercial density, a cultural arts district, and urban design strategies. The plan led to subsequent studies, including a Cultural Arts District Plan and Town Center Design Guidelines.

While progress in revitalizing the town center has been slow, partially due to the recession, three important milestones occurred in 2011. First, the Town completed a renovation and conversion of the Old Cary Elementary School into the Cary Arts Center, which has been well received by the community and is a cultural anchor to the downtown district. Second, Cary hired a Downtown Development Manager and appropriated funds for a comprehensive redevelopment strategy. Third, one of the first tasks of the Downtown Development Manager was to acquire a vacant building on Chatham Street for possible use as a film and performing arts facility. These renovations are currently underway.

The Arts, Parks, and Sustainability

Cary has a rich assortment of local cultural arts facilities and programs. In addition to the Cary Arts Center and the Page-Walker Arts & History Center, Koka Booth Amphitheatre and Sertoma Amphitheatre in Bond Park provide performing arts programs. Arts and crafts festivals are held twice each year. The Applause! Cary Youth Theatre is held at the Cary Arts Center and numerous classes and performances in the visual and performing arts are sponsored by the Town and other organizations.

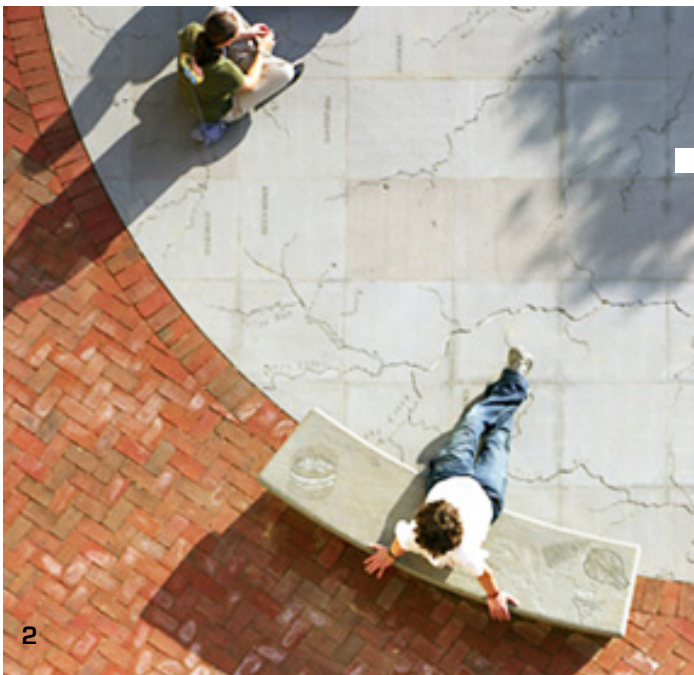
In addition to its commitment to cultural arts, Cary is dedicated to parks, conservation, and environmental stewardship. The Town of Cary currently has 29 park areas and 60 miles of greenways open to the community. The parks system offers a variety of active and passive recreational venues, from field and court athletics to contemplative relaxation. The natural and planted vegetation in Cary is also characteristic of the community. The mixed coniferous and broadleaf forest in the rural areas, the mature tree canopies in the older residential neighborhoods, and the well-landscaped highway corridors all combine to create a lush green backdrop.

Water conservation is important to Cary because of its continued population growth and the limitations of Jordan Lake as a reservoir. The town has adopted regulatory programs and promotes public awareness of water conservation and the economic and environmental benefits of efficient water use. In 2001, Cary became the first municipality in North Carolina to require reclaimed water systems for non-residential projects. The reclaimed water is used for irrigation, manufacturing processes, industrial cooling, street washing, and dust control at construction sites.

Expressing Local Themes in Public Art

The above highlights of Cary's history, character and community values are just a hint of the many themes that can be explored through expressive and interpretive public art. Additional themes may be discovered through local research and may be unique to a site or neighborhood, or representative of the broader community values and heritage. Cary's most recent public art projects have been created around such community and site specific themes. "Bowstring Vines", by Michael D. Stutz, adorning a greenway and pedestrian bridge, reflects Cary's commitment to sustainability and its connection with nature. The project consists of a series of flowing steel vines that frame each entrance to the bowstring pedestrian bridge. "Growing" from the ground beneath the abutments, then wrapping around the top cord of the bowstrings, the vines connect the bridge and its users to the surrounding natural environment. New bus shelters feature glass windscreen etchings by Susan Harbage Page of wallpaper designs and architectural details from Cary's historic sites.

Artists Norie Sato, Jim Hirschfield and Sonya Ishii, as members of the Design Team, collaborated with Clearscapes architects to develop a series of integrated artworks for the renovation of an iconic old school building into Cary's new Arts Center. The artists' goal was to inspire creativity, create a sense of energy emanating from the Center and to honor the landmark building's history. The design concept included the use of a Harlequin's pattern that celebrates the intersection of performing and visual arts, historic photos, art school and other school references, and a strong presence during both the day and night. Layers of meaning within the art should be revealed to audiences over time, encouraging diverse interpretations that inspire conversation.



1. *Three Bears* in Philadelphia, Pennsylvania.
2. Art installations can be educational and interactive. *Watermap* shows local waterways.
3. The brick sculpture in Cary, *Arts Alfresco*, provides visual interest while also being interactive.
4. A sound wall in Denver, Co, proves that functional can also be beautiful.

03 | Public Art Is...

Public art has the power to energize public spaces, promote community engagement and transform everyday places into attractive and meaningful environments. In parks and greenways, the town center, and in other destination places, public art has the potential to strengthen civic identity, community character and economic prosperity through cultural expression.

Public art is not new. For thousands of years, people have transformed places through artistic expression, such as wall (cave) murals, monuments, and sculpture. In the early years of the United States, public art was typically in the form of commemorative artworks expressed in cast bronze or carved stone monuments and sculptures of important civic events and people. These works of art were placed around public buildings and parks as a reminder and celebration of the past.

Today, the form, materials and purposes of public art have greatly expanded. Artistic interpretation, technology, new materials, complicated forms and messages all contribute to the current public art lexicon. The placement of art has also evolved. In addition to freestanding artworks, public art is now integrated into infrastructure, such as bridges, retaining walls and walkways, and can take on a functional role such as in the case of benches and bicycle racks.

Public art is most successful when it is connected with the community in some way—through its history, culture, people, values or natural landscape. Whether the references are literal, metaphoric or abstract, the connection of the artwork to Cary promotes a dialogue about the Town's heritage and cultural values, and reinforces the unique civic identity of the Town.

Public Art Categories

The following is a general representation of the various types of public art. These categories are not mutually exclusive.

1. **Functional:** The primary purpose of this type of art project is functional or utilitarian, and serves a purpose in the public realm. The public art piece could be an embellishment of an object or a functional and artistic piece created entirely by the artist. Examples of functional public art include benches, bicycle racks, bus shelters, fences, and gates.
2. **Object (or sculpture):** A freestanding art project, physically independent of other site elements, is called object (or sculpture) art. Object art can consist of a wide variety of materials, including metals, wood, concrete, fiberglass, landscape, glass, and lighting elements.
3. **Integrated:** Art projects that are fully incorporated into the design of a larger project are referred to as integrated art. The process is always collaborative; artists work with architects, engineers, and other design professionals to create and install a work of art. Examples include bridges, retaining walls, walkways and buildings.
4. **Interpretive:** Public art with the primary purpose of educating the public is referred to as being interpretive. The artwork might be self-explanatory or require a supplemental panel of facts explaining the project.
5. **Monument:** This is the most traditional type of public art. Monuments are typically cast in or sculpted from granite, bronze, or marble. The earliest forms of public art in the United States include monuments depicting war heroes and respected civic and charitable leaders.

6. **Murals:** Murals are painted or applied to walls. While some murals are painted directly on walls, others are prepared in studio and later applied to walls. The oldest murals took the form of etchings and paintings in prehistoric caves. Today's murals are similar to prehistoric paintings in that they both have messages that are unique to the locale.
7. **Sensory Art:** This type of art project can appeal to the visual, auditory, or touch senses, or to a combination of these. The most common example is a water fountain, which has auditory and visual features that enliven a space. More recently, lighting has been popular as a public art form in urban public spaces. Art projects that incorporate sound are also popular in urban public spaces and parks. Sensory public art is often a crowd pleaser and is helpful for drawing people to a particular area.
8. **Digital:** Digital public art is a technologically based public art form. The artist's tool is a computer, or computerized camera or video projector. Examples of digital art include videos projected on the exterior walls of buildings, and augmented reality, which is viewed from an iPhone.
9. **Temporary:** Art projects shown for a specified period of time are temporary projects. Temporary art projects can be in virtually any form. The advantage of temporary art is that it creates possibilities for experimentation without a long-term obligation, and for topics or forms that are contemporary and might not hold up well over time. Temporary projects also allow for revolving pieces of artwork, which creates a dynamic place and encourages return visits with each new installation.
10. **Serial art:** Serial, or series, art projects are a collection of artworks that reflect meaning through their relationship to one other. Series art projects can be installed in succession, delineating paths and borders, or can be presented as an installation of multiple objects.

Cary Public Art Collection

As of December 2011, Cary's public art inventory included 31 art projects located throughout the community. These artworks were either commissioned or donated to the Town through the efforts of the Cary Parks, Recreation and Cultural Resources Department and Cary Visual Art, a non-profit organization and partner. Nearly half of the current public art inventory had been acquired by the time the 2001 Public Art Master Plan was adopted. These were mostly artworks donated to the Town by Cary Visual Art.

Of the 31 art projects installed as of December 2011, fifteen projects were donated in whole (or part) by Cary Visual Art, six were donated by individuals, artists or other organizations, and one was donated by a developer. The remaining ten artworks were commissioned by the Town of Cary, five of which were installed at the Cary Arts Center in 2011.

The majority of Cary's earliest public art projects were abstract steel sculptures, bronze commemorative monuments, sculptures, and benches. As the Program matured, public art took on new forms, materials, and purposes. Art projects like the Windplow (Beverly Precious), the Imaginary Garden (Barbara Grygutis), and Bowstring Vines (Michael Stutz), were site-specific and drew their inspiration from the Town's local heritage. Early examples of integrated art projects include the Overture, as the Main Gate to the Booth Amphitheatre (Jim Gallucci), the N-S Urban Footprint (Eric Beerbower), the Imaginary Garden (Barbara Grygutis), and Shared Histories (Susan Harbage Page), which is a series of etched glass windscreens on bus shelters.

With the opening of the Cary Arts Center, public art has taken on new and exciting dimensions. Artists Norie Sato, Jim Hirschfield and Sonya Ishii, as members of the design team with architects Clearscapes, developed a series of integrated artworks for the renovation of the iconic old school building into Cary's new Arts Center. A variety of materials were employed from glass, steel, visual projections, solar-powered light pavers, and a grand theater curtain. The artists' goal was to inspire creativity, create a sense of energy

emanating from the Center and honor the landmark building's history. These artworks enable a variety of interpretations and their layers of meaning should reveal themselves to the audiences over time.

Future Public Art Projects

Cary has been at the forefront of exploring new and diverse forms of public art. The progression from bronze and steel sculptures and benches, to functional and integrated art, and more recently to new technologies and sophisticated materials, has resulted in an impressive collection of artwork that appeals to people of all ages and backgrounds. Through the public outreach process, Cary citizens have supported the continued use of new and innovative art types, such as sensory and digital art defined above.

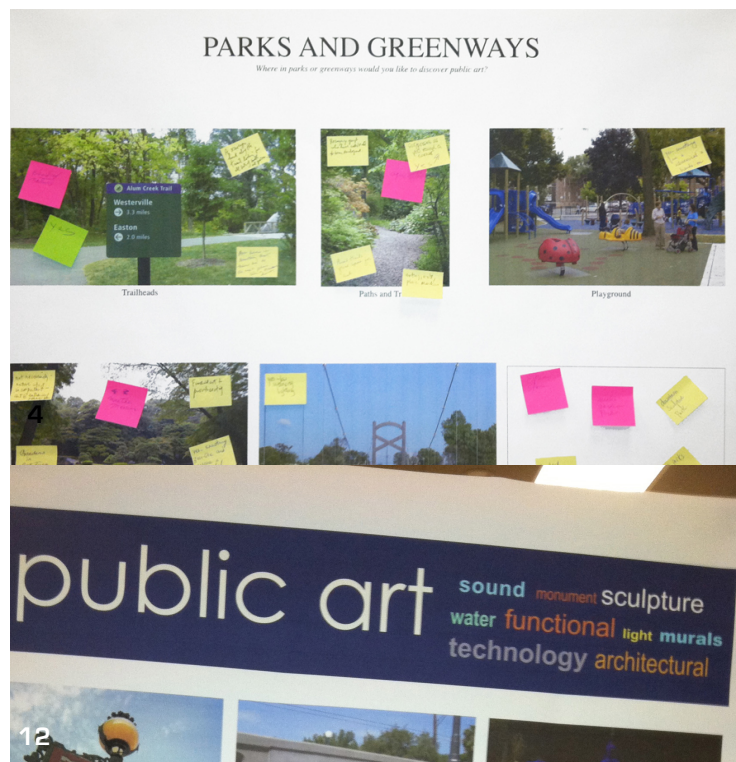
These recommendations are further discussed in the Community Outreach and Public Art Opportunities Chapters of this Plan.



