

**Charlotte-Mecklenburg
Public Art Master Plan
2002-2007**

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2004

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EXECUTIVE SUMMARY

Introduction and Rationale

The Charlotte-Mecklenburg Public Art Master Plan outlines goals, objectives, and implementation strategies to enhance and expand the public art program as administered by the Arts and Science Council of Charlotte-Mecklenburg. The plan contains findings and recommendations, five year funding projections, a public art ordinance and guidelines for both the City, the County and the Charlotte Area Transit System, and recommendations on program administration and staffing, as well as potential project areas.

The plan is a result of more than a year of meetings, interviews with individuals, workshops for the public and for artists, focus groups, community presentations, and extensive national and regional research. The planning process was overseen by the Public Art Master Plan Steering Committee, a body that was appointed by ASC and the Public Art Commission. The final plan captures the aims and intentions of the community and focuses on specific action steps for implementation.

Charlotte-Mecklenburg County possesses an imposing and recognizable skyline and urban landscape. Along with its distinctive physical appearance, the area has an intrinsic personality and tradition that remains intact despite the burgeoning growth it has seen throughout the twentieth century, and particularly over the last decade.

Public art – art that is created with public involvement in its siting, content, context, and creation – is most often successful when it results from the community’s engagement in the entire process. This interpretation differs from the earlier model of “art in public places,” which is an artwork or series of artworks that are created and placed into a public arena without a direct relation to that public site, or to community interests, values and attitudes.

Public art can play a significant role in the visual and sociological development of communities. When done without proper thought and attention paid to community attitudes and feelings, it can be a controversial and sometimes divisive element in the community.

In order to create a successful Public Art Program, one that both reflects and enhances the community, it is important to go through an extensive and comprehensive planning process, which takes into account the views and attitudes of multitudes of persons, agencies, and organizations from the entire community and area which the Public Art Program will ultimately affect.

The Planning Context

The Charlotte-Mecklenburg region has experienced, and by all accounts will continue, to sustain major growth in population, financial and economic activity, and commercial enterprise. The racial mix in the county and city is predominantly Caucasian, with a percentage of approximately 27% African-American people. At the same time, in recent years, Latino and Asian populations have been growing substantially, pointing to an increasingly diverse population in the future. By 2025 the population of the Charlotte-Mecklenburg area is projected to grow by 345,00 people, a 57 percent increase. At the same time, employment is projected to grow by 247,000, a 47 percent increase.

Charlotte in particular is known for its financial activity and enterprise, and is the second largest banking center in the United States today. As such, the city has seen a great influx of bankers

and other corporate executives into its work force, and the city has a feeling that incorporates continental attitudes without dispelling its Southern history and tradition. Increasingly, the Charlotte-Mecklenburg region is seen as a cosmopolitan center, with strong cultural and artistic institutions.

Almost unique among American cities, Charlotte-Mecklenburg has evolved a strong sense of collaboration between the public and private sectors. Most major initiatives respond to that spirit of collaboration and the public art program must as well. While this plan does not go so far as to make public art a requirement in private development, it certainly hopes to encourage it. When the public art program has been fully and successfully implemented with the City and County over the next several years, it will be appropriate to revisit the question of whether the public art requirement should be extended to the private sector.

Charlotte-Mecklenburg County is no stranger to the concept of public art. The first public art resolution was adopted in 1981. Since that time, planning processes have been conducted, and the administration of the program has gone through various iterations. In 1995, ASC Public Art, Inc. was formed, and the Public Art Commission that serves under its auspices has been responsible for all artistic decision-making in the program since that time.

In July of 2000, the Public Art Commission solicited proposals to develop a public art master plan, one which would include a five year plan with funding projections and recommended public art project areas, and a modified public art ordinance and operating guidelines. This document, submitted by Jerry Allen and Associates, is the culmination of that plan.

Public Art Mission Statement

The Charlotte-Mecklenburg Public Art Program is committed to the creation of a program that views public art as integral to the fabric of a community by recognizing its potential to:

- *create livable cities;*
- *enhance neighborhood identity;*
- *strengthen economic development and tourism;*
- *educate children and adults; and*
- *enrich the spirit and pride of its citizens.*

The Charlotte-Mecklenburg Public Art Program is further committed to expanding the opportunities for its citizens to experience public art, thereby creating more pleasing and humane environments that will improve the quality of life.

Key Recommendations

- *The City and the County should enhance its public art program by allocating a full 1% of their Capital Improvement Program budgets for art.*
- *The public art program should continue to be administered by the Arts and Science Council under contracts with the City and the County.*

- *The public art program should focus on a set of core objectives, including placing public art in neighborhood and community settings, public art that supports the region's urban design visions and public art that reflects the diverse history, cultures and peoples of the region.*
- *The public art program should develop a comprehensive community outreach effort to ensure that all citizens have an opportunity to benefit from the program.*
- *The existing public art resolution should be replaced by Percent for Art ordinances by the City and the County.*
- *The public art program should be extended to include those agencies that have been excluded in the past, including the transit system, the airport and the public schools.*
- *The public art program should be extended to include all public-private developments in which the City and the County are partners.*
- *The City and the County should provide zoning incentives to encourage public art in private development.*

PLANNING CONTEXT

History and Demographics

Mecklenburg County is a bustling and healthy hub of financial and economic activity in the American Southeast. Its county seat, Charlotte, holds the ranking as the second busiest banking center in the U.S., behind only New York City. The county as a whole, with a population of 695,454 persons (according to the 2000 census) is home to over 8% of the population of the entire state of North Carolina. The county boasts an extensive infrastructure that provides entertainment for locals and visitors, including sports arenas, historic and cultural sites, and lush and beautiful landscape. The city of Charlotte also houses an impressive mix of museums and cultural and artistic institutions.

Mecklenburg County has long been a vocal and visible presence in American history and tradition. According to local accounts, the County signed a Mecklenburg Declaration of Independence a year before the 13 colonies officially broke with Britain. This fiery spirit and independent nature has continued to be emblematic of the County since the 17th century.

Charlotte, with its imposing and unmistakable skyline of skyscrapers located in the downtown financial district, is the center of financial activity in Mecklenburg County. The 2000 census showed that the city of Charlotte, with a population of 540,828, is the 26th largest in the United States. As much as Charlotte seems like a thoroughly modern city, its role as a financial center and economic force was shaped mostly in the 50 years between the 1870s and the 1920s, when it was transformed from a largely agrarian city into a trade and finance center of the larger region.

While Charlotte's emergence as a financial center came about slowly, its banking skyscrapers were a striking and sudden addition to the downtown. In 1903, developer F.C. Abbott created the seven story Trust Building at 212 S. Tryon Street. This building towered over the two and three story buildings that surrounded it. In the next twenty-five years, ten more buildings of up to 20 stories were erected on Tryon or Trade Streets. While most of these original skyscrapers are now gone, this initial building boom touched off an architectural trend that persists to this day.

The skyscrapers, while practical to a certain degree, were challenged by some as needless and unfitting to a Southern city like Charlotte. There was no constraint or need that led to the swift development of these striking structures: in fact, building low-rises would have been much more cost- and labor-efficient. However, the skyscrapers created an indelible identity for the city. As Thomas Hanchett states in his book *Sorting out the New South City*, the skyscraper corridor "offered intangible benefits more important than considerations of efficiency or economy. By lining their offices along South Tryon Street, the bankers provided a potent symbol of their community's collective economic power. By investing in skyscrapers, they signaled their modernity and their complete confidence that the city's future prosperity would fulfill such present expenditure." Whether due to this prescient development or not, the hope for the future held true: Charlotte has indeed become a powerful financial center in the United States.

At the same time that Charlotte's physical appearance has changed so drastically, its sociological characteristics have been equally and indelibly changed. Prior to the twentieth century, people tended to live in heterogeneous neighborhoods, and the downtown area was a mix of housing, industry, and other commercial concerns. Southern "landed gentry" lived next to – and sometimes

with, in the cases of employers – the people who served them. The houses of African-Americans and Caucasians sat side by side in the same neighborhoods. Segregation was largely unknown.

This all changed with the social upheaval of the late nineteenth and early twentieth centuries. And when Charlotte's social and economic leaders suddenly realized that they no longer enjoyed the pure, unsullied deference of those they considered lower on the "social pyramid" than themselves, they quickly abandoned "old-fashioned salt-and-pepper intermingling in favor of a city sorted out into a patchwork quilt of separate neighborhoods for blue-collar whites, for black, and for the 'better classes.'" (*Sorting out the New South City*, page 88).

Today, Charlotte is still separated into neighborhoods, many of which have their own distinctive "personality." Over 300 distinct neighborhoods have been identified in Charlotte-Mecklenburg. The population of Mecklenburg County has a high percentage of African-American persons (27.9% of the population, compared to the statewide 21.6% of African-Americans), and there are many neighborhoods throughout the county that are predominantly black and there are growing concentrations of persons of Latino heritage. Other neighborhoods are defined by their historic nature or their geographic location.

The 1998 – 2003 Cultural Action Plan for the Arts and Science Council

In 1998, the Arts and Science Council, working with The Bay Consulting Group, developed a 5-year cultural action plan that articulated the broad vision for cultural development in Charlotte-Mecklenburg. Hundreds of people participated in this visioning process, which resulted in seven major focus areas:

- Recognizing and Supporting Creative Individuals and Developing Organizations
- Community and Neighborhood Cultural Development
- Affirming Culture, Identity and Heritage
- Strengthening Community Cultural Education for All
- Improving Marketing and Access to Cultural Activities
- Leadership and Organizational Health
- Resources and Plan Implementation

Many of these broad vision areas have a direct relationship to the creation of a successful public art program. From the support and development of local artists to the delivery of art and cultural services to the many diverse neighborhoods and communities to giving voice to the history, culture and identity of Charlotte, public art can play a significant role in achieving the cultural vision articulated in the Cultural Action Plan

Urban Design Context

Charlotte-Mecklenburg has engaged in a tremendous amount of planning. The principle planning effort that attempted to articulate an urban design vision for the city was the *City Center 2010 Vision Plan*, which was adopted by the City and County in May of 2000.

History of Public Art in Charlotte-Mecklenburg

Public art has had a presence in Charlotte for more than 20 years. The original public art program for Charlotte-Mecklenburg was established in 1981 as a 1% for art program. At that time, it was administered and staffed by the City/County Planning Commission, with a volunteer board. Controversies about public art erupted in the late 1980s and early 1990s. Joel Shapiro was selected to create a sculpture for the Coliseum. This internationally recognized artist creates

highly abstracted forms that minimally suggest human figures. Shapiro's proposed work came under attack by a local radio station that labeled the work "Gumby." This controversy effectively derailed the plans for Shapiro's sculpture. A second artwork proposal for the Coliseum was developed by Maya Lin – again, an internationally recognized artist and landscape architect who designed the Vietnam War Memorial in Washington, DC. Her project, entitled "TOPO," consisted of a series of small trees that were to be pruned to a round shape, creating the illusion of huge balls rolling down the large central median of the roadway leading up to the Arena. This work, too, was little understood and became the center of further controversy. As a result, there were serious discussions about abolishing the City and County public art programs.

In 1992, a special task force was convened to study ways of restructuring the public art program to address the perceived shortcomings of the programs and the controversies it had engendered. They issued what became known as the *Eddie Knox Report* in June 1992. This report called for a redirection of the public art program, moving away from a "project-by-project approach" where projects are judged on aesthetic merits alone to a "comprehensive agenda of interrelated Public Art activities." It identified five "greater civic goals" toward which the reconstituted public art program should be directed: Urban Design, Community Identity, Education, Economic Development/Tourism and Artistry.

In order to achieve these goals, nine specific strategies were recommended: 1) development of a public art master plan; 2) creation of a public art program in the public schools; 3) placement of public art throughout the parks system; 4) enhancing the public transportation system through public art; 5) continuing the program of public art at the airport; 6) continuing, where appropriate, to identify opportunities to place public art in a variety of public spaces; 7) encouragement of gifts and donations of public art; 8) establishing a stronger public/private partnership, with organizations like Queen's Table and with private developers; and 9) developing public art outreach and information services.

The *Knox Report* recommended that the restructured program be administered by the Arts and Science Council – an agency that provides "a bridge between public and private purposes." It was thought that this approach would maximize the opportunities for private fundraising for public art and the ability to contract with corporations to manage their public art projects. ASC would be able to create links to the schools and other cultural institutions. It was further thought that qualified professional staff would be more cost effective outside government. Finally, advocacy for public art and community education activities would more easily accomplished in a non-political environment.

The Public Art Commission was expanded to 12 members and moved under ASC, with members having these specific qualifications: 1) three from the field of education; 2) three from artistry/architecture; 3) three from business; and 4) three at large.

New public art governing resolutions were passed by the County and the City in May 1993. They contained the following provisions:

- **Purpose:** expanding the experience and direct participation of citizens in the visual arts."
- **Policy:** "All City and County department heads shall include in all estimates of...construction projects 1%...for works of art." The resolution is ambiguous in that it specifies "up to 1% of construction costs" later in the document.
- **Application:** "actual construction costs, excluding engineering, administrative, architectural and legal services, permit fees, as well as indirect and interest costs."

- **Eligible projects:** “any capital project paid for wholly and in part by the City of Charlotte or Mecklenburg County to construct or remodel any building or public space, such as offices, park buildings, parking facilities, court facilities, or any portion thereof in Mecklenburg County, which are normally visited by the public, with the exception of restoration of public properties.” It further excludes any “street, highway or transportation projects.” The resolution is silent in several major areas: aviation, libraries and public schools.

Evaluation of Current Public Art in Charlotte-Mecklenburg

Charlotte has highly visible examples of public art commissioned by the private sector and a growing body of public artworks commissioned through the Public Art Commission/ASC Public Art. The private sector works express the enthusiasm of private citizens and the value placed on art in public places by corporations and businesses. Overall, the cumulative “public art collection” in Charlotte is small, its critical mass not yet strong enough to yield a visible presence or a vigorous visual personality for the city. Over time, the commissioning of more publicly funded works and the strong leadership of public agencies through ASC Public Art will help to direct the creation of an urban environment in Charlotte that expresses the vitality articulated in the 2010 Vision Plan. That plan describes a center city that is “livable and memorable.” Significantly, public art is cited in the plan as contributing to this livability and memorability.

Private Sector Involvement in Art in Public Places

Charlotte’s main presence in the field of public art comes from the commitment of a few corporations and individuals with a keen understanding of the energy that powerful art can bring to a public place. Significant among these is Bank of America, which has made a long-term commitment of art in the public environment. Its contributions to the city scene range from Arnaldo Pomodoro’s “Il Grand Disco” to Ben Long’s triptych in the Corporate Center to Christopher Janney’s integrated artwork at the Seventh Street Station parking deck to a variety of new works at the Gateway Center. San Francisco sculptor Ned Kahn recently completed a major kinetic windscreen covering the façade of a parking garage in the Gateway development. Collectively, these works speak to a desire for innovation, an understanding of the relationship of art to architecture, and sensitivity to the region’s diverse peoples. Attention to artistic integrity and diversity (of region, aesthetics, ethnicity and subject matter) appear to be strong elements in their efforts to place art in public places. Bank of America’s role in developing the Tryon Center is another example of the ways in which they are contributing to the artistic dialogue in the City and advancing the cause of quality public art in Charlotte-Mecklenburg.

The Carillon Building’s artworks by Jean Tinguely, Jerry Peart and Sol Lewitt set a remarkable standard for integrating significant art within the public spaces of private buildings. This development serves as an outstanding model, not only for its high aesthetic standards, but also for its support of contemporary artists in the region through its regular series of on-going artist projects and exhibitions in the lobby. Duke Energy made a memorable contribution to public art, when it commissioned Michael Hayden to design a large neon sculpture on the side of its corporate headquarters in downtown Charlotte. Funded by Duke Energy, the project was administered by ASC Public Art staff.

One unique institution, the Queen’s Table, a group of private citizens, is dedicated to commissioning and funding large-scale sculptures in the region. These works are funded entirely with private contributions. To date, they have placed major works by Jack Pentecost, adjacent to the Federal Courthouse on West Trade Street, and at the airport, they commissioned Raymond Kaskey to build a statue of Queen Charlotte. In downtown, at Trade and Tryon Streets, they

again turned to Kaskey to create a four-part sculpture that speaks to the history and peoples of the region. According to a member of Queen's Table, another major work, again by Kaskey, is currently being planned.

Another example of private sector involvement in public art comes from the Tryon Center for the Visual Arts. In 2001, the Tryon Center funded a public garden by Joan Bonkamper who worked with the residents of Edwin Towers in the Fourth Ward Neighborhood. This project was coordinated by Peter Richards, the recently departed Creative Director at the Tryon Center. With the arrival of Pallas Lombardi, whose career has been focused on public art in the Northeast, it is reasonable to assume that the Tryon Center may continue its contributions to the local public art scene.

Public-Private Partnerships

Perhaps the most notable characteristic of Charlotte-Mecklenburg is the extraordinary degree to which government and the business sector work together to implement the civic agenda of the region. Indeed, virtually any conversation about civic life in Charlotte focuses upon this partnership. In this regard, Charlotte-Mecklenburg is the envy of the rest of the country, where such cooperation between the public and private sectors do not come so easily or so naturally. Nowhere is this partnership more evident than in the area of the arts and culture. For many years, the business community in Charlotte has recognized that arts and cultural development are central to the economic development of the region and that a high level of cultural and artistic activity supports progressive image of city. In business relocations, companies consider tax structure, education and quality of life, including cultural opportunities.

This cooperation has allowed the Arts and Science Council to become one of the strongest local arts agencies in America. With annual local government support of \$5.7 million matched by an annual private sector fund drive of \$9.5 million, the Arts and Science Council has become the second largest local arts agency in America. This is truly remarkable, considering the Charlotte-Mecklenburg region is only the 26th largest metropolitan area in the country.

At the same time, efforts to formally encourage public art in private development have been limited. On several notable occasions, corporations have contracted with ASC Public Art to manage the artist selection and project management for public art in their developments. These projects have been quite successful. In the case of Bank of America, they now have in-house capability to develop public art projects and may be less inclined to contract with the public art program. Another example of corporate involvement in the public art program occurred when the public art funding for the new police facility was cut. In that instance, Bank of America provided critical advocacy for the project.

Publicly Funded Artworks

City/County Projects

Prior to 1993, the public art program administered by the City/County Planning Commission installed approximately 20 works valued at almost \$1.5 million. These included two major works – the Maya Lin environmental sculpture at the Charlotte Coliseum installed in late 1990 and the stainless steel water feature at the Charlotte-Mecklenburg Government Center by Alfred Halegua, installed in May of 1989.

ASC Public Art

As noted earlier, the Arts and Science Council assumed responsibility for the administration of the public art program in Charlotte-Mecklenburg in 1993, following the passage of the revised public art resolutions by the City and the County. The projects commissioned by ASC Public Art show considerable diversity, reflecting projects of different scales and levels of skill by the artists. Most of the projects were developed with modest budgets, but they also demonstrate a commitment to providing regional artists who may be new to public art with the opportunity to learn to work in permanent materials, within architectural constraints, and within the public sphere. Worthy goals of inclusiveness, attention to the artists of the city and region, responsiveness to the kinds of art being produced in the area are evident in the selections of artists and works of art. A detailed list of public art in Charlotte-Mecklenburg is included in Appendix D of this report.

Charlotte-Douglas International Airport

Over the years, the Charlotte-Douglas International Airport has sporadically been involved in public art. In 1989, a public art plan was developed by Michael Gallis, Roy Johnson and Jane Kessler. This plan was in response to the airport's ongoing biennial expenditure of \$50,000 for public art. It was hoped that this master plan would provide a long-term framework for airport art. The plan had three goals: 1) to describe the unique identity of Charlotte and environs; 2) to humanize a primarily functional and technological atmosphere; and 3) to involve the airport with the surrounding community through cultural programming. Unfortunately, the plan has not been aggressively pursued. In addition to the Queen Charlotte sculpture which preceded the art plan, only one major public artwork has been commissioned: a kinetic clock tower commemorating the history of aviation. Entitled "First in Flight," this sculpture by George Greenamyre was installed in August 1997. The few other works that have been placed, while interesting as individual works, bear little relationship to the goals that were articulated in the plan. Indeed, the existing works have been criticized for doing little to promote a positive image of Charlotte. While the public art plan provided some important early direction, it did not really create any sense of institutional commitment to an ongoing public art program, nor did it create the programmatic infrastructure needed to carry out such an effort. Discussions are underway between ASC Public Art and the Aviation Department to propose themes and additional public artworks for existing spaces and for the new concourses.

