## public art = VALUE ADDED

a public art resource guide for developers and neighborhoods

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# Section I: Introduction

#### Why Public Art?

Private developers are discovering that public artwork makes good business sense. Artwork that is accessible to the public can become a highly visible landmark and help your building stand out from the crowd. Public art identifies and reflects our community's sense of place, recognizes our unique landscape, and adds value to your residential or commercial development. Neighborhood Associations can incorporate public art to give their neighborhoods a distinctive identity. The Town of Cary encourages you to participate in the Public Art Program by incorporating public art into your next project.

Commissioning artists for the public realm is a strong part of that tradition. Kids Together Playground at Marrla Dorrel Park, The pedestrian bridge over US Hwy 1/64, the plaza, the flytower and lobby at the Cary Arts Center, the new Fire Station #8 at Mills Park Drive, and the marquee of the newly renovated The Cary Theater

are all places in Cary that have something in commor works of art.

Works of art add value to the built environment. They can transform places with added meaning, interaction, beauty, and context, creating memorable encounters for people in those places.

The Public Art Program of the Town of Cary encourages developers and neighborhood associations to consider creative ways to engage artists and present works of art in their projects, and looks favorably upon development plans that include thoughtful public art components. This resource guide is intended to give developers information and tools to commission works of art. It features examples of different project types, discusses best practices, and outlines local and national resources for public art.

#### **Public Art Project Types**

#### **Artist Made Building Parts**

Why buy a ubiquitous building part from a catalogue when you can have it made by an artist? Artist made building parts add character and beauty to function. These types of artworks can cost the same as catalogue purchases when an artist is given a budget and specifications to work toward. One way of funding these projects is to identify an item already in the design, such as benches or landscaping, and enable an artist to deliver those services. The artist designed project can have the same budget as the line item, or it can be enhanced with additional sources of funding. They can be delivered to the job site and installed by the contractor or the artist.

#### **FEATURED PROJECT:**

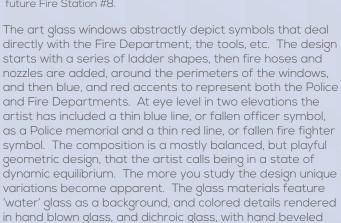
Stained glass windows at firestation #8

Architectural Glass (stained glass, blown glass, lead, glazing) Stairwell Windows (#12 total window panels)



Artist Arthur Stern
after visiting Cary
in 2012 and meeting
with Fire and Police
Departments, as well as
students from Mills Park
Middle School, he developed
the window designs for the
future Fire Station #8.

glass prisms.



Designed to light up at night when viewed from outside the building the glass art becomes a "Beacon to the Community".

#### OTHER PROJECTS:

Norie Sato "Round-and-Round" Terrazzo floor







#### OTHER PROJECTS:

Gateway Village by Ned Kahn Charlotte, North Carolina. 2000

A 260' long by 6-story tall facade of a new parking garage in Charlotte, North Carolina was covered with 80,000 small aluminum panels that are hinged to move freely in the wind. Viewed from the outside, the entire wall of the building appears to move in the wind and creates the impression of waves in a field of metallic grass. Inside the building, intricate patterns of light and shadow, similar to the way light filters through the leaves of trees, are projected onto the walls and floor as sunlight passes through this kinetic membrane. In addition to revealing the ever-changing patterns of the invisible wind, the artwork was designed to provide ventilation and shade for the interior of the parking garage. Commissioned by Bank of America. Completed in August, 2000.







Benches at Kids Together Playground at Marla Dorrel Park Oracle Benches (2 benches), 2000 Artist: Jim Gallucci



City Light, City
Bright
Seattle City Lights
by Nancy Blum
Seattle, Washington

This 42 inch in diameter, cover is placed in 50 locations around heavily trafficked parts of Seattle, WA. Cast in iron, the 'flowers' graphically represent the city and the 'electric' pattern underlying is symbolic of the utility. 2001. Commissioning Agents: Seattle Art Commission and Seattle City Lights



Cast in bronze, thirty basins are positioned along 15 stops of the Charlotte Area Transit System. Sitting on a base by Haws Co. the dogwood basins integrate the platforms functional needs with a specific and unique design. Commissioned by Charlotte Area Transit System (CATS) Charlotte, NC Engineering and Pattern: Leonard

Engineering and Pattern: Leonard Owen, Dallas TX Castings: Polich Tallix, Rock Tavern, NY



#### **Integrated Artworks**

These types of public art projects don't sit on pedestals: they are seamlessly integrated into the surrounding environment. When you bring an artist into a project early in the design process, the work of art can be built into construction documents, which can save time and money from a separate art installation. In many cases, the general contractor can perform some of the fabrication or installation, with the artist or fabrication specialist needed only for specific components.

Walnut

Walnut Street Park
by Barbara Gryguttis
Imaginary Garden, 2009
Artist: Barbara Grygutis
In collaboration with OBS Landscape Architects
Material: native NC brick pavers
Location: Walnut Street Park
National Award Winner 2010 Brick Industry Association

The artwork titled "Imaginary Garden" is a complex woven design in native brick (15 feet wide brick promenade approximately 800 feet long) which starts at the parking lot where the promenade meets the parking pavement and follows the subtle curve of the promenade where it bursts into a blossom to create a plaza at the intersection of Lawrence Road and Walnut Street. The decision to use brick as the "art" material was an obvious natural, since it is a material made from the local earth. Brick has a rich history in the Triangle/Cary area. The artwork creates a place of tranquility and unity with nature punctuated by elements of surprise and interest where you sit and watch people, neet a friend, read a book.