Figure 5, 6 An Inclusive Planning Process: Cary Citizens Share Ideas



7. Participants in the November 2011 workshop were given cards with development options to help them rank their preferences.
8. Project planners presented precedent project images that helped guide the visioning process.



9. *Public Art contributes to the visual Character of the Town: Workshop packet.*
10. For each of the categories, such as *Corridors + Gateways* and *Parks + Greenways*, participants shared their priorities.
11. A democratic process: participants compare ideas.
12. Sticky notes adorn idea boards and give planners a sense of Cary residents' preferences.
13. Participants were provided with cards that offer suggestions for interventions.

04 | Community Outreach

This Public Art Master Plan is the result of an inclusive, community-based process, involving residents, local officials, and art professionals. The process consisted of five elements: focus groups, public forums, public opinion survey, workshops, and interviews. Written comments and emails were also accepted and incorporated into the discussions for the Plan. The focus groups, public forums, and public opinion survey were held in June and July 2011, and facilitated by GreenPlay, the Master Plan Consultant for the upcoming Parks, Recreation and Cultural Resources Plan, with assistance from Brown & Keener, the Public Art Consultant. In November 2011, Brown & Keener hosted and facilitated two public workshops called CaryArt Experience and CaryArt Places and interviewed over 20 local officials and municipal staff regarding the public art and capital planning programs.

The public outreach process generated numerous suggestions for future public art projects and programs:

- Focus group discussions expressed an interest in new, integrated, and playful art projects that are linked to the history and culture of Cary. Participants suggested public art themes such as Cary's cultural diversity and the region's technology through both functional and integrated projects (e.g., sidewalks, bus wraps, fire hydrants, etc.) A rotating art display was suggested with the theme "Art on the Move." Several responses indicated a desire to find art in "unexpected ways."
- Through a public opinion survey, respondents indicated parks were the most popular place to discover public art, followed by public gardens, downtown sites, and public buildings. Greenways were ranked significantly lower than these areas for public art. It is believed that this is because people usually travel too quickly through these greenways. In addition, people prefer to keep the greenways in a natural state. In response, this plan suggests integrated or functional public art along the greenways in limited places, such as benches, wayfinding signs, and gateways placed at trail gaps or intersections.
- The participants found some of the goals and principles of the 2001 Public Art Master Plan to be unclear.
- Participants have an interest in a broader selection of public art projects than are currently offered in Cary, and in diversifying the Town's public art collection in appropriate settings and venues.
- In discussing the corridors and gateways of Cary, the majority of participants favored public art in traffic circles, on bridges and at gateways. Suggested art types included lighting on bridges and installations at gateways. Participants also suggested that the scale of public art should be appropriate to its location and should reflect the function of the road. The pedestrian-oriented downtown area could accommodate a variety of scales, from pocket parks and small-scale discovery art to larger landmarks. Where major intersections and gateways are vehicle-oriented, the public art should especially be scaled accordingly. Examples of gateway locations included:
 - High House Road and Route 55
 - Davis and High House Roads
 - North entrance on route 55 and West Gateway along High House Road
 - East Gateway on Chapel Hill Rd.
 - Kildare Farm Road
 - Roundabouts in the downtown area
- For civic and cultural facilities there was a general consensus that these were desirable venues for public art: the arts center and related facilities, amphitheater, museums, libraries, and community centers were all included. Additional suggestions included ball fields, the arboretum, and a sculpture at every school. Recommendations for themes and public art types included video

mapping projections on the arts facilities, art themes at museums and libraries that reflect the use of the building, and public art at community centers that reflect their cultural diversity.

- In parks and greenways the majority of participants preferred that public art be located at trailheads, along paths and trails, in playgrounds, in scenic areas, and integrated in park infrastructure. The only reservation among some participants was that art might not be suitable for some natural scenic areas. This category elicited numerous suggestions for public art types and additional venues, including: a scavenger hunt along trails; gardens in art form; art within niche gardens park; “Zen-like”, serene and powerful art for scenic areas; fun and whimsical art in playgrounds; interactive art around park and greenway entrances; and low-intensity lighting for park infrastructure.
- Participants suggested using historical themes for public art, such as Cary’s history of tobacco and dairy farming.
- In the Town Center, participants discussed building on existing and planned cultural uses such as the pending town theater. Other suggested themes included family- and children-oriented art, interactive art, and the “spirit” of the local community. Large art projects could draw people downtown on weekends, serving as an economic catalyst. Art could be temporary and/or change with the seasons. A small pocket park would be ideal in the downtown area to provide a shady respite in the warmer months. This could be designed as a public art project. Other suggestions included the commemoration of local veterans through public art; cell towers designed as tall sculpture, interactive walks and walkways; history in the sidewalks; creative park benches and places to sit; and public art along Chatham Road near the shopping mall to reflect that area’s international population.
- In the downtown and surrounding shopping centers, most participants supported public art in courtyards and streetscapes, on buildings and on landmark sites. There was little or no support for using art as signage, as this might be distracting. While participants favored breaking up the sight of parking lots, some of the suggestions involved trees and vegetation, which are elements of site improvements rather than of public art.
- Some participants felt that residents were removed and “disconnected” from downtown public art because they did not frequently travel there. Public art might therefore be located at the Green Hope High School, near the tennis courts, or near the Dillon/Tryon Road intersection to “pull you into that area.”

In addition to the public workshops, forums and focus groups, the Cultural Arts Division staff and the Public Art Master Plan consultant met with local officials and staff of the Town departments involved in either the policy, funding, construction or approval of public art projects. Interviews were held with the Cary Engineering staff, Planning staff; Parks, Recreation and Cultural Arts staff; the Downtown Development Manager; the Town Manager; the Assistant Town Manager; and the Public Art Advisory Board. The interviews were informative and provided useful recommendations on the planning and policy process, which are reflected in this master plan.



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14. The plaza in front of the Cary Public Arts Center includes LED lighting to activate the space at night.

15. *The Railroad Man* is a local sculpture at the Cary Train Depot building.

16. The *Fly Tower* is an art installation that is integrated into the façade of the Cary Arts Center building.

17. *Fly Tower* at night.

05 | Cary Public Art Opportunities

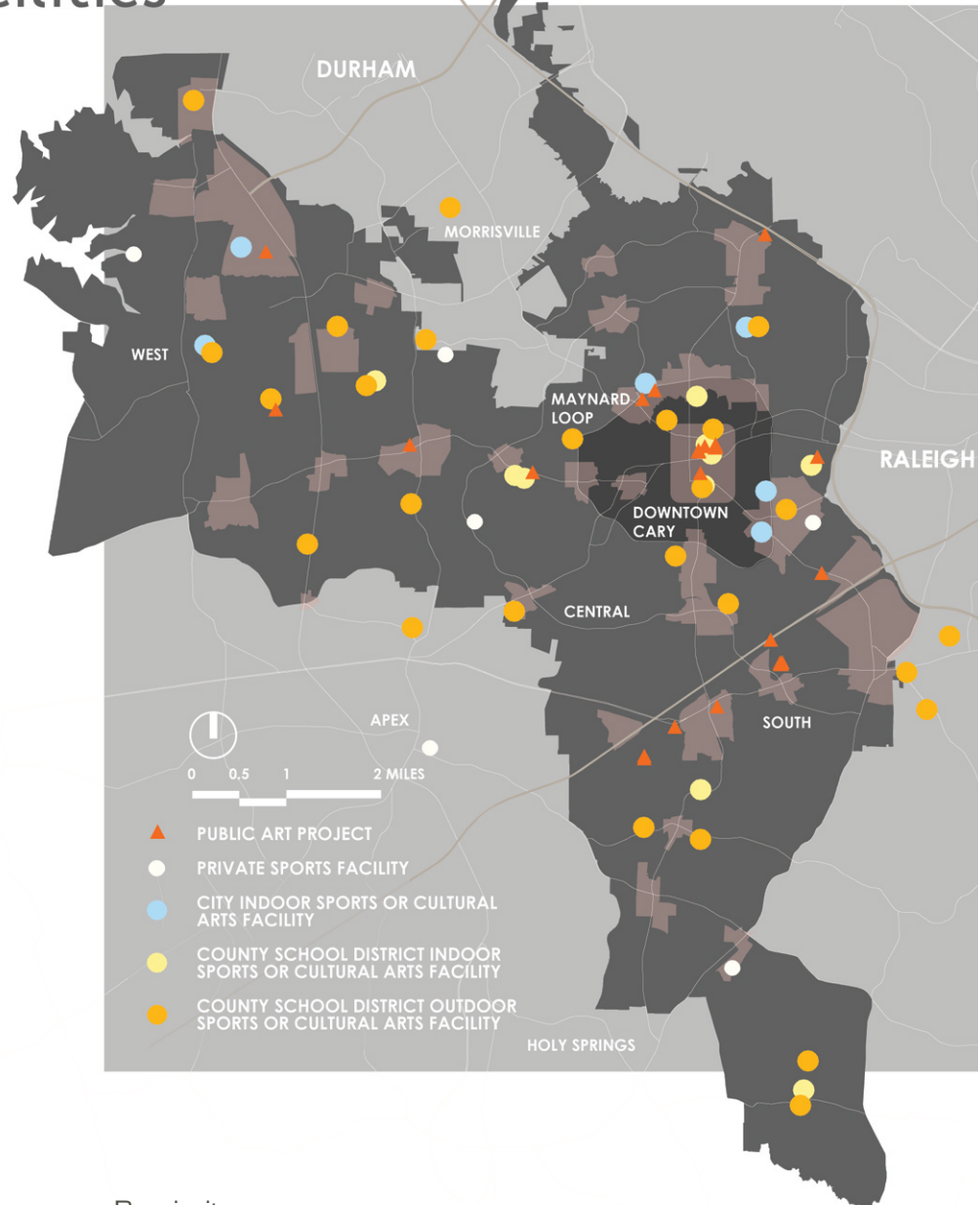
Great cities are remembered for interesting streets, lively gathering places, surprising discoveries, and pleasant strolls – physical and social environments where public art can meaningfully connect people with place. Through metaphors, illusions, story-telling, and cultural messages, public art creates new and exciting experiences that build upon other urban design strategies. Public art thrives in public spaces that are centers of human activity and are designed as destination places.

Over the past few decades, rapid development has transformed Cary and the surrounding landscape into a suburban community with multiple commercial centers and residential neighborhoods. Public art operates within this rapidly changing context to:

- Cultivate Cary's emerging community identity/identities
- Show that Cary's public facilities, including its parks and greenways, are part of a larger system that supports community and culture
- Ensure that larger-scale mixed-use development in Cary is part of the town-wide public realm
- Advance Cary's Town Center Plan for "a unique, vibrant, dynamic, pedestrian-friendly location; a regional destination and a place to live, work, and recreate" (*Cary Town Center Plan*, 2001)
- Advance Cary's Town Center Civic & Cultural Arts Plan, (2006) which designated an urban sculpture park and public art emphasis in the downtown core along Academy Street

The following urban design framework identifies opportunities where public art can make the greatest impact in Cary within the context of the Town's policies to create remarkable places.

Facilities



Proximity

The Town of Cary has identified Mixed-Use Centers that are defined as being “physically and aesthetically unified areas, where all elements and land uses are designed to function as an integrated whole,” (www.townofcary.org). The plan above shows that public and private amenities like recreational facilities are clustered in these areas, and are opportunities for public art.

Civic and Community Identity

In a workshop for this Public Art Master Plan, several participants raised the question “What is the character of Cary?” At a follow-up session several days later participants were asked to help answer this question. Some participants suggested it was Cary’s forested, green landscape and the commitment to good design. Others said Cary’s character was grounded in its heritage; for example, tobacco farms and rail-borne commerce played an important role in Cary’s history, landscape and local economy. Still, other participants experienced difficulty in describing Cary’s character for a lack of prominent characteristics.

Civic, cultural, sports, and other publicly-owned facilities – are places for public art to tell community stories and promote community identity. Facilities with social and recreational functions, such as a library or sports center, or more utilitarian functions, such as a wastewater management plant, bridge or retaining wall, can be treated as part of a larger system that supports community and culture. Every one of these facilities that is physically accessible and visible to the public can be an ideal opportunity to speak about Cary and provide a personal and community-engaging experience.