Charlotte Area Transit System

In 1998, the *2025 Integrated Transit/Land Use Plan for Charlotte Mecklenburg* was released. The report noted that the population of the Charlotte-Mecklenburg area would grow by 345,000 people, a 57 percent increase, by 2025. The plan for the Charlotte Area Transit System (CATS) identifies five major corridors that will be served by enhanced transit, including Light Rail Transit, Diesel Multiple Unit and Bus Rapid Transit. More than \$760 million will be needed to finance the capital construction of the new system. Federal and state funding will augment local money generated by a half-cent sales tax increase approved by the voters in 1999. The execution of this ambitious plan will be directed by a team of transit professionals who have worked on similar systems around the country. They have brought to Charlotte-Mecklenburg specific experience with the role that public art can play in creating a transit system that enhances ridership through quality design. To ensure full integration of art into the system, CATS engaged Seattle artist and public art planner Jack Mackie to create a public art master plan for the system. That planning process has been closely coordinated with this public art master plan. The details of Mackie's report are included in Appendix B of this report.

PUBLIC ART VISION FOR CHARLOTTE-MECKLENBURG

Public art and quality urban design can give a sense of meaning to places – a sense of permanence in an ever-changing environment. It can impart a sense of “rooted-ness” in an age when few people live where they were born and raised. Public art can enliven our streets and our neighborhoods. It can be an avenue for citizen participation in community design.

Public art can make real the history of our community and our society. Such art can be our most powerful messages to future generations about what we value and believe today. Public art can be a common language in our own time – a language that speaks to the many things we have in common – a language that reveals our diverse histories, culture and ethnicities.

Public art can transform the day-to-day experience of the community. It can be a manifestation of the city’s caring about its citizens by rising above mere utility. The integration of public art into the public infrastructure can create an indelible impression, for residents and visitors alike, that the community is committed to excellence. It can also bring out the individual identities of neighborhoods, fostering pride and a sense of belonging by local residents. At the same time, well-designed public spaces can ensure that the citizens will use and take care of civic assets.

Public art can expose the conflicts in our community and become the focal point for thoughtful civil discourse. Often art can address issues in situations where words alone might deepen the divide. In this way, it can be the means of animating our democracy. Public art, most of all, can reveal us to ourselves. It is a mirror in which we can see our own place in the community – reflecting at times the whole range of human experiences. It can offer moments of joy and serendipity, moments of awe and inspiration, moments of sadness and remembrance. In short, like all art, it civilizes us.



Jean McLaughlin and Peter Richards, arts professionals with a broad understanding of public art as it relates to the craft of the artist and the practice of public art, contributed their philosophies within the context of North Carolina and beyond.

Public Art and the Place of Craft in Charlotte

Charlotte is a beautiful, dynamic city reaching to the future with youthful energy. At the same time it has a growing respect for its past as the foundation it needs for understanding and building a meaningful future. The metaphor of sinking roots deep into the earth to support new and sustained growth is the intersecting point that I want to use to link the contemporary studio crafts movement to public art in Charlotte.

The arts at their core are value-driven and meaning based. With the Mint Museum of Art and its Mint Museum of Craft and Design, the McColl Center, the Light Factory, Afro Am Cultural Center, and a host of strong commercial galleries, Charlotte has an active visual arts community bringing professional and lay people together with a common goal of ensuring that the city’s growth includes the vitality, beauty and honesty that attention to the arts can mean at every layer of the city’s fabric.

Being engaged in the life of a city means planning for its future, recognizing what is most meaningful to a vibrant healthy community and putting those core values literally into the concrete. It means participating in that dialogue, asking for input from informed sources, listening to and learning from each other, asking hard questions and making tough decisions. In today's society, celebrating differences and recognizing how individual voices together form communities is at our core. Artists, and within this term I include craftspeople, have an active role to play. It is their job, so to speak, to observe and reflect back to us, in material terms, the fears, joys, aspirations, accomplishments, and questions that challenge, comfort, or confound us.

The Charlotte region has a history of valuing traditional craftsmanship and many artists in the state are active studio craftspeople. Through the early work of curators Herb Cohen and Jane Kessler, the Mint Museum of Art began a process of collecting contemporary crafts through regional biennials. The Mint Museum of Art has strong holdings of pre-Columbian artifacts, the esteemed Delholm collection of 18th century European decorative arts and the Auman collection of traditional North Carolina folk pottery--all of which form important antecedents to the work being done by contemporary studio craft artists today. And, through the on-going collecting and special exhibitions of the Mint Museum of Craft and Design, Charlotteans are able to view the strongest work being produced in contemporary craft in the world today.

There are other important regional craft resources as well. Just south of Charlotte the Catawba Indian potters have been producing work for generations as have the Catawba Valley potters near Hickory. The Appalachian traditional crafts revival, of which Penland School of Crafts and the John C. Campbell Folk School were a part, has strongly influenced attitudes towards crafts in North Carolina. Today, organizations like Piedmont Craftsman, Inc., Penland School of Crafts, the American Crafts Council ACE Fair, and numerous commercial galleries provide an on-going link for Charlotteans to experience contemporary crafts and the artists who produce them.

The contemporary studio crafts movement in NC, and throughout the country, has primarily had a domestic or interior focus, one of making objects for homes, offices and museums. The objects, regardless of their present use, are deeply rooted in centuries-old methods, reflect a reverence for the material and function, and share a kinship with the ceremony and ritual intent of their predecessors. In their contemporary context they may not be used, even though they could be, or they may intentionally not be functional--a commentary on their relationship to contemporary painting and sculpture and the market place. But there is no doubt that they feel good to be around. There is a primal connection between human beings and craft. Why is this? I think we need to look seriously at the simplest of answers. They are generally human-scaled and call out to be touched. They speak of being made by a human hand--whether known, as in a signed work of art, or unknown, as in the works by many anonymous makers of years past. They link us to our individual and collective pasts. They can tell us stories.

There is a natural intersection between the fields of contemporary crafts and architecture and landscape architecture. Each discipline shares attentiveness to materials, craftsmanship, engineering, and functionality. Understanding the principles of science underlying the uses to which these professionals will put their materials is also essential and a trait held in common. At the same time, neither crafts nor designs for the built environment are about engineering, materials, craftsmanship and use alone. Each relates directly to the people who will use the object or space. To be successful they must embrace the people who will use them. And, inherent in good design is an underlying concept, an understanding of the context into which the building, plaza,

garden or work of art will exist, and a message that carries with it the history of architecture and craft as it speaks to its own moment in time. With craft, architecture, and landscape architecture, relationships (among people, between people and materials, and among materials) are established. Movement, color, and texture are carefully considered and planned.

An aspect of public art and civic life, reflecting something both beautiful and difficult for each, is the expectation or desire we place upon them to represent us fully. We might ask, who makes up our community, who makes decisions on our behalf, how do we reach agreement, and what can be created (object, place, word, or ordinance) to represent us? While many artists are active in civic life, many are not and prefer to work more in isolation. Artists who have gravitated toward public art are among those for whom participation in civic dialogue is an essential part of their lives. It is also understood as a natural part of the making process. Craft-based artists have also been drawn toward working and living in communities in which they can have a voice and play an active, engaged part. Look to Penland School of Crafts or the Seagrove area to see how craft artists have chosen to live in close proximity, to form a community, to be in a place that supports shared values.

The challenge for craft in public art is in drawing craft-based artists who have the knowledge of craftsmanship, materials, function, and community into the realm of urban planning. These artists are aware of and respectful of both the deep tradition of their craft's history and the history of contemporary art in general, but they are, for the most part, working with an object-based focus and not yet pursuing their work in the context of the urban environment. The opportunity seems quite natural for them to integrate what they know into the fabric of city life. They need the encouragement and training to make this a reality. In turn, with their help, we could have public spaces that call out to be touched, that are human in spirit and feeling, that represent deep-seated folk values of honesty and integrity. A few craft artists have chosen to move in this direction on their own. Other craft artists are being employed to fabricate the works proposed by some public artists. Many more would benefit from opportunities to learn the necessary vocabulary and understand the requirements that would enable them to move into the public art field themselves.

Inviting craft-based artists to help shape the public art program in Charlotte, providing training and support to connect the rich craft traditions of the area with the evolution of Charlotte's urban landscape are opportunities for the Charlotte public art program to take a leadership role in the future of public art nationwide. The public art arena is decentralized, occurring in hundreds of cities throughout the country. Likewise, craft artists tend to live in decentralized locations throughout the United States. Charlotte's program could become a model for other cities through the country with public art programs that are looking for ways to involve the artists of their own communities. Drawing strong links between craft and public art will give Charlotte's new urban face a fresh, contemporary warmth at the same time acknowledging an important past.

Jean W. McLaughlin
Executive Director
Penland School of Crafts

The Role of the Public Artist

When I was invited by Suzanne Fetscher, President of McColl Center for Visual Art to think about the kinds of programs that would be appropriate for that exciting new place, I began a working process that is very similar to the one I use as a public artist when approaching a new site. As Creative Director, I developed a group of inter-related programs that were, in many ways, a reflection of the community of Charlotte. As an artist working in the public sector, part of what I do is to create a metaphorical mirror so the public can see themselves in the context of where they live. The following are some philosophical thoughts, ideas and working methods concerning my work as an artist. Some of these were gleaned from things I have written, things I have read and presentations that I have made in the context of securing or realizing public art projects. To clarify how artists can engage in the process of creating works that are site and culturally responsive, I have drawn some parallels between my work as a curator and program director and my work as a public artist.

"Public Art is a contemporary term used to describe a very old practice: expressing in a creative act the relationship between people and the place where they live. With the ever increasing heterogeneity of our country and the attendant richness of differences in tradition, language, personal histories, and religion, it often seems as if the one thing we have in common is the place where we live." ¹

"The process of making public art, like any creative venture is best served by simple ideas. As a public endeavor, it often requires the leadership of the lead artist(s) to serve as a social interpreter, aesthetician, and the clear articulator of ways to respond to the relationship between things, people and places. Involving the public in making public art demands creative and critical thinking from all parties, and it may invite people to respond to a particular place and circumstances in ways they may have not done before. It provides an opportunity for people to recover and celebrate the history of the place where they live, to influence the appearance of their neighborhoods and city and to participate in the public and political sphere. It is a process of civic virtue; it deepens the liveliness and sophistication of social discourse; and it ultimately increases a community's feeling of ownership and investment in the public domain." ²

As an artist who enjoys working in the public domain, I operate from the premise that the human psyche has an innate yearning to be a part of the landscape. As a species, every step of our evolution has been formed or shaped by the environment. Our stories, the ones that have been passed down for generations reveal our connections with the land. Whether working alone or collaboratively, I have been interested in creating places where people can regain a sense of being connected, of being a part of something larger. I like creating situations that encourage people to ask their own questions and to make up their own stories. Feeling connected is feeling

¹ [Art Along the Waterfront: A guide to Opportunities for Public Artists and Public Art on the Embarcadero of San Francisco, 1991, A planning study conducted by Tim Collins, Laura Farabough, Michael Oppenheimer, and Peter Richards, with support from the California Arts Council.](#)

² [Ibid](#)

human A feeling of ownership is the first step towards citizenship. It is also the antidote for isolation.

I have always enjoyed working with the dynamic elements of a site the sun, the wind, the water; the aspects connected to the larger whole. I reject personal expression for its own sake I maintain that much is revealed by how one sees and responds to one's surroundings. A lot my work is a part of an ongoing experimental process. I like cross-disciplinary collaboration and enjoy working with Sue Richards, my wife. Serendipity and luck are our constant companions. Education is a constant underlying theme.

I like water the physicality of it I have experimented with the way it reflects light, the way it freezes and melts, the way it sounds, the way it moves through a landscape, how it is effected by the wind and how it behaves in tidal situations. I'm interested in what happens at the edges of water edges are where the action is. I'm interested in water as a social catalyst and I'm interested in the psychological power of water.

Over the years, I have developed a series of questions I ask myself when examining or studying a public site or situation, a process that sometimes leads to a concept for a public project. I asked similar questions when I first came to Charlotte to develop public programs for McColl Center.

... What is the history and process that led to the present situation?

... What are the questions that have been raised and the questions that still need to be asked?

... Is there potential for new ways of seeing and thinking?

... The essence (context) of the particular site; what is it that makes the place unique? Or, what is missing? What are its hidden potentials, and what can be added to give the place a special feeling? How does the site or situation relate to its surroundings? Who are the people who want something to happen and who are the people who will live with the results of a public art process?

... Do I have an affinity for the site? How can this feeling be enhanced? How will the finished work be utilized and what educational or emotional effect will it have on the people who visit the site? Is the place accessible? How do I insure that the interpretations and stories that come from interactions with the work are as diverse as its users? A good public artwork is never finished it continues to grow as the stories that it initiates or inspires, like a tree, form new rings around its core.

... Will the work need to be justified? Or will its presence justify its existence. Does it have value and from where does that value stem? Is it from its beauty or from the way it gives clarity to its location? Does the work enhance, celebrate or give a place meaning or could it be located in a different context and still mean the same? (Every situation is unique and requires a unique treatment but some ideas can be transferred from one situation to another. It is the ideas that only work once that I am really seeking.)

When visiting Charlotte for the first time, trying to figure out what I was going to do there, I tried to keep my mind open and to leave my preconceptions (and perhaps, misconceptions) at the door. I looked at the history, the economy, the leaders, the physical nature of the place, anything that

would give me a clue about what was the glue and what was giving it its character. My underlying agenda was to look for ways of clarifying for people, the value of artists and what they do and to build a support base for art making. My strategy was to find artists whose work and interests were similar to those of individuals or groups in Charlotte. As a public artist, I do the much the same thing. First, I erase my preconceptions, put my ego in a drawer and then open my eyes, ears and mind to all of the things that make a place tick. While looking for clues for how to structure an exhibition program for the McColl Center it seemed, among other things, race, religion, racing, its wonderful canopy of trees, and consumption were things that defined the character of Charlotte. I spent a lot of time talking to people in the community who were passionate about these things and were interested in helping with the process of developing these ideas into exhibitions. I also knew artists and or curators whose work reflected similar interests hence the first five exhibitions that addressed recycling, religion (and race), racing, trees and the intersections between art and craft.

As a public artist, I have worked collaboratively with historians, engineers, architects, gardeners, students, city officials; all people who shared a common interest and enthusiasm about a certain place or situation. Public art is a collaborative process, one that is designed to bring communities together. Charlotte is a fertile place for collaboration. It is exciting to me that Charlotte's newly redefined Public Art Program will do this in many positive ways..

Peter Richards
Senior Artist, San Francisco Exploratorium
formerly Creative Director, McColl Center for Visual Art

FINDINGS AND RECOMMENDATIONS

Core Values

Recommendation 1:	The City of Charlotte and Mecklenburg County should continue to enhance the partnership with the Arts and Science Council by supporting a public art program that serves as a catalyst and collaborator in broadly addressing major social, economic, community development, transportation and urban design issues of the region.
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Since ASC took over the administration of the Charlotte public art program in 1993, approximately 35 projects have been implemented. These projects, while generally small in scope, embody the values articulated in the 1992 Eddie Knox Report – as valid now as they were when written – in terms of incorporating public art into the landscape and infrastructure of the City of Charlotte and Mecklenburg County.

The allocation of one percent of capital improvement projects to be devoted to a public art component is at the center of the Knox Report and of the resolution adopted swiftly after the report was published. In reality, because the resolution was so narrowly crafted, significantly less than one percent has historically been available. This principle of a full one-percent for art should be adhered to in order to create a public art program with the critical mass to be of significance for the entire community.

Recommendation 2:	Particular emphasis should be given to extending the public art program into the various neighborhoods and communities in the City and the County, in concert with ASC’s recent efforts to accomplish that goal in response to local values and concerns.
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In the community-input phase of the 1998 ASC Cultural Action Plan, geographic and neighborhood outreach was cited as a priority for the community and its cultural development. The Plan stated that “*wider community and neighborhood cultural development holds incredible promise as a galvanizing force for the successful attainment of this plan’s vision and goals,*” which are essentially to utilize cultural participation and activity as a means of unifying and providing identity for the entire County population. In response to this mandate, ASC developed its “Community Cultural Connections” to extend arts programs into the neighborhoods.

A goal of the next phase in the development of the public art program should be to go beyond the downtown core and move into the neighborhoods as well. In keeping with the values defined in the cultural plan, completed some four years ago, the Public Art Plan must recognize the importance to all citizens of providing for artistic development in all parts of Charlotte-Mecklenburg, thus serving the entire community. For this effort to be successful, it must be properly staffed and must be integrated into the larger community arts development efforts of ASC. That suggests that neighborhood arts development must develop an approach that goes beyond individual ASC programs relating to community in isolation from one another.

One of the roles that public art can play is to create a sense of unity and continuity within the community. A successful public art program can establish linkages and create gathering places,

identify and give character to neighborhoods, and participate in the development of transportation corridors. In addition, public art creates moments of beauty, wonder and surprise and imbues the urban landscape with a strong sense of community design.

Recommendation 3: Likewise, special emphasis in the public art program should be placed on addressing the larger urban design issues confronting the City and the County.

The City of Charlotte and Mecklenburg County are heavily committed to planning, and have focused tremendous energy on urban design issues over the past ten years. However, this focus has not yet resulted in a cohesive urban design vision. Many plans have been developed, but they have not been fully implemented. While it is quite beyond the scope of a public art program to create an overarching urban design vision, it can certainly reinforce and enhance that vision as it develops in Charlotte-Mecklenburg. In particular neighborhoods and districts where area specific plans have been developed, those plans should be seen as primary resource documents for artists as they begin to design for those areas.

Recommendation 4: Emphasis in the public art program should be given to commemorating and celebrating the history, cultures, peoples and spirit that reveal more deeply the contributions of citizens over the years, who have made Charlotte and Mecklenburg County a special place to live.

When encouraged, public art projects can emerge that “mirror” the multiple histories of the City of Charlotte and of Mecklenburg County. Queen’s Table is a private group that has already undertaken a celebration of the community, through the erection of sculptures and monuments in various highly visible locales in the County. The current public art program should encourage and expand exploration of the county’s rich history, and its various roles.

The creation of visible manifestations of the history of the culture and peoples who created Charlotte and Mecklenburg County is particularly important in this transitory age. In the course of developing the public art plan, few persons were encountered who were born and raised in the area. Most were transplants who have little direct connection to the history and meaning of the area. The public art program can reveal that history and meaning of the community, giving current residents a tangible link to the past.

Recommendation 5: The Arts and Science Council should embark on a comprehensive program of community education and outreach on public art, directed to the general public and to the numerous special constituencies affected by the program. These include artists and design professionals, neighborhoods and diverse communities, the corporate and private development interests and public sector officials.

A successful public art program requires thoughtful and ongoing engagement of the public. While the purpose of public art is to be an amenity that is available to and enjoyed by the entire community, this does not mean that the public will instantaneously understand or accept particular works. In many cases, extensive education, involvement, and inclusion of members of the public is key to the community’s acceptance of specific works.

The public art program should include an outreach component that ensures that every work produced by the program is sensitively introduced to the public. No work should simply appear in a community one morning without warning, as if by spirited there by magic. Public art involves two major components: the public, and the art. Each component must be given its due, if public art projects are to be successful and accepted by the public.

Ordinance

Recommendation 6:	The City and County should codify the public art program by enacting a percent for art ordinance that represents their long-term commitment to enhancing civic design, recognizing history and heritage and the distinct fabric of neighborhoods.
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The current public art program in Charlotte and Mecklenburg County is governed by a resolution passed in 1993. While the program has been successfully administered since that time, and has resulted in many quality artworks throughout the city and county, the fact that the governing document for the public art program is a resolution, rather than an ordinance, has meant that the program has been implemented sporadically. In the context of a resolution, the public art policy is optional. In order to be effective in the long-term, it must be made mandatory, rather than permissive.

Recommendation 7:	The program's governing legislation should require that one percent of all City and County capital construction projects be allocated for public art.
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The 1993 resolution for the public art program is ambiguous: while it states at one point that one percent of construction costs be allocated for public art, it later calls for "up to" a one percent allocation. In practice, significantly less than one percent of the capital construction budgets has been spent on public art projects.

Consequently, the resolution generates fewer funds than the spirit of the program might suggest. This presents a challenge to creating significant projects that have an impact on the public infrastructure and the community consciousness. Such influential projects, which are the goal of any public art program, require a broadly applicable one percent requirement, beyond what is called for in the current resolution.

The creation of an extensive network of significant public art works that meet the goals of the program is not possible while spending less than the minimal amount of one percent of capital improvement projects. In fact, many communities set aside two percent of capital construction budgets for public art. When such programs began in the early 1970's, most allocated one percent for art, but the experience of those programs indicated that one percent was insufficient for the creation of meaningful projects.

Recommendation 8:	The City and the County should modify their capital budget request forms and instructions to ensure that the allocations for 1% for public art are included in every request for capital project funding.
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An ongoing issue for the program has been the difficulty of getting the percent for art allocation into the capital budget requests. This has been the source of some considerable frustration, since even the current resolution is clear on this point. In Section 3, it states that “All City and County department heads shall include in all estimates of necessary expenditures and all requests for authorization or appropriations for construction projects 1% of the construction costs for works of art.” Despite this unambiguous language, many project funding requests are developed without the art allocation. The solution must be in getting the art program backed up into the system, including specific instructions on all budget request forms and communicating this requirement to City and County staff with responsibility for developing these capital budget requests.