#### N-S Urban Footprint, 2008

Artist: Eric Beerbower
Material: 10' wide concrete sidewalk
with color and inset bronze
plaques
Location: McCrimmon Parkway
& Highcroft Drive at Panther
Creek Apartments
Developer Alexan Panter

The artist chose the theme "Nature meets Urbanism" and developed the concept based on satellite maps to generate an organic pattern that is derived by Alexan Panther Creek Apartments location to its north & south axis. The pattern is a reflection of the urban development, and is a time capsule of current development as of 2007.

Creek Apartments, LLC.



#### OTHER PROJECTS:



**Recharge Chambers**by Gloria Bornstein
Water feature courtyar





The Plaza
Jack Mackie

#### **Design Teams**

When an artist is included as a member of the design team with an architect, landscape architect, or engineer, they work together and heighten the creativity, surprise, beauty, or whimsy of a place. These types of projects work best when all members of the team are selected at the same time, they are given specific roles and/or responsibilities, and each member has a clearly defined project role from the beginning.



Interior Glass works: "School Spirits"
Glass stairway wall: Laminated
glass, LED light, aluminum, stainless,
Concessions Area: Laminated
glass, Glass Doors: Ceramic frit
on glass
Plaza paving design and solar
powered LED lights:

Brick and Solar powered LED

The Design Team made up of Architects and Artists worked collaboratively. The conceived and produced artworks by 3 artists, Jim Hirschfield, Sonya Ishii and Norie Sato, set the tone and creates an unique counterpoint to the historic building renovation. 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. 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.

#### Freestanding Works of Art

When design and construction are complete and there are no opportunities to integrate an artwork into a site, commissioning or purchasing a freestanding work of art is an option to explore. In addition to sculpture, works that can be applied to a site, such as murals, can be considered.

McGinnis Development Group, LLC incorporated public art for Stone Creek Village, a mixed use project located at the corner of High House Road and Davis Drive. A sculpture by artist Beverly Stucker Precious called "Windplow" was commissioned to be a site-specific sculpture designed for the Stone Creek Village roundabout. Arcs of stainless steel tubes hold cast/fused dichroic glass panels reaching a height of approximately 13.5 feet. Abstractly designed to evoke the image of glass plows cutting through the wind, the free-form elements flow upwards to a large stainless steel plate. This ties the sculpture to the previous agricultural use while letting the winds of time plow forward into change. The arcs of dichroic glass and stainless steel tubes are integrated with stainless steel plates to provide to image of an abstracted plow tilling the wind above it.

The use of dichroic glass creates a burst of changing color as vehicles drive by and drivers are treated to an ever-changing display. The 3/4" thick fused glass panels are placed into slots in the stainless steel tubes and then sealed with industrial grade silicone. Windplow shall be designed and constructed with safety in mind. The dichroic glass shall be fused with plate glass to achieve a safe thickness. Windplow shall be attached to a 10 foot diameter concrete base and footing that is under 3 foot



#### Windplow

by Beverly Stucker-Precious Stone Creek Village, Cary, NC

#### OTHER PROJECTS:



**Time Passage**by Jim Galluci
Hospice of Wake County, Trinity Road



**Takoma Trees**by Judy Sutton Moore
Takoma Park

# Section II: Best Practices

#### Benchmarking

Spending time researching successful public art projects will inform the process you choose to develop and contribute to the success of your final project. Consider asking questions about artist selection, involvement of consultants, public art plans, artwork budgets, and fabrication methods in your research. There are many resources to consult to seek out successful projects. Here are some benchmarking strategies:

 Work with a public art consultant to view your project and develop a presentation of projects that have similar characteristics to your site.

 Research successful projects in publications such as Sculpture and Public Art Review, which feature public art projects.

 Americans for the Arts produces an annual list of successful projects called
 Year In Review. Lists of selected projects and sets of images are available on their website, www.AmericansfortheArts.org/PAN

 Cary has many successful works of public art. Check out the Town's web site to see its permanent collection and map. Downtown Walking tours of Cary Visual Art's annual temporary Outdoor Sculpture Exhibition can be downloaded from the organization's website www.caryvisualart.org



Catherine Widgery Cloudbreak, 2010 Indsey-Flanigan Courthouse, Denver, CO 14'x14'x18in., glass, steel



#### Budgets

Budgets for commissioning or purchasing a work of art are established before an artist is selected. Benchmarking similar types of projects can be helpful in establishing a budget range. Factors that contribute to determining a budget include the type of project, materials, career status of the artist, and project management fees. Artists should be notified of a project budget from the beginning of the project, and the amount should be all-inclusive of the project scope. The work of art budget should include: artist fees, fabrication, materials, installation, transportation, construction documents, approvals and reviews by other design professionals, and insurance required of the artist. Budgets should also be established for future maintenance and management of the artwork

# Methods or some state of the st

David Dalquist From Here to There, 2011 High Trestle Trail Bridge

#### **Artist Selection**

thods for artist selection include an open-call process by RFP or RFQ Invitational where small groups of artists are prequalified for the project, or Direct Selection approaching a specific artist for a proposal. Artists are generally selected or pre-qualified by a curator, public art consultant, or group of art advisors for a project. In general, selecting an artist without guidance by an arts professional who has experience with public art projects is not advised.