Themes and Opportunities

Public art will vary according to the type of structure and use of the public facility. The following facilities offer different opportunities based on their structure and use:

- Public utilities, such as wastewater treatment or stormwater facilities, could host public art that explores themes of conservation and sustainability, and reflects the Town’s innovations in these areas. Depending on its visibility, the art might be freestanding or integrated into infrastructure elements such as stormwater swales, retaining walls, culverts, power distribution facilities, and pumping stations.
- The Town library and branch offices are institutions that explore Cary’s history and culture. These ‘knowledge’ venues offer opportunities for public art to reflect upon any of Cary’s historical and cultural themes. “Knowledge” venues are ideal for interpretative, educational art that memorializes themes in a clear, explanatory manner. Interpretative art is an expressive, but not abstract, art form usually accompanied by signage that tells a story. Interpretive art is important in communities like Cary where the historic and cultural identity is not as evident in the physical environment due to rapid growth and suburbanization that has occurred.
- Cultural arts facilities are places where public art can be displayed in new, surprising, and even whimsical ways. The theme of the art is not as important as the experience of the product. Integrated, functional, and freestanding art projects would be ideal at cultural facilities. The Cary Arts Center is a good examples of the variety of locations where, and ways in which public art can be displayed; the outdoor classroom, plaza design with solar pavement lighting, the architectural *Fly Tower* with glass sculptured forms, as well as the integrated art in the interior of the building using historical themes of the site and community can be looked to for inspiration.
- Regional sport centers attract large crowds and are an opportunity to introduce important events or people related to the sport or site,, in a way that creates a fun and enjoyable experience for visitors. Functional art objects such as outdoor seating; art integrated into buildings, gates, and infrastructure; and freestanding art are all appropriate types of public art at sport centers.
- Finally, the Town’s infrastructure includes streets, transit facilities, and bus shelters; streetscape elements, and everyday objects are opportunities for artistic flair that unifies the public realm and tells the Cary story. The art themes for these projects should be site specific, and will depend on the type of infrastructure. For example, integrated or partially integrated art is preferable over freestanding projects. Functional art can energize transit facilities, such as bus shelters and bicyclist racks.



18. *Stoneleaf + Fairy Circle* is an example of an interactive installation that can be both educational and beautiful. Giant mushroom sculptures add further inspiration for children.
19. Mushroom sculptures add interest to the *Stoneleaf + Fairy Circle* installation.
20. A large ant sculpture becomes an iconic addition to the landscape, enhancing pedestrian experience along a trail

Parks and Greenways

Parks and greenways are natural settings dedicated to passive and active outdoor activities. These natural settings could host art with such themes as topography and geological forces, ecosystems, changing seasons, local history, the cultural landscape, environmental stewardship, and native flora and fauna. The relationship of the art to its setting is critical. Although these public art themes are appropriate for both parks and greenways, the activities that take place in these two places differ, and, therefore, present distinctly different opportunities.

Parks

Parks are typically expansive areas designed for recreation, picnicking, and social gatherings. Public art in parks should be interactive, offering opportunities for discovery and surprise. Public art opportunities and themes in parks might include:

- Functional art that provides seating (e.g., picnic tables)
- Art integrated into park infrastructure such as footbridges and paths
- Wayfinding elements and signs at trailheads and parking entrances
- Installations that invite contemplation in quiet or scenic settings
- Interactive art that engages people through individual and shared experiences

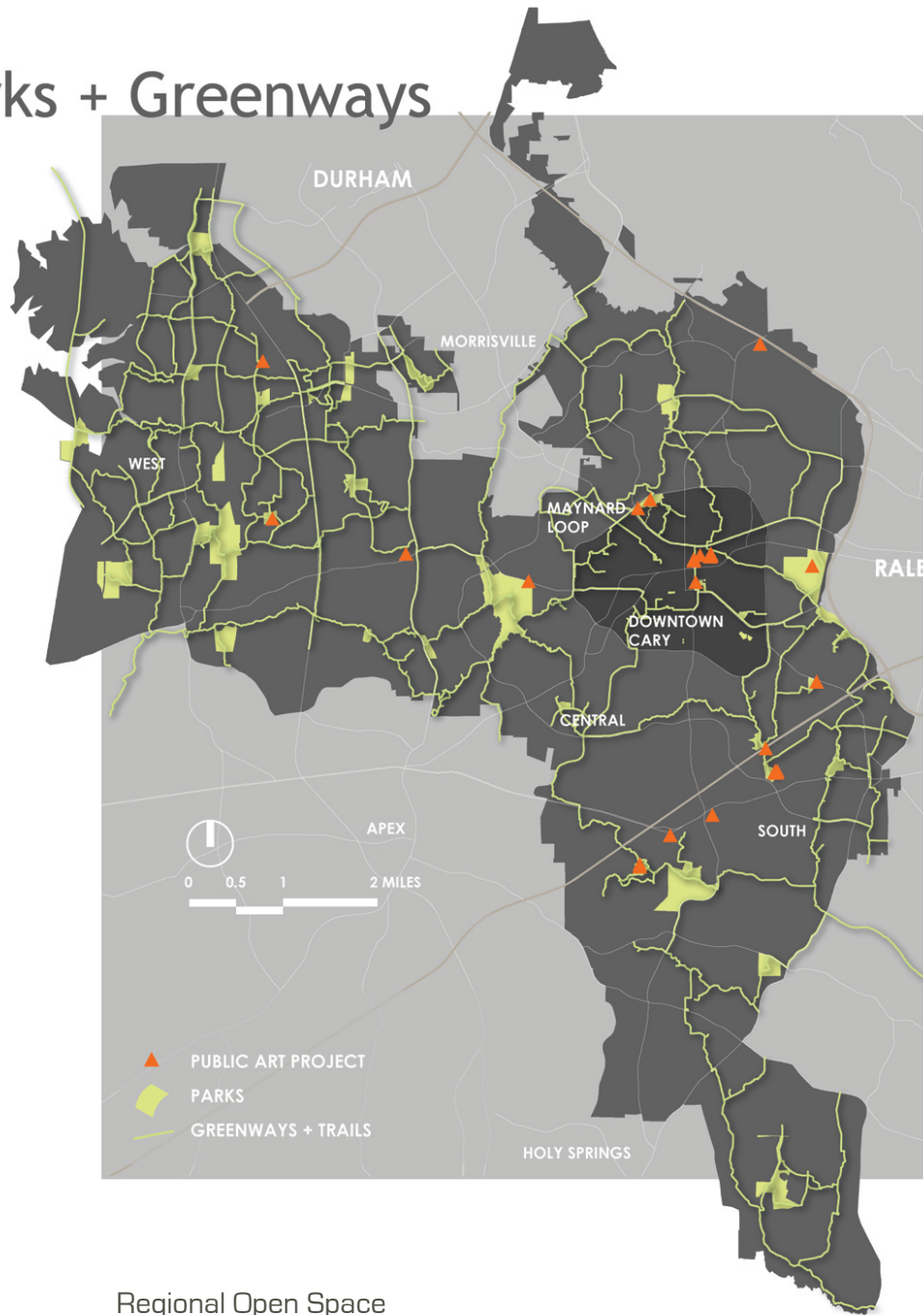
Greenways + Trails

Greenways and trails within parks are designed to accommodate pedestrians and cyclists. The activities are generally limited to walking, cycling, and rest areas. Greenways and trails provide a safe, attractive and affordable means of exercise and travel. To encourage more users of local greenways and trails, public art can accentuate entrances and trailheads, act as landmarks and gateways, and can coincide with wayfinding elements. Public art can define trail corridors and enhance the overall trail experience for pedestrians and cyclists.

Themes and opportunities

- Wayfinding elements and signature artworks to highlight entrances and crossroads, which might require lighting to emphasize safety and accessibility.
- Trail markers to guide users along a path and provide direction at gaps in the path.
- Small-scale art projects that provide a sense of discovery or surprise along the path.
- For natural paths in pristine settings or environmentally sensitive or protected areas, public art should be limited to entry points.

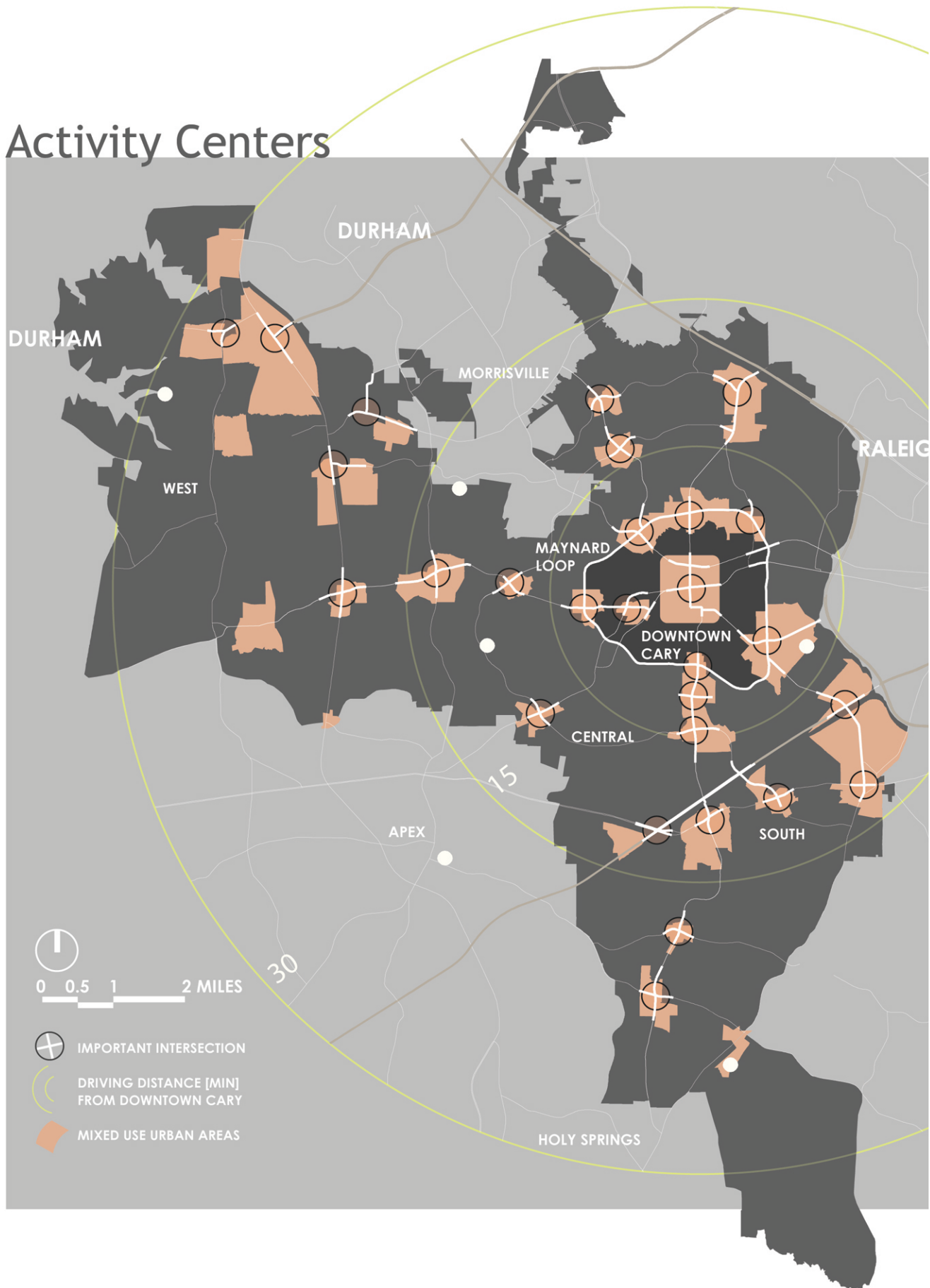
Parks + Greenways



Regional Open Space

The Town of Cary has been very conscientious about connecting to the regional network of greenways, trails, and parks, shown in the Parks + Greenways plan, above. As an important component of Cary's public realm and regional identity, public art installations should help to integrate the town with these vital spaces.

Activity Centers



Social Gathering Places

The Cary Land Use Plan organizes the Town by activity centers, which are the key “building blocks” of the Town’s commercial and mixed-use developments. Activity centers contain the shopping, services, recreation, office and institutional facilities that serve the Town’s neighborhoods. Higher density housing occurs in mixed-use activity centers and is encouraged for future development in these areas. According to the Cary Comprehensive Plan, activity centers are to be designed as walkable, compact, and pedestrian- and transit-friendly. Public art can be used to create focal points and increase legibility in these areas for a strong sense of community identity.

Cary’s activity centers are ideal places for public art because artworks can enliven public spaces and add to the sense of place that the community envisions for these developments. The ideal places for public art are in areas of high levels of pedestrian traffic where art can be enjoyed by the most people, such as in plazas and streetscapes.