Recommendation 9:	Once the funds have been approved on an annual basis by the City and the County for the public art program, those funds should be transferred in installments to a Public Art Fund to be managed by the Arts and Science Council. Where not limited by law or funding source, monies should be able to be “pooled” to be expended on any public art project in the City or the County, respectively, consistent with the annual plan.
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Creating a trust fund for administration of the annual public art budget will have the two-fold advantages of making money available on a timely basis as the public art projects need it, and simplifying the program’s accounting. The Arts and Science Council has considerable experience managing and investing funds such as this. Having funds available for the art component of capital projects is vital in order to provide for the greatest flexibility in the project, and ensures that opportunities are not lost for the artist’s involvement in the design component of the project. The art component can thus “keep up” with the underlying capital project. The complex nature of accounting for the public art moneys will be greatly simplified by the consolidation of public art funds into a specific trust fund. Naturally, where funds must be spent on particular projects, separate sub-accounts can be created.

Having the ability to “pool” the public art funds gives the Public Art Committee the authority to direct monies toward projects with greater visibility, or projects with the greatest need for aesthetic design treatment. The thoughtful direction of funds toward specific high profile or needed projects will result in a public art program that truly addresses and involves the community.

Recommendation 10:	Annual expenditures from the Public Art Fund should continue to be approved by the City and County, respectively for their projects, in accordance with the annual public art work plan submitted by the Arts and Science Council.
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The ASC submits an annual work plan for approval to the City and County. The work plan consists of a prioritized list of public art projects with budgets. It adds new capital improvement projects as they come on line in the City and County CIP programs. The annual work plan also contains a status report on all current projects, describing any changes in the scope or schedule of the various public art projects from the previous workplan.

This planning process ensures that the elected officials of the City of Charlotte and Mecklenburg County have the ability to monitor the progress of the program as they were reported in the

previous year, as well as review and approve projects for the upcoming year. The annual approval process is also be an important planning tool to permit ASC to manage the public art program workload.

Recommendation 11: Up to 15% of the public art funds should be reserved in a separate account within the Public Art Fund for program administration and community participation, artist selection processes, community outreach and publicity, project documentation and other appropriate related purposes. Up to ten percent (10%) of the public art funds, to the extent permitted by law and the funding sources, should be set aside in a separate account within the Public Art Fund for curatorial services and the preservation and maintenance of the public art collection.

On the surface, public art programs appear simple. This appearance belies an internal organization that is complex, time-consuming, and staff-intensive, particularly if the appropriate level of community outreach and education activities is in place. A program whose administration is under-funded is in constant danger of being misunderstood, attacked, mismanaged, and ultimately unsuccessful. A minimum of 15% of the overall public art funding is necessary to maintain adequate administration and management of a successful program.

A portion of the public art funding devoted to maintenance and preservation of the public art collection is another crucial but often overlooked or misunderstood aspect of a public art program. In all instances, significant public investment is being made in the creation of a collection of public art. It is important that they be maintained regularly and properly. The only way to ensure that they are provided with adequate long-term care is to set aside funds in a pool that will effectively serve as an “endowment” that will exist in perpetuity, like the artworks themselves.

Recommendation 12: Routine maintenance of public artworks should be the responsibility of the agency housing the artwork, in accordance with maintenance guidelines provided by the project artist. All non-routine maintenance should be the responsibility of the Arts and Science Council from identified funds in the Public Art Fund. The Arts and Science Council should conduct a maintenance survey of the entire collection, at least once every three years.

The routine maintenance spoken of above is neither costly nor complicated, and should be built into the contracts to be accomplished by regular department maintenance personnel. This routine maintenance is usually limited to simple cleaning of the works of art and performing simple tasks such as restoring coatings of wax or oils. In all instances, departmental personnel should be following the maintenance plans and techniques recommended by the artist as part of the documentation of each project.

Non-routine and major maintenance – curatorial, preventive, preservationist, repairs and restorations – will be financed through the ten percent maintenance set aside within the Fund as outlined in Recommendation 11. All such non-routine maintenance must be authorized by the public art program in advance and must adhere to professional standards for artwork care and

restoration. It is possible for well-meaning, but untrained, personnel to cause substantial damage to artworks when attempts are made to repair or restore them.

Scope

Recommendation 13: The revised public art program should have a very broad application to the City and County capital improvement programs.
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Currently, the public art program receives CIP allocations primarily from the construction and renovation of buildings. The revised public art program should include the previous categories and provide a broader application, to include buildings, decorative or commemorative structures, parking facilities, libraries, bridges, viaducts or pedestrian overpasses, highways or arterial construction or reconstruction, streetscapes, bikeways, trails, above-grade utilities, or any other capital project under the jurisdiction of the City of Charlotte or Mecklenburg County.

As the public art movement has evolved in the United States, it has moved beyond “art in public places” – discrete works sited in public areas – to “places as art” – work that is created for a specific place and purpose, and is often integrated into the infrastructure. This integrated approach makes for art that is more exciting and public spaces that are more engaging. Artists are designing the patterns of the soundwalls along major freeways; they are creating the terrazzo floors of convention centers; they are assisting in the design of neighborhood-friendly electrical substations. In order for these exciting new approaches to public art to be possible, the applicability of the public art requirement must be broadened to cover a much wider range of projects.

Recommendation 14: The revised program should specifically include agencies that have historically been exempted from the public art requirements, including the airport, the transit system, and the public schools.
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Currently, the public art resolution generally applies only to public buildings and parks built directly by the municipal agencies. But some major categories of projects and agencies are either excluded by the resolution or are not mentioned in the resolution. The public art program should be extended to other agencies, most specifically the airport, the transit system, and the school system, each of which offers special opportunities.

The Charlotte-Douglas International Airport is the front door to the region, and for many airline passengers – the majority of whom simply transfer to other destinations and never go into the city at all – it is their only experience of Charlotte-Mecklenburg. Placing more public art works at the airport could create positive impressions of Charlotte for those who only pass through.

The Charlotte Area Transit System (CATS) also represents an important opportunity for public art. A separate master plan for art in the transit system is being developed concurrently with this plan, and through it, CATS will commit resources to integrate public art throughout the system. It is important to note that this move toward placing art in transit facilities nationwide has arisen not out of an inherent love of art, but from an often substantiated belief that good design yields significant increases in public transit ridership. In other words, public art can and will contribute to the economic value of the transit system. The proposed CATS public art master plan calls for ASC

to provide program management and administration in the early years, until CATS develops its own in-house capabilities.

Placing public art in public schools will similarly provide a beneficial result for students themselves, and for the state of education in Mecklenburg County. The importance of involving young people and introducing them to quality art and public design has been proven time and again, and numerous studies have revealed that well-designed and pleasing scholastic environments increase student morale and motivation.

<p>Recommendation 15: The provisions of the revised public art program should be extended to include any public-private development projects in which the City and County might participate.</p>

Over the past few decades the pattern of private development has begun to change in many communities, including Charlotte-Mecklenburg. Often, the scale of urban development and redevelopment requires a partnership between the public sector and the private sector. A city redevelopment agency or economic development agency may assemble the land or provide a subsidy to make a major private development project happen. In the future, this type of mixed public-private development is likely to become more common. Where there is a significant investment by the public sector in these developments, it is important to expect that they will adhere to the same high design standards and public art requirements imposed on purely public sector projects.

<p>Recommendation 16: The City and County should consider the development of a set of zoning incentives, whereby developers seeking variances (set-backs, floor area ratios, etc), could offer public art amenities in exchange for the zoning variance. This trade-off could take place by the actual commissioning of on-site artworks or by a cash, in-lieu contribution to support public art elsewhere in the City or County.</p>

While many people who participated in the planning process spoke strongly about the need for private sector involvement in the public art program, few thought that the creation of a “percent for art mandate” that applied to private developments was the way to proceed. Indeed, meetings with private developers emphasized that a system of incentives or trade-offs was the only way that they would support the expansion of the public art program into the area of private development. They stated that the requirements imposed on private sector development were already very significant and left the developer with few opportunities to be creative with their projects. In general, the private developers preferred a “menu” of amenities from which they could choose to create the most successful developments. Numerous communities around the country have established incentive-based public art successfully.

Recommendation 17: "Pooled" monies in the Public Art Fund should be permitted to be expended for works in neighborhoods, in highly visible locations or for temporary works.

Providing opportunities for artworks in neighborhoods and for artistic experimentation are important and often overlooked components of a successful public art program. Permanent public art projects, by virtue of their very permanence, must confine themselves to content and styles appropriate to long-term placement. Opening the program to temporary works will give artists greater latitude for experimentation and visual research. Such projects can be an opportunity for sometimes thoughtful, sometimes provocative, sometimes playful expressions that can create excitement and dialogue in the community. Neighborhood projects and the laboratory of temporary artworks can also be important opportunities for local artists to garner their first experience working in the public realm.

Recommendation 18: The County, working with ASC, should provide funding for a series of model public art projects in selected new schools as they are constructed.

As stated in Recommendation 14, the public art program represents an important opportunity to contribute to the learning experiences of school children. Children who are exposed to quality art and design as an integral part of their educational experience mature with a much greater and more acute sense of the importance of aesthetics and quality in the built environment. While it is probably not possible to extend the public art program to the numerous public schools currently under construction in Mecklenburg County, it is essential that the process begin.

Over the next five years, 55 public school structures, with a total construction cost of \$500 million, will be erected within the public school system. The construction budgets for most of these schools have already been established and allocated, making it difficult to impose the public art requirement at this point. However, in the next five years, model public art projects could be incorporated into a select few schools that would point the way to integrating public art in future public school construction.

Management/Governance

Recommendation 19: The public art program should continue to be managed under long-term contract with the Arts and Science Council, with the publicly appointed Public Art Commission continuing to advise on program vision and aesthetic decisions.

This governance model has been in effect since 1993, and has resulted in the realization of many successful projects. The Arts and Science Council is a highly respected institution in Charlotte-Mecklenburg, enjoying the support and confidence of the business and government sectors, as well as the general citizenry. ASC provides a neutral, non-political environment for artistic decision-making that can focus on the highest levels of aesthetic quality and community service. The Public Art Commission provides a review body that combines both community representation and professional qualifications to ensure that the public art program places outstanding art in appropriate community settings.

Recommendation 20: The structure of the Public Art Commission should be modified to be nine members, three appointed by the Arts and Science Council, three by the City of Charlotte and three by Mecklenburg County.

The one modification to the structure of the public art commission recommended is to create a slightly smaller board – nine persons, instead of the existing 12 – appointed by the Arts and Science Council, by the City and by the County. This change will make program administration more efficient, and will continue to provide a board that reflects the specific expertise, needs and direction of the program. It will also help ensure that the Public Art Commission has ethnic, geographic, and other forms of diversity, representing an appropriate range of skills drawn from the visual art and design professions, business and education fields.

Recommendation 21: The Chairperson of the Public Art Commission shall serve as a member of the board of the Arts and Science Council and its Executive Committee. ASC will need to amend its bylaws accordingly.

Ultimately, the Arts and Science Council is accountable for the success of the public art program. It provides the program management and staffing for the program and administers the public art funds. It reports to the City and County through its annual work plan. To discharge these duties, it must be fully informed on the operations of the public art program and must be fully invested in the successful implementation of the City and County public art policies. To reinforce the communications provided by professional staff, a direct connection should be created between the Public Art Commission and the ASC board. For this reason, the by-laws of ASC should be amended to create an ex-officio, voting position of the ASC board for the Chairperson of the Public Art Commission.

Program Operating Policies and Procedures

Recommendation 22: Future large-scale public art projects should be scheduled to permit the artists' involvement in projects at the earliest stages of design with the intention of making the artist an integral part of the project design team. This is usually best accomplished by the concurrent selection of the artist and the project architect.

Public art projects have the highest potential for success to occur when the artist is involved as a part of the project design team at the earliest stages of the design process. Unfortunately, this often is not the case. Public art program managers may not be informed of projects on a timely basis. Staff within City and County departments may resist early artist involvement, as may the project architects. But, thirty years of experience in the public art field nationally attests to the benefit of early engagement of the artist. Not only does it increase the likelihood of successful design collaboration and full integration of the art with the underlying architecture, but often the artist can exploit opportunities to create a work of greater scale and impact than would be otherwise possible. If the design of major building components is not yet completed, such as the

floors and glass curtain walls, the artist has a chance to incorporate such elements in work with a much grander vision.

Recommendation 23: To the extent practicable, a member of the Public Art Commission or the Vice President of Public Art for the Arts and Science Council should be invited to participate in the interviews for architects and designers of major City and County capital projects.

The long-term success of the Charlotte-Mecklenburg public art program depends on the understanding, support, and cooperation of the project architect, engineer, or landscape architect who has responsibility for designing the underlying capital improvement project. In order to encourage meaningful collaboration and full participation of the public artist in the design process, it is important that the architects and designers of capital projects understand the public art requirements of the City and County and commit to the collaboration at the beginning of the project. Interaction at the outset of the selection process is the most effective means of achieving this level of understanding. Eventually, it should be an accepted practice that design collaboration is an integral component in all City and County public works projects.

Recommendation 24: Future requests for proposals and contracts for major capital improvement project architects, engineers and landscape architects should include specific reference to the public art program and the City's and County's intention to encourage artist collaboration on the design team.

This will ensure that project designers commit to design collaboration as envisioned by the public art program and that they build this approach into their project design processes, schedules and budgets. Thus, there can be no misunderstandings later in the design process, after the capital improvement project designers have been engaged.

Recommendation 25: All City and County agencies and divisions should include, in applications for outside funding for capital improvement projects, such as state or federal grants, a request for public art as a reimbursable expense.

Whenever funding is sought from outside sources by a City or County department, the original grant application should make specific reference to the public art element in the project. Virtually all federal agencies, and many public and private funding entities, will provide reimbursement for public art, but only if the art fund reimbursement was included in the initial grant request. If reimbursement for art is disallowed, then the public art allocations should be limited to those portions of the budget that are eligible for public art.

Recommendation 26: All future City and County capital improvement project bond ordinances or resolutions should make a specific reference to the public art program, to ensure that it is an allowable use of the bond proceeds.

The laws of virtually every state require that bonds issued for capital purposes be devoted exclusively to the purposes outlined in the bond ordinances or resolutions. Therefore, it is

important that specific reference to the public art program be included in such resolutions. This will ensure that public art is not disallowed on bond-funded projects.

Future Development of the Public Art Program

Recommendation 27: The County should explore a requirement that at least one-half of one percent of new and renovated schools be allocated for public art.

During the discussions of the application of the revised public art program, the Public Art Master Plan Steering Committee saw public art as an important opportunity to enhance the quality of design in the public school system. At the same time, they recognized the tight budgets for new school construction in the County. For that reason, they have not recommended that these projects be subject to the new public art ordinance. Instead, it is suggested that certain pilot projects be instituted with additional County funding and that when new school construction projects are authorized in future County capital budgets that one-half of one percent of renovation and construction costs be devoted to public art. Special emphasis should be placed on developing public art projects in the schools collaboratively with arts education or cultural programs.

This incremental move is an important step toward codifying the City and County public art requirements within the public school system. Introducing the public art process into this environment will provide important and meaningful experiences not only for schoolchildren but also for artists.

Recommendation 28: Consideration should be given to the creation of a City and County Urban Design Review Board that would initially have responsibility for reviewing the design of all major public capital projects.

Throughout the public art planning process, the question was asked, in many different forms: “Who is in charge of the skyline?” It is impossible to expect a great urban design vision to emerge from an accretion of individual decisions that are not related to some over-riding principles and goals. The establishment of an over-riding Design Review Board will provide the mechanism for thoughtful, inclusive, long-term planning.

Initially the purview of the Design Review Board might be limited to just publicly funded projects. Eventually this board might also review major private developments for design quality, neighborhood aesthetic impacts, etc. The design review process could be structured in a variety of ways: as voluntary, mandated or based on some incentive process that would allow developers to receive concessions in the zoning and permitting process in exchange for participation in the urban design review process.

PROGRAM ADMINISTRATION

Governance Model 1993 - 2003

With the 1993 decision to transfer responsibility for the City and County public art programs to the Arts and Science Council, a new non-profit organization, ASC Public Art, Inc. was created. The purpose of this separate organization was to create a financial “firewall” between the Arts and Science Council and the public art program. The City and the County were insisting that they be indemnified against any liability that might arise in connection with the public art program. ASC feared that a lawsuit or judgment could jeopardize their endowments, which are managed in-house. Thus ASC Public Art was to provide fiscal and policy oversight. At the same time, the Public Art Commission was retained with responsibility for artist selection and design reviews.

The details of the governance and oversight of the public art program is set forth in an “Agreement for the Administration of the Public Art Program for the City of Charlotte, North Carolina.” This contract between the City and ASC Public Art, Inc., was executed in December of 1994. It assigns to ASC Public Art responsibility for management of the public art program. ASC Public Art’s duties under this agreement include development of an annual public art work program; selection of artists; contracting; artwork fabrication and installation oversight; and quarterly reporting to the City and County. The duties of the City and the County under this agreement include providing funding as identified in the approved work program; designation of a City/County project manager; provision of plans, site information and site access; and ongoing maintenance of the installed artworks. ASC Public Art is required to maintain commercial general liability insurance in an amount of \$2,000,000 to cover all of its operations.

The Public Art Commission meets monthly to conduct its work. The full board of ASC Public Art meets annually, with an Executive Committee that meets on an as needed basis to conduct the business of the organization. Except for receiving periodic reports, the Board of the Arts and Science Council has no role in the management and oversight of the public art program. The staff of the public art program are employees of ASC Public Art, Inc., rather than the Arts and Science Council.

A few questions or issues have been raised with respect to the current governance model. Perhaps the most compelling is the challenge of fully integrating the public art program into the programs and operations of the Arts and Science Council. Historically, ASC has not been a service delivery agency. Rather, it has focused on providing fund-raising support for arts, science and history organizations, advocacy and policy development in Charlotte-Mecklenburg and has served as the primary linkage among the local governments, the business sector and the cultural institutions. With the completion of the 1998 – 2003 Cultural Action Plan, and with the arrival of new senior management, the Arts and Science Council has begun to take on broader vision that embraces program delivery.

Another issue that has been raised has been the administrative support of the program. The current program receives 15% of County projects for administration and a flat fee of \$48,000 from the annual City subsidy to ASC for administrative purposes. These amounts do not come close to supporting the full cost of managing this program. ASC provides substantial in-kind support and services, from budgeting and accounting to office space and overhead. With the proposed expansion of the public art requirement, a greater share of the cost of public art administration can be expected to be generated through the program itself, but it is unlikely that

it will ever generate enough money to be self-supporting. Across the country, the average cost of administering public art programs approaches twenty percent of the total program budget, the bulk of those costs being staffing. If the goal of the program is real engagement of the community with the program, the importance of adequate staffing cannot be overemphasized.

The goal of integrating the public art program fully into the Arts and Science Council is laudable and demonstrates ASC's commitment to the program. It should be pursued through a phasing out of the role of ASC Public Art, Inc. This can begin by eliminating the ASC Public Art Executive Committee and relying on the smaller, streamlined Public Art Commission for more of the day-to-day oversight of the program. This, in effect, makes the ASC Board of Directors the managing board of the public art program, like all other programs of ASC. The important thing will be to establish regular channels of communication about the program to ASC's board, in order to keep them informed and engaged in the public art program. At least quarterly, time should be set aside at the ASC Board meeting for a detailed report on activities in the area of public art.

Current Governance Model (2003 to present)

On June 30, 2003, ASC Public Art, Inc. was dissolved as a private non-profit corporation and the Public Art Program was merged with the Arts & Science Council of Charlotte-Mecklenburg. This action effectively charges the Public Art Commission with implementing the one percent for art ordinances and having responsibility for all artistic decision making. According to the ordinances, the Public Art Commission shall utilize the services of the ASC to manage the program.

ADOPTED PUBLIC ORDINANCES

Mecklenburg County Public Art Ordinance

Adopted December 17, 2002

Section 1.1 Purpose and Intent

The City of Charlotte and Mecklenburg County have jointly operated a successful public art program since 1981 through the Public Art Commission that has resulted in the creation of numerous original works of art in public places throughout the City and the County. In 1993, the City of Charlotte and Mecklenburg County enacted a joint resolution restructuring the Charlotte-Mecklenburg Public Art Commission and Authorizing the Allocation of Funds for Public Art Programs. This resolution transferred the responsibility for administering the Public Art Program to The Arts & Science Council--Charlotte-Mecklenburg, Inc., under the supervision of the Public Art Commission. In order to further foster cultural activities for public spaces throughout the City and County, the City and County now desire to redefine the public art program and the Public Art Commission through this ordinance. The purpose of this ordinance is to promote the cultural heritage and artistic development of the County, to enhance the County's character and identity, to contribute to economic development and tourism, to add warmth, dignity, beauty and accessibility to public spaces, and to expand the experience and participation of citizens with visual arts, by directing the inclusion of public art in appropriate County capital improvement projects.