The Town's Public Art Program maintains an Artist
Registry Database that is available for neighborhoods
and developers wishing to review a pre screen data base
of artists. The Town's Public Art Coordinator can assist
you with identifying a selection of artists qualified for your
articular project.

#### **Selection Criteria**

The following basic criteria should be used to select artists, review designs and analyze existing artworks

- quality/originality: demonstrated capabilities of the artist(s) and the merit of the proposed artwork(s)
- **suitability:** appropriate in scale, material, form, and content for community and physical environment
- durability: demonstrated structural and surface integrity, reasonable maintenance costs and requirements, and resistance to theft and vandalism
- safety/public liability: artwork will not present issues in these areas; artwork(s)will be reviewed by appropriate departments or offices (such as Risk Management, Parks Maintenance, Police, Transportation, Planning, etc.) to ensure that the proposed or existing artwork(s) do not present safety hazards
- meets any additional specific criteria established in an RFP/RFQ or private development regulations.



Between Light & Knowledge
D.H. Hill Library
North Carolina State University
Raleigh North Carolina

#### **Placement and Site Considerations**

When selecting a site, the artwork(s) should significantly contribute to the setting from a functional or design standpoint and significantly enhance the chosen location in a way meaningful to the public. The Artist can also significantly contribute to thinking about a variety of ways a site may incorporate artwork.

The following factors should be considered:

- visihilitu
- traffic patterns (both interior and exterior)
- public safety
- relationship to existing or planned architectural and natural features
- users of the site

- future development plans for the area (if known)
- environmental concerns
- public accessibility to the artwork(s), including ADA requirements
- social context (intended use of the work if any)
- significance to the proposed artwork(s).
- landscape design
- existing artwork(s) within the proposed site vicinity

#### **Artist Fees**

sts must be paid for their work at every stage of a project. When proposals are being solicited, artists are paid a fee to develop their ideas. Once an artist has been selected for a commission, the standard fee for design and project management is 20% of the art project budget. If an artist is fabricating all or parts of a work of art they will also receive payment for their materials and labor.

#### Contracts

Like other design professionals and trades working on a construction project, a contract is needed for the artist that outlines all of the expectations for products, services, and responsibilities. Obtaining a specific contract for commissioning or purchasing works of art is advised. Section III for information about acquiring sample artist contracts.

#### Leo Villareal

Hive (Bleecker Street), 2012
Bleecker Street/Lafayette Street, NY
LED tubes, custom software, electrical hardware,

#### Design Development and Review

The contract for the work of art should include milestones for the owner to review the progress of the design, fabrication, and installation of the work of art. Often, these milestones are attached to the release of payment. For example, when the owner approves of a proposal for a work of art, a portion of the budget is released and the artist is given notice to begin fabrication.

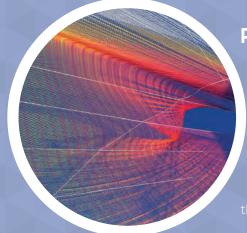
It is suggested that the owner contact the Town of Cary Public Art Program and the Towns' Planning Department during the proposal stage of the artwork to learn of any review Board, commissions, or community organizations that may need to approve or review the overall development project or work of art.



#### Maintenance and Conservation

The artist should consult with a professional conservator during the proposal stage of the artwork to determine what maintenance will be needed for the work of art. A conservator can also review and make recommendations about proposed materials and installation methods for the artwork. Based on this information, a plan should be established by the artist and owner that outlines what maintenance is needed, how much it will cost, and who will perform the work.

When a work of art is damaged, only the artist who created it, a fabricator approved by the artist, or a professional conservator should be etained to repair or restore the work of art.



#### **Public Art Consultants**

The field of public art is highly specialized, sometimes combining the work of curators, arts administrators, planners, designers, community organizers, and construction managers. Advice from a public art consultant can help develop the framework for a project, and contracting with a consultant for project management can help the process of an art commission run smoothly. The public art consultant acts as an advocate for both the artists and the owners, ensuring that he intentions for a project and professional standards are met.

**Janet Echelman**Skies Painted with Unnumbered Sparks
Vancouver, Canada, 2014

#### **Art Plans**

An art plan is an excellent tool for sites that will have more than one work of art. Created by an art consultant or artist, they can outline locations, themes, budgets, materials, and methods for all of the works of art at a site. Public Art by the Book, which is detailed in Section III of this document, offers an excellent chapter on public art planning.

### SECTION III: **Public Art Resources**

#### **Artist Registries**

The Town of Cary Public Art Program maintains an Artist Registry as a resource for promoting visual, public artists, and multi-disciplinary artists that have been pre screen. It was created by the Public Art Program and is a free service. Contacting the Public Art Coordinator denise.dickens@townofcary.org to assist you viewing the list of artists and examples of their works.

4Culture, based in Seattle, WA, hosts a national, juried, registry for artists qualified to complete public or private commissions. The three focuses of the registry are artist made building parts, site-specific works, and registry, visit the public art section of www.4culture.org.

planning projects. To view the

#### Contracts

their website. To download a copy, visit: www. AmericansfortheArts.org/PAN

The Public Art Archive is a resource to see examples of public art projects. The United States is home to some of the most extraordinary collections of public art in the world. For many, a public art collection is not only part of a city or regional identity, it often serves as a major vehicle for engaging local citizens and visitors through art. Within these pages you will find interesting and beautiful images and extensive descriptions of public art from across the country. The Public Art Archive is brought to you by CaFÉ™, an online application and adjudication system used by public art administrators everywhere. To view the registry, visit www.publicartarchive.org

#### **Public Art Consultant Lists**

- 919-465-4791 or email denise.dickens@townofcary.org
- visit www.AmericansfortheArts.org/PAN or call 202-371-2830.