Themes and Opportunities

The theme and character of public art in activity centers should be site-specific, drawing from history, geology, folklore, and culture associated with the site. The form and type of art project should be sensitive to the character and scale of its setting; for example, digital lighting projects might not be appropriate for highway corridors due to traffic safety issues, while they might be well-suited to a pedestrian-focused downtown setting. Art with elements of sound might be appropriate in parks and large open spaces, but not in or near residential neighborhoods.



Fig. 21, 22 A green wall installation adds atmosphere, while the paving in front of the Cary Arts Center helps space become *place*.



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23. *Her Secret Is Patience*, a magnificent sculpture ensures that there is interest during the day and at night.
24. *Her Secret Is Patience* activates the space at night.
25. This public art installation at Thomas Jefferson University, Philadelphia, Pennsylvania, creates an excitement in a space that would otherwise be unused during the night. Through projection, blank walls become temporary canvases.

A Vibrant Downtown

Cary's vision for Downtown is a "unique, vibrant, dynamic, pedestrian friendly location; a regional destination and a place to live, work, and recreate", according to the 2001 Town Center Plan. Downtown Cary, defined broadly as the area within Maynard Loop, and bounded by Harrison Avenue, Walker Street, Chapel Hill Road, and Dry Avenue, is the heart of Cary. Civic facilities, commercial businesses, an arts center, residences, neighborhoods, and a park create the potential for a lively, vivacious center. Cary's current planning strategies for downtown revitalization include bringing higher densities to areas close to the existing Cary Depot Amtrak Station, as well as increasing the mix of uses by attracting more shops, restaurants, entertainment, and offices. Additional planning studies (Town Center Civic & Cultural Arts Plan) recommend a cultural arts district along Academy Street.

Public investment in line with this revitalization strategy began with the redevelopment of the old Cary High/Elementary School at the southern end of Academy Street into an Arts Center, followed by the acquisition of a vacant building on Chatham Street for a film and performing arts theatre. Cary recently hired a Downtown Development Manager to refine the downtown vision and oversee future private and public investment. One idea under consideration is the transformation of Academy Street into a boulevard from the Town Hall in the North across Chatham Street to Dry Avenue, emphasizing the southern vista of the Cary Arts Center. Other ideas include converting the public library building for an arts-related use, expanding the park near the Cary Arts Center, and constructing a new cultural arts building as part of an overall cultural arts district. Existing destination places in and around the town center also contribute to Cary's downtown. Public art plays an important role in these revitalization strategies by animating the streetscapes, emphasizing gateways, and connecting public spaces and destination places for a unique, walkable experience.



A Burgeoning Art Scene in Cary

Seven public art projects already exist within Cary's downtown, enhancing the experience of visitors and residents. Together these projects represent an exciting burgeoning art scene.

In this section the public realm was explored in order to determine overarching strategies that could maximize the impact of public art projects within the heart of Cary.



Fig. 26 Existing Art inTown of Cary, North Carolina

Themes and Opportunities

Public art plays a prominent role in the vision for revitalizing downtown Cary. Strategic placement and appropriate themes and types of art can enhance the streetscape, improve wayfinding and legibility, attract and engage people, and contribute to the destination qualities of downtown. Public art has already been installed in some downtown locations, including the Town Hall, businesses on Chatham and Academy, the railroad station, and the Cary Arts Center. New art projects should build upon recent and past investments, and improve the overall quality and experience of downtown Cary. Public art themes should be inspired by the history and stories of the town creating an authentic place unique to Cary. Public art themes generated during this master plan process include the history and geography of Cary, water, technology, the digital gaming industry and natural phenomena in Cary.



Procession + Arrival

There are multiple ways people find their way downtown and then navigate the town center. The main entry points to downtown should be emphasized through art projects at a scale for vehicular movement, serving as a landmark and signaling arrival. Public art is important in transition areas to serve as wayfinding objects and signal the entry into unique spaces. Transition areas are places where pedestrians and cyclists begin their journey into downtown, either from parking lots, greenways, or bus stops.

Landmark objects, repeating elements and integrated art in sidewalks, crosswalks, and adjoining plazas augment the downtown experience, and connect the experience from one site to another. Public art can enliven “dead areas” within the public realm, such as parking lots and blank walls.

The Diagram at left shows the main public realm and the locations at which public art can enhance the experience of arrival and procession downtown.



Destinations

Public art at downtown destinations adds a sense of identity that creates a memorable experience, attracts visitors, and encourages return visits. The Cary Arts Center, theatre, town hall, and rail station all include existing or planned public art as freestanding pieces on the site or integrated in the building architecture.

Downtown’s destination places should include public art that enhances the visibility and grandeur of the place. The diagram to the left shows the location of destination places and their proximity to one other.

Ceremonial Space

Programmed events such as Cross Currents, Monumental Fire Sculpture project, Lazy Daze, Dreamfest, and Wheels on Academy, bring creative vitality and excitement. Special events reframe the gathering places at the centers of town, activating the public realm. Public art projects should be located to attract people to gathering places where events are held, and should coincide with existing Town traditions and events. By conveying the significance of these civic places, public art can create meaningful landscapes that will contribute to memorable experiences.

The public park and bank plaza are examples of existing or potential gathering places. Public art should be included in other sites where activities are programmed, such as farmers markets, arts festivals and parades. The Ceremonial Space diagram, at right, identifies the location of existing or potential ceremonial spaces, and how they are interconnected.



Priority Places for Public Art in Downtown Cary

Academy Street

Academy Street is the main street of downtown Cary, with the significance of the Town Hall at the north end, and the Arts Center as a visual culmination to the south. Public art along Academy Street should provide visual interest for both pedestrians and drivers. A series of works by one artist, or following a particular theme or concept would bolster the town's boulevard concept and define Academy Street as the center of the cultural arts district. The theme of the serial art could be based upon the history of Cary; water resources and management, cultural diversity; and the arts in Cary. In addition, there are opportunities for public art to be incorporated in benches and other streetscape elements; wayfinding maps and kiosks, and a future vest pocket park - an idea generated during the public art workshops.

Train Station

The Amtrak Train Station and the "bus shelter" along the tracks near Harrison Street provide public art opportunities to relate to the history of Cary, while serving to welcome and orient visitors. An artist-designed Welcome sign to Cary could be located where the train pulls into Cary, while inside the station building there might be an installation of historic artifacts and information. The entrance to the train station could additionally be accentuated by public art in order to direct passengers into the downtown district. The "bus shelter" closest to Harrison Street is a great opportunity to provide a unique shelter that serves as protection, but also is a special experience, and visually notable from Harrison Street.

The "Cary Theatre" Block

The area around the renovated Cary Theatre should be inviting and encourage visitors and citizens alike to stay in town and enjoy local events, activities, and shops. Opportunities include strategic locations for both planned and impromptu performances, such as music, readings, and story telling. Paving and/ or "downtown" lighting designed by an artist may be part of creating a sense of place.

Temporary Art

Temporary public art offers opportunities for art projects that are only possible in a specific space and time frame. The scale and excitement of these art projects can provide a riveting sense of excitement and discovery. Opportunities include performances (dance, theater, story telling, music) in specific locations, such as the steps of the Art Center, or, for example, the open green space across from the Arts Center. Other opportunities in interesting locations might be lighting, sound, and video projections. A "Movie Night" with movies shown on the side of a building is a great way for people to come together and experience Downtown in an exciting new way. Possible sites along Chatham Street include the Gothic Revival house, which might either serve as a backdrop for a performance, or renovated as a restaurant, or gallery. Other possibilities are the blank walls of buildings on Chatham Street and the bank plaza at the intersection of Chatham and Academy, which might become an opportunity for a mini park/seating area. Food is always a crowd pleaser, and snack wagons could be designed by artists for special evenings, like "Final Friday."

Academy Street and Dry Avenue Site

A downtown park, the Cary Arts Center, and numerous civic facilities surround the corner site at the intersection of Dry Avenue and Academy Street. Its prime location makes this site suitable for a wide range of public art. With its juxtaposition to the Arts Center on Academy Street, this site warrants a highly visible art project that defines this end of downtown as the cultural arts district. Public art should also be integrated into paths connecting the site to the park and other adjoining public places. This location could be a magnet destination place, bringing both visitors and citizens to downtown activities such as performances or a Farmer's Market. Public art should be incorporated into the early planning and development stages of this site so that work on both can proceed in tandem, saving time and money.

Gateways to Cary

There are many entrances and approaches to Cary from a range of arrival points. Public art should herald the gateways through a cohesive message for both arrival and departure, signage or other projects. Examples of gateway art types include lighted sculptures as beacons and artist-designed wayfinding signs. Major downtown intersections are a prime location for public art because they welcome the visitor to downtown and orient the visitor to downtown and orient the traveler through wayfinding or landmarks. The Harrison Street and Academy Street intersections on Chatham should be priority areas for public art.



27. *Lazy Daze* annual festival organized by the Town of Cary
28. Art Vendors line Academy Street during the *Lazy Daze* festival
29. During *Lazy Daze* Academy Street is full of activity, becoming a ceremonial space.
30. *Lazy Daze* festival poster showing festivities on Academy Street and the Cary Arts Center at the Southern end.

06 | Getting There

Cary's Public Art Program is administered by the Parks Recreation & Cultural Resources Department's Public Art Coordinator and the Public Art Advisory Board with Town Council support, and receives assistance from various municipal departments, including Planning, Engineering and Public Works. Program administration includes the identification of projects and funding, development of partnerships, selection of artists, and the overall management of a project from contract to installation and maintenance.

Funding Opportunities and Procedures

Downtown Cary is an important venue for public art because it complements the Town's urban design and revitalization strategies laid out in the Comprehensive Plan. Funding is necessary to underwrite and implement Cary's public art program, and can come from a variety of sources, both public and private; however, it is important that they be permanent and dedicated in order to ensure long-term stability and provide predictability in short-term and long-term planning for public art. While local officials have supported public art over the years, the lack of a permanent funding source precludes long-term planning for projects.

Public Sources of Funding

The largest source of funding for public art is the municipality itself. Cary has traditionally funded public art through its Capital Improvement Budget (CIB) process. Public art projects are recommended each year by the Public Art Coordinator and Public Art Advisory Board (PAAB) and submitted to the Town Council for approval. Qualified capital projects might include the construction or repair of all buildings, structures (e.g. retaining walls), new road capacity, and park development.

The PAMP 2012 recognizes that the Town will continue to fund Public Art on a project-by-project basis through its capital planning process. In the future it is recommended that the Town consider a mechanism for a more predictable planning and funding process. It is recommended that both public sources, for example a percent for art program that dictates a percentage be considered, in addition to exploring private revenue sources for public art (discussed below).

Private Sources of Funding

The private sector offers opportunities for sponsorship and funding of public art projects and programs. Corporations are potential sponsors for community projects such as public workshops, education and outreach, documentation of an event or temporary project, performances open to the community, or a residency for an artist with scheduled talks and activities. Additionally, developers and businesses often have semi-private spaces that are open to the public and create ideal locations for public art. The Town could offer incentives for sponsoring an art project in these semi-private or public spaces, such as empty storefronts, which could be donated for a length of time. Partnerships could involve combining funds from the private developer and/or privately owned facilities with available Public Art Program funds.

Public Art in Private Development

Public art within plazas and gathering spaces of private development elevates the project by creating places that are connected to the community. The art contributes to a "sense of place", that increases public enjoyment and the likelihood that patrons will make return visits and support local businesses. Public art within Maynard Loop is particularly important for the revitalization of the town center. The strategic and cohesive placement of art, such as at gateways, primary intersections and along the corridor

of Academy Avenue would have a unifying effect on the town center that, in addition to the enhancement of public spaces, would serve as a form of branding that would benefit all businesses and property owners.

Policies should be considered that encourage public art in private development by either making public art a requirement in the development process, or creating incentives for developers to incorporate public art on-site. As an alternative to incentives like density bonuses, an option can be provided to contribute to public art fund; Public art could then be required in new construction or building renovations in downtown Cary, and the monies in this public art fund allocated by the Town Council for the commission and placement of public art in strategic locations, using other matching funds when available. Outside of the downtown area, large commercial and residential properties that have planned or existing public spaces are ideal places for public art. In these locations, it is typically preferable to install the artwork on-site, rather than pool the funds for alternative locations.

Partnerships

Partnerships between the Town and other cultural arts organizations offer opportunities to pool resources, generate new ideas, and co-sponsor project and programs. Cary's Public Art Program has a strong history of partnering with other arts agencies, including Cary Visual Art, the Fine Arts League of Cary, and the Cary Photographic Artists. Future partnerships could include events planned around national or ethnic holidays, a theme of local significance, or subjects such as water resources, recycling, local history, agriculture, etc. Partners might include local arts groups; performing arts groups (e.g., dance, theater, music); local history groups; local horticultural groups; historic sites; local corporations and businesses (e.g., the digital gaming company based in Cary); and national companies with a presence in Cary, such as hotel chains (e.g., Hyatt, which has a national foundation.)