Section 1.2 Definitions

- a. **"Artist"** means any professional practitioner in the arts, generally recognized by critics and peers as a professional in the field as evidence by his/her education, experience and artwork production.
- b. **"Artwork"** means original works, produced by an Artist pursuant to this ordinance and approved by the Public Art Commission, in a variety of media. Artwork may be permanent, temporary or functional, may stand-alone or be integrated into the architecture or landscaping and should encompass the broadest range of expression, media and materials. Artwork shall not include reproductions of original works of art.
- c. **"ASC"** means the Arts & Science Council--Charlotte-Mecklenburg, Inc. or its affiliated designee approved by the County which manages the public art program described herein under contract with the County and the Public Art Commission.
- d. **"Capital Improvement Program"** means the County's program for advance planning of capital development.
- e. **"Eligible Project"** means any capital project paid for, in whole or in part, by the County for the construction, improvement, beautification or Renovation of any building, park, trail, greenway, bikeway, parking facility, or public space. Eligible projects shall include all such projects, however financed, including but not limited to projects in any Capital Improvement Program.
- f. **"Eligible Project Costs"** means the total amount appropriated for design, and construction of an Eligible Project (including funding from outside sources which permit the acquisition of Artwork for the Eligible Project with such funds), but excluding the actual costs of: (1) real property acquisition, (2) demolition of existing structures, (3) environmental remediation, and (4) legal and accounting fees.

- g. **"Public Art Account"** means a bank account maintained by ASC pursuant to Section 1.3 of this ordinance.
- h. **"Public Art Funds"** means the line items in the project budgets for Eligible Projects into which all monies generated under this ordinance or derived from gifts or donations to the County for public art shall be allocated as set forth in Section 1.4 below.
- i. **"Renovation"** means any major redesign of a facility or system or portion thereof which is included in the County's Capital Improvement Program budget, including expanding or upgrading the capacity of the facility or system, enlarging the facility or creating a new use for the facility. Renovation does not include routine repairs, maintenance, the installation of mechanical equipment or modifications required solely for the purposes of code compliance.
- j. **"Public Art Collection"** means the Artworks owned by the County as a result of this ordinance or the public art resolutions of November 23, 1981 and May 10, 1993 which preceded this ordinance.
- k. **"Public Art Commission"** shall mean the Charlotte-Mecklenburg Public Art Commission described in Section 1.5 below.

Section 1.3 ASC Art Fund

- a. A Public Art Account shall be established at a national bank located in Charlotte, North Carolina. The account shall be opened in the name of ASC and designated as a "Public Art Account." ASC shall be the sole signatory on such account. Deposits and withdrawals from such account shall be strictly in accordance with this ordinance.
- b. ASC shall maintain detailed ledgers of all transactions from the Public Art Account, and shall maintain copies of all account statements. The County shall have the unlimited right to review such ledgers and statements, and all supporting documentation for expenditures by ASC for Eligible Projects. ASC shall cause the Public Art Account to be audited annually by a certified public accountant. The report of such audit shall promptly be delivered to the County Director of Finance.
- c. ASC shall not deposit any funds into the Public Art Account except for appropriations described in Section 1.4.
- d. ASC shall not withdraw any funds from the Public Art Account except:
 - (1) to pay the expenses for an Artwork pursuant to an Artist Contract;
 - (2) to pay to ASC an amount up to fifteen percent (15%) of the 1% of Eligible Project Costs appropriated pursuant to Section 1.4 of this ordinance to be used for program administration of the Eligible Project, including artist selection, design/proposal/maquettes costs, advisor and consultant fees, project management and project documentation. Funds for program administration of the Eligible Project not spent at the close of any fiscal year shall be carried forward into the next year, but if not spent for the Eligible Project for which appropriated within two (2) years after receipt, must be returned to the County.
- e. Funds deposited into a Public Art Fund for a specific Eligible Project, but not spent on that Eligible Project may be pooled and used for Artwork approved by the Public Art Commission to be located on other property owned by the County for other Eligible Projects funded from the same capital project ordinance, or another Eligible Project specifically approved in writing by the County Director of Finance as being an Eligible Project on which such funds may be legally expended.
- f. All capital project ordinances, resolutions, or grant applications approved after the effective date of this ordinance shall make specific reference to the provisions of this

ordinance to facilitate the appropriation and pooling of funds for public art to the extent provided herein and authorized by law.

Section 1.4 Public Art Appropriations

- a. Beginning on the effective date of this ordinance, the County shall allocate to the appropriate Public Art Fund an amount equal to one percent (1%) of the total Eligible Project Costs for all Eligible Projects to be funded from the capital project ordinance to be used for the selection, design, acquisition and display of Artworks, and for the administration of the public art program.
- b. All County department heads shall include in every estimate of necessary expenditures, every budget, and every request for authorization or appropriation for Eligible Projects a separate line item in the budget equal to one percent (1%) of the Eligible Project Costs. In addition, all County agencies shall include in all applications for funding for Eligible Projects to outside grant organizations or governmental agencies, if appropriate, a separate line item in the budget equal to one percent (1%) of the Eligible Project Costs. These line items shall be described as "Public Art" in all such estimates, requests or budgets.
- c. Within thirty (30) days after the Board of County Commissioners approves any Capital Improvement Program which includes an Eligible Project, the County Manager or his designee shall forward a copy of the approved Capital Improvement Program to ASC.
- d. Prior to any installment purchase financing or the sale of any bonds by the County, the Director of Finance shall consult with ASC to determine the cash flow needs of ASC for Artwork and program administration expenses for Eligible Projects to be funded from such financings to make sure that the sizing of such financing will include sufficient funding for such Eligible Projects for the period of time for which the financing is to satisfy necessary cash flow needs.
- e. Within twenty (20) days after the Board of County Commissioners adopts a capital project ordinance, the Director of Finance shall determine the total amount budgeted for any Eligible Projects to be funded by that capital project ordinance, establish the appropriate Art Fund line item budget for that Eligible Project, and notify ASC of the amounts appropriated for Eligible Projects. Following that notification, ASC may submit invoices to the Director of Finance to pay the expenses for an Artwork pursuant to an Artist Contract, based on the payment terms of that Artist Contract, and an invoice for amounts up to fifteen percent (15%) of the 1% of Eligible Project Costs for program administration of an Eligible Project.

Section 1.5 The Public Art Commission (creation, purpose, composition, administration, responsibilities)

- a. The County hereby appoints the Charlotte-Mecklenburg Public Art Commission as a joint commission of the Board of County Commissioners and the Charlotte City Council to carry out this ordinance. The Public Art Commission shall be composed of nine (9) members, three (3) appointed by the City Council, three (3) appointed by the Board of County Commissioners, and three (3) appointed by the Board of Directors of ASC.
- b. Members of the Public Art Commission shall serve staggered, three-year terms and may serve a maximum of two consecutive terms plus any partial term to which they may have been appointed.

c. The members of the Public Art Commission shall be appointed by the City, the County and the ASC Board, as designated below:

	City	County	ASC
Three from visual arts or design professions			3
Two from the business sector	1	1	
Two from the education field	1	1	
Two at-large, community representatives	1	1	

The current members of the Public Art Commission shall serve out their remaining terms.

d. Any replacement member shall be appointed by the same entity which appointed the retiring member according to the fields designated above.

e. The Chairman of the Public Art Commission shall be elected by a majority of the members of the Public Art Commission annually and shall serve as a member of the Board of Directors of ASC.

f. The Public Art Commission may, from time to time, select advisors for particular public art projects in accordance with the size and complexity of the projects. These advisors shall assist the Public Art Commission on artist selection, project oversight and other related purposes, but shall have no vote at Public Art Commission meetings. The Public Art Commission shall encourage broad community participation in the public art program, including naming a community representative on artist selection panels.

g. The Public Art Commission shall engage ASC by contract to administer the public art program pursuant to an agreement between the County, the Public Art Commission and ASC. The Public Art Commission shall establish policies and procedures for the operation of the program.

h. The Public Art Commission, assisted by ASC staff, shall annually review the capital projects proposed by the County, including those in the Capital Improvement Program, to determine which are Eligible Projects. Based upon such information, the Public Art Commission shall prepare an annual work plan for approval by the Board of County Commissioners. The annual work plan shall include at least the following: (1) a description of the projects completed or commenced in the previous year; (2) a budget for the income and expenditures of the Public Art Funds for the upcoming year; (3) a description of the Eligible Projects and the Eligible Project Costs for such projects; and (4) a general description of the public art plan for the upcoming year. The Board of County Commissioners shall have final approval of the annual workplan and budget for the Public Art Funds. The annual workplan shall be contingent upon the availability of funds for Eligible Projects.

i. Once an Eligible Project is included in the approved public art workplan, the Public Art Commission shall be responsible for the selection of Artists and Artworks. Over time, the Public Art Commission should achieve an appropriate balance among local, regional and national artists in the program. The enduring quality of the Artworks should be a primary consideration during Artists Selection. ASC shall be responsible for contracting with Artists for the Artworks selected by the Public Art Commission on terms acceptable to ASC and approved by the Public Art Commission. Funds for the payment of contracts with Artists for Artworks shall be paid from the ASC Art Fund.

j. The County department which is responsible for maintaining the property upon which any Artwork is located shall provide routine maintenance for such Artwork according to the approved maintenance plan submitted by the Artist. Any non-routine maintenance must be approved in advance by the Public Art Commission.

- k. The Public Art Commission may encourage and help obtain additional grants and gifts of public art from outside sources.

Section 1.6 Placement of Artwork

Artwork selected and implemented pursuant to the provisions of this ordinance may be placed in, on or about County property. They may be attached or detached, within or about such property, and may be either temporary or permanent. County officials responsible for the construction oversight and real estate management of capital development projects shall make appropriate spaces available for the placement of Artwork.

Section 1.7 Ownership of Artwork

All Artwork acquired pursuant to this ordinance shall be acquired in the name of the Mecklenburg County, and title shall vest in the Mecklenburg County.

Section 1.8 Repeal of Previous Resolution

The resolution approved by the Board of County Commissioners on February 15, 1993 in Resolution Book 34A page 330 public art program is hereby superceded. All existing and unspent Public Art appropriations shall be transferred to the appropriate Public Art Fund.

Section 1.9 Severability

If any section, sentence, clause or phrase in this ordinance is held to be invalid or unconstitutional by any court of competent jurisdiction, then said holding shall in no way affect the validity of the remaining portions of this ordinance.

Section 1.10 Effective Date

This ordinance shall be effective upon its approval by the Mecklenburg County Board of Commissioners and shall remain effective thereafter until repealed by the Board.

ADOPTED on the 17th day of December, 2002.

Clerk to the Board

City of Charlotte Public Art Ordinance

Adopted May 27, 2003

ORDINANCE NUMBER: _____

AMENDING CHAPTER 15

AN ORDINANCE AMENDING CHAPTER 15 OF THE CHARLOTTE CITY CODE ENTITLED "OFFENSES AND MISCELLANEOUS PROVISIONS"

WHEREAS, pursuant to G.S. 160A-488, the City has the authority to appropriate funds for the establishment and support of arts programs and facilities; and

WHEREAS, by resolution dated November 23, 1981, the City Council established the Charlotte-Mecklenburg Art Commission and authorized the allocation of funds for public art; and

WHEREAS, by resolution dated May 10, 1993, the City Council restructured the Charlotte-Mecklenburg Public Art Commission and authorized the allocation of funds for public art programs; and

WHEREAS, the City Council now desires to adopt an ordinance that restructures the Public Art Commission and authorizes the allocation of funds for public art programs;

NOW, THEREFORE, be it ordained by the City Council of the City of Charlotte, that:

Section 1. Chapter 15 of the Charlotte City Code is amended by adding a new Article IX to read as follows:

ARTICLE IX. Public Art Program

Section 15.211 Short Title.

This Article will be known and may be cited as the "Charlotte Public Art Program."

Section 15.212. Purpose and Intent

The City of Charlotte accepts responsibility for expanding the opportunity for its citizens to experience art in public places. The City also recognizes that the inclusion of public art in appropriate capital improvements projects will promote the cultural heritage and artistic development of the City, enhance the City's character and identity, contribute to economic development and tourism, add warmth, dignity, beauty and accessibility to public spaces, and expand the experience and participation of citizens with visual arts. A policy is therefore established to direct that funding for the inclusion of works of art in certain capital improvement projects constructed by the city be allocated through this public art program that supercedes and replaces the joint public art program previously operated by the Charlotte-Mecklenburg Public Art Commission that had been established through resolutions duly adopted by the City of Charlotte and Mecklenburg County.

Section 15.213. Definitions

As used in this chapter, the following words, terms and phrases will have the meanings indicated in this section:

Artist means any professional practitioner in the arts, generally recognized by critics and peers as a professional in the field as evidenced by his/her education, experience and artwork production.

Artwork means original works, produced by an Artist pursuant to this chapter and approved by the Public Art Commission, in a variety of media. Artwork may be permanent, temporary, or functional, may stand-alone or be integrated into the architecture or landscaping and should encompass the broadest range of expression, media and materials. Artwork shall not include reproductions of original works of art.

ASC means the Arts & Science Council -- Charlotte-Mecklenburg, Inc., or its affiliated designee approved by the City, which assists in the administration of the public art program described herein in accordance with an annual contract with the City and the Public Art Commission.

Capital Improvement Program means the City's program for advance planning of capital development.

Capital Improvement Project means any capital project paid for wholly or in part by the city for the construction or substantial renovation of any building, facility or open space to which the public is generally invited, including projects in the Business Corridor Program that are funded from the Capital Improvement Program. For purposes of this Article, a substantial renovation project is one that has been included in the Capital Improvement Program.

Eligible Fund means a source of funds for a Capital Improvement Project from which City expenditures for public art are not prohibited as an object of expenditure.

Eligible Project means any Capital Improvement Project with the exception of (1) those projects that have statutory, contractual or other legal restrictions that prohibit expenditures for Artwork from all portions of the project funds, and (2) those Art in Transit Projects that are governed by the guidelines established by the Metropolitan Transit Commission for CATS' capital programs. City Council reserves the right to exclude certain projects from consideration as an Eligible Projects or to limit the percentage of Construction Costs appropriated for Artwork on an Eligible Project on a case-by-case basis.

Construction Costs means the total amount appropriated for a Capital Improvement Project (including funding from outside sources which permit the acquisition of Artwork for the Eligible Project with such funds) less the actual costs of: (1) real property acquisition, (2) demolition of existing structures, (3) environmental remediation, (4) equipment costs, (5) change orders to Eligible Projects, and (5) legal, design and accounting fees.

Public Art Account means a specially designated account or accounts established by the City to fund the public art program as set forth in Section 15.224.

Public Art Allocation means the amount of funds identified on a line item in the project budget for an Eligible Project that shall be allocated to the Public Art Account for use in accordance with this Article.

Public Art Collection means the entirety of Artwork in city-owned places that have been acquired by the City through the public art program, and its predecessor program as a result of the public art resolutions of November 23, 1981 and May 10, 1993 which preceded this ordinance.

Public Art Commission or *Commission* shall mean the Charlotte-Mecklenburg Public Art Commission described in Section 15.214 below.

Sec. 15-214. Public Art Commission established; function.

There is hereby established a commission to be known as the Public Art Commission which shall have the powers and duties as set forth in this Article in order to oversee and administer a public art program that will ensure the inclusion of Artwork in appropriate Capital Improvement Projects for the city to enhance the artistic and cultural development of the city. The Public Art Commission also administers a public art program for Mecklenburg County pursuant to an ordinance duly adopted by the Board of County Commissioners of Mecklenburg County on December 17, 2002. This reestablishment of the Public Art Commission shall supercede and replace the Charlotte-Mecklenburg Public Art Commission previously established through resolutions duly adopted by the City of Charlotte and Mecklenburg County.

Sec. 15-215. Composition; appointment of members.

The Public Art Commission shall be composed of no less than nine (9) and no more than twelve (12) members, three (3) of which will be appointed by the city, three (3) of which will be appointed by the Board of County Commissioners of Mecklenburg County, and the remainder of which will be appointed by the Board of Directors of the Arts and Science Council. Two of the members appointed by the city shall be appointed by city council and the mayor shall appoint the other member. The members of the Commission shall be appointed as follows:

	City	County	ASC
Visual arts or design professionals			3
Representatives of the business sector	1	1	
Representatives of the education field	1	1	
Representatives of the community	1	1	

Sec. 15-216. Terms of members; removal, etc.

(a) Members of the Commission shall serve for three-year terms and may serve a maximum of two consecutive full terms, plus any partial term to which they may have been appointed. Member terms shall be appointed on a staggered basis so that no more than three (3) of the minimum nine (9) appointed seats become vacant at one time.

(b) Any member serving in a position for which the term has expired shall continue to serve until the member's successor in that position is appointed and qualified. Any vacancy in a position shall be filled for the unexpired term.

(c) Any member appointed by the city who fails to attend the requisite number of meetings as set out in the boards and commissions attendance policy adopted by the city council shall be automatically removed from the Commission. Vacancies resulting from a member's failure to attend the required number of meetings shall be filled as provided in this section. The city clerk will notify the mayor and council if a city appointed member is absent the requisite number of the meetings, and appointment will be made by the appointing authority to fill that vacancy.

(d) Current members of the previously established Charlotte-Mecklenburg Public Art Commission shall serve out their remaining term and upon the expiration of such term, replacement members shall be appointed by the same entity that appointed the retiring member according to the fields designated above.

Sec. 15-217. Compensation of members.

Members of the Public Art Commission shall serve without compensation from the city or any firm, trust, donation or legacy to or on behalf of the city, provided, however, that a member of the Commission, or the firm, company or corporation with whom the member is associated, shall not be precluded from receiving compensation from the city under any contract for services rendered which have no relation to the member's duties as a member of the Commission.

Sec. 15-218. Chairman.

The chairman of the Public Art Commission shall be elected by a majority of the members of the Commission and shall hold such office for one year or until a successor has been elected and qualified. The chairman may serve as a member of the Board of Directors of the Arts and Science Council if so elected.

Sec. 15-219. Role of ASC.

The ASC is a non-profit organization that provides services and programs to the City pursuant to an annual agency contract. The Public Art Commission shall utilize the services of the ASC to administer the public art program.

Sec. 15-220. Administrative procedures.

The Public Art Commission in conjunction with the city's Finance Department and the ASC shall prepare guidelines and specifications for the administrative procedures that are necessary to accomplish the purposes set forth in this Article.

Sec. 15-221. Consultation with city officers and department staffs.

City officers and staffs of city departments may consult and advise with the Public Art Commission from time to time on matters coming within the scope of this Article, and the Commission may consult and advise with such city staffs and officers.

Sec. 15-222. Solicitation of gifts of art and funds.

The Public Art Commission shall have the authority to solicit gifts of art on behalf of the city and to encourage public-spirited citizens to contribute funds, as well as permanent works of art, to the city and thereby help to beautify the city and the public buildings and grounds situated therein.

Sec. 15-223. Powers and duties.

(a) Subject to the provisions of this Article, the Public Art Commission shall be responsible for administering the city's public art program with the assistance of ASC, including the establishment of policies and guidelines, the designation of appropriate sites for Artwork, the determination of an art budget for Eligible Projects, the selection of artists and commissioning works of art, review of the design, execution and placement of Artwork and the removal of Artwork from the city collection.

(b) The Public Art Commission, with the assistance of ASC, shall prepare an annual fiscal year work plan for approval by the city council which shall include at least the following: (1) a description of the Artwork completed, obtained or commenced in the previous year; (2) a description of the Capital Improvement Projects designated for inclusion of public art in the upcoming year and of the funding source; (3) a budget for the income and expenditures for such projects; and (4) a general description of the public art plan for the upcoming year. The city council shall have final approval of the annual work plan and budget for the public art program. The annual work plan shall be contingent upon the availability of funds for capital projects.

(c) The Public Art Commission shall work together with the city and the ASC to examine all Artwork or a design or model of same which are proposed for permanent or long-term placement on city property or are to become the property of the city by purchase, gift or otherwise, except for those works to be placed in a museum or gallery, to determine an appropriate space for the placement of such Artwork. In any case in which the city and the Commission cannot agree on the location of placement of such works, the city's determination shall be final.

(d) Prior to moving or removing any Artwork placed in, on or about city property pursuant to the public art program, the city shall submit such proposed change to the Public Art Commission for a report and recommendation about a new space for the Artwork or alternatives to moving it. In any case in which the city and the Commission cannot agree on issues related to the relocation or removal of the Artwork, the city's determination shall be final. The Commission shall not be required to make recommendations regarding the temporary placement of Artwork on city property.

(e) To encourage broad community participation in the public art program and to ensure Artwork of the highest quality, the Public Art Commission may solicit the participation of community representatives and professionals in the visual arts and design fields as part of the artist and art work selection process for particular public art projects in accordance with the size and complexity of the projects. These advisors may assist the Commission in the selection of artists, project oversight and other related purposes, but shall have no vote on matters coming before the Public Art Commission.

(f) During the design phase of the Artwork, the Public Art Commission shall advise the appropriate city departments through the city manager concerning the maintenance requirements of every Artwork, recommend to the responsible department the type, frequency and extent of maintenance required to preserve the quality and value of every Artwork, and inspect such maintenance work for the guidance of the city departments concerned. It is the responsibility of the site manager or appropriate department head to provide for the maintenance of Artwork in their routine site maintenance program. Any proposed Artwork which is determined by the Commission or demonstrated by an appropriate city department head to require extraordinary operations or maintenance expense shall be reviewed with the city manager and approved by city council prior to proceeding with the fabrication and construction of the Artwork.