#### **Technical Assistance**

- The Public Art Program provides free public art assistance to the public and private sectors. Services include presentations of contemporary public art projects, facilitating artist selection, and assistance with project management For more information, email <a href="mailto:denise.dickens@townofcary.org">denise.dickens@townofcary.org</a> or call 919-465-4791
- Public Art by the Book edited by Barbara Goldstein (2005, University of Washington Press) is a valuable resource for the public and private sectors.
   It includes chapters on project types, planning, contracts and legal issues, and maintenance.



Cliff Garten Ribbons, 2012 50 UN Plaza, San Francisco, CA Cast Concrete Granite

Looking for a conservator to review a proposal or repair a work of art?

The American Institute for Conservation of Historic and Artistic Works

professionals. The websiteprovides many resources regarding conservation and will assist you in finding a conservator for

your project. For more information, visit <u>www.conservation-us.org</u>.

<u>us.org</u>

The TOC Public Art Program maintains a list of local public art restorers and metal specialists for repairs. To get a copy, call 919-465-4791 or email <a href="mailto:denise.dickens@townofcary.org">denise.dickens@townofcary.org</a>

Town Council appointed a Public Art Advisory Board to advise the Town on all matters relating to the placement of public art in Cary and to ensure citizen input. Please visit their web site for more rmation, Goals/Work Plan, agendas, minutes, and current roster of

board members

http://www.townofcary.org/Town\_Council/Boards\_\_Commissions/Public\_Art\_Advisory\_Board.htm

Cliff Garten
Receptor, 2013
Patriot Ridge
16' tall by 20' diameter, Total
Landscpe Sculpture - 250'x400'
Bronze, Stainless Steel, Concrete,
Landscape and LED Lights
Sculpture

The Town's Public Art Coordinator is available to assist you as you consider incorporating public art into your project. Please contact Denise Dickens at (919) 465-4791, <a href="mailto:denise.dickens@townofcary.org">denise.dickens@townofcary.org</a> for assistance with the Town's public art processes and procedures. You can view the Public Art Master Plan on the Town's website, <a href="http://www.townofcary.org/Departments/Parks\_Recreation\_Cultural\_Resources/Arts\_and\_Culture/Public\_Art/">http://www.townofcary.org/Departments/Parks\_Recreation\_Cultural\_Resources/Arts\_and\_Culture/Public\_Art/</a> <a href="publicartmasterplan/publicartmasterplan/2012.htm">publicartmasterplan/publicartmasterplan/publicartmasterplan/2012.htm</a>.

## Appendix

TOC Public Art Placement Application

http://www.townofcary.org/Assets/ParksS!2c+Recreation+and+Cultural+Resources+Department/Parks\$!2c+Recreation+\$!26+Cultural+Resources+Department+PDFs/publicart/artplacement.pdf

Notification letter of upcoming review of Public Art Placement to surrounding neighbors

(insert actual form here)



# Public Art Placement Request Form

Name of individual of O	rganization	
Address		
Contact Person		
		Email
List artist information be	low	
Name		
		Phone
Website		
Is this location (check al	L that apply):	
Town of Cary pro	,	
	pperty	
Private property		
On an easement		
On a right of way		
Other (please de	scribe):	
Proposed installation da	te	
This artwork is a	Permanent placement	Temporary placement
If temporarily installed,	proposed removal date is	

Attach a photo of the site (or submit a drawing) identifying the desired location and orientation for the artwork.

Describe the artwork (include size, scale and materials) and attach a photo or sketch of the artwork (attach additional pages if necessary).		
Installation Plan (please check if applicable):		
Street closure? If yes, which streets and when?		
Equipment rental? If yes, what kind?		
Need to pour concrete? If yes, approximate size or amount		
Digging? (Before digging, call NC One-Call at 800-632-4949 to have the lines marked)  Other (please describe)		
Describe the process for informing citizens of Cary about the placement of the artwork prior to and after installation		
Will signage be included to desribe the artwork? Describe size and placement of signage		
Planning: Check here if application needs review by Planning. Comments:		

Reviewed	
Signed:	Date:
Public Art Supervisor	
Signed:	Date:
Planning Department	
Date of presentation by	
Public Art Supervisor to Public Art Advisory Board	
Comments by Public Art Advisory Board:	
Date of Public Art Placement Notification mailed to ap	plicant

Return completed form and all documents to

Denise Dickens, Public Art Supervisor
Town of Cary, P.O. Box 8005, Cary, NC 27512-8005
Questions: Denise.Dickens@townofcary.org or 919-465-4791direct



#### Your input is welcomed!

When: DATE
Time: 6:15 p.m.
Where: Room 11130

Building: Cary Town Hall (316 North Academy Street)

Meeting: Public Art Advisory Board meeting

As part of the Town of Cary's continued commitment to make Cary a unique place through its Public Art Program the Council appointed Public Art Advisory Board, which provides advice and recommendations to Town Council on all matters relating to acquisition, and inclusion of public artworks in Cary, will be reviewing a proposal from XYZ. The XYZ public art project is designed for the corner of XXXX and XXXX Roads and points along the DESCRIPTION OF LOCATION that adjoin that corner.