Grants

Regional, state, and national grants should be pursued for public art programs to enhance Cary's public art opportunities. The characteristics of the artwork typically have to match the goals of the organizations providing the grants. Future projects might include brochures and walking/driving tour guides for public art; research for future project themes; community art programs and workshops; working with consultants on a specific project; bringing visiting artists to Cary for workshops and/or lectures; documenting temporary projects; or a specific project requiring funding from an outside source. Grants could come from the following organizations:

Andy Warhol Foundation for the Visual Arts (www.info@warholfoundation.org)
Knight Foundation (www.arts@knightfoundation.org)
National Endowment for the Arts (www.arts.gov/grants.gov)
North Carolina Arts Council (www.ncarts.org)
North Carolina Department of Cultural Resources (www.culture.com)
North Carolina foundations, including: A.J. Fletcher Foundation (Raleigh) www.ajf.org;
The Cannon Foundation (Concord) www.cannonfoundation.org; The Community Foundation of
Western NC (Asheville), www.cfwnc.org; The Golden Leaf Foundation (Rocky Mount),
www.goldenleaf.org

These organizations offer distinct opportunities for public art programs. Their missions and grant criteria are listed on their websites or available upon inquiry.

Use of Public Art Funds

Any available public art funds may be used for all costs associated with the commissioning of selected artists and acquisition of public artworks. These include: all costs associated with Public Art projects prior to individual artist selection; project specific coordination or management costs; artist fees; all costs necessary to transport, receive and install artworks at specified sites, including any unexpected costs; and

ongoing project and program maintenance costs. Specific categories of expenditures might include site preparation, contingency, artist selection costs (e.g., travel expenses and honoraria for panelists), project consultants, fabrication and installation of artwork identification plaques, documentation, public amenities, dedications, advertising and publicity, education and outreach activities, specific project or ongoing program project maintenance.

Eligible Artworks

Professional artists shall design all artworks commissioned or acquired under the Public Art Program. A professional artist is defined as “A person who has a reputation of artistic excellence, as judged by peers, through a record of exhibitions, public commissions, sale of works, educational attainment, or other means.” Depending on the particular public art project, the work may be created in the artist’s studio or fabricated as facilitated by the artist. Artworks may include, but are not limited to, the following types:

Eligible Artworks

- Sculpture: freestanding, wall-supported or suspended; kinetic, electronic, may include sound; in any material or combination of materials, provided the material selection is appropriate for the duration of the project
- Murals or portable paintings using materials proven acceptable for outdoor public projects; collage; or the inclusion of non-traditional materials or means
- Earthworks, fiber works, neon, glass, mosaics, photographs, prints, calligraphy, any combination of forms of media including sound, literary elements, film, holographic images, and video systems, hybrids of any media and new genres
- Furnishings or fixtures, including but not limited to gates, railings, streetlights, signage, or seating, if created by professional artists as original work, not to be duplicated
- Artistic or aesthetic elements of the overall architecture or landscape design, if created by a professional artist
- Temporary artworks or installations
- Media artwork, including music, video, film, or other forms of electronic artworks

Ineligible Artworks

- “Art objects” that are mass produced, commercially-available or have standard manufacture (E.g., playground equipment, fountains or statuary elements)—unless incorporated into an artwork by the project artist.
- Reproductions, by mechanical or other means, of original works of art, except in the cases of film, video, photography, printmaking or other media arts.
- Decorative, ornamental, architectural or functional elements that are designed by the building architects, as opposed to elements designed and created by an artist commissioned for that purpose.
- Landscape architecture and landscape gardening, except where these elements are designed by a professional visual artist and/or are integrated with the artwork designed by the artist.
- Services or utilities necessary to operate and maintain an artwork over time.

Public Art Players and Agencies

Many groups play a role in Cary's public art program, as they do in Cary's broader community life. This is an advantage, since the range of groups and organizations brings various resources, points-of-view and cultural backgrounds from different segments of the community.

Town Council

The Cary Town Council plays a significant role in the Public Art Program by authorizing funding for public art projects. Town Council also reviews and approves the Public Art Advisory Board's Annual Work Plan, which includes recommendations for specific public art projects, programs, and funding requirements. Once the Work Plan is approved as part of the Capital Budget process, the selected public art projects for the coming year are included in the Town's Capital Improvement Budget.

Public Art Advisory Board

The Cultural Arts Division of the Parks Recreation & Cultural Resources Department is responsible for administering the Public Art Program and works closely with the Public Art Advisory Board in its role to advise the staff and Town Council on all matters related to public art, including the acquisition, donations and placement of works of art. The Public Art Program is responsible for the maintenance, removal, relocation, and alteration of existing works of art in the Town's collection with input from the PAAB. The PAAB reviews an Annual Board Work Plan prepared by the Public Art Coordinator, and submits the plan to Town Council for approval. Based on recommendations brought forward by staff, the PAAB periodically reviews and recommends changes to the Public Art Guidelines, Policies and Procedures. The PAAB works with the Public Art staff to present ideas to Town Council.

The PAAB also designates a Chair and Board member to serve on ad-hoc Artist Selection Panels and reviews and approves the makeup of the panel. The Artist Selection Panel reviews applications, interviews artists and makes a recommendation to the Public Art Advisory Board to hire an artist for projects. The Board reviews and approves aesthetic and site appropriate considerations of individual projects at benchmark phases during a project. Working with the Public Art Coordinator, the Board is the Town Council appointed citizen voice for public art in Cary.

PAAB Membership

The Public Art Advisory Board currently consists of nine members appointed by Town Council with representation from local visual arts organizations, working artists, architects, the private development community, and the general public. All appointments to the Advisory Board are for three-year terms, except when unexpired terms are being filled. Due to the complexity of public art, design and art professionals play an important role on the Board by sharing their technical expertise and experience with other members.

Public Art Coordinator

The Public Art Coordinator manages the day-to-day work of the Public Art Program and coordinates the involvement of all participants, including project architects and planners, Town Site Sponsors, private development project representatives, and project managers. The Public Art Coordinator provides leadership and vision in the development of the Public Art Program through research, new ideas, and novel approaches to public art that are appropriate for Cary.

The Public Art Coordinator implements the Annual Work Plan approved by Town Council and the Public Art Advisory Board. These responsibilities include preparing budgets, serving as a primary media spokesperson, developing an annual report, monitoring the program's policies and guidelines, and preparing programs that involve, engage and educate the community about public art. The Coordinator

also administers the artist selection process, publicizes all new projects, facilitates the Artist Selection Panel meetings, and negotiates contracts between the selected artists and the Town.

Serving as a professional resource, the Public Art Coordinator may work with corporations, philanthropic organizations, and individuals seeking to advance public art. The Coordinator can serve as a catalyst for increasing private sector involvement in public art, conducts research, and prepares grant applications for program development.

Artist Selection Panel

The Artist Review Panel is an ad-hoc committee formed for a limited period of time (usually two to three meetings) for the purpose of recommending individual artists for a project. The panel generally consists of five to seven voting members, including representatives from the Public Art Advisory Board (one member serving as the Panel Chair), the project design architect(s), representatives of the site sponsor, arts professionals, public art professionals, and members of the community at large. If deemed appropriate, the Panel may also consist of additional non-voting advisors such as other design or technical professionals associated with the project, other members of the Public Art Advisory Board, or other associated professionals (e.g., project managers, developers, Town planners, urban designers, historians, etc.)

The Artist Selection Panel reviews the credentials, prior work, proposals, and other materials submitted by artists for a particular project and recommends to the PAAB an artist or artist team to be commissioned for the project. The Panel may be asked to respond to other tasks at the request of the Public Art Coordinator, including a review of the project prospectus, project guidelines, or specific concerns about a particular project. In reviewing the credentials of artists, the Panel should be sensitive to the public nature of the project and the necessity for cultural diversity in the Public Art Program. Following the artist recommendation for a particular project, the Artist Review Panel is typically disbanded.

Artists

Each artist under consideration for a project is required to submit RFQ (Request for Qualifications) credentials, visual documentation, list of references, and signed application form agreeing to Insurance requirements for the project. Typically artists are hired based on their qualifications and past completed work. In some cases, a proposal RFP (Request for Proposal) with description of project concept, proposed project materials, outline for work schedule along with application form and visual and qualification documentation for consideration by the Artist Selection Panel. If selected, the artist(s) shall execute and complete their art project in a timely and professional manner in accordance with the project schedule. They should also work closely with the project manager, design architect, and/or other design professionals associated with the project and present the project to the Public Art Advisory Board and others at key project milestones as established in the contract. Artists might be requested to present the project to the public, conduct a community education workshop, or complete a residency in the community where the artwork will be placed. Artists are responsible for providing all warranty and maintenance documentation for their projects.

Project Initiation, Process and Procedures

The initiation process and procedures are integral to the successful execution of a public art project. This is the structure and basis for the project, and thus is a critical part of the Public Art Program. A formal public art policy should be adopted by Town Council, formalizing this process and outlining the planning and development process for public art projects in Cary, including the responsibilities and obligations of all participating Town officials.

Capital Projects Planning Process

Annual Funding Process

Cary's Public Art Coordinator works closely with other Town departments during the fall of each year to review public art opportunities in capital projects in the coming year and beyond. The recommendations are reviewed by the Cultural Arts Manager; the Director of Parks, Recreation and Cultural Resources; and the Public Art Advisory Board. The public art projects are then submitted to the Town Manager and Town Council for approval as part of the annual Capital Budget process.

Budgeting and Recordkeeping

Budgeting and recordkeeping for public art in capital projects can be complex, but it is essential for maintaining records for actual public art costs for planning and auditing purposes. Public art budgets should include the cost for all phases of a public art project (i.e. conceptual design, schematic design, design development, construction and installation). An additional 5 to 8% of the project budget should be designated as contingency for the project. The budget for the public art project should itemize all fees, components, consultants, insurance, travel expenses, fabrication and installation costs, and any other aspect of the project. The budget is in the artist's control, with the explicit understanding that the stated budget amount is final. Contractually, the Town can request "Additional Work" from the contracted artist with an agreed amount.

Briefing Sessions

Early in the process, the Public Art Coordinator shall arrange at least one discussion session with all key project participants including, but not limited to, the Town project manager, the director of the site facility and his/her designee, the private sector developer or project designee, and the design project architect. The following topics, as well as others deemed necessary, shall be discussed:

- Architectural design objectives for the building and site
- Relationship of the public art project to the Capital Improvement Project (CIP) design objectives
- Identification of the local community or definition of community in the context of the site
- Any functional requirements or special site limitations associated with the Capital Improvement Budget (CIB) and CIP or private development project
- The Public Art Program goals for the project
- Description of the selection process, and composition of the Artist Review Panel
- Budget for public art project, and line items in the CIP or development project that may be incorporated into the public art project (for example, paving, railings, landscape materials,)
- Code requirements

Defining the Project

The Public Art Coordinator will collect the information received during the briefing session(s) and define the following considerations:

- Project goals for the public art project as it relates to the CIP or development project
- Public art budget
- Possible approaches to public art project
- Method of artist selection

Facilitating the Project

The Public Art Coordinator will work with the project artist and participants to facilitate and coordinate the project from conceptual design through installation. Initially, these responsibilities include:

- Confirm the preferred artist selection method (see below)
- According to the selection method, prepare and distribute the "Call to Artists"
- Form the Artist Selection Panel
- Negotiate the roles and responsibilities of project participants

Artist Selection

Selecting the appropriate artist for a public art project is the most important decision of the public art process. Consideration must be given throughout the artist selection process to ensure creation of the highest level and most appropriate public art project, given the project budget, schedule and site constraints. The past work of the artists considered for selection should reflect high artistic standards and a proven record in the world of public art, unless a particular circumstance warrants selection of a less experienced artist.

Methods of Selecting Artists

Open Competition

An Open Competition is a "Call to Artists," in which artists are asked to submit images of past work. Any artist may submit credentials and/or proposals, subject to any limitations established by the Artist Review Panel. Calls for entries for open competitions will be sufficiently detailed to permit artists to determine whether their work is appropriate for the project under consideration.

Invitational Competition

In an Invitational Competition, a small number of carefully considered artists are invited to submit credentials and/or proposals for a specific project. Invited artists shall be selected directly by the Public Art Coordinator or identified by the Artist Review Panel through an initial review of images. Artists shall be included in the initial review based on their experience with similar projects or sites.

Direct Selection

At times, the Public Art Program may elect to make a direct selection in which a specific artist is contracted for a particular project. Direct selection of an artist may occur for several reasons, but it should not be due to time pressure or other considerations. An ongoing list of qualified artists shall be maintained by the Public Art Coordinator and the Public Art Advisory Board for use in the direct selection of artists.