Section 15.224. Funds for Public Artwork

(a) All allocations of funds for Eligible Projects shall include an amount equal to one percent (1%) of the projected Construction Costs at the time the project is included in the city's Capital Improvement Program to be used for the selection, acquisition, commissioning and display of Artwork. No allocation shall be made for Eligible Projects with an estimated expenditure of less than the threshold amount for which formal bidding procedures are required pursuant to G.S. §143-129. If the source of funding, applicable law governing any particular Eligible Project or the expenditure of such funds precludes art as a permissible expenditure, the amount of funds so restricted shall be excluded from the Construction Costs in determining the amount to be allocated as provided herein.

(b) The City's Finance Director shall establish a special fund designated the "Public Art Account" into which funds appropriated as set out above (the "Public Art Allocations") or derived from gifts or donations to the city for public art shall be deposited. For the budget year that the city council appropriates funding for the Eligible Project and that the Eligible Project is instituted, the Public Art Allocations shall be deposited into the Public Art Account in accordance with procedures established by the City's Finance Director.

(c) Monies collected in the Public Art Account shall be budgeted and expended in the same manner as other city revenues and used for projects commissioned pursuant to this Article. Each disbursement from such account or from other appropriations for Artwork shall be recommended by the Public Art Commission and authorized in accordance with applicable law and accounting principles governing expenditures from the city's budget. Separate accounts shall be established whenever funds are required to be used at a designated Capital Improvement Project.

(d) From the effective date of this section, applications for Capital Improvement Projects to granting authorities shall include amounts for Artwork as specified herein, insofar as permissible by the granting authority.

Section 15.225. Uses of funds.

Funds allocated in accordance with this Article may be used for the selection, acquisition, purchase, commissioning, fabrication, placement, installation, exhibition or display of Artwork. To the extent practical, artist selection should be concurrent with selection of the architect or designer to ensure integration of the Artwork into the project architecture. In the event a particular Eligible Project is deemed inappropriate for the placement of Artwork by the Public Art Commission or by

city council, if not otherwise prohibited by law, the funds appropriated for Artwork may be used at other more appropriate public sites.

Section 15.226. Public Art Acquisition

Disbursement of funds from the Public Art Account to pay for Artwork acquired pursuant to this Article shall be made in accordance with procedures established by the City's Finance Director, but shall at least include the submission from the Public Art Commission of an accurate and complete invoice resulting from a contract with an Artist. The invoice for such Artwork may include a commission fee of fifteen percent (15%) of the cost of the Artwork for services rendered in connection with the acquisition and installation of the Artwork.

Section 15.227. Ownership of Artwork

All Artwork acquired pursuant to this Article shall be acquired in the name of the City of Charlotte, and title shall vest in the City of Charlotte.

Section 15.228. Decriminalization

A violation of this Article shall not constitute an infraction or misdemeanor punishable under G.S. 14-4."

Section 2. The previous Resolution restructuring the Public Art Commission approved by the City Council on May 10, 1993 in Resolution Book 31 Page 62 shall be repealed as of the effective date of this ordinance. As of the effective date of this ordinance, all existing and unspent funds appropriated for the works of art shall be transferred to the appropriate Public Art Account.

Section 3. This ordinance shall become effective on July 1, 2003.

Approved as to Form:

City Attorney

Approximate Public Art Budget under Proposed Ordinance

CITY OF CHARLOTTE PROJECTS	FY01 Budget	1.00%	FY02 Budget	1.00%	FY03 Budget	1.00%	FY04 Budget	1.00%	FY05 Budget	1.00%
NEIGHBORHOODS										
Neighborhoods										
Neighborhood Improvement Program	735,000	7,350	9,000,000	90,000	9,000,000	90,000	9,000,000	90,000	5,000,000	50,000
Small Area Plan Capital Projects	300,000	3,000	300,000	3,000	300,000	3,000	300,000	3,000	300,000	3,000
First Ward Infrastructure	1,000,000	10,000								
Connectivity	200,000	2,000	200,000	2,000	200,000	2,000	200,000	2,000	200,000	2,000
Sidewalk Program	4,000,000	40,000	4,000,000	40,000	4,000,000	40,000	4,000,000	40,000	4,000,000	40,000
Sub-total:	6,235,000	62,350	13,500,000	135,000	13,500,000	135,000	13,500,000	135,000	9,500,000	95,000
Housing										
Community Development Block Grant	5,970,156	59,702	6,045,682	60,456	6,287,509	62,875	6,539,010	65,390	6,800,571	68,005
Community Development Home Grant	3,202,500	32,025	3,330,600	33,306	3,463,824	34,638	3,602,377	36,023	3,746,472	37,464
Sub-total:	9,172,656	91,727	9,376,282	93,762	9,751,333	97,513	10,141,387	101,413	10,547,043	105,469
Storm Water										
Storm Water Channel Restoration	2,930,000	29,300	3,070,000	30,070	3,220,000	32,200	3,350,000	33,500	3,520,000	35,200
Flood Control Projects	800,000	8,000	1,040,000	10,400	700,000	7,000	1,300,000	13,000	4,000,000	40,000
Sub-total:	3,730,000	37,300	4,110,000	40,470	3,920,000	39,200	4,650,000	46,500	7,520,000	75,200
Total Neighborhoods:	19,137,656	191,377	26,986,282	269,232	27,171,333	271,713	28,291,387	282,913	27,567,043	275,669
TRANSPORTATION										
Local Road Projects										
Prosperity Church Road Widening	2,600,000	26,000								
Johnston Road Extension	7,000,000	70,000								
Archdale Drive Widening	750,000	7,500								
Arrowood Drive Widening	600,000	6,000								
Asbury Avenue Extension	1,100,000	11,000	8,400,000	84,000						
Davidson-Matheson Connector	400,000	4,000	2,550,000	25,500						
Fairview/Sharon Roads Widening	1,705,000	17,050	675,000	6,750	520,000	5,200				
Plaza Pedestrian Median	150,000	1,500	1,850,000	18,500						
Prosperity Church Road - Phase II	100,000	1,000	6,100,000	61,000						
Tryon Street Widening	900,000	9,000								
Sub-total:	15,305,000	153,050	19,575,000	195,750	520,000	5,200	0	0	0	0

State Road Projects

Albemarle/Harris Exchange			750,000	7,500	4,500,000	450,000				
Billy Graham/Wilkinson Interchange					3,500,000	35,000				
Freedom Drive Widening			1,000,000	10,000	10,750,000	107,500				
NC49/Graham Street Connector			1,000,000	10,000	8,500,000	85,000				
North Graham Street Widening			200,000	2,000	2,100,000	21,000				
Old Statesville Road Widening			500,000	5,000	8,000,000	80,000				
South Boulevard Median			1,900,000	19,000						
Statesville Avenue Widening			500,000	5,000	3,000,000	30,000				
Wilkinson Boulevard Widening	3,000,000	30,000								
Sub-total:	3,000,000	30,000	5,850,000	58,500	80,850,000	808,500	0	0	0	0

Intersection Projects

Graham/30th/Norris Intersection	300,000	3,000	1,150,000	11,500						
Monroe/Sardis Road North Intersection	580,000	5,800								
Sharon Amity/Lyttleton Intersection	300,000	3,000	3,800,000	38,000						
Tenth/Graham Intersection	220,000	2,200								
Third/Baldwin Intersection					300,000	3,000				
Tuckaseegee/Mulberry Ch. Intersection	600,000	6,000								
Sub-total:	2,000,000	20,000	4,950,000	49,500	300,000	3,000	0	0	0	0

Other Transportation

Minor Road Improvements	1,300,000	13,000	1,300,000	13,000	1,300,000	13,000	1,300,000	13,000	1,300,000	13,000
Bridge Repair and Replacement	2,000,000	20,000	540,000	5,400	1,440,000	14,400	540,000	5,400	1,440,000	14,400
Bicycle Facilities	450,000	4,500	450,000	4,500	450,000	4,500	450,000	4,500	450,000	4,500
State Highway Projects Participation	540,000	5,400	350,000	3,500	100,000	1,000	410,000	4,100	100,000	1,000
Sub-total:	4,290,000	42,900	2,640,000	26,400	3,290,000	32,900	2,700,000	27,000	3,290,000	32,900

Public Transit

New Bus Garage	1,000,000	10,000	4,500,000	45,000	15,000,000	150,000				
New Transit Centers	900,000	9,000	1,100,000	11,000	1,100,000	11,000	1,100,000	11,000	1,100,000	11,000
Park and Ride Lots	300,000	3,000	600,000	6,000	600,000	6,000	600,000	6,000	600,000	6,000
Bus Route Facilities Improvements	500,000	5,000	500,000	5,000	500,000	5,000	500,000	5,000	500,000	5,000
South Corridor Transitway	4,100,000	41,000	6,000,000	60,000	10,500,000	105,000	52,500,000	525,000	133,000,000	1,330,000
North Corridor Transitway			3,500,000	35,000	2,500,000	25,000	2,500,000	25,000	5,000,000	50,000
Independence Corridor Transitway			3,500,000	35,000	2,500,000	25,000	2,500,000	25,000	5,000,000	50,000
Airport Corridor Transitway			3,500,000	35,000	2,500,000	25,000	2,500,000	25,000	5,000,000	50,000
Northeast Corridor Transitway			3,500,000	35,000	2,500,000	25,000	2,500,000	25,000	5,000,000	50,000
Sub-total:	6,800,000	68,000	26,700,000	267,000	37,700,000	377,000	64,700,000	647,000	155,200,000	1,552,000

Total Transportation:	31,395,000	313,950	59,715,000	826,650	122,660,000	1,226,600	67,400,000	674,000	158,490,000	1,584,900
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ECONOMIC DEVELOPMENT

Business Corridor Revitalization	1,300,000	13,000	1,300,000	13,000	1,300,000	13,000	1,300,000	13,000	1,300,000	13,000
Business Corridor Façade Program	200,000	2,000	200,000	2,000	200,000	2,000	200,000	2,000	200,000	2,000
Trolley Corridor Enhancements	1,500,000	15,000								
Eastside Strategy Plan	3,550,000	35,500	5,000,000	50,000						
West Side Strategy Plan	8,400,000	84,000	3,600,000	36,000						
North Tryon Corridor Improvements	1,000,000	10,000								
Total Economic Development:	15,950,000	159,500	10,100,000	101,000	1,500,000	15,000	1,500,000	15,000	1,500,000	15,000

AVIATION

Wallace Neal Road Relocation	5,000,000	50,000								
West Boulevard Relocation	6,550,000	65,500	6,550,000	65,500						
Renovation/Expansion of Baggage Lobby			9,400,000	94,000						
Federal Inspection Services Expansion	6,500,000	65,000	6,500,000	65,000						
Parking Expansion	25,000,000	250,000	25,000,000	250,000						
Hotel Access Roadway	1,500,000	15,000								
Wilkinson Boulevard Improvements					5,300,000	53,000	5,300,000	53,000		
General Aviation Facilities	750,000	7,500	750,000	7,500	750,000	7,500	750,000	7,500	750,000	7,500
Air Cargo Facility Expansion	1,800,000	18,000	1,800,000	18,000	1,800,000	18,000	1,800,000	18,000	1,800,000	18,000
Total Aviation:	47,100,000	471,000	50,000,000	500,000	7,850,000	78,500	7,850,000	78,500	2,550,000	25,500
Current Airport Art Program!	50,000									

WATER

Lebanon Road Tank and Pumps	4,000,000	40,000								
N. Mecklenburg Treatment Plant Expansion					3,000,000	30,000	17,000,000	170,000		
Total Water:	4,000,000	40,000			3,000,000	30,000	17,000,000	170,000		

SEWER

Three County Wastewater Treatment Plant	750,000	7,500	3,000,000	30,000	11,250,000	112,500				
Total Sewer:	25,000,000	250,000	3,000,000	30,000	11,250,000	112,500				

FACILITIES INVESTMENTS

Replace Fire Station Number 10	300,000	3,000	2,850,000	28,500						
Renovations to Existing Academy	100,000	1,000	400,000	4,000						
Tryon Street Mall (uptown) Renovations	610,000	6,100								
Annexation Fire Stations	2,300,000	23,000	1,260,000	12,600	3,800,000	38,000	1,600,000	16,000	800,000	8,000
New Police Fire Academy	16,100,000	161,000								
North Tryon Police Satellite Facility	1,500,000	15,000								
PAC/Spirit Sq. Tryon Improvements	280,000	2,800								
Total Facilities Improvements:	21,190,000	211,900	4,510,000	45,100	3,800,000	38,000	1,600,000	16,000	800,000	8,000
TOTAL CITY CAPITAL IMPROVEMENTS:	163,772,656	1,637,727	154,311,282	1,771,982	177,231,333	1,772,313	123,641,387	1,236,413	190,907,043	1,909,069

CURRENT CITY PUBLIC ART ALLOCATION: 317,500

MECKLENBURG COUNTY PROJECTS

FY01 Budget 1.00% FY02 Budget 1.00%

GOVERNMENT FACILITIES

Billingsley Complex Master Plan	13,260,000	132,600	14,850,000	148,500
Government Facilities Total:	13,260,000	132,600	14,850,000	148,500

COURT FACILITIES

Courts Complex Master Plan Implementation			10,440,000	104,400
Courts Facilities Total:			10,440,000	104,400

PARK AND RECREATION

Greenway, Watershed and Park Land Planning and Design	520,000	5,200	540,000	5,400
Improvements to Existing Facilities	20,800,000	208,000	32,400,000	324,000
Major Park Development - Final Phases	10,400,000	104,000	11,880,000	118,800
Public-Private Joint Projects	1,560,000	15,600	1,620,000	16,200
Greenway Trail & Facility Development. Phase III	3,640,000	36,400	7,560,000	75,600
Revolution Regional Recreation Center Development	8,840,000	88,400	10,260,000	102,600
Recreation Center Rehabilitation - Phase II	2,288,000	22,880	2,376,000	23,760
Double Oaks Area Parks			540,000	5,400
District Park Development	6,968,000	69,680	14,256,000	142,560
North Park Dist Regional Recreation Center	7,280,000	72,800	7,560,000	75,600
Catawba Riverfront Community Park Development	676,000	6,760	6,696,000	66,960
Sugaw Creek Park & Swimming Pool Development	4,680,000	46,800		
Lake Norman Islands Development	104,000	1,040	972,000	9,720
Gateway Park Development	1,040,000	10,400	1,080,000	10,800
Neighborhood Park Development Phase II	2,288,000	22,880	2,376,000	23,760
Recreation Center Construction	756,000	7,560		
District Outdoor Pool Construction	3,120,000	31,200	3,240,000	32,400
Park and Recreation Total:	74,960,000	749,600	103,356,000	1,033,560

LIBRARY

Children's Learning Center	21,320,000	213,200	4,212,000	42,120
Replace North Park Mall Branch Library	1,573,000	15,730	280,000	2,800
Replace Coulwood Branch Library	520,000	5,200	1,905,000	19,050
Steele Creek Branch Library	234,000	2,340	2,552,000	25,520
Hickory Grove Branch Library			243,000	2,430
Library Total:	23,647,000	236,470	9,192,000	91,920

PUBLIC SCHOOLS

School Expansion/Renovation/Replacement	101,896,000	1,018,960	120,221,000	1,202,210
Public Schools Total:	101,896,000	1,018,960	120,221,000	1,202,210
TOTAL COUNTY CAPITAL IMPROVEMENTS:	213,763,000	2,137,630	258,059,000	2,580,590

CURRENT COUNTY PUBLIC ART ALLOCATION:**615,000**

KEY SITES AND OPPORTUNITIES IN CHARLOTTE-MECKLENBURG

A public art master plan, by definition, is meant to identify broad strategic directions for a program and to develop the programmatic systems and infrastructure needed for successful implementation of a program. It is not meant to define upcoming public art on a project-by-project basis. Indeed, it would be counterproductive to do so. The best public art programs over the years have been highly flexible and opportunistic – taking advantage of the projects, funding and people that come together to make successful public projects and public spaces. It is appropriate, however, for the public art master plan to point to important general opportunities and directions that the program should pursue.

Supporting the Charlotte Area Transit System through Public Art

Perhaps the most important immediate opportunity for public art in the region lies with the Charlotte Area Transit System (CATS). CATS is part of an integrated system of land use planning, roadway development and rapid transit. The rapid transit system will be an investment of more than \$330 million to develop commuter rail, bus rapid transit and light rail transit. Five major routes totaling more than 70 miles will be developed, including the Airport Corridor, Independence Corridor, the North Corridor, the Northeast (University) Corridor and the South Corridor. The development of this system will create some of the largest and most visible infrastructure ever to be constructed in the region.

Most major metropolitan areas in the nation are committing one to two percent of the design and construction budgets of their transit system for art. This commitment has little to do with the merits of art *per se*. Rather, experience has shown that public art can enhance the system in ways that boost ridership and contribute to customer convenience, comfort and satisfaction. Quality design yields real bottom line results in major infrastructure developments.

As important as the physical development will be to a successful public art program, equally important is the commitment of the executive management of CATS. A team of professionals has been assembled from around the nation to build the system and they bring experience with integrating public art into public transit. The strongest expression of their commitment to this idea was the engagement of Jack Mackie to develop the art component of the program. A summary of his plan for art in CATS is included as Appendix A of this report.

The Arts and Science Council and ASC Public Art must play a central role in the creation of the public art program at CATS in its early implementation and perhaps over the long haul. The existing public art program and its staff have valuable experience in setting up and administering these programs. In addition, the City of Charlotte has indicated its confidence in ASC to be the lead agency where arts and cultural programs are concerned. Once the CATS public art plan and program have been adopted, ASC should be contracted to administer the program. How long ASC Public Art continues to provide this administrative support should be left open at this time, but CATS should recognize that it will be some time before they will be able to develop in-house experience and capabilities that match what is already available through ASC.

Including Public Art in Parks and Greenways Development

Among the unique geographic features of Charlotte-Mecklenburg are the 40 creeks that lace

their way through the region. The 1999 Greenway master plan for Mecklenburg County called for the expansion of the existing 73-mile network to include 185 miles of greenway trail corridors and almost 30 miles of overland connectors. Under this plan 34 trail corridors have been identified and will be linked to major County parks and nature preserves, such as Freedom Park, Cordelia Park and Frazier Park. This trail system will also connect the central urban core with suburban areas. This system will not only be an important recreation amenity, but will form an alternative transportation system that will allow walking, cycling and jogging as real substitutes for automobile travel to schools, shopping areas and employment centers. A 1993 survey of home buyers in the Charlotte area revealed that walking and bike paths were the second most important amenity for buyers when they considered where a home was located.

Plans are also being formulated for inner city greenbelt development, in the form of a “green streets” loop in downtown that would create a linear park that would connect all four wards and accommodate bicycles and pedestrians, as well as automobiles. Other discussions have included the concepts of lidding over portions of the inner loop 277 freeway to create green spaces similar Seattle’s Freeway Park and developing a greenbelt around Highway 277.

This extensive, inter-linked park and transportation system offers an outstanding opportunity for the placement of public art. The steady public usage, coupled with a variety of locations and settings, make it an ideal place for artists to create new works, particularly works that relate to the outdoor environment and that complement the riparian corridors. Consideration should also be given to using this greenway system as a place where temporary public works of art are commissioned. Finally, it should be noted that the Parks Director has expressed a particular interest in the development of a park that is dedicated to major outdoor sculptures. This might be an important opportunity to capitalize on the interest of the private sector by seeking corporate sponsorships of sculptures by important international artists.

Enhancing the Image of Charlotte-Mecklenburg

The public art program has the potential to contribute to the sophisticated and creative image and culture of Charlotte-Mecklenburg. Public art can send an unmistakable message to visitors and residents alike about the ways in which a community views itself. In Charlotte, these messages must embody the positive, “can do” attitude that has made the community successful in the economic, social, and political spheres. The 1998 Cultural Action Plan urges ASC to “develop the ‘identity’ of Charlotte-Mecklenburg as a cultural destination with imagery that characterizes its rich heritage and variety of cultural offerings.” Public art can be an important avenue toward achieving this goal.

A number of strategies can be employed to accomplish this. Perhaps the most visible and promising is the Charlotte/Douglas International Airport. The airport is the “front door” of the region. Visitors’ first and last impressions are made there. For people making connecting flights, the airport may form their only impression of Charlotte-Mecklenburg. The existing public art at the airport, while interesting and even engaging, tells little about local history, values and culture. The airport is a prime site for a public art program that reflects the special qualities of the region in a way that leaves a lasting, positive impression. Discussions with the Aviation Director indicate a willingness to employ innovative approaches to art at the airport. Some of the ideas he offered included a system of “Burma Shave”-type signs as a means of way-finding, video projections of planes landing and a loop of plasma screens surrounding the central terminal waiting area, showing everything from NASCAR races to symphony performances.

