



ART of the Triangle



EXECUTIVE SUMMARY

A Citi Arts and Town of Cary, NC Public Art Master Plan

Adopted October 11, 2001
Public Art Master Plan Process 2000 - 2001

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*If I only had a **heart**.*

The Tin Man

To search for the good and make it matter: this is the real challenge for the artist...As I meditated on the theme of this book, I found myself thinking about territory, both public and private – the terrain of the soul, that sacred space within the self that must be acknowledged and tended...The dream space of the soul is the real terrain that we should map.

Estella Conwill Majozo

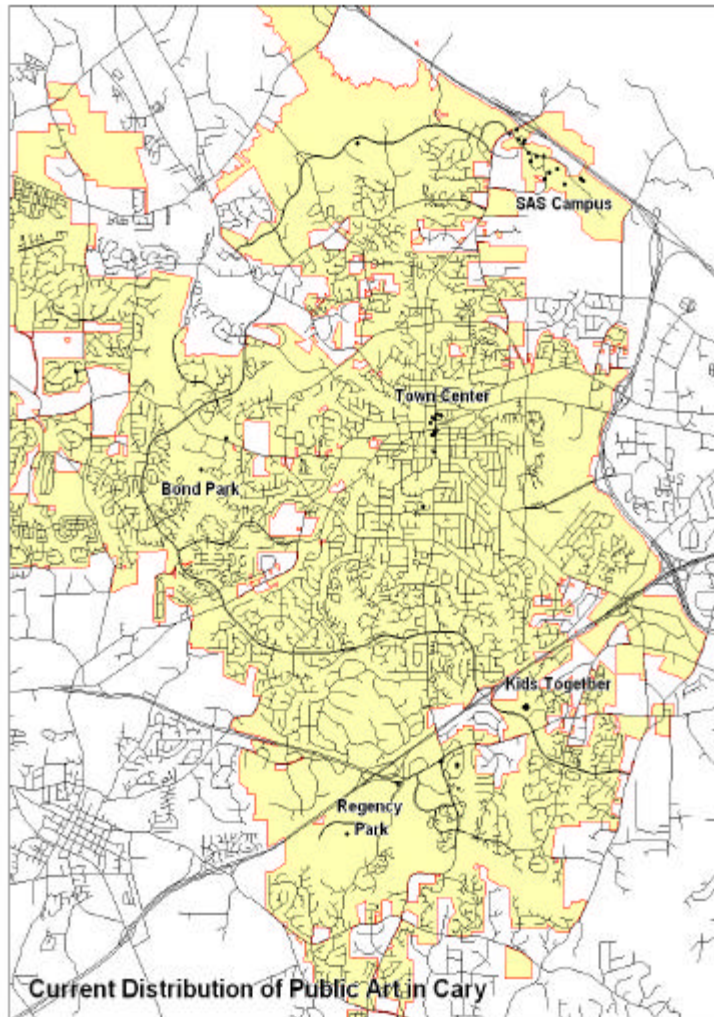
*You reproach me because each of my stories take you right into the **heart** of a city without telling you of the space that stretches between one city and the other, whether it is covered by seas, or fields of rye, larch forests, swamps. I will answer you with a story...*

Italo Calvino

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BACKGROUND

Over the last few years, Public Art has become a more notable feature of the Cary landscape. Beginning with efforts of private individuals, Public Art gained increased momentum with the installation of the "Railroad Man" by sculptor Carl Regutti at the Cary Train Depot. Cary area Rotary Clubs led the effort to create a lasting impression for travelers of a beloved memory of Cary's past. Subsequently, Cary Visual Art (CVA) was formed as a private, not-for-profit organization and began placing artworks throughout Cary. In 1998, Town Council adopted a Public Art Policy for the Town and began a formal process for accepting public art pieces. Thanks to CVA volunteer efforts, community members and businesses, an increasing recognition that Public Art could enhance the quality of life in Cary developed. As a result, it was suggested that a comprehensive Public Art Master Plan be initiated. The plan was viewed as a mechanism to "direct" the implementation of Public Artworks in Cary for the next five years.

Parks, Recreation, and Cultural Resources staff consulted with the North Carolina Arts Council, reviewed other community master plans and proposals, discussed public art planning with other communities, and was authorized by Town Council to engage a consultant to proceed with such a plan. Process length was estimated to take one year. It was determined that the plan should include an inventory of all existing public art, identification of potential sites, recommendations and alternatives for funding, recommendations for development of public/private partnerships, and recommendations of the range of art appropriate for a public setting. In addition, it was determined that the plan would involve an extensive community-based process including a series of one on one and group meetings and a community wide charrette. This process was viewed as a means to develop broad public support and input.