Criteria for Selection of Artists

- **Qualifications:** Artists shall be selected based on their qualifications as demonstrated by past public art projects, appropriateness of their work to the site and project concerns, and experience working in the world of public art.
- **Media:** All forms of visual arts shall be considered, subject to particular aspects of the project and site, as discussed in the project briefing sessions.
- **Style:** Artists whose artworks are representative of all schools, styles and tastes shall be considered.
- **Appropriateness:** Design of the public art project shall be appropriate—but not necessarily mimic—in scale, material, form, and content for the immediate environment in which the work will be located.
- **Permanence:** Consideration shall be given to integrity of structure and materials, permanence, and protection of the proposed art project against theft, vandalism, weathering, excessive maintenance and repair costs.
- **Elements of Design:** Consideration shall be given to the fact that public art is created in the public context and includes factors beyond the aesthetic, such as public participation, functional considerations, and enhancement of the locale. In addition, public art may also establish a focal point; provide a context for interaction; modify, enhance or define specific spaces; and/or address specific issues of urban design. The work of public art may contribute to establishing or enhancing the identity of a particular location.
- **Diversity:** The Public Art Program shall strive for diversity of style, scale, media and artists. The Program shall also strive for a wide distribution of public art projects throughout Cary, while acknowledging the Town's interest in particular areas of growth.

Project Implementation

Contracts

Integrated capital project contracts with architects, engineers and public artists should include related language about the obligations, responsibilities and schedule for working on an integrated public art project. It is essential that players work together in a timely and coordinated manner to keep the project on schedule and within the approved budget. The Public Art Coordinator should provide draft language to be included in these contracts, which is then reviewed by participating departments before being forwarded to the contractees.

Contracts with architects, engineers and contractors shall be with the department of the project manager, typically the Town Engineering Department. Artists' contracts shall be with the Parks, Recreation and Cultural Resources Department. The latter policy is important because art projects can be complex and the Parks, Recreation and Cultural Resources Department has the staff and expertise to manage them. The artist's contract should include a detailed scope of services and a series of phases or agreements that define the artist's responsibilities from initial concept through construction and installation. Each of the phases / agreements includes details for submission and payment.

All artists' contracts for public art projects shall include a detailed budget for the design, fabrication and installation of the work or be separate contracts for Design Phase and Fabrication/Installation Phase if an

overall budget is not known from the onset of the project. The budget must also include all other aspects of the project budget, such as fees, travel expenses, and all other costs. The project budget must clearly distinguish the cost of public art design and installation from the baseline project costs related to other components of the capital project. This is critical for integrated projects where the net cost of public art can easily be exaggerated by including the budget numbers for construction work that was necessary (and already budgeted for) as part of the original CIP.

After the public art project and budget have been approved and all phases of the project development defined within the artist's contract, the Public Art Coordinator and Advisory Board shall monitor and approve each of these phases, as described in the contract.

Public Art Project Types

A. Integrated Design Projects

In integrated design projects, public art is included in the overall construction project and is prefabricated and constructed by the general contractor. The artist must fully document the project design for inclusion as part of construction, and must specify any construction administration required by the artist. Public art projects that are integrated into the context and/or physical properties of a project will generally follow the same method and timeline for project development as the overall construction project. The schedule for the public art project will be coordinated with the construction schedule, and will be part of the artist's contract, as described above. The Public Art Coordinator and the Public Art Advisory Board will review and make recommendations regarding the artist's research, site selection, conceptual and schematic design, and design development, fabrication and installation phases. Construction documentation, bidding, construction administration, and project construction/ installation will be monitored by the Public Art Coordinator.

B. Integrated/Construction Assistance Projects

Integrated/Construction Assistance projects include most of the artist's design in the base building construction documents. In order for the general contractor to include the work in the construction process, sole source work (installation expertise and/or elements fabricated by the artist) will need to be provided by the artist.

The Public Art Coordinator and Public Art Advisory Board will review and comment on the artist's research, site selection, conceptual and schematic design, design development, fabrication and installation phases. Construction documentation, construction administration, and project construction/ installation will be monitored by the Public Art Coordinator.

C. Site-Specific Design/Build Projects

In site-specific design/ build projects, the artist is contracted to design, fabricate, and install a public art project, within the established schedule and budget. Depending on the nature of the public art project, there are various degrees of integration and coordination with the base building project. The artist's contract, as with other types of public art projects are coordinated with the construction schedule.

In all public art projects, the artist should be brought into the project as early as possible so that any necessary site preparation can be included in a timely and cost-effective manner within the construction schedule.

D. Temporary Projects

Temporary public art projects are a unique and growing area of public art. Temporary projects permit In some cases, a specific site is selected and an artist engaged to create a project for a specific period of time. Another method is to engage an artist or artists whose work is seen as interesting and appropriate, and the artist(s) is shown a range of possible sites from which to select the project location. Temporary

works may be in place for a time period that depends on the nature of the artist's work and the initial invitation to the artist. The contract with the artist follows the same phases as with any public art contract.

Temporary art is an important component of the public art program because it permits greater experimentation and creates a dynamic, ever-changing environment.

Collection Review Standards

At least once every five years, the Public Art Coordinator and Advisory Board, or an independent consultant contracted by the Town, should evaluate the Public Art Collection for the purpose of Collection Management and to assess the collection's future. The Town shall retain the right to deaccession any work of art in the Collection, regardless of the source of funding for the particular artwork. The Town shall retain the right to assess the current value of works under consideration for privatization or resale, either individually or as an integrated element of a particular site or agency.

Objectives

A review process shall be established by the Public Art Program to meet the following objectives:

- Establish a regular procedure for evaluating artworks in the Public Art Collection
- Establish standards and review process for the acquisition of artworks by the Public Art Program
- Ensure that deaccessioning is governed by carefully articulated procedures
- Insulate the deaccessioning process from fluctuations in public and individual taste

Acquisition Review Standards

A review process for the acquisition of artworks shall use the following criteria:

- Acquisition of artworks into the Public Art Collection implies a commitment to the ongoing preservation, protection, maintenance and display of the artworks for the public benefit
- Artworks should be acquired without legal or ethical restriction as to future use and disposition, except with respect to copyrights and other clearly defined rights

Deaccession Review Standards

The Public Art Advisory Board shall review any proposal for deaccession or relocation of an artwork. Procedures for deaccession or relocation shall be as deliberate as those practice during the initial selection. This process shall operate independently from short-term public pressures and fluctuations in artistic taste. During the review process, the artwork shall remain accessible to the public in its original location. Artwork may be considered for review toward deaccessioning from the Public Art Collection if one or more of the following conditions apply:

- The condition or security of the artwork cannot be reasonably guaranteed.
- The artwork requires excessive maintenance or has faults of design or workmanship, and repair or remedy is impractical or otherwise not feasible.
- The artwork has been damaged and repair is impractical or not feasible.
- The artwork's physical or structural condition endangers public safety.
- Significant changes in the use, character, or design of the site have occurred which affect the integrity of the work, and no suitable alternate site is available.
- Removal is requested by the artist because of the condition of the work.
- The facility or location where the work is sited is undergoing privatization.

Gifts or Loans

When gifts or loans of public art are offered to the Town, the Public Art Advisory Board and Public Art Coordinator shall review and advise the local officials on the acceptance of the art. This review shall give special attention to protecting important civic places from the placement of artworks that might not be of lasting significance to the Town.

The review process followed by the Public Art Advisory Board shall meet the following objectives:

- To provide uniform procedures for the review and acceptance of gifts or loans of artworks to the Town
- To vest in a single Town agency the responsibility of ensuring the management and maintenance of the donation
- To facilitate planning for the placement of artworks on Town-owned property
- To maintain high artistic standards for artworks displayed in Town facilities
- To provide appropriate recognition for donors of artworks to the Town
- To protect significant public sites from placement of work that is not of lasting significance to the Town

Review Process Criteria

The review process is based on the following criteria:

- Aesthetic considerations that ensure artworks of the highest quality, based on a detailed written proposal and photographs of the proposed work, documentation of the artist's professional qualifications, and a current certified appraisal of the artwork
- Financial considerations based on the cost of installation, sources of funding for the project, and the estimated cost of maintenance and repair over the expected life of the artwork
- The liability associated with the artwork based on the susceptibility of the artwork to damage and vandalism, potential danger to the public and any special insurance requirements
- Environmental considerations based on the physical appropriateness of the artwork to the site, including the scale of the artwork

Exceptions to the Review Process

Gifts of State presented to the Town by foreign governments or by other political jurisdictions of the United States—municipal, state or national—which may be accepted by the Town Council or Town administration on behalf of the Town shall be reviewed as follows:

- The Public Art Program shall determine the permanent placement of such artworks
- Appropriate recognition and publicity shall be the responsibility of the Public Art Program in collaboration with the Town Site Facility
- If not provided by the donor, maintenance of the artwork(s) shall be the responsibility of Public Works in consultation with the Public Art Coordinator.

Conservation and Maintenance

Objectives

A review process shall be followed by the Public Art Coordinator and the Public Art Advisory Board to meet the following objectives:

- To provide for the regular inspection of public artworks
- To ensure regular maintenance of public artworks
- To establish a regular procedure for effecting necessary repairs to public artworks

Responsibilities

Artist

- At the conclusion of each project, the project artist is required to submit maintenance recommendations for that project, including (but not limited to) suggested annual and 5-year cleaning procedures. The artist should also submit a list of specific components (with manufacturer's information) of the public art project, such as paint, coating, lights, etc. that are essential to maintaining the project.
- Within the terms of the contract, the artist shall guarantee and repair the work of art against all defects of material or workmanship for a period of one year following installation.
- Within the terms of the contract, the artist shall provide the Public Art Program with drawings of the installation
- Within the terms of the contract, the artist shall have the opportunity to comment on, and participate in, all repairs and restoration, which are made during the artist's lifetime.

Public Works Department

- Routine maintenance of artwork shall be the responsibility of the Public Works Department (PWD) that houses the artwork—upon the advice of the Public Art Program—and be consistent with conservation requirements supplied by the artist.
- Responsibility for extraordinary maintenance or repairs of artworks shall be referred to the Public Art Program Coordinator.
- The PWD shall not commence any maintenance or repairs to artworks without the consent of the Public Art Program Coordinator.
- The Agency shall not move any artwork from the site for which it was selected, nor remove it from display and/or block access to it or the site, without the consent of the Public Art Program Coordinator.

Public Art Coordinator and Staff

- The Public Art Coordinator and Staff shall at least once in every three-year period provide for the inspection of each work in the Collection, and shall report on each work, including:
 - Present location of the artwork
 - Present condition of the artwork
 - Recommendation regarding needed maintenance or repairs
- Within procedures authorized by the Public Art Advisory Board, this regular inspection may be accomplished by the staff itself or by another individual or group contracted to perform this service. The Public Art Advisory Board shall review the condition report and make a recommendation for procedure.
- On the basis of the condition report, the Public Art Advisory Board may for those works in need of attention recommend:
 - That no action be taken
 - That Staff work with the Public Works Site Facility Manager to ensure the work is sufficiently maintained and/or repaired
 - That the Public Works Site Facility Manager makes the necessary repairs, in whole or part, or suggest means of accomplishing the repairs
 - That the Public Works Site Facility Manager hires a professional conservator to further evaluate the condition of the work in consultation with the Public Art Coordinator.
 - That the Public Works Site Facility Manager offers the artist the opportunity to repair the work for a fair market value fee
 - That, in the event the repairs are not feasible, the work is de-accessioned

Provision for Review and Amendment

These Guidelines, Policies and Procedures, as outlined in Chapter 6 of this document, are subject to periodic review and revision by the Public Art Advisory Board and the Public Art Coordinator.

07 | Talk it Up!

A robust public art program brings with it great opportunities for teaching about art and the community. An educational program about the arts and the public art process will increase the overall understanding and support of public art, as well as its enjoyment. The Cary Public Art Advisory Board should take advantage of these opportunities and pursue educational programs as part of the Public Art Program. The Board may want to pursue grants and partnerships to leverage funds and resources for these programs. Examples of educational programs include:

- 1) The artist selection process can involve residents about the proposed work, the selected site, and the artist(s). Public meetings, open houses and/or exhibits of work by artist finalists, and perhaps talks by the artists themselves as well as a representative of the site or partner organization, provide great learning opportunities.
- 2) The artist's work process may be a mentoring opportunity. Interested artists could involve students and budding artists in the creative process of researching, designing, or fabricating some portion of their artwork. The details of the mentoring process should be included in the artist's contract.
- 3) Artists should be encouraged to share information with the public about the inspiration and themes of their art projects. When this information is available, it should be included in Cary's public art inventory posted on the public art website.
- 4) A walking or driving tour brochure of public art would be a fun and educational means of increasing the public's awareness of public art in the community. The brochure would include a map, photographs and narrative on the art projects. Funding for the brochure could be through a corporate donation or grant application to state and regional arts organizations.
- 5) Workshops, seminars or events with artists can generate a community dialogue about the meaning and importance of public art. Potential audiences are schools, civic organizations, or the public at large.
- 6) The Cary Public Art webpage provides the community with access to a variety of public art topics. The current website includes the public art inventory and upcoming events. With an expanded selection of information, such as public art articles, art projects in other communities and links, the webpage can serve as an important repository for public art information, educating the community and promoting the Public Art Program.
- 7) A community-based art project directly involves citizens in the development of themes for a public art project. The result can be a one or two word concept, or more detailed and descriptive themes. For example, some concepts may be: Cary's history; local geography ("all rivers flow from here"); Cary as a technology center; as a digital gaming center; ethnic diversity; train route; arts and culture center; agricultural history in west Cary; water as a soothing presence in hot Cary summers; as well as environmental concepts that the Office of Sustainability is considering. These ideas are intended as a way of involving members of the community in evoking aspects of Cary that they feel are important to express. This is not intended to describe the form of a particular art project, which is solely the artist's area of expertise, rather it is a way to collect a range of thoughts about what citizens see as important about life in Cary.