Over the long term, plan for a major public art statement that will create an instant image of Charlotte-Mecklenburg. From the Eiffel Tower to the St. Louis Arch to the Golden Gate Bridge, major public art or public infrastructure can create an immediate and indelible impression of the cities where they are located. Obviously, such major projects take many years from conception to final realization, but are worth considering for the powerful and lasting image they can create for a city. With the exceptional public-private cooperation found in Charlotte-Mecklenburg, the probability of success of such a major undertaking would be very high.

It is important that the energy and resources needed to make the public art program fully accessible to visitors and residents be given. This can be accomplished through walking tours, brochures placed in hotels, City-County web sites and collaborative marketing with the Convention and Visitors Bureau. As the number and diversity of public artworks increase over time, public interest will grow and ensuring access will become increasingly important.

Developing Public Art in Charlotte-Mecklenburg's Neighborhoods

Charlotte-Mecklenburg has an extraordinary number of neighborhoods and communities – at least 300 separately identified neighborhoods. This presents both a challenge and an opportunity. The challenge lies in delivering public services, including public art, which is responsive to the needs to such a disparate array of communities. The opportunity is to connect the public art program to the citizens in the places where they spend most of their daily lives and where they have the greatest sense of belonging. In the 1998 Cultural Action Plan, Community and Neighborhood Cultural Development was identified as one of seven major goal areas. ASC has already begun to move into the neighborhoods through its Community Cultural Connections grant program.

Another strategy identified in that plan was to “increase public art projects located within neighborhoods that help to identify and affirm community identity.” Little work in this area has been accomplished. The public art program must begin to link to the existing community action planning processes of the City of Charlotte which currently offer the neighborhoods scant opportunities to think about artistic and cultural opportunities. It is critical that this work begin. Current neighborhood planning documents are silent about the role of arts and culture. The July 2000 report, *Charlotte Neighborhood Quality of Life Study*,” makes no mention of the arts in defining quality of life, focusing solely on social, economic and environmental factors.

Through a neighborhood-based initiative, the public art program can begin to reflect Charlotte-Mecklenburg's unique and diverse history, people and geography, and actively promote the creation of artworks that are representative of the places in which they are sited. Public artworks and well-designed public places will build positive images of the many communities and neighborhoods in Charlotte-Mecklenburg through artistic expressions that are unique and specific to the community and the site. When choosing artists for community based projects, the public art program should consider the artist's ability to work collaboratively with the community. In most instances, prior to the commencement of design, the artist should participate in at least one community meeting, at which the artist is introduced to the community and local residents have an opportunity to share their values, aspirations and perceived needs. It is understood that every effort should be made to ensure diverse representation at all levels of the program, from the community meetings to the artist selection panels to the Public Art Commission itself. In developing

the annual Public Art Work Plan, individual public art projects should be identified that represent the multiple histories, cultures and people of Charlotte-Mecklenburg.

Enriching Public School Education through Public Art

Charlotte-Mecklenburg is experiencing an unprecedented explosion of enrollment in the public school system. This growth has caused a corresponding expansion in the capital improvement program for public schools. The County expects to expend more than \$500 million for the construction and renovation of 55 buildings within the system during the current five-year period. The budgets for these new and renovated buildings make no provision for public art. While not prohibited by the current governing resolution, in practice, public art has never been a part of public school construction.

An important opportunity is being lost which should be addressed by the public art program. Ample evidence exists to demonstrate that well-designed and attractive school environments enhance the learning process. The presence of art has also been shown to foster respect by students for the physical environment. Blank walls seem to invite graffiti. Murals and other public art rarely do. Finally, the lack of public art in the schools deprives public school children of the chance to be actively engaged in how the art of our time can provide insights into our lives, our history, our culture, our values and our common humanity.

It is clear that the budgets for the public school construction and renovation projects are tight and public policy makers are faced with difficult decisions in the allocation of County tax dollars to complete these projects. Mindful of this, the Steering Committee for the master plan suggested two basic strategies: 1) do not implement the one percent for art requirement on any currently budgeted projects and 2) allocate ½ of 1% for projects to be budgeted in the future. In the meantime, it is recommended that ASC Public Art work with the school administration to identify several pilot public art projects that could be implemented in the next few years. These projects should be designed to complement real world learning experiences to demonstrate the power of public art to add value to the school environment. These projects can be handled in much the same way as public art projects have been developed in the library system. Although the libraries have a separate board of trustees and have not been interpreted as being subject to the provisions of the public art resolutions, ASC and the library administration have worked together to develop a number of successful public art projects over the past several years.

Reinforcing Quality Urban Design through Public Art

The public art program has the potential to advance the urban design and community development goals of Charlotte-Mecklenburg, by fostering the creation of public spaces that work. Throughout the planning process, discussions often turned to the overall urban design vision, or lack of such a vision, in Charlotte-Mecklenburg. Many people interviewed in the planning process reported that much high quality urban design planning had taken place, but there had yet to emerge a unified design sense or civic aesthetic for the region. Several asked pointedly, “Who is in charge of the skyline?” While a public art program cannot be expected to create this overarching vision, it certainly can connect to, and reinforce, the vision as it emerges. Every public art project should be considered in the context of the district or area in which it will be placed and project artists should be given access to planning documents that will assist them to understand that context.

A number of strategies can be employed to carve out a more compelling role for public art in advancing the urban design agenda. One of the most important would be to consider advocating for the creation of an urban design review board that has responsibility for reviewing all public capital projects and major private developments, for the quality of the design and the relationship to the immediate urban design context. No doubt such an effort would be controversial. All developers, public and private, seek to restrict the number of reviews to which their projects are subject. Perhaps it would be necessary to begin with a review board that limits its purview to City and County projects and to those private developments that have agreed to design review in exchange for a zoning or land use variance. Eventually, the design review can be extended to all major projects, public or private. The public art program could play a critical role as the convener of forums, workshops and public presentations that focus on the larger design issues facing the community. These could discuss the connections created by the greenway system, the evolution of the City skyline, the design qualities of the regional highway system, the role of art in the urban environment and similar topics. Finally, the public art project should direct public art program artists to existing urban design studies, area specific plans, and the City's general plan, as essential resources in understanding the overall design context into which the art project will fit.

Capitalizing on New and Existing Partnerships to Create Public Art

The public art program should be founded on a broad base of community and private sector support. ASC has achieved national recognition as one of the nation's preeminent local arts agencies by fostering productive relationships with other agencies in both the government and business realms. Indeed, one of the defining characteristics of Charlotte-Mecklenburg region is the extraordinary partnership among the public, private and non-profit sectors of the region. Few American communities have private sector leaders who are more attuned to community and civic issues and concerns than Charlotte. This strength should be exploited and pursued in the public art program.

A number of strategies can be pursued to capitalize on new and existing partnerships. The public art program should continue to actively seek opportunities to work with the corporate sector, supporting their efforts to place art in public places, providing administrative and management support of their public art projects and making opportunities for private funding for public artwork and donations of works for public display. Past relationships with Bank of America and with Duke Energy have demonstrated that this approach adds value to each of the partners and serves the public well. At the same time the public art program should strengthen working relations with other institutions with a concern for quality art and design, from the Mint Museum to the McColl Center for Visual Art to the American Institute of Architects to the Charlotte Center City Partners. The McColl Center, in particular, with its interest in community-based art making, and its staff experienced in public art, offers the promise of a fruitful partnership.

Design Team Projects for Site Opportunities

During May – June 2001, teams of design professionals collaborated on visioning exercises, exploring opportunities for enhancing the urban landscape. While some designs were based upon projected capital plans within the City and County, others referenced history, the interactive community process or were sheer fantasy. From July 2001 – October 2001, the visual designs accompanied by the following descriptions were exhibited in the lobby of the Carillon Building at 227 W. Trade Street.

In Between Places

Robert J. Barnhill

Michael T. Swisher

Our project looks at the Charlotte region as a network of converging paths. All paths start in one place and end in another as they pass through a middle. It is the middle of the path that concerns us for it is a special kind of place. These in-between places exist somewhere in the past, present, or even the future. They are made visible as pictures when paths come together. When held in common, these pictures sustain urban experience as a collective sense of place.

Through narrative, we identify the way in which some historical sites are connected by multiple paths. These connections reveal patterns that when read provide a fundamental understanding of community and sense of place. By sharing so-called pictures of place, a community understands itself better as a community. It also becomes more aware of the built environment as a shared place — more aware of its collective identity. This in itself is the goal of public art.



Charlotte Douglas International Airport

Ron Boozer

Tim Eckmair

Kathy Southerland

After assessing the current art program at Charlotte Douglas International Airport and interviewing key personnel, two opportunities presented themselves. The design team could: 1) Investigate a broad perspective and look at a “Complete Airport Public Art Master Plan” or 2) look at specific areas in the facility that could strongly benefit from “A Focused Plan.” After some debate and consideration, the team chose to concentrate on a focused approach for this exercise looking specifically at the Main Ticket Area. This large volume of space devoted to providing information and ticketing to departing passengers has a gray monotone color scheme, minimal details or points of interest, and the art that currently is displayed here above the ticketing counters is dwarfed by the size of the space and location of the work. In other words, it’s a perfect candidate for a public art makeover.

Another important issue that the team dealt with relates to public art and the physical space that it occupies. The team felt that a key element for a successful installation would be careful coordination with the architecture or setting that the art exists within. Dealing with the proportions of the space, the geometry, axis, sightlines, movement, color and light. Ignoring these elements can mean the difference between a placed art object and the creative fusion of art and locale.

In selecting the Main Ticket Area the team saw opportunities for offering numerous options for the floors, walls and ceilings. The team's intent is to stimulate the viewer with an array of possibilities. For example, the monochromatic floors could be accented with new colorful terrazzo patterns that come alive with art inserts at focused locations. The ceilings and walls could be brought to life with fiber optic or laser light displays that are visually interesting and space enhancing, without compromising the safety and efficiency of airport operations. The walls could be celebrated with rich imagery of the Charlotte and Carolina region on glowing polycarbonate panels. The design team hopes to create a visually stimulating, lively atmosphere in the Main Ticket Area. As the front door to our city, the airport can set the mood that Charlotte is an exciting place to be.



A Child's Map of Mecklenburg County

Mary Edith Alexander

Many children, mostly girls, rode horses at one of the farms depicted. The Saturday morning ritual and exodus to the country to commune with nature was the only link for suburban children with farms, farming and livestock. Also, it was a way that children were introduced to a larger community and began having their own landmarks, marking not only places, but times and memories in their life.

The proposed project entails erecting a fence around each site where one of these farms once stood. The fence is to be made of wide "pickets," upon which would be a mural of each farm as it was before development. Thus, the mural fence forms a protective barrier between the site and its surroundings and beautifies the site at the same time. Also, the fences relate to the past of the site and create a marking system within Mecklenburg County, which relates to its agrarian history.



Entryway Isles into Uptown Charlotte

Jeffrey Hanson

Lisa Arendas

Public art takes many forms. It can be seen as sculptures in a park; benches along a sidewalk; signs by a road, just to name a few. Public art helps to create an atmosphere of culture. It helps to define an area as to what makes a town, region, state or country specific and unique in its own right.

Charlotte is unique. Our project will help to define Charlotte's Uptown area to incomers by designating the entryway isles of the main arteries that lead into Charlotte's Uptown via roadways.

We propose to place welcome sculptures that incorporate area specific sculptures and signage to designate when the incomer is exactly entering into Uptown Charlotte. This will provide incomers with a point of reference as well as stating that Charlotte is a place that appreciates art, culture and a standard of living that is unique. The sculptures will be a compilation of concrete, light, and plastic painted with colored resin to make the works virtually maintenance-free.



Eustace Cornwall Park

Robert Hess
Ken Compton

The intent of our project is to celebrate the rich history of Southend by creating a park to honor Eustace Cornwall, engineer of the Catawba River Aqueduct.

We will do this by stabilizing and refurbishing one of the few sections of the aqueduct still standing, and creating a small park around the ruins. The park will include several water features (including 'geysers' that erupt when the trolley rolls past the park), hanging gardens, a stroll garden and seating. Bronze panels mounted within the ruins will tell the story of Mr. Cornwall and his bold idea to harness the power of the Catawba River to aid in mining for gold in the Southend area.



North Tryon Gateway Enhancement

Waldo Miller
Gregory Weston
Peggy Hutson Weston
Fay Miller

The bridges between the North Tryon Gateway and 11th Street are a symbolic barrier preventing visual continuance from expanding northward. Our idea is to brighten up and welcome folks into Charlotte and its new and upcoming arts district.

We propose that the underside of the overpasses be painted in a light sky blue which would follow the old traditional Southern idea of painting ceilings on porches light blue to fool the hornets and birds into thinking this was sky. (This is said to have kept them from building nests in the rafters.) It would also make the underside of these bridges less foreboding. Then we would propose that residents of Edwin Towers and possibly the children from the 1st Ward Community Center could be involved in the designing of and assisting with tiles which would depict the mountains to the west and the shore to the east. Points of interest in and around Charlotte area might include golf courses; trees, the NC Zoo; Colleges and Universities; fishing boats; Panthers; Hornets; race cars---just to name a few. We envision renderings of the mountains on the west side

of North Tryon under the bridges and of the beaches on the east side of the street. Even the fronts of the bridges could be decorated, at least with color, but possibly with designs.



Solar Energy and Environmental Design Solutions For Public Transportation

Maja Godlewska

Marek Ranis

Greg Snyder

“The time has come to redefine architecture and urban planning for the next millennium:

1. For our species and civilization to maintain a sustainable relationship with the earth, our activities, including our architecture, must harmonize with natural cycles, rhythms, and resources.
2. The current knowledge and skill of architects can meet these conditions within the financial constraints of today, and should be supported by appropriate economic policies based on a broader and longer term rationale.
3. Since solar energy is the most fundamental resource and powers all natural cycles and living systems, it is obvious that solar architecture is not only the necessary response, but also the most promising vision.
4. As architects we must take responsibility for this in our art and in our politics, learning to draw from the experience and knowledge of our colleagues in all our disciplines.”

Dr. Wolfgang Palz

Head of the Solar Energy Research Programme

Commission of the European Communities

As a team composed of a sculptor, an architect, and a painter, we are not interested in public art as decoration and pure entertainment. We want to create integrated, complete ideas for specific sites, uses, and environments – ideas that would cross the boundaries between art, design, and science. Elements derived from flora and fauna, history and tradition, and modern technology are incorporated into our projects. These elements are synthesized through principles of art and design.

We want to create an energy-conscious human environment; we use art and architecture to make the public aware of issues of the waste of the world’s resources as the result of uniform design. With our integrated design we want to go beyond the esthetic enhancing of places.

This specific proposal seeks to identify ways in which a public art project can address the issue of public transportation and raise the awareness of energy and its relationship to ecology. We have developed a series of canopies with integrated solar panels that function as roofing. The composition of the canopies varies from shapes that resemble the familiar porch to those which are analogous to tree and plant form. The use of the solar panels allows these canopies to be

self-sufficient in terms of their electrical needs. The electricity will serve the lighting and ventilation of the canopy and its immediate environment as well as introduce the possibility of other interactive media. The possible variety in the form of the canopies will allow them to be used in several ways- on one hand to create bus shelters and train stops, and on the other, to create groves of shaded space, which might suggest that the canopies are both building and landscape. The canopies would be an integral part of the transit infrastructure and would address both functional and symbolic issues related to transit.

We began the project assuming that the North Transit Corridor would be the site for the work. As the design developed we came to the conclusion that the work was not necessarily bound to a specific site- it is a basic concept that can be adjusted in several ways to fit a specific context or circumstance.



The Art of Public Dialogue

John Howard

Susan Rogers

Linda Samuels

Public art practice is a process that embraces both the public and the art as equal sides of the same equation. - Richard Posner

Armed with maps, a video camera, a tape recorder, and some well- thought-out questions we went out on the streets to engage residents in a dialogue about public art. We found that their responses ranged from interested complacency to spirited passion. Public art was not only something people wanted to talk about, but something they had definitive opinions about as well. Some people wanted to know more about it; most people wanted to see more of it. Repeatedly, two concepts came to dominate our discussions – that public art is a dialogue – an exchange between people – and that public art is public – accessible to everyone.

How do these two concepts come to be reflected in the creation of public art in this City? First, dialogue is an exchange of ideas, a conversation – it is not one-way communication. People engaged in dialogue share knowledge, values, culture, and vision. This dialogue is necessary to both reinforce and challenge, to break down barriers and allow diverse opinions to be heard. This is not a private or individual conversation, but a social and civic one. Second, public art is public, influenced by and created for everyone through equal access and participation. It is an art integrated into the spaces of daily life. It is everywhere, considered at every level from the scale of the object, to the scale of the neighborhood, to the scale of the city.

Public art is not dictated from behind closed doors nor is it placed within the confines of private walls. Public art demands inspiration. Public art demands inclusion. Public art demands participation. Public art demands action. Public art demands public dialogue.



What If?

Theron Michael Ross

Ian Rutherford

Barbara Moeller

Janet Barnes

I believe asking and answering the question “What if” inspires the creative process. What comes so naturally to children is often left behind as we try to become productive members of modern society. I remember as a boy exploring in the forest and finding an old rusty car beside a collapsed log cabin. This unexpected discovery set my imagination on wonderful paths. These imaginative directions are a joyous aspect of both making and appreciating works of art.

What if there was art in the forest? *What if* there was a sculpture garden at Ribbon Walk? Imagine the wonderment of walking through the woods and finding an old abandoned roller coaster. Our hope is that the creation of this work will serve as a genesis for a sculpture garden for our community. We believe an important role of public art is to recharge the spirit. That which inspires a smile leaves a lasting impression. *What if* there was a roller coaster in the forest?



Beatties Ford Road Water Tower

Michelle Tejoula Turner

Obakunle Akinlana

Arlene Nuzzo

As a gourd carver, my art has evolved into a purpose that is three-fold: to educate the community about African culture through the art of gourd carving, to preserve the art of gourd carving and to serve as a visual artist documenting the African experience.

Furthermore, I wish to invoke the perfection, message and spirit of the calabash (gourd) carver who was summoned by the Oba (King) to create a vessel for a royal celebration.

For many years African women and men have proudly used the highly regarded gourd in the marketplace, home and temple. There have been many uses of the gourd throughout history. The gourd has been widely used throughout world history as a container and/or vessel holding precious items inside or merely containing water or palm wine.

It's ironic that for my design I am applying my work to another form of container (the water tower) for this public art project.



A New Public Space for Winthrop University

Tom Stanley
DeeAnna Brooks
Manning Gibson
Walter Hardin
Keith Walters

Currently in the process of enhancing the built and natural environments on the Winthrop University campus, much of which is included on the National Register, Winthrop has the objective of integrating public art and design into a master plan. At the same time, functional needs like user-friendly seating must be met for University and visitor populations.

Our team agreed upon a concept for a public seating and gathering area in front of the Kinard Building, one of the first buildings encountered upon entering the front gate of the campus. Using the brickwork and capitals that are featured on the fences and gates of the historic campus as design motifs, lead artist Keith Walters designed a landscaped area that will act as a pedestrian crossroads for the campus. With a project completion date of spring 2002, students also will have an opportunity to select significant words to be engraved in the concrete steps of the seating.



The Giving Ground: Design for an Urban Park

David K. Wagner
Chris Herman

TRY PEACE DREAM BE LEARN
HOPE SEEK SHARE FEEL KNOW

The Giving Ground

“So a word is better than a gift”

A contemplative, public gathering park for Charlotte,
A garden of words.

In an age of media domination and visual stimuli,
the capability of words to carry forth a
message is less certain,
but more important than ever.

The power of words to evoke a response,
make them, in a sense, larger than life.
Thus, the dynamic of words visually expressed,
can energize them and illuminate their reality,
making them a positive force.

Hearing and listening are inseparable.
Words can be used to inspire as well as incite.
Words can be kind and words can be bullies.
Words can be our allies and words can be our enemies.
Words can evoke emotion as well as thought.
Words can ease a troubled mind.

Covering one city block
A Giving Ground is a park of words.
Eighteen foot tall letters are used
to create twenty-one words.
Words that can evoke a multitude of responses.
The letters are topiary,
covered in trailing vines and greenery.
They are meant to be inseparable from the landscape.
In fact, they are the landscape.

An amphitheater in the center of the park
provides a meeting and assembly space.

A Giving Ground is meant to inspire,
encourage and elicit a response.
Thus, each word in the park has,
when used as positive force,
the power to change us.
These words have a longer life than deeds.
They are worth much
and cost little.

INSPIRE DO LISTEN JOY CARE GROW
GIVE FIND LOOK SEE THINK

PROGRAM GUIDELINES AND POLICIES

Purpose

The purpose of these guidelines is to establish procedures for the implementation of the Public Art Master Plan, 2002 - 2007.

Vision

The Charlotte-Mecklenburg Public Art Program is committed to the creation of a program that views public art as integral to the fabric of a community by recognizing its potential to:

- Create livable cities;
- Enhance neighborhood identity;
- Strengthen economic development and tourism;
- Educate children and adults; and
- Enrich the spirit and pride of its citizens

Goals

The Charlotte-Mecklenburg Public Art Program is further committed to expanding the opportunities for its citizens to experience public art, thereby creating more pleasing and humane environments, which will improve the quality of life.