In February of 2000, the Public Art Master Plan Task Force was appointed by Council to serve as a mechanism for inviting broad citizen input in the development of various aspects of the plan. The committee was composed of representatives from the following groups: 2 representatives from Cary Visual Art, 2 representatives from the Fine Arts League of Cary, 1 representative from the Chamber of Commerce, 1 representative from the Planning Department, 1 representative from the Appearance Commission, 1 representative from the Planning and Zoning Board, 1 representative from the Parks, Recreation, and Cultural Resources Advisory Board, 1 representative from the Cultural Arts Committee, and 4 citizens-at-large. In addition to monthly task force meetings, the master plan process included one on one and group interviews with Town leadership and arts groups, a community-based public art and design charrette, and research. Research materials included the Town of Cary Land Use Plan, Cary Design Guidelines, Town of Cary Parks, Greenways, and Bikeways Master Plan, Cary Comprehensive Annual Financial Reports 1998 through 2000, Town of Cary Capital Development Budget and Plans 1999 and 2000, *Around and About Cary* by Thomas Byrd and Jerry Miller, and land use, planning, and other maps.

The charrette was held on January 27, 2001 and was attended by over fifty individuals. The day long process was led by Brad Davis, ASLA, of LandDesign, Inc. and facilitated by Jennifer Murphy, Public Art Master Plan Consultant. It included an overview of national public art trends, a portable camera sticker exercise, and presentations by three nationally respected artists including Carolyn Braaksma and Jim Green from Denver, Colorado and Jim Gallucci from Greensboro, North Carolina. In addition, breakout group sessions concentrated on public art vision in 10 areas in Cary. These included West, East, and South Cary, Town Center, Neighborhoods, Greenways, Gateways, Traffic Corridors, Infrastructure, and Private Development. To aid in orientation, the Town Planning Department developed a map of existing public art in Cary and area maps for each of the breakout groups. These maps and other visuals are included in the Master Plan.

Town Council unanimously adopted the Public Art Master Plan following at public hearing conducted at the October 11, 2001 Council meeting.

MASTER PLAN FINDINGS

The process resulted in four Public Art Master Plan components that are divided into five sections in the document. These include Recommendations, Process, Place, Vision, and Guidelines.

- **RECOMMENDATIONS**

The process resulted in 28 recommendations in 14 categories. Detailed recommendations and backgrounds are included in the body of the document. The recommendations are as follows:

CONSIDERATION I – PUBLIC ART PROGRAM

Recommendation 1

It is recommended that the Town of Cary, North Carolina create a Public Art Program and that this program be viewed as a means to express the Town's unique identity, foster community pride, and promote economic development.

Recommendation 2

It is recommended that the Town of Cary appoint members to a Public Art Advisory Board and that this Board advise the Town on all matters relating to the administration, acquisition, and inclusion of public artworks in Cary, North Carolina.

Recommendation 3

The Town of Cary should continue to support the inclusion of public art in Cary, North Carolina by adopting an ordinance that allocates funds for public artworks from its Capital Improvement Budget (CIB) on a project-by-project basis.

Recommendation 4

It is recommended that the Town of Cary encourage private development involvement in the Public Art Program through the use of incentives and other means.

Recommendation 5

It is recommended that Program Partners be identified to substantially leverage dollars generated through the Public Art Program.

Recommendation 6

It is recommended that the Public Art Advisory Board review a Public Art Annual Work Plan developed by Staff for presentation to the Town Council during the Town's regular funding cycle.

Recommendation 7

It is recommended that Public Art monies, generated by the approved Public Art Annual Work Plan be treated as separate designations within each project of the CIB.

Recommendation 8

It is recommended that the Town of Cary staff the Public Art Program as necessary to adequately implement and administer its project workload.

Recommendation 9

It is recommended that the Public Art Advisory Board adopt and follow the guidelines contained in this document, and create and adopt program policies and procedures, to aid in the successful and consistent administration of the program.

CONSIDERATION II – SENSE OF PLACE

Recommendation 10

It is recommended that the Public Art Program Vision outlined in this document be adopted as the underlying framework and philosophy of the Public Art Program for the next five years.