One of the important parts of this process is to gather comments from various user groups who potentially will use the greenway. Community input will be solicited at the Public Art Advisory Board meeting prior to the Public Art Advisory Board voting to recommend a work of public art to Town Council.

Notices are being sent out to all adjoining property owners within 400 ft. of the proposed location for placement of public art to notify them of this item on the agenda of the Public Art Advisory Board meeting.

If you have any questions prior to the meeting feel free to contact:

Denise Dickens Public Art Coordinator 919-465-4791

#### Section IV:

## Neighborhoods

Excerpts from "Public Art as an Agent for Change in You Neighborhood"; City of Tacoma, WA; Amy McBride, Public Art Administrator

Public Art is a wonderful way for neighborhoods to create a new image, solve a problem, tell a story, and develop/ maintain an identity.

#### Public art can:

- Advertise the neighborhood
- · Encourage visitors and residents to stop their cars, park and explore
- · Encourage and direct foot traffic
- · Personalize a neighborhood and builds character and identity
- Attract business and positively impacts tourism
- Welcome and introduce people to a neighborhood
- Demonstrate neighborhood pride that attracts new residents and discourages vandalism
- Transforms community eyesores into community assets



Rock Creek Trail Pedestrian Bridge 2003-2011, Silver Spring, MD Vicki Scuri SiteWorks with URS and Montgomery County Parks & Planning Sponsored by Montgomery County Department of Parks & Planning and Public Art Trust

Celebrating the arts and artists in your community reflects vibrancy that attracts visitors and residents. Creative communities nurture economic development and help define quality of life.

There are many ways to incorporate public art in a community. But where in the world do you begin? Like any other community based actions, creating public art requires vision, organization, and a lot of elbow grease!

The Town's Public Art Program Coordinator can assist you with a step by step process to help you bring a vision into reality. The appendix outlines this process. The steps are geared to those who have never administered a public art project before and for neighborhoods who are looking to create public art together much like a grass roots process.

Public Art is a wonderful way for neighborhoods to create a new image and mark their neighborhood as unique.



MEADOWOOD

1-580/Meadowood Complex Improvement
2007-2013, Reno, NV
Vicki Scuri SiteWorks with CH2M Hill and Barb Santner, ASLA
Sponsored by Regional Transportation Commission of



DOUGLAS ST.
Douglas Street Bridge
1995-2000, Wichita, KS
Vicki Scuri SiteWorks with Gossen Livingston Architects, Mar
Spitzer Designs and Professional Engineering Consultants
Sponsored by City of Wichita



Transmountain
Date: 2011, 2014
Placement: roadsides
Collection: City of El Paso Museums & Cultural Affairs
Department
Artwork Type: architecture (object genre)

#### Appendix:

#### **Neighborhood Step-by-Step Process**

#### Why Public Art?

In addition to the quality of life that art contributes by its very nature, public art can help a community to do a number of things:

#### Welcome and introduce people to a neighborhood

Art can be the gateway to a neighborhood. It can create or enhance gathering places marking important areas and giving a strong first impression.

#### Positive Exposure

Implementing public art will give your neighborhood a reason to toot its horn and receive positive support and possible press coverage.

#### Attract business and positively impact tourism

Interesting areas attract people. Some people seek out public art and will come to an area specifically to see it. Others may be attracted by the tone set by the artwork and choose to stay longer or come back for more.

#### Encourage and direct foot traffic

Public Art can be used to subtly create way-finding for people. In other words artwork can help identify direction, define place, and deter trespassing. Textures in ground coverings, patterns, sound, and even text and images can be incorporated into sidewalks, streets, plazas, and parks to define and area and create interest.

#### Personalize a neighborhood and build character and identity

Public Art tells our stories or creates new ones. It can visually relay the character of a neighborhood, city or town. The public art becomes part of the fabric of the community, sometimes becoming the symbothat represents the area.

#### Demonstrate neighborhood pride that attracts new residents and discourages vandalism.

The existence of Public Art in a community is a reflection that the community cares and invests in its quality of life. The same community that is active and proactive is less likely to have vandalism due to the presence of caring people.

#### Transform community eyesores into community assets

Sometimes art can be used to turn negative impacts into assets. Large walls covered with graffiti can be transformed into murals or major infrastructure impacts like substations or water treatment plants can include an artist on the design team to create a beautiful structure that contributes to the district instead of being an eyesore.

So when you are asked "why art?" these reasons provide valid arguments for creating public art in your community and rallying support from people who may not understand the contribution that art makes to our society.

#### **Defining the Need**

It is important for communities to take an inventory of who they are: histories, demographics, assets, challenges. This first step is a good way to get a profile of the neighborhood and figure out a direction. The following steps are recommendations for the process.

- 1. Pull together residents and business owners (stakeholders in your community) and hold a couple of inventory meetings with the goal of improving the neighborhood.
- 2. Decide what locations you would like to cover and literally walk through neighborhoods making lists of things that are good and those that could be improved.
- Meet back and compile all of the insights.
- Have the community add other perceived assets and liabilities that may not be "visible". (Strong sense of community, no young people, etc...)
- 5. What are the community issues that everyone is paying attention to? ( youth , tourism, revitalization, economics, community identity, livability, etc.) This will help you to focus what your priorities and issues are.
- 6. Develop a list of top community priorities/issues.
- 7. Figure out what priorities could be helped by public art. (Not all issues are best solved by art)





Lawrence Argent
Your Move
Completed 2011
12-13' high x 5' - 9' wide

#### The Different Faces of Public Art

So what exactly is public art?