The Charlotte-Mecklenburg Public Art Program is committed to the highest aesthetic standards and the broadest involvement of artists. Specifically, the program seeks to:

- Promote awareness of, and educate the public about, public art and the Charlotte-Mecklenburg Public Art Program and to provide opportunities for individuals to identify with, and feel ownership of commissioned artworks;
- Utilize public art as a vehicle to educate children and provide avenues for their unique expressions to enrich the community;
- Build opportunities for public/private partnerships which will enhance existing program potentials and create dialogues for new and innovative expressions;
- Utilize public art as a tool to strengthen economic development;
- Involve artists in the planning and urban design of the community and its infrastructure, and to develop future opportunities for public art throughout the city and county;
- Explore new relationships between art and architecture by commissioning artists to create works that are integral to the design and systems of a building or place;
- Commission artists to create works that are directly responsive to the site for which they are commissioned and to create possibilities for collaboration between artists and design professionals, including architects, landscape architects, planners, engineers, and city officials;
- Create opportunities for artists of the region to create new works, to extend the scope of their previous work into the public realm, to reach new audiences, and to present their work side-by-side with the work of other nationally recognized public artists;
- Enable Charlotte-Mecklenburg to attain recognition as a national leader in public art through the creation of innovative programs and alternative funding methods; and
- Recognize the individual spirit and pride of the citizens of Charlotte-Mecklenburg by commissioning artists to create works that respond to the vitality of the region and its diverse cultural heritage.

Funding

The overall budget for the Public Art Program is funded through a combination of government and private funds. Government funds are appropriated as outlined in the city/county public art resolution. Private funds are generated in a variety of ways, including providing public art consulting services to corporations and private developers. Grant funds are also sought for special projects and to augment the budget of existing projects.

The City of Charlotte public art resolution, adopted May 10, 1993, and the Mecklenburg County public art ordinance, adopted February 15, 1993, recommended that up to 1% of the total construction costs of City and County capital improvement projects be allocated for public art. Construction costs are the total actual costs associated with a construction project, excluding land acquisition, demolition, environmental remediation, legal fees and interest costs.

Under the adopted ordinances (2002 – 2003) the public art allocations apply generally to a broad base of capital improvement programs of the City and the County, including buildings and renovations, open spaces, business corridor improvements and streetscapes, parks and greenways, and aviation facilities.

The City and County Capital Improvement Program is reviewed annually by the Public Art Commission and staff, in conjunction with City and County departments and the respective Budget Offices, for recommendations for public art allocations to the City Council or the County Commission, as part of the presentation of the annual public art work plan. This plan shall include the proposed public art projects for the upcoming year, with budgets and conceptual approaches. The work plan presentation shall take place on a schedule that coincides with the adoption of the City or County capital budget each year. It shall also give a report of the status of all ongoing public art projects. The Public Art Commission may, from time to time during the course of the year, modify the annual work plan. The City Council or the County Commission shall review any significant changes that are proposed.

Uses of Public Art Funds

Inclusions: Monies in the Public Art Fund can be used for artist design services and the acquisition or commissioning of artworks for the City or County Public Art Collection. Monies in this category may be expended for artist design fees, proposals/drawings/maquettes, artist travel and expenses, artwork purchases and commissions, artwork fabrication or materials, shipping and crating, insurance, the preparation, architect or other designer fees if the project is a collaboration, engineering fees, installation or placement of artworks, or other purposes deemed necessary by the Public Art Commission for the implementation of the program.

Up to 15% of the dollars allocated for public art monies may be utilized for direct administration and community participation, artist selection processes, community outreach and publicity, project documentation and other appropriate related purposes, deemed necessary by the Public Art Commission.

Eligible Artworks

In general, all forms of artistic expression created by professional artists are eligible for inclusion in the public art program. These may be in a wide variety of styles, media and

genre. They may include free-standing works, as well as works that have been integrated into the underlying architecture or landscape. They may include permanently installed works, as well as temporary installations, if such projects contribute to community understanding and participation. They may also include artist designed infrastructure elements, such as soundwalls and utility structures, as well as artist designed street furniture, such as benches, bus stops, tree grates, etc.

The public art projects are not intended to substitute for functional elements that would normally be a part of the projects. Unless they are specifically designed by professional artists, the following will not be considered as part of the art program:

- Directional elements such as supergraphics, signage or color coding except where these elements are integral parts of an overall design created by a professional visual artist;
- "Art objects" which are mass produced or of standard manufacture, such as playground equipment, fountains or statuary elements, unless incorporated into an artwork by a 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 architect, as opposed to elements 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 an integral part of the artwork by the artist; and
- Services, or utilities necessary to operate and maintain an artwork.

Private Funding

A significant opportunity exists to enhance the public art experience of the community by developing partnerships with the private sector. These projects shall be governed by contractual agreements undertaken by the public art program staff. Partnerships shall be sought with private developers or privately owned facilities to generate possibilities for public art in their public spaces. Partnerships could involve combining funds from the private developer and/or privately owned facility with available Public Art Program funds; or partnerships could involve sole funding from the private developer and/or privately owned facility in combination with public art project management, administrative and/or other services provided by the Public Art Program.

Corporate Partnerships: Partnerships shall be sought with the corporate sector to enrich existing public art in the community. This may take the form of providing artist selection, project management and other services to corporate clients.

Donations of Public Art: Donations from private sector groups (non-profit or for-profit) and individuals shall be welcomed as a means to broaden the existing public art program. Proposed donations of public art shall go through the review process outlined in the policy on gifts and donations.

Grants: Grants and/or matching grants shall be sought from national and local foundations, arts organizations, and others to develop innovative programs and enhance existing programs.

Responsibilities

ASC shall:

- Provide program policy and fiduciary oversight for the Public Art Program;
- Steer the overall work objectives of Public Art, such as staff project administration, artist project management, strategic planning and community outreach; and
- Provide key information to ASC Board of Directors.

The Public Art Commission shall:

- Approve all public art selections for the City of Charlotte and Mecklenburg County;
- Approve guidelines policies and procedures for the selection, implementation and conservation of public art in Charlotte-Mecklenburg;
- Monitor the overall development of the Public Art Collection, including ensuring that local and regional artists are represented in the Collection and ensuring that the Collection is reasonably balanced over time with respect to ethnicity and gender of artists selected and with respect to styles of expression, media and genre;
- Make recommendations regarding the care and maintenance of the Public Art Collection to appropriate parties or site agencies, and oversee a periodic maintenance survey of the entire Public Art Collection;
- Review and recommend the Annual Workplan to the City Council or County Commission;
- Approve a pool of potential members of Artist Selection Panels;
- Act as liaisons to the individual Artist Selection Panels;
- Review and approve individual Artist Selection Panel recommendations;
- Ensure community outreach and citizen participation in the public art program;
- Review and approve individual project budgets as brought forward by artists;
- Review and recommend proposed gifts of public art to the City or County, as well as loans and long term exhibitions of public art on city or county-owned property;
- Review and recommend accessioning and deaccessioning of artworks from the Public Art Collection; and
- Periodically review and approve changes to the public art program guidelines, policies, and procedures.

Artist Selection Panels shall:

- Be ad-hoc panels formed for a limited period of time and charged by the Public Art Commission with recommending artists for individual projects or groups of projects;
- Review the credentials, prior work, proposals and other materials submitted by artists for particular projects;
- Recommend to the Public Art Commission an artist or artists to be commissioned for project, or who will be engaged to join the design team for projects;
- Respond to the charge outlined in the project prospectus and project guidelines, concerning the requirements and concerns addressed within the particular project;
- Be sensitive to the public nature of the project and the necessity for cultural diversity in the Public Art Program;
- Maintain confidentiality on the proceedings of all panel meetings; and
- Continue to meet, when appropriate, to review the selected artist's design concepts.

Artists shall:

- Submit credentials, visuals, proposals and/or project materials as directed for consideration by Artist Selection Panels;
- Conduct necessary research, including attending project orientation meetings and touring project sites, when possible;
- If selected, execute and complete the artwork or design work, or transfer title of an existing work, in a timely and professional manner;
- Work closely with the project manager, design architect, and/or other design professionals associated with the project;
- Make presentations to the Public Art Commission and other reviewing bodies at project milestones as required by contract; and
- Make a public presentation, conduct a community education workshop, or do a residency at an appropriate time and forum in the community where the artwork will be placed, as required by contract.

Site agencies shall:

- Determine, in consultation with the Public Art Program staff which projects are eligible for public art inclusion, the amount of public art money available and whether the project is appropriate for a design collaboration;
- Provide the Public Art Program staff with information on the capital improvement program, budgets and schedules;
- Invite Public Art staff to participate in interviews for architects/engineers of major City and County capital projects;
- Designate a departmental representative to participate in the artist selection process, when appropriate;
- Review the maintenance needs survey for artworks located at the site agency;
- Inform the project architect of the artist involvement in the capital improvement project and the method of artist selection; and
- Designate, in consultation with the appropriate leadership, a city or county representative or project manager for the capital improvement project to act as the city's or county's agent for all coordination issues related to public art and the overall project.

The City Council or Board of County Commissioners shall:

- Review and approve the Annual Workplan presented by the Public Art Commission that shall include identification of eligible capital improvement projects and funding appropriations.
- Appropriate monies for individual capital improvement projects which shall be transferred into the Public Art Fund as part of the annual capital budgeting process.

Advising agencies (legal counsel, budget office, planning commission, etc.) shall:

- Work with the Public Art Commission on the development of the annual budget agreement between ASC Public Art and the City or County for program administration and budget allocations;
- Review contracts of selected artists and make recommendations regarding liability and insurance requirements;
- Provide consultation and information regarding particular needs and concerns of the Public Art Program; and

- Coordinate with the Public Art Program staff toward determining program success.

Construction Project Management Teams shall:

- Collaborate with the Public Art Program staff on the development of public art projects;
- Coordinate with the Public Art Program staff on all issues related to the Public Art Program and the overall project including safety, liability, timeline, code requirements, and installation deadlines, etc.; and
- Provide the Public Art Program and the artist with the appropriate documentation necessary for project compatibility and completion (i.e., architectural design drawings and specifications, as-built drawings, structural drawings, mechanical drawings, electrical drawings, and materials to support public outreach efforts, etc.).

Goals of the Selection Process

Selecting the “right” artist – one whose experience, artistic style, commitment to collaboration, and community facilitations skills match the needs of the project – is critical to the success of any project. Specifically, the goals of the selection process are:

- To implement the goals of the overall capital improvement program or private development project through an appropriate artist selection;
- To further the mission and goals of the Public Art Program;
- To select an artist or artists whose existing public artworks or past collaborative efforts have maintained a level of quality and integrity;
- To identify the optimal approach to public art that is suitable to the demands of a particular capital project;
- To select an artist or artists who will best respond to the distinctive characteristics of the site and the community it serves;
- To select an artist or artists who can work successfully as members of an overall project design team; and
- To ensure that the selection process represents and considers the interests of all parties concerned, including the public, the arts community, and the City or County department involved.

Methods of Selecting Artists

The method of selection for individual projects shall be determined by Public Art Program staff, in consultation with the Public Art Commission. Any of the following methods may be used, depending upon the requirements of a particular project.

Open Competition: An open competition is a call to artists for a specific project in which artists are asked to submit evidence of their past work. Any artist may submit credentials and/or proposals, subject to any limitations established by the Artist Selection Panel or the Public Art Commission. Calls for entries for open competitions will be sufficiently detailed to permit artists to determine whether their work is appropriate to the project under consideration.

Limited or Invitational Competition: A limited number of artists shall be invited by the Artist Selection Panel to submit credentials and/or proposals for a specific project. Artists shall be invited based on their past work and demonstrated abilities to successfully respond to the conditions posed by the particular project (i.e., water features, light works, paintings, sound

works, landscape works, design team efforts, etc.), or based on other non-aesthetic Public Art Program goals (i.e., artists who reside in a particular community or neighborhood where a project is occurring, local artists or regional artists, etc.)

Direct Selection: At times the Public Art Commission may elect to make a direct selection in which they contract with a specific artist for a particular project. Such an election may occur for any reason, but will generally occur when circumstances surrounding the project warrant either an open or invitational competition unfeasible (for example; project timeline, community or social considerations, client demand, etc.).

Mixed Process: A mixed process may include any combination of the above approaches.

Criteria for Selection of Artists or Artworks

Qualifications: Artists shall be selected based on their qualifications as demonstrated by past work, the appropriateness of their concepts to the particular project and their ability to communicate.

Quality: Of highest priority are the design capabilities of the artist and the inherent quality of artwork.

Media: All forms of visual arts shall be considered, subject to any requirements set forth by the project prospectus.

Style: Artists whose artworks are representative of all schools, styles, and tastes shall be considered.

Appropriateness to Site: Artwork designs shall be appropriate in scale, material, form and content for the immediate social and physical environments with which they relate.

Permanence: Consideration shall be given to structural and surface integrity, permanence and protection of the proposed artwork against theft, vandalism, weathering, excessive maintenance and repair costs.

Elements of Design: Consideration shall be given to the fact that public art is a genre that is created in a public context and that must be judged by standards that include factors in addition to the aesthetic. Public art may also serve to establish focal points; terminate areas; modify, enhance or define specific spaces; establish identity; or address specific issues of urban design.

Community Values: While free artistic expression shall be encouraged, consideration must be given to the appropriateness of works of art in the context of local community and social values.

Public Liability: Safety conditions or factors that may bear on public liability should be considered in selecting an artist or artwork.

Diversity: The Public Art Program shall strive for diversity of style, scale, media and artists, including ethnicity and gender of artists selected. The program shall also strive for an equitable distribution of artworks throughout the City and County.

Collection Review

At least once every five years, the Public Art Collection should be evaluated, by the Public Art Commission or an independent agency, for the purposes of collection management and in order to assess the collection's future. The City and County, with the advice of the Public Art Commission shall retain the right to deaccession any work of art in the Collection, regardless of the source of funding for the particular artwork.

Objectives:

- To establish a regular procedure for evaluating artworks in the Public Art Collection;
- To establish standards for the acquisition of artworks by the Public Art Commission.
- To ensure that deaccessioning is governed by careful procedures.
- To insulate the deaccessioning process from fluctuations in taste -- whether on the part of the Public Art Commission, the city or county, or the public.

Acquisition Review Standards:

- Acquisitions should be directed toward artworks of the highest quality;
- 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;
- Acquisition of artworks, whatever the source of funding, should imply permanency within the Public Art Collection, so long as physical integrity, identity, and authenticity are retained, and so long as the physical sites for the artworks remain intact.
- In general, artworks should be acquired without legal or ethical restrictions as to future use and disposition, except with respect to copyrights and other clearly defined residual rights.

Deaccessioning Review Standards:

Any proposal for deaccessioning -- the destruction or removal of a work of art in the collection -- or relocation of an artwork shall be reviewed by the Public Art Commission according to the policy and procedures contained in this document and shall be as deliberate as those practiced during the initial selection. This process should operate independently from short-term public pressures and fluctuations in artistic or community taste. During the review process, the work of art shall remain accessible to the public in its original location.

Deaccessioning should-be a seldom-employed action that operates with a strong presumption against removing works from the Collection.

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 unfeasible;
- The artwork has been damaged and repair is impractical or unfeasible;
- The artwork's physical or structural condition poses a threat to public safety;
- No suitable site is available, or significant changes in the use, character, or design of the site have occurred which affect the integrity of the work;
- Significant adverse public reaction has continued unabated over an extended period of time (at least five years);
- Deaccessioning is requested by the artist, or
- The site and/or agency housing the work are undergoing privatization.

Gifts or Loans of Works of Art

Works of art proposed for donation or long-term (six months or longer) loan to the City shall be carefully reviewed by the Public Art Commission or by an ad hoc review committee in order to meet the following objectives:

- To provide uniform procedures for the review and acceptance of gifts or loans of artworks to the city or county;
- To vest in a single agency the responsibility of insuring the management and long-term care of the donated works of art;
- To facilitate planning for the placement of artworks on City-owned or County-owned property;
- To maintain high artistic standards for artworks displayed in City or County facilities and
- To provide appropriate recognition for donors of artworks to the City or County.

Review Criteria for Gifts or Loans of Works of Art:

Aesthetic considerations: To ensure artworks of the highest quality, proposed gifts or long-term loans of works of arts should be accompanied by a detailed written proposal and concept drawings of the proposal, and/or photographs of an existing artwork, documentation of the artist's professional qualifications and, if needed, a current certified appraisal of the worth of the artwork.

Financial considerations: Based on the cost of installation, the proposal should identify sources of funding for the project, and the estimated cost of maintenance and repair over the expected life of the artwork. A legal instrument of conveyance of the work of art should be executed between the City or the County and donor.

Liability: The proposal should discuss susceptibility of the artwork to damage and vandalism, any potential danger to the public, and any special insurance requirements.

Environmental considerations: The proposal should address appropriateness of the artwork to the site and the scale of the artwork in relation to its immediate context. Proposed artwork donations shall be reviewed by the Public Art Commission.

Donation proposals shall be accompanied by the following information:

- Slides, photos, or a model of the proposed work;
- Biography of the artist;
- Proposed site and installation plans;
- Cost of the artwork and budget for installation.; and
- Maintenance requirements for the work.

Exceptions to the Review Process for Gifts or Loans of Works of Art

Gifts of state presented to the city or county by foreign governments or by other political jurisdictions of the United States -- municipal, state or national - which may be accepted by the Charlotte City Council, the Mecklenburg County Board of Commissioners, or city or county administration on behalf of the city or county shall be reviewed as follows:

- Permanent placement of artworks of substantial scale, suitable and accessible for public display shall be determined jointly by the appropriate City or County department and the Public Art Commission.
- Appropriate recognition and publicity shall be the responsibility of the City or County site agency or department with jurisdiction over the site of permanent placement of the artwork(s), with advance notification of the Public Art Commission.

- If not provided by the donor, maintenance of the artwork(s) shall be the responsibility of the site agency, or department with jurisdiction over the site, in consultation with the Public Art Commission.

Acquisition of Works of Art by City/County Agencies outside the Public Art Program

Recognizing that many city and county facilities were developed without a public art project, city or county departments are encouraged to allocate funds on a voluntary basis outside the formal or codified process to enhance their offices and facilities through utilization of the Public Art Program's Annual Work Plan.

Proposed artwork acquisitions by City or County departments shall be reviewed by the Public Art Commission. Proposed acquisitions shall be accompanied by the following information:

- Slides, photos, or a model of the proposed work;
- Biography of the artist;
- Proposed site and installation plans;
- Cost of the artwork and budget for installation.; and
- Maintenance requirements for the work.

Artworks proposed for long-term loan (one year or more) to a City or County department shall be subject to the same considerations outlined above. Artworks proposed for placement in private offices or in non-public areas of City or County facilities shall not be subject to Public Art Commission review.

Conservation and Maintenance of the Public Art Collection

The Public Art Commission shall regularly survey the entire Public Art Collection in order to meet the following objectives:

- To provide for the regular inspection of public works of art.
- To establish a regular procedure for effecting necessary repairs to public works of art.
- To ensure regular maintenance of public works of art.
- To ensure that all maintenance of public works of art are completed with the highest standards of professional conservation.

Responsibilities

The Artist shall:

- Guarantee and maintain 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;
- Provide the Public Art Program with drawings of the installation and with detailed instructions regarding routine maintenance of the artwork.
- Be given the opportunity to comment on, and participate in, all repairs and restorations that are made during his or her lifetime.

The Site Agency shall:

- Be responsible for routine maintenance of artwork, upon the advice of the Public Art Program, and shall perform all maintenance work in a manner that is consistent with conservation requirements supplied by the artist;
- Be responsible for reporting to the Public Art Commission any damage to a work of art at a site over which it has jurisdiction;
- Not intentionally destroy, modify, relocate or remove from display any work of art without prior consultation with the Public Art Commission; and
- Not effect any non-routine maintenance or repairs to artworks without prior consultation with the Public Art Commission.

The Public Art Commission shall:

- Be responsible for conducting a comprehensive maintenance survey of the public art collection at least once every three years. This survey shall include report on the location and condition of each work, prioritized recommendations for the restoration or repair or maintenance of works of art, and estimated costs.
- On the basis of the condition report, the Public Art Commission may for those works in need of attention, recommend, for each work of art needing restoration: 1) that no action be taken; 2) that staff work with the site agency to ensure the work is properly restored; 3) that the site agency make the necessary repairs, in whole or in part, or suggest means of accomplishing restoration; 4) that a professional conservator be engaged to evaluate the condition of the work further, or effect repairs to the work; 5) that the artist be asked to repair the work for a fair market value fee; or 6) that the work of art be considered for deaccessioning.

Public-Private Development Projects

Joint development projects with financial participation of the City and/or County, in conjunction with a private developer shall be administered under the same guidelines as public sector projects.

Private Development Projects

Private development projects where ASC Public Art is contracted to administer a public art project shall not be required to adhere to these guidelines, but shall be governed by the terms of the contract with the private developer.