CONSIDERATION III – EX-URBAN CONTEXT

Recommendation 11

It is recommended that public artworks added to the Cary urban landscape recognize and celebrate its unique urban context.

Recommendation 12

It is recommended that the Public Art Program develop the systemic practices and foster the spirit of collaboration necessary to integrate public artworks into the urban design strategies of the Town.

CONSIDERATION IV – GATEWAYS

Recommendation 13

It is recommended that the Town of Cary use public art as a means to define and celebrate its geographic location and its separate character and identity within the Triangle area.

CONSIDERATION V – TRANSIT CORRIDORS

Recommendation 14

It is recommended that the Town of Cary celebrate its historic roots as a railroad village and transit center by commissioning some public artworks that recognize and honor this history and tradition through choice of location, theme, content, and/or reference.

CONSIDERATION VI – TOWN CENTER

Recommendation 15

It is recommended that public artworks be concentrated in Cary's Town Center as a means to strengthen its core identity, nurture its surrounding neighborhoods, and promote economic development.

CONSIDERATION VII – NEIGHBORHOOD IDENTITY

Recommendation 16

It is recommended that the Public Art Program focus special energy and resources in the next five years on using public art as a vehicle to foster neighborhood identity and build connectivity between diverse and individual neighborhoods that culminates in the "place" that is Cary, North Carolina.

CONSIDERATION VIII – PARKS AND GREENWAYS

Recommendation 17

It is recommended that special emphasis be placed on the inclusion of public artworks in parks and the greenway system over the next five years.

CONSIDERATION IX – INFRASTRUCTURE

Recommendation 18

It is recommended that public artworks within the Town of Cary formally respond to, and sometimes become, the community's unique or functional infrastructure.

CONSIDERATION X – LOCAL, REGIONAL, AND NATIONAL PARTNERSHIPS

Recommendation 19

It is recommended that the Public Art Program develop and foster local, regional, and national project and program partnerships as a means to strengthen the Public Art Program and to reach broader audiences.

CONSIDERATION XI – INTEGRATION

Recommendation 20

It is recommended that, wherever possible, the Public Art Program create architecturally integrated public artworks when including artworks in new or renovated Town buildings.

CONSIDERATION XII – DIVERSITY AND INCLUSION

Recommendation 21

It is recommended that the Public Art Program foster and create opportunities for artists locally, regionally, and nationally.

Recommendation 22

It is recommended that the Public Art Program consider diversity in all its forms when commissioning public artists, involving community citizens in its processes, and presenting public art to the public.

CONSIDERATION XIII – EDUCATION AND PUBLIC AWARENESS

Recommendation 23

It is recommended that the Public Art Program undergo artist workshops and artist educational programs on a consistent and regular basis.

Recommendation 24

It is recommended that the Public Art Program increase its visibility through education, outreach, and marketing efforts.

CONSIDERATION XIV – MAINTENANCE

Recommendation 25

It is recommended that maintenance funds be budgeted for and become a regular component of the Town's maintenance program for facilities.

Recommendation 26

It is recommended that the Public Art Program conduct a management survey on the condition of individual public artworks every three years.

- **PROCESS**

The "Process" section summarizes the four components used to develop the Master Plan. These include research, task force meetings, key person interviews, and the community design charrette.

- **PLACE**

The "Place" section highlights Cary, North Carolina's unique and distinct sense of "place" and recognizes the role that public art can play in furthering community image and identity. The research and resulting history to present information gained aided in setting the tone for the public art vision.

- **VISION**

A "Vision" for the inclusion of public artworks in Cary is a means to support past planning efforts in the community and to ensure the creation of works that are unique to Cary. The process identified six vision layers. These include:

- Welcoming
- Connected
- Diverse
- Distinct
- Integral
- Social

Within each layer, consideration areas and general and specific public art opportunities are identified. The consideration areas are consistent with the breakout groups identified for the charrette. They include gateways, town center, transportation corridors, greenways, neighborhoods, parks, infrastructure and function, sound and technology, buildings, and private development. In addition, partnerships, festivals, events, and exhibits are included.

- **PROGRAM GUIDELINES**

Guidelines for the selection of artists and the management of a public art program are essential to ensuring that the Public Art Vision will be implemented. The plan contains the following guidelines:

- Goals
- Definitions
- Funding
- Responsibilities
- Project Initiation, Artist Selection, and Implementation
- Collection Review Standards
- Gifts or Loans
- Conservation/Maintenance
- Provision for Review and Amendment