Public art can be as direct as a sculpture on the corner or a painting on the wall. It can be integrated into the architecture of a building, transform everyday street amenities like light standards and bus shelters, or impact a site for a limited amount of time.

#### **Definitions**

**Design Team Artist:** Artist participates at the earliest stage of development and works with the other designers (architects, engineers, etc) to create the project.

**Commissioned Works:** Artists can be commissioned to create work specifically for a project and be asked to create a site-specific

#### **Direct Purchase**

Site Specific Artwork: Artwork is created specifically for a location and responds to that location.

**Discreet Artworks / Art in Public Places:** Artwork is independent of the site and is placed in a location as a free standing piece.

**Temporary Work:** Artwork is created for a temporary amount of time. Impact is short term.

Where and Why

#### Public art in Urban Infrastructure

Consider public art as an integral part of city/town planning and design in order to stimulate new ideas and sensitivity to our visual environment and the functional structures that shape the community. Public art should transform the potentially unattractive structures that typify water systems, electric transfer stations, and transportation systems into meaningful public symbols. These projects create opportunities for unique educational recreational, and cultural experiences in commonplace structures such as sidewalks, bridges, street lighting, parking meters, parking lots, bus shelters, manhole covers, tree grates, and other street furniture.

#### Cultural Infrastructure

entify public art opportunities that highlight the cultural and historical connections within our community through local history, environmental systems, diverse cultural traditions and visual symbols.

#### Sense of Place/Identity

Use public art to create unique community places, define or redefine public spaces, or suggest experiences that evoke a strong sense of orientation. This type of work gives identity to the larger community as well as celebrates smaller neighborhoods.

Artists have the gift of telling communities' stories and translating those stories in Inique visual forms

#### **Jodi Pinto** Light Station, 2009

Fiberglass, steel (alloy), lighting device components

#### Landmarks

Use public art to create visible landmarks and artistic points of reference. These projects should serve as beacons build community pride and reinforce community identity.

#### **Public Buildings**

Incorporate public art into public buildings (new and old) in order to enhance civic pride and engage employees/citizens in participation, support of, and involvement in the arts.

#### **Temporary Works**

Temporary public works can accomplish a short-term celebration of the arts and express a specific community purpose. Temporary public art allows for unusual media that is not usually considered in permanent public art pieces. Video, performance, and non-permanent materials can be employed.

#### How the artist is brought into the process.

#### Direct Purchase or Commissioned Work

Artwork is purchased directly by an artist to place in a public space. Or artists are asked to submit proposals of artwork to fit within a community. Then the community selects an artist to create a work specifically for the community.

#### **Community Integrated Works**

An artist or team of artists are selected to work directly with members of the public to develop a project and collectively create a work of art. This type of project explores opportunities for the meaningful involvement of citizens of all ages in the art-making process.

#### Developing a Vision for Public Art

It is important for your community to understand the many different ways that public art can be expressed. There are so many approaches, it is important to take the time to look at examples of public art in other communities and educate yourself and others about the wide range of possibilities. Before meeting with the stakeholders of your community, do some research and get examples of public art in your own city or town, and in other communities.

After reviewing examples of public art, try this exercise to help figure out the full spectrum of possibilities before you determine what type of public art is best for your community.



- L. What types of public art have you seen that you like or dislike?
  - 2. What types of media can be used to create public art?
    - 3. Where would you like to see public art placed or utilized in your community? (You may want to refer back to the priorities determined in the previous exercise).
    - 4. Who should be involved in making public art? (local artists, national artists, youth, architects, etc)
  - 5. Public art is a reflection of what your community values. What would be appropriate for reflecting your community today?
- 6. Without reducing your community to a 'theme' are there stories, images, symbols that strongly relate to your neighborhood or town?

#### Anne Marie Karlsen

Round and Round, 2007 Chicago, Illinois Chicago Department of Cultural Affairs

Once the community is thinking about different ways public art can help the community, send them out to do research on their own. The world of public art will start to open up and no one will be able to go on vacation without noticing the place of public art in communities.

#### **Getting Started**

You have prioritized your community need and decided how public art can act as an agent for change, it is time to plan the project.

#### **Basic Steps**

#### Step 1) Decide What You Want.

Based on community brainstorming exercises or ideas generated in a public forum, make a general decision about

what you would like to do

Do you want to create:

A gathering place?

A Gateway?

Wayfinding elements?

Decorative fences?

A Mural?

Street Furniture? (benches, tree grates, tree guards, bollards)

Pathways?

Sculpture'

Sculptural streetlights?

Façade improvements?

A fountain?

Earthworks'

Sidewalk decorations?

An empty wall that is the target of graffiti

An area where new sidewalks are being poured or new trees are being planted

A bus stop or light rail station

Other ideas?