08 | Action Plan

The recommendations in this Master Plan include a variety of programs, practices and administrative tasks that should be explored and implemented as deemed appropriate. A summary of these recommendations is as follows:

- Adopt a town policy that Public Art is expected to be considered for all capital construction processes. As projects are approved, public art will be commissioned, funded, and implemented as an integrated part of approved capital planning projects.
- Prepare site design standards for public art in private development and the public realm
- Consider developing a public art in private development ordinance that would provide incentives for developers to incorporate public art.
- Adopt a formal Town policy on public art that acknowledges the role of public art in capital projects, including transportation projects, public works, and parks and open space development
- Prepare a work agenda for community educational programs on public art
- Develop partnerships with corporations, businesses and arts organizations for sponsorships, programs, grants and pooled resources
- Include Public Art Master Plan as a chapter of the future Cary Community Plan. This new plan will encompass existing plans (Comprehensive, LDO, and Transportation) and integrate public art into the framework throughout the plan.
- Develop a master plan for public art in the Town Center district, working jointly with the Downtown Development Manager

Appendix

Cary Public Art Inventory

Memorandum: Ordinances + Policies

Memorandum

08.13.2012, 08.23.2012, 08.28.2012

Public Art in Capital Projects Policy

At the Cary Town Council work session on April 17, 2012, Brown & Keener presented a summary of recommendations from the draft Public Art Master Plan prepared for the Town. In that session, the Council found consensus around several policies regarding the funding and provisions for public art. We have been asked to draft that policy on Public Art in Capital Projects.

The Town of Cary has consistently supported public art in municipal capital projects for over a decade. Since 2006, more than ten public art projects have been implemented through funding from the Town's Capital Improvement Budget, and another fourteen projects have been donated by Cary Visual Art (CVA) or accomplished by a partnership between CVA and the Town. These art projects have contributed to an improved quality of life, a shared sense of civic pride and an engaging social and aesthetic experience for both residents and visitors.

The town's Public Art Policy reaffirms the Cary's support for public art and offers guidelines for the Council and staff to review proposed public art projects. The policy lays out a streamlined process for municipal review and implementation of public art in capital projects.

Draft Policy: Public Art in Capital Projects

This policy reflects the Town of Cary's support for public art in capital projects and offers a process for the identification, review and implementation of those projects.

1. The Town's Public Art Program bolsters the town's identity as a remarkable place to live, work and visit. Public art increases the awareness and enjoyment of the Town's diverse public realm, complementing substantial recent public and private investments in Cary's Downtown areas.
2. All capital construction projects are to be considered eligible for public art projects.
3. On a designated annual basis, the Parks, Recreation and Cultural Resources (PRCR), Engineering, Planning and Public Work Departments shall meet with Cultural Arts Division staff to discuss opportunities for public art in the capital budget as well as in the five-year horizon of the capital improvement plan. During these meetings, potential projects will be evaluated and recommendations for public art projects to be included in the PRCR capital budget shall be documented with estimated costs to cover each project in its entirety, from design to installation. The estimated cost of the public art project will be a net cost that excludes the base construction that would be necessary regardless of the art project.
4. Staff will review recommended public art projects annually during the capital budgeting process. Projects will be evaluated based upon the considerations below, and any other factors deemed important by staff and administration.
5. The Public Art Advisory Board will annually review and prioritize a list of potential public art projects to be included in the capital budgeting process.

Factors for Evaluating Public Art in Capital Projects:

- Consistency – with the objectives of the Cary Public Art Master Plan
 - Vitality – contributes to the revitalization of Downtown Cary
 - Visibility – by location and/ or proximity to high walk-by traffic volume
 - Identity – enhances gateways and contributes to place identity
 - Investment – complements public and private investment
 - Balance – brings balance and variety in location or project type to the collection
 - Ease – that the project can be incorporated into site
 - Opportunity – for unique function or relation to activities
 - Public use – accessible and visible to the public
6. The capital budget for approved public art projects shall include the net cost of all phases of the public art project, such as conceptual design, schematic design, design development, construction and installation. An additional 8-10% of the public art project budget shall be designated as contingency for the public art project. Any unused contingency shall be returned to the overall capital project budget.
 7. Upon the approval of a public art project, the PRCR Department through the Cultural Arts Division shall contract with an artist for the design and construction/ installation of the public art project. The Engineering or Public Works Departments shall contract with the capital project consultant (firm). All contracts should be first reviewed jointly by the Town Departments and Public Art Coordinator to assure that the consultant/contractors' obligations, project goals and schedules are well-coordinated and can be managed in a way that will result in a cooperative process.
 8. All public art projects shall include a maintenance plan prepared by the artist and submitted as part of the contractual requirements. The Town's Public Works Department is responsible for the maintenance of the public art projects in consultation with the Public Art Coordinator.
 9. The Town Council reserves the right not to approve particular art projects in any given year.

Image Credits

Figure	Image Credit	Page
Fig. 1	<i>Three Bears</i> , Philadelphia, Pennsylvania. Artist: Shari Holme Winter. Image: Philadelphia Redevelopment Authority.	10
Fig. 2	<i>Watermap</i> , Philadelphia, Pennsylvania. Artist: Stacy Levy. Image: Stacy Levy.	10
Fig. 3	<i>Arts Alfresco</i> , Town of Cary, NC. Image: Kim Marchesseault.	10
Fig. 4	<i>T-REX</i> , Denver, Co. Artist: Carolyn Braaksma Image: < http://www.braaksmadesign.com/t-rex.html >.	10
Fig. 5	Community Workshop, Cary, NC. Image: Brown & Keener/ RBA	13
Fig. 6	Community Workshop, Cary, NC. Image: Brown & Keener/ RBA	13
Fig. 7	Community Workshop, Cary, NC. Image: Brown & Keener/ RBA	14
Fig. 8	Community Workshop, Cary, NC. Image: Brown & Keener/ RBA	14
Fig. 9	Workshop, November 2011. Image: Brown & Keener/ RBA	17
Fig. 10	Workshop, November 2011. Image: Brown & Keener/ RBA	17
Fig. 11	Workshop, November 2011. Image: Brown & Keener/ RBA	17
Fig. 12	Workshop, November 2011. Image: Brown & Keener/ RBA	17
Fig. 13	Workshop, November 2011. Image: Brown & Keener/ RBA	17
Fig. 14	Cary Art Center Plaza, Town of Cary, NC. Image: Town of Cary.	22
Fig. 15	<i>The Railroad Man</i> , Town of Cary, NC. Artist: Carl Riguitti. Image: Town of Cary, NC.	22
Fig. 16	<i>Fly Tower</i> , Cary, NC. Artists: Norie Sato, Jim Hirschfeld, and Sonya Ishii. Image: Norie Sato, Cary Arts Center YIR submission.	22
Fig. 17	<i>Fly Tower</i> , Cary, NC. Artists: Norie Sato, Jim Hirschfeld, and Sonya Ishii. Image: Norie Sato, Cary Arts Center YIR submission.	22
Fig. 18	<i>Stoneleaf + Fairy Circle</i> , Town of Cary, NC. Artist: Michael Layne, Installation by LegacyWorks Studio. Image Credit: Michael Layne.	26
Fig. 19	<i>Stoneleaf + Fairy Circle</i> , Town of Cary, NC. Artist: Michael Layne, Installation by LegacyWorks Studio. Image Credit: Michael Layne.	26
Fig. 20	Ant Sculpture, Town of Cary, NC. Artist: David Rogers. Image: pss.uvm.edu/ppp/gardens/bb13.jpg	

Fig. 21	<i>Vertical Garden</i> by VerdMX, Mexico. Image: Rodrigo Cruz for New York Times.< http://www.nytimes.com/2012/04/10/world/americas/vertical-gardens-in-mexico-a-symbol-of-progress.html >. NYTimes.com. April 9, 2012.	31
Fig. 22	Cary Arts Center, Cary, NC. Image: Town of Cary.	31
Fig. 23	<i>Her Secret is Patience</i> , Phoenix, AZ. Artist: Janet Echelman. Image: Public Art Program, Phoenix, Arizona.	32
Fig. 24	<i>Her Secret is Patience</i> , Phoenix, Arizona. Artist: Janet Echelman. Image: Public Art Program, Phoenix, Arizona.	32
Fig. 25	<i>Arts Menendes</i> , Philadelphia, Pennsylvania. Artist: James Sanborn. Image: < austininc.com/scirealm/KryptosDetails.html >.	32
Fig. 26	Existing Art in Town of Cary, NC. All images: Town of Cary, NC. 1. <i>Oracle Benches</i> 2. <i>Fred Bond Bust</i> 3. <i>Walter H. Page Bust</i> 4. <i>Whirligigs</i> 5. <i>Shared Histories</i> 6. <i>The Railroad Man</i> 7. <i>Messenger</i>	35
Fig. 26	Lazy Daze festival, Town of Cary, NC. Image: Town of Cary	39
Fig. 27	Lazy Daze festival, Town of Cary, NC. Image: Town of Cary	39
Fig. 28	Lazy Daze festival, Town of Cary, NC. Image: Town of Cary	39
Fig. 29	Lazy Daze festival, Town of Cary, NC. Image: Town of Cary	39

PUBLIC ART • COLLECTION

11/7/2013

3-Dimensional Works



Join the Parade (7 sculptures) (bronze)

Artist: Jane A. Rankin

Location: Town Hall Campus, 316 North Academy Street, Downtown Cary

Donated by CVA



Gateway to Excellence (stainless steel)

Artist: James T. Russell

Location: N. Harrison Ave at I-40 (east side of N. Harrison)

Donated by CVA



Dancing Beams (painted steel)

Artist: Brian Monaghan

Location: Regency Parkway & Tryon Road
(in front of 2000 Regency Parkway)

Donated by CVA



Interim VIII (stainless steel)

Artist: Bruce Niemi

Location: intersection of Tryon Road & Kildaire Farm Road

Donated by CVA



KATAL Dragon (Kids Are Together At Last)

Artist: William Moore

Materials: painted cement

Location: Marla Dorrel Park, Kids Together Playground
111 Thurston Drive

Donated by CVA

PUBLIC ART • COLLECTION

11/7/2013



- **Oracle Benches (2 benches) (painted steel)**
Artist: Jim Gallucci
Donated by CVA



- **Dinosaur Bench (painted steel)**
Artist: Jim Gallucci
Donated by CVA



- **Dogwood Bench, Tulip Poplar Bench, Easter Redbud Bench, Ginkgo Biloba Bench, and Sassafras Benches (Aluminum)**
Artist: Rodney Carroll
Donated by CVA



- **Messenger (bronze)**
Artist: Gary Price
Location: Cary Library, Downtown Cary
310 S. Academy Street
Donated by CVA



- **The Railroad Man (bronze)**
Artist: Carl Regutti
Location: Train Depot, Downtown Cary
Faces 211 N. Academy Street
Private Donation



- **Walter Hines Page (bronze)**
Artist: Carl Regutti
Location: Town Hall Campus, 316 North Academy Street, Downtown Cary, courtyard
Private Donation



- **Fred Bond Busts (2 sculptures) (bronze)**
Artist: Carl Regutti
Location: Town Hall Campus, 316 North Academy Street, Downtown Cary
Location: Bond Park, Boat House
Private Donation

11/7/2013



Koka Booth Bust (bronze)

Artist: Carl Regutti

Location: Koka Booth Amphitheatre, 8003 Regency Parkway

Donated by Friends of Koka Booth



Overture (stainless steel and bronze)

Artist: Jim Gallucci

Location: Main Gate at Amphitheatre at Regency Park
8003 Regency Parkway

Donated by CVA



Balancing Act II, 2004

Materials: painted steel

Artists: Holly Jones and Chad Bush

Location: Wake Med Soccer Park
201 Soccer Park Drive

Donated by CVA



Curvaceous Kiss, 2005

Material: stainless steel

Artist: Russ RuBert

Location: Sears Farm Road Park
5077 Sears Farm Road

Donated by CVA



Fire Hydrants, 2006

Materials: painted cast iron

Artist: Rachel Herrick

Location: Cary Dog Park at Godbold Park
2050 NW Maynard Road

11/7/2013



Windplow, 2007

Artist: Beverly Precious

Materials: Stainless steel tubes, cast/fused dichroic glass panels

Location: Stone Creek Village

Round-a-bout at High House Road & Davis Drive

Donated by CVA



Shadow Play,

Artist: Catherine Widgery

Materials: mild steel - interior artwork

Location: Art Storage, Town Hall Campus

316 North Academy Street, Downtown Cary

Donated by Artist



Ecclesiastes (War Wagon)

Artist: Phil Alan Simpson

Location: Page-Walker Arts &

History Center front garden

Donated by CVA & Friends of Page-Walker



Bowstring Vines, 2008

Artist: Michael Stutz

Material: Stainless Steel

Location: Pedestrian Bridge Hinshaw

Greenway over US 1/64

11/7/2013



N-S Urban Footprint, 2009

Artist: Eric Beerbower

Material: 10' wide concrete sidewalk with color and inset bronze plaques

Location: McCrimmon Parkway & Highcroft Drive at Alexan Panther Creek Apartments

11/7/2013



Imaginary Garden, 2009

Artist: Barbara Grygutis

OBS Landscape Architects

Material: native NC brick pavers

Location: Walnut Street Park

National Award Winner 2010 Brick Industry Association

11/7/2013



***Shared Histories*, 2010**

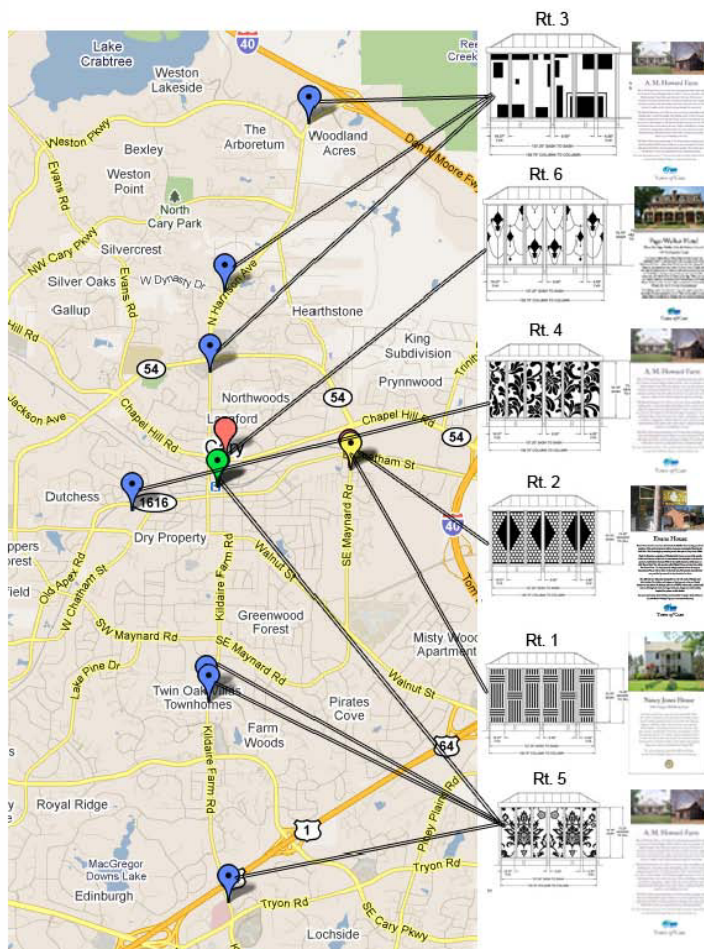
Artist: Susan Harbage Page

Material: etched glass, paint

Location: image above Kildaire Farm Rd. C-Tran Route #5

Artist has created a series of 6 designs for each of C-Tran's 6 routes. Each design references a historical architectural detail from one of Cary's old buildings.

Completed Shelters/Decals Map:



11/7/2013



Arts Alfresco, benches 2010, bridge 2011, wingwalls 2013

Artist: Brad Spencer

Material: clay brick

Location: Black Creek Greenway corner of Chapel Hill & Maynard Loop Roads

Donation/Partner: CVA

Description: Artist Brad Spencer has created a series of brick columns, benches, and underpass wing-walls that celebrate different art forms (i.e. literary, music, visual, etc.).

Arts Alfresco, Pedestrian bridge along Maynard Rd.



Arts Alfresco, Wing-Walls at Lowe's along Maynard Rd. Black Creek Greenway



11/7/2013



***Gates for Hemlock Bluffs*, 2011**

Artist: Lucas House, Iron House Forge

Material: stainless steel, steel

Location: entrance Hemlock Bluffs Nature Preserve

2616 Kildaire Farm Road



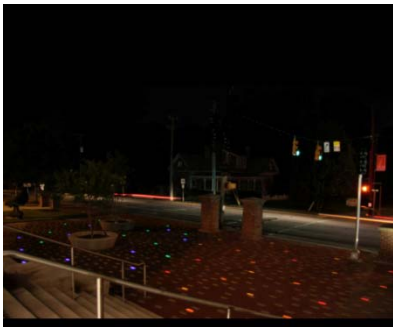
***Whirligigs*, 2007-2011**

Artist: Vollis Simpson

Materials: metals, bearings, paint, reflectors

Location: corner of Chapel Hill Road & N. Academy Street, Herb Young Community Center

11/7/2013



Cary Arts Center, 2010-2011

Artists: Norie Sato, Jim Hirschfield & Sonya Ishii

Description: Design Team project with architects Clearscapes - multiple integrated projects in the following areas: Lobby, Flytower, Theater, Vomitorium, exterior classroom, and Plaza

Materials: see detailed descriptions below

Location: Cary Arts Center, 101 Dry Avenue

Description:

Ghosts or spirits of classes and students past, an entry experience that links past and present, other elements celebrate creativity and the links between the visual and performing arts to enliven this Art Center renovated from an old elementary school building. Collaboratively conceived and produced by 3 artists, Jim Hirschfield, Sonya Ishii and Norie Sato, the artwork sets the tone and creates an unique counterpoint to the

PUBLIC ART • COLLECTION

11/7/2013

historic building renovation. Several elements comprise the total artwork: an exterior sculpture for two sides of a new theater fly tower; artwork for the lobby including a focal backlit glass wall which extends through the 3 stories of the lobby along a glass stairway. Other lobby artwork includes glass doors to a classroom/ reception room; glass cladding for the interior of the concessions area with closable doors. The 3 artists also produced the theater's curtain which continues the harlequin pattern from the exterior sculpture above; projected patterns in the theater's vomitoria for a theater entry/exit experience for patrons. An exterior front plaza paving pattern incorporating solar powered paver lights create a magical environment for patrons leaving the theater after a performance; and benches for an outdoor classroom are based on traditional drawing horses used in art schools. The artwork illuminates the change of this facility from school to art center and evokes images from the past history of this building location as an important historical and future focal point for the community.

Exterior Flytower artwork: "Harlequin Curtain"

Glass, steel

North side: 31' x 68' x 5' and South side: 43' x 68' x 4'

Interior Glass works: "School Spirits"

Glass stairway wall: Laminated glass, LED light, aluminum, stainless, 10' x 35'

Concessions Area: Laminated glass, 12' x 18' x 6'

Glass Doors: Ceramic frit on glass, 10' x 7'

Theater Curtain: "Harlequin Curtain (inside)"

Printed Velour, 20' high x 50' wide x 6"

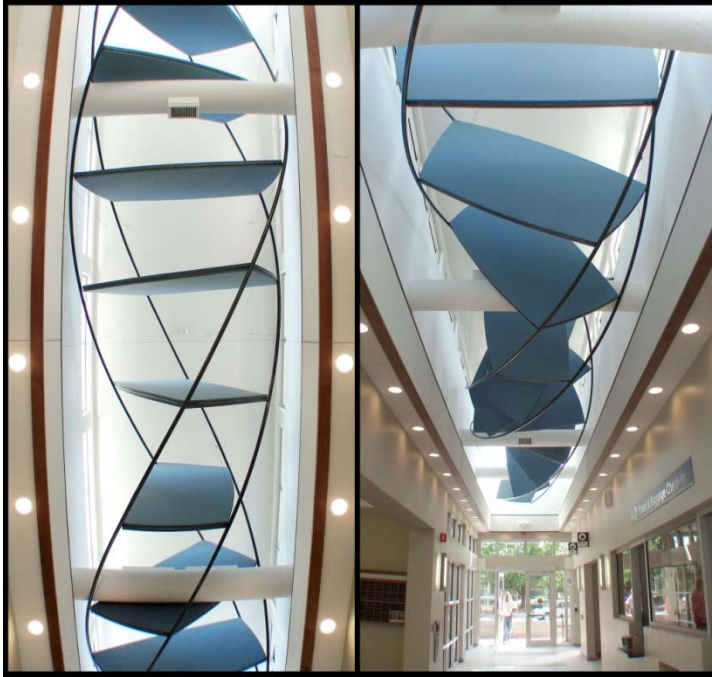
Plaza paving design and solar powered LED lights:

Brick and Solar powered LED pavers

Art Benches: "Drawing Class"

Stainless steel, ipe (wood), 36"high x 32" long x 14" wide

11/7/2013



Helix for Cary Train Depot, 2011

Artist: Matt McConnell

Materials: acoustical material, steel

Location: Amtrak at Cary Depot

Commission by: NC DOT Rails Division



Dapple I, 2010

Artist: Victoria Reed

Medium: Aluminum

Location: Page-Walker gardens

7' x 3.5' x 10'

11/7/2013



***Hot Rolled Equus*, 2007**

Artist: Michael Stutz

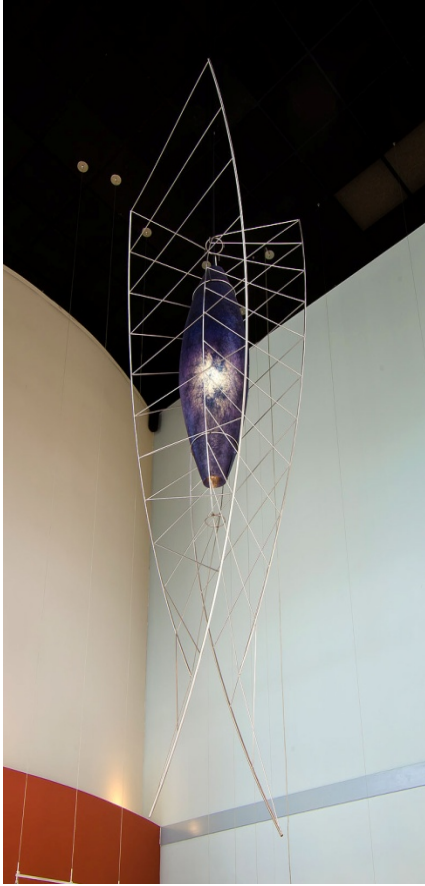
Media: Steel

9'.5" x 5'.5" x 5'

Location: corner of High House Road & Davis Drive, Searstone Retail

Gift of Atlantic Avenue CNC, LLC

11/7/2013



Seagull,

Artist: Matt McConnell

Stainless steel & fiberglass, Light element

Approx 10' length, 5' width

Location: Town Hall (currently in artist storage)

Gift of Ron Lodholz

11/7/2013



Beacon to the Community, 2013

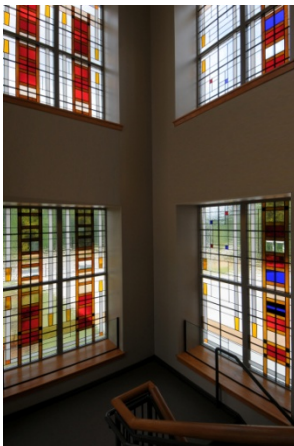
Artist: Arthur Stern

American, b. 1950

2013.01

Media: Architectural Glass (24 individual panels of glass set into triple pane commercial grade aluminum frames)

Location: Fire Station #8, 408 Mills Park Drive



11/7/2013



The Meeting Place, 2012

Artist: Nina Hole (built with community volunteers)

Media: Clay, fire brick

Location: 601 Kildaire Farm Road



11/7/2013



***STONELEAF+FAIRYCIRCLE*, 2012**

A Community made Environmental Sculpture

Artist: Michael Roy Layne

Location: Fred G. Bond Park Boat House

Media: Storm Water Swale made of bamboo culms, steel rod, galvanized wire, paint, stretch-knit fabric, PVC pipe, river rock, sand, mulch, and plantings

Overall Size: 94 ft. long x 36 ft. wide x 11 ft. high (Stone/bamboo form: 94' x 36' x 4')
(Temporary use) Seven Mushrooms: Between 7ft. and 11ft. diameter/height



Spring Daze 2012