Rhythms of Time Terrazzo, 2013else? Thomas Wolfe Theater, Asheville, NO

#### Step 2) Select a site

Where will the art make the most impact in your neighborhood? Based on your neighborhood inventory, it may become apparent where art would make the most impact. Don't locate your artwork in an area that is hard to see or seldom visited. You want to use the art to transform or enhance an area. You want to choose a site that will work harmoniously with art. You don't want the artwork to get lost in too large of a space or dwarf the community, if you are enhancing an area frequented by pedestrians. The following sites should be considered:

A major entryway into your neighborhood

A blighted area that needs to be transformed

A new community center or park

#### Step 3) Define Your Parameters

When you decide what you want and where you want it, you need to decide what other parameters there are. It is important to have input and create guidelines for an artist to work within. Be careful however, not to make the parameters so strict that the artist has no room for creativity. For example, if you want to make a sign that has your logo on it and you already have the design, just go to a fabricator and have it built. In this instance, you don't

need an artist because you have already created the end result.

Hiring an artist to create something based on your neighborhood's histories, stories, and desires allows the artist to build on that information and create something beyond your imagination.

Parameters you may set can range from a basic idea

We would like an artist to create and entryway feature that will mark the borders of our district

To material specifications:

We would like an artist to create and entryway feature out of wood that will not exceed 15' x 6' x 6' in size

To content specifications

We would like an artist to create an entryway feature that reflects the diversity of our neighborhood. Then give a description of what that means.

You can expect the artist to work within the parameters you set, but you want to allow for the artist to have room to explore those guidelines and themes. A good artist will investigate your community and work with you to come up with an idea that resonates with you and visually illustrates your ideas.

#### Step 4) Determine the Budget

It is important to know what your budget is so that you can raise the appropriate amount of money and are able to complete your project successfully. Often, this is a "chicken and an egg" scenario. You know you want an entryway sculpture, but you have no idea how much that will cost!

This is where you will need to do some research. If you have a general idea about what you would like, you may have seen something like it somewhere, ask around and see what other communities paid. If you know the general size and materials of a piece, ask trades people what materials would cost to build a structure so big and so wide. Say you want to paint a mural, call the places that have murals and ask them the details. Call a few mural artists and ask them for approximate bids.

You need to have your budget determined before you find funding and before you put your request out for an artist. Once you have determined your budget, try to stick to it. Ask the artist to create something that works within your budget. If the artist comes up with more ideas that cost more, ask him or her to create an itemized budget for what would be more than the basic project you are requesting. If you decide to create more and are able to pay for it, you may decide to do so as a community.

#### Step 5) Identify Funding Sources

As usual, paying for improvements is often half the battle. Depending on your community, there are a variety of paths to pursue.

**Arts Councils:** Many cities, counties and states have a local arts commission or arts council that provides grants or has a stable funding source specifically for public art. The Town of Cary accepts applications for grants from non-profit organizations as well as Lazy Daze grants. http://www.townofcary.org

**Neighborhood Programs:** Many communities have neighborhood improvement programs that offer grants for improvement of blight and general enhancements. The Town of Cary accepts applications for grants from non-profit organizations as well as Lazy Daze grants. http://www.townofcary.org

**Foundations:** Local and national foundations exist with missions to improve the communities in which they reside. They typically have granting programs that require a letter of intent from a community and will often support projects that include art as an element for change.

**Sponsorships:** Businesses and service organizations in your community are often willing to support causes that will improve neighborhoods and make your district a destination. Many businesses such as banks are required to give back to the community. Contact the community relations divisions of these businesses and if that doesn't work, try the marketing department.

**In-kind Donations:** In-kind donations are all donations other than cash money. This includes materials and volunteer labor. Some businesses may not give money, but they would be happy to give materials. Maybe you have a local lumber store or home improvement store in your area, they may be more than willing to donate wood or paint. Don't forget the power of volunteers. Volunteers can help prepare the site, help the artist with installation and save time and money in many other ways.

**Local Government:** Sometimes if the Town is going to install streetlights, benches, or tree grates in your neighborhood, they might be willing to work with the community to install something more interesting than the average items. Also, if there is extensive disruption in your neighborhood due to construction, you may be able to negotiate artwork as mitigation. Sometimes this is temporary, like the painted fences you see around construction sites and sometimes it is an electric transfer station that is transformed into a work of art because the citizens demanded not to have the same old ugly structure plopped in the middle of their community.

**Individual donors:** You can raise money from individual donors in your community. List the donors names on a plaque near the site so that people feel a real sense of ownership. Some communities sell donor bricks, where the name of the donor is listed on bricks that become part of the public art piece, either in the ground or on a wall. Be creative.

All of these funders want to be part of a well supported and interesting community project that will help beautify and create interest in the neighborhood. Art projects are exciting and usually draw attention in the press. Be sure to tell the funders be it a granting organization or local businesses that they will be recognized in literature about the project, their name will be printed on a plaque that will be installed near the project, and they will be publicly thanked in the dedication ceremony that is organized when the project is complete.

#### Step 6) Select an Artist.

There are several ways to find an artist or artists for your project. You have defined your parameters. You know what you want, where you want it, how much it will cost, and where you will get the money. Now you need to find an artist. This is really no different than finding the right candidate for a job.

#### Hire an artist directly

You may have someone in mind that you would like to hire directly. You should give this person a job description and interview him/her and be sure that they can complete the job effectively. Remember, you are hiring someone for a job that you want to be well done. You should ask the person the same questions you would ask if you were interviewing a number of candidates. You want to know their credentials and if they have successfully completed any projects before.

#### Call to Artists

Requesting submissions from a number of artists allows for a wider range of possibilities and talent. You as a community, need to define the job description (the Call to Artists), advertise the job, and interview the candidates. You may want to determine a selection committee. This committee should be comprised of people who understand the community need, have a sense of the arts, and it is helpful to have someone with an architectural, engineering, or building background to determine if the proposals you receive will be feasible in an outdoor environment

The Town of Cary maintains an Artist Registry of pre screened public artists that you can use as a departure point for your "Call for Artists". The artists are from the region and nation and TOC staff can help you identify experienced artists for your project.

Create a "Call to Artists". This is your job description. It should list as many details as you can include. Who you are, what you want, where you want it, why you want it, your budget, what you expect that budget to include, deadline for submission, projected timeline for the project, what you expect the artist to submit, and a site

description or picture if you have one.

This "Call to Artists" should be translated into a press release and listed in your local papers, mailed to schools, arts councils, galleries and museums. The more detailed prospectus can then be mailed to those people who request it.

The artist should be asked to submit JPG images, a letter of interest, and a general idea about how they would approach the project. Artists should submit these materials by the deadline you set.

The committee should review the materials and determine how many artists to interview.

There are two ways to go from here. When the committee pares down the pool to the artists they are most interested in seeing they can:

- 1. Set up interviews with the artists. Artists are often asked to bring in images of their work so they can talk about it and give the committee a better sense of the artists' sensibility and intent. Then the committee can ask the artist a number of questions that will help determine not only if the artist is skilled, but how they would work within the budget, how they would work with the community, their experience with public projects and other questions that will determine them the best person for the job.
- 2. The Committee can select a few finalists to come up with a more detailed proposal for the project. These finalists can then meet with the committee to find out more about the site, the community, and any other information you can share to help them come up with a proposal. This proposal would include drawings or a model, a budget and a timeling. Because you are asking the artist to do work that may or may not be selected, it is typical to pay the finalists an honorarium (a stipend) for their efforts. The range of this honorarium depends upon the project of course. A simple project with a small budget might pay an honorarium of \$50 \$100 per artist. A project requiring a model and a fixed design for a larger and more involved project might be a \$600 \$1200 honorarium.

#### Step 7 Hiring the artist

Once the committee selects the artist, it is important to notify those who were not selected and congratulate the artist you have chosen.

Contracts are necessary to protect you and the artist. They clarify your expectations and help to guide the process. The contract should be signed by all necessary parties before any work begins

It is good to stage your contract in phases. Many artists don't have the money to purchase all of their materials up front, so there are ways to stage the payments so the artist has to complete all of the work before complete payment is made, but is able to secure some of the funds up front for purchasing materials and getting started.

#### Step 8 Project Management

In a community project, it is good to have a designated committee that will work with the artist. It is very helpful if there is a point person on the committee for the artist. That person can help the artist problem solve and bring issues back to the larger community if necessary.

The contract should be the basis for the structure of the project. All expectations for the artist, responsibilities for the committee, timelines, budgets and pay schedule should be outlined in the contract.

It is a good idea to tie the pay phases to review and approval by the committee. This gives the artist clear direction and goals to meet.

There are usually several phases to follow before a piece is completed:

Information gathering (the artist researches the community, ideas, and approaches)

Conceptual Phase (This is just an idea phase. It is often more of a direction. Approval at this phase means the artist can continue working in this vein refining the idea. It is important to give clear direction at this point.)

Schematic Phase (This is when you should see a drawing or mock up that identifies what the piece will entail, there may be some refinishing. Approval at this phase gives the go ahead to final design. Sometimes, if the committee approves this submission it can be accepted as final)

Final Design (The design is complete, but not built/completed. There is still some room for adjustments, but none that veer too heavily from final design if possible. Approval at this phase gives the go ahead for implementation.) Completion of piece.

#### The Role of the Committee:

- · Act as guiding force for the artist.
- Manage the contract
- Provide direction, information, and access to the larger community
- Assist with fundraising if necessary.
- Review and approve designs and approaches at predetermined phases
- Determine when to share ideas, designs, or finished product with the larger community
- · It is the role of the committee to provide as much support as they can for the artist to help the project develop.
- It is not the role of the committee to design the piece.
- Create the identification plaque.
- · Organize the dedication ceremony.

#### The Role of the Artist:

- Work with the committee and community in a professional manner.
- Present ideas in a timely fashion to the committee
- · Accept input and try to incorporate it into the artwork when appropriate

- Communicate why some input may or may not work with artists' concept
- · Unless otherwise claimed by the committee, get any permits, engineering approval, and other preparatory steps before installing artwork
- Complete the artwork successfully
- Provide maintenance information to the committee

#### Special Note: Stewardship and Maintenance of Artwork

Artwork that is created and not maintained can quickly become another eyesore! When working with the artist, address ease of maintenance in the design and implementation of the piece. Consider how you will maintain and clean the piece over the years. Consider creating a savings fund for the sole purpose of taking care of the piece over the years. Remember, you may be creating a piece that will need to be taken care of into the future. Consider the future leaders of your organization and make it easy for them to maintain your legacy.

#### Step 9 Celebrating

Your project is completed! Now you need to celebrate. It is usually the responsibility of the commissioning group to create a plaque to install near the artwork. This plaque should include the artist's name, the date of completion, the group commissioning the work, any story or educational material about the work, and sponsors.

A dedication ceremony is a nice way to invite your community to christen the new artwork, thank the artist, recognize the sponsors, and get publicity! Be sure to name the work of art and the artist who created it. Make a big deal out of it. You have just contributed a wonderful addition to your neighborhood.

Remember to always credit the artist in any photographs or publications you may produce. It is part of their copyright and good protocol.