Program Policies

Artist Rights

The Public Art Commission is committed to a climate wherein artists will thrive and receive the economic benefits of, and recognition for, their work. For that reason, it is important that artists retain reasonable control of the integrity of their artworks and that artists receive equitable compensation for their creative endeavors.

Policy

The Charlotte-Mecklenburg Public Art Commission seeks to assure the following rights to artists, which shall be embodied in artist contracts for the commissioning or purchase of works of art.

- Recognizing that successful public art is generally inseparable from the site for which it is created, the Public Art Commission shall endeavor to ensure that City/County departments or site agencies do not move or remove an artwork unless its site has been destroyed, the use of the space has changed, or compelling circumstances arise that require relocation of the work of art. Should it become necessary to move or remove an artwork, the Public Art Commission shall make reasonable efforts to consult with the artist before effecting any removal or relocation. However, the Public Art Commission and the City or County reserve the right to move or remove the artwork without notification in emergency situations where an immediate threat to property or public safety is present. In all instances, the Public Art Commission will act within the provisions of the Visual Artists Rights Act.
- Recognizing the importance of preserving the integrity of an artwork, the Public Art Commission shall seek to ensure that City/County departments or site agencies do not intentionally alter, modify or destroy an artwork. Nevertheless, if an artwork is significantly altered, modified or destroyed, whether intentionally or unintentionally, the artist shall have the right to disclaim authorship of the artwork. Should an artist choose to exercise this disclaimer, the Public Art Commission shall, upon request by the artist, officially request that the City/County department or she agency remove any plaques, labels or other identifying materials that associate the work with the artist.
- The integrity of an artwork depends upon regular conservation and maintenance. The Public Art Commission is committed to the periodic inspection of the artworks in the collection and to make reasonable efforts to ensure that each artwork is properly and professionally maintained.
- The Public Art Commission agrees to make its best effort to ensure that all maintenance and repairs to works of art are accomplished in accordance with any maintenance and repair instructions the artist has provided to the Public Art Commission at the time of accession and that all such maintenance and repairs adhere to the highest professional standards of artwork conservation. The Public Art Commission shall make reasonable efforts to notify the artist before City/County departments or site agencies undertake repairs or restorations to the artwork during the lifetime of the artist. Where practical, the Public Art Commission shall seek to ensure that the artist be consulted and given an opportunity to accomplish the repairs or restorations at a reasonable fee. The Public Art Commission and the City/County department or site agency reserve the right to make emergency repairs without prior notification to the artist.
- The artist retains all copyrights associated with works of art accessioned by the Public Art Commission including those acquired for the City or County. The Public Art Commission

agrees that it will not copy or reproduce the artwork in any way, or permit third parties to do so, without prior written permission of the artist. Notwithstanding this policy, the Public Art Commission and the City or County reserve the right to make photographs or other two-dimensional representations of the artwork for public, noncommercial purposes, such as catalogues, brochures and guides.

Artistic Freedom of Expression

The Public Art Commission recognizes that free expression is crucial to the making of works of art of enduring quality. At the same time, public art must be responsive to its immediate site in community settings, its relatively permanent nature and the sources of its funding.

Policy

It is the policy of the Public Art Commission to encourage free expression by artists participating in the public art program, consistent with due consideration of the values and aspirations of the citizens of Charlotte and Mecklenburg County. Community representatives will be invited to serve on artist selection panels to ensure discussion of community sensibilities. Artists selected to participate in the program will be encouraged to engage the community directly in the process of developing their artistic concepts and designs.

Community Participation and Outreach

The purpose of the Public Art Program is to serve the citizens of Charlotte and Mecklenburg County. By building a regular program of education and promotional activities, a sense of community ownership can be instilled and cultivated. Such activities can generate broader community appreciation of public art and recognition of the role of public art in reflecting the community's culture.

Policy

The Public Art Commission shall make community participation a part of each public art project, as well as the program as a whole. This goal will be met by utilizing community-based advisory committees, community representation on artist selection panels and artist interaction with the community.

The Public Art Commission will develop a comprehensive approach to educational outreach concerning the public art program. Elements of this ongoing educational policy shall include programs in the public schools and special events, such as exhibitions, public art tours, artist-in-residence programs, education and/or school programs, publications, brochures, films and videos, and public meetings. In addition, avenues such as print and broadcast media will be cultivated in order to give access to the widest possible audience.

Conflicts of Interest

The Public Art Commission recognizes that it is essential for local artists and other related professionals to serve as members of the Public Art Commission, its subcommittees, and selection panels. It further recognizes that artists and other related professionals may have a real or perceived conflict of interest when serving in such a capacity while competing for projects. In general, a conflict of interest may arise whenever a Commission, advisory committee or panel member has a business, familial or romantic relationship that would make it difficult to render an objective decision or create the perception that an objective decision would be difficult. A conflict may also arise whenever a Commission, advisory committee or panel member possesses inside information or has a role in the decision-making process that

could influence the outcome of a public art process or project. Therefore, the Public Art Commission has established policies to govern service on the Commission and its panels.

Policy

Members of the Public Art Commission

- Must disclose any real or potential conflict of interest;
- Are not eligible for any competition, commission, or project during his or her tenure on the Public Art Commission;
- Must withdraw from participating or voting on any competition, commission, or project for which any family member or any business associate has any financial interest or personal gain;
- Are ineligible for participation in any competition, commission or project of the Public Art Commission for a period of one year following the end of an individual's term on the Commission; and
- Are ineligible for any competition, commission, or project on which he/she voted during service on the Commission, regardless of the length of time that has elapsed following Commission service.

Members of Advisory Committees or Artist Selection Panels

- Must disclose any real or potential conflict of interest;
- Must withdraw from participation, discussion and voting on any artist who is a family member, or a business associate, or with whom the panel member has a gallery affiliation; and
- May not enter any competition, commission or project on which he or she is serving as a panelist or advisory committee member.

Liability Insurance and Performance Bonds

The Charlotte-Mecklenburg Public Art Commission recognizes that the cost of insurance, particularly liability insurance and performance bonds, is prohibitively expensive for professional visual artists. Inevitably, any insurance requirement to artists creating public artworks would mean that these costs would be passed on to the City or County in the form of increased fees for the artwork or a smaller portion of the project budget allocated to the art.

Policy

The Charlotte-Mecklenburg Public Art Commission shall endeavor to seek alternatives to liability insurance and performance bonds that are in most cases difficult or unreasonably expensive for an artist to obtain. Whenever possible, arrangements shall be sought to cover the artist's liability under the underlying capital project's umbrella insurance programs, which generally cover all work being performed by contractors and subcontractors on the project site, or to arrange coverage for the artist and artwork under the insurance of the general contractors for the project.

The artists shall be liable, in every instance, for their own negligent acts or omissions. Artists may be required to have their drawings, plans, specifications, fabrication techniques and installation methods reviewed by licensed North Carolina engineers for structural and/or mechanical integrity. The Public Art Commission will, if warranted by a particular project, engage engineers to verify project designs and installations.

Local Versus Non-local Artists

The Charlotte-Mecklenburg Public Art Commission recognizes that, while the primary objective of a program is the enhancement of public spaces in the City and County for the general benefit of its citizenry, a public art program can also be an important tool in developing the community of artists who reside in the city, county and region.

Policy

The Public Art Commission shall seek a balance over time in the awarding of contracts for art projects among local, regional, and national artists. Factors such as the size of the public art project, the level of visibility of the public site and the availability of outside funding all may influence the decision on the part of the Commission to seek artists from a local, regional or national pool of artists. Over time, the Public Art Commission is committed to ensuring that a share of public art projects be awarded to local and regional artists.

Commissioning and Purchase of Artwork

Policy

Artists who have received a commission or purchase for over \$25,000 cannot be considered for another commission or purchase for 3 years after the date of a signed contract or letter of agreement. ASC staff, County or City staff, Public Art Commission members or their immediate families, are not eligible for this program.

Non-discrimination

The Charlotte-Mecklenburg Public Art Commission recognizes the extraordinary diversity of citizens of Charlotte-Mecklenburg and seeks to be inclusive in all aspects of the Public Art Program.

Policy

The Charlotte-Mecklenburg Public Art Commission will not discriminate against any artist or other program participant based on race, creed, religion, gender, sexual orientation, national origin, or disability status.

IMPLEMENTATION PLAN AND TIMELINE

Timing is always a critical issue when developing and presenting a Public Art Master Plan. A plan that is presented before essential groundwork has been laid runs the risk of being rejected by key decision-makers. A plan that moves too slowly runs the risk of losing the momentum and the consensus that has been built up during the planning process. This plan is no different and careful thought must be given to the timing of moving forward on the various recommendations that have been offered.

The City of Charlotte and Mecklenburg County are not new to the public art business, having developed their first programs as early as 1981. One might suppose therefore that it would be a straightforward matter to present the public art master plan for action by the City and the County. We are, however, in a period that offers unusual challenges that will certainly affect decisions about which aspects of the plan implemented now and which should be delayed until a stronger foundation has been laid.

The first issue that must be considered is the general weakening of the local and national economy that has occurred over the past eighteen months. When the economy is soft, elected officials may be reluctant to move forward on new initiatives, as the public perceives the need for belt-tightening. This eroding economy was evident even prior to the tragic events of September 11, 2001 that have pushed the national economy from what was described a slow down to a full-fledged recession.

Another factor that should be considered are the local political situation. Last spring, in response primarily for the demand for greater funding for public schools, Mecklenburg County raised property taxes by nearly 15 percent. While those tax revenues will be going for essential and valued public services, elected official may wish to defer what may be perceived as new demands on public resources. Certainly, the County's decision to delay the development of a new Capital Improvement Program and budget is an indication of the mood of the Board of County Commissioners.

Things are uncertain at the City as well. With the November elections, there is a majority of new members on the City Council. It may be necessary to consult with these new decision-makers to ensure that they understand and support the proposed new program. At the same time, consideration must be given to any after-effects of the June bond issue that was not approved by the voters. Again, will that action by the voters be interpreted as general opposition to new program initiatives.

While these challenges are real, real opportunities present themselves. A thoughtful community education and outreach program could build a solid foundation under the invigorated public art program. Presentations are already underway to each of the nine parks district advisory councils. CATS is moving forward with its public art master plan – an effort that will give an indication of willingness of the City Council to support the plan. The Director of Aviation has indicated a desire to move forward with new public art projects at the airport. All of these activities should help build support for the program. The following is a timeline that should guide the advocacy and implementation of the public art program over the next three years.

Jerry Allen
November, 2001

Updated Implementation Plan

Tasks	Completed	Key Implementer
November - December 2001		
Complete plan document	√	Public Art Consultant
Complete CATS Public Art Master Plan	√	Jack Mackie/CATS Administration
Initiate airport public art plan	√	Public Art Staff
Identify funding/staffing needs	√	VP Public Art/Consultant
Coordinate ongoing public art projects	√	PAC/Public Art Staff
January - June 2002		
Adopt Public Art Master Plan	√	PAC/ASC Board
Initiate CATS public art program	√	CATS/ASC VP Public Art
Coordinate ongoing public art projects	√	PAC/Public Art Staff
July - December 2002		
Adoption of 1% ordinance - County	√	PAC/ASC Board
Coordinate airport public art projects	√	VP Public Art
Neighborhood model project	√	VP Public Art
Coordinate ongoing public art projects	√	PAC/ Public Art Staff
January - December 2003		
Adoption of 1% ordinance - City	√	PAC/ASC Board
Coordinate airport public art projects	√	VP Public Art
Advocate for school model projects	√	VP Public Art/ASC Board
Coordinate ongoing public art projects	√	PAC/ Public Art Staff
January - December 2004		
Advocate for schools public art projects	√	VP Public Art
Planning for model parks public art	√	VP Public Art
Coordinate ongoing public art projects	√	PAC/ Public Art Staff
January - December 2005		
Implement pilot projects in schools		Public Art Staff/CMS Staff
Implement model parks projects		VP Public Art/Public Art Staff
Advocate for private development projects		PAC/Public Art Staff
Coordinate ongoing public art projects		PAC/Public Art Staff
2006 - 2007		
Implement private development projects		VP Public Art
Zoning incentives for private development		PAC/ASC Board
Present proposal for Design Review board		VP Public Art
Coordinate ongoing public art projects		PAC/Public Art Staff

APPENDICES

Appendix A: CATS Public Art Plan

In 2001, the Arts & Science Council of Charlotte-Mecklenburg assisted CATS' administrative leadership in the development of CATS' Public Art Guidelines and Implementation Strategies. Artist Jack Mackie was the author of this document.

Charlotte Area Transit System ART PROGRAM GUIDELINES & IMPLEMENTATION STRATEGIES

Adopted January, 2002

MISSION STATEMENT

To establish a public art program for CATS Projects that promotes quality aesthetic design standards, creates public spaces of interest, celebrates neighborhood character, and establishes identity for CATS projects and facilities.

GOALS

- Encourage creative collaboration among community members, artists, engineers, architects and other design professionals in determining the aesthetic character of the transit corridors and facilities.
- Accommodate the integration of unique features to mitigate the sense of uniformity and loss of human scale and orientation.
- Maximize funding resources and minimize operations and maintenance costs by including art that is integral to the transit systems.
- Create quality works of art that are site-specific, responsive to and reflective of the cultural identities of the communities served, and that contribute to a positive experience for the transit system's future riders.
- Promote projects of distinction which increase ridership and of which the Charlotte Area Transit Agency and the people it serves can be proud.

I. INTRODUCTION

It has long been recognized that the sensitive use of design and art in transit systems gives vibrancy to public spaces and presents an image of local culture and heritage. Recently the integration of art with community development, urban design, architecture, and engineering has shown that when these disciplines are employed thoughtfully and integrally they help to increase ridership, passenger interest and comfort. Further, the processes and review procedures of public art can link citizens to an avenue for participation and partnership in a project's development. When a community becomes invested in a project, citizens work toward implementation, rather than against it. Now, just as CATS is building new transit lines to link the communities of this region, it will structure a public art program that champions these linkages.

Transit Agencies in this country now have twenty years experience in developing and refining art programs. This resource is advocated at both national and local levels:

A. Federal Policy

Federal Transit Administration policy Circular 9400.1A encourages the inclusion of art in mass transit projects:

"The visual quality of the nation's mass transit systems has a profound impact on transit patrons and the community at large. Mass transit systems should be positive symbols for cities, attracting local riders, tourists, and the attention of decision-makers for national and international events. Good design and art can improve the appearance and safety of a facility, give vibrancy to its public spaces, and make patrons feel welcome. Good design and art will also contribute to the goal that transit facilities help to create livable communities."

B. National Examples

National examples of successful transit art programs include:

- Tri-County Metropolitan District of Oregon
- Los Angeles Metropolitan Transit Authority
- Dallas Area Rapid Transit Authority

- Massachusetts Bay Transit Authority
- Metro-Dade Transit Authority
- Greater Cleveland Regional Transit Authority
- Valley Transportation Authority of Santa Clara County, California
- King County Metro, Seattle
- Cross County Connection St. Louis, MO
- New York City/Metropolitan Transit Agency - Arts for Transit Program

II. CATS PUBLIC ART PROGRAM

The CATS Public Art Program will provide guidance, leadership and management for artists' projects that support the CATS mission and the various departments of the Agency. The Public Art Program shall be established under the CATS Key Business Executive as a CATS Office. Primary efforts by and application of the Art Program will be through the CATS Development Division and Capital Improvement Projects. The Public Art Program will also work with all CATS Divisions to develop art opportunities in support of that Division's mission.

Organizational Structure:

Public Art Oversight Committee

To oversee and give guidance to the Public Art Program, the Public Art Oversight Committee, a committee of qualified citizens, shall be appointed by CATS and be advisory to the agency.

Structure:

The Committee shall

- Be comprised of artists, arts professionals, architects, engineers, designers, and other persons who are qualified to oversee a transit agency public art program;
- Select a Chair from amongst their membership;
- Be comprised of at least five and no more than seven members who will serve staggered two year terms;
- Serve no more than two consecutive full terms, plus any partial term to which the member may be appointed;
- Serve without compensation;
- Meet quarterly or as needed.

Responsibilities:

The Committee shall

- Be responsible for ensuring the quality of artworks created under the program.
- Review and approve all on-going art projects including project budget and timeline, and resolve aesthetic disputes involving project artists and consultants.
- Develop a concise charge to each artist selection panel which outlines the project objectives and parameters, a suggested approach to the artist selection (including an honoraria for artists' design proposals), without limiting the artist or artworks the panel may consider and designate whether or not a project is intended to be a design collaboration.
- Recommend a pool of selection panelists and appoint Artist Selection Panels.
- Recommend to CATS the results of artist selection panels, oversee the development of and review of artworks, and recommend for commission or purchase the results of the artist's proposal development. Should the Public Art Oversight Committee not approve an artist selection or artwork selection the Committee shall refer the matter back to the artist selection panel for further consideration.

Public Art Program Staffing

The key to success of the CATS Public Art Program is selecting a qualified and versatile Art Program Manager to implement and manage it. This person should be highly skilled as an administrator, and have a strong background and association with public art, art and design professionals, and public involvement processes.

The Public Art Program Manager and Public Art Program Office are supported through the CATS General Fund.

The Art Program Manager

- Administers the program and provides advanced-level public art project management support and analysis for CATS projects;
- Manages the integration of multiple public art projects from design through construction into Commuter Rail, Light Rail, Bus Rapid Transit and Transit Hub projects;
- Develops artwork opportunities with CATS Development, Marketing, Community Outreach, Maintenance and Operations and additional CATS divisions as appropriate;
- Works closely with local and regional arts agencies as CATS programs are developed in local neighborhoods;
- Represents the CATS Public Art Program to the greater Charlotte communities.

A complete Job Description and Qualifications for the Program Manager are presented in the Addendum.

In order for the Art Program Manager to conduct an orderly and efficient program, clerical and office support staff support will be necessary.

Funding Appropriation

Appropriations for eligible construction projects shall include an amount equal to one percent (1%) of CATS Capital Improvement Project design and construction costs.

Appropriation

The Key Business Executive (KBE) and the Public Art Program Manager will annually review all CATS capital improvement projects to determine if they are eligible for public art treatment. In general, projects should be identified as early as possible, prior to appropriation by the Metropolitan Transportation Committee (MTC) and, whenever possible, prior to selection of the project engineer or project architect.

Projects identified by the KBE and Art Program Manager shall be authorized as one percent (1%) eligible and the appropriate CATS Division heads shall include one percent (1%) of the eligible construction costs for works of art.

Monies generated under this appropriation shall be transferred to an interest-bearing CATS Art Fund. The transfer of monies shall take place within thirty days of appropriation by the MTC. The CATS Art Fund shall be self-perpetuating from year to year, unless specifically terminated by the MTC.

Funds authorized and/or appropriated pursuant to this section for CATS construction projects, but not spent on that project in total or in part, may be expended for public art projects in other CATS projects or in existing public facilities and spaces which are owned by CATS, if legally permissible.

The minimum amount to be appropriated for works of art shall be the total eligible construction costs multiplied by 0.01. This calculation shall be included in any request for appropriation of funds for any eligible construction project.

Uses of Funds

Funds from eligible construction projects shall be allocated within the CATS Art Fund for artist design services and the acquisition or commissioning of artworks for the CATS Public Art Program. Monies in this category may be expended for artist design fees, proposals/drawings/maquettes, artist travel and expenses, artwork purchase/ commissioning/acquisition, artwork fabrication or materials, shipping and crating, insurance, architect or other designer fees if the project is a collaboration,, engineering fees, installation or placement of artworks, site preparation, framing, exhibition or display of artworks or other purposes deemed necessary by the CATS Public Art Program.

An amount equal to fifteen percent (15%) of the public art allocation for each project (0.0015 of the total eligible construction costs) shall be set aside in a separate account within the CATS Art Fund to be used for project management and community participation activities, including artist selection, design/proposal/maquettes costs, consultant fees, project documentation, publicity, community education activities, and other purposes as may be deemed appropriate by the PAOC for the administration of the program. Funds in the program administration account not expended at the close of any fiscal year shall be carried forward into the next year.

An amount equal to ten percent (10%) of the public art allocation for each project (0.0010 of the total eligible construction costs) shall be set aside in a separate account within the CATS Art Fund for curatorial services and the preservation and maintenance of works of art in the public art collection. Funds in the maintenance and conservation account not expended at the close of any fiscal year shall be carried forward into the next year.

To the extent that project schedule, community impact, and artistic opportunities allow, first priority for expenditure of funds should be directed towards the project that generated the funds. However, monies appropriated should not be required to be spent only on the projects that generated them. Project monies should be able to be pooled and expended for any public art project within CATS jurisdiction. Pooled monies should also be able to be used as seed money for artist's fees to initiate partnerships with public and private entities for public art and aesthetic improvements within the immediate area of a CATS facility or transit user.

It is the policy of the CATS Public Art Program that CATS will contract with and make payments to artists, rather than galleries or artist's agents.

III. OPPORTUNITIES FOR ART

Research into inclusion of art in transit systems reveals a wide range of ways in which art has contributed to enhancing the everyday act of commuting and the transit environment. Discrete artworks that celebrate the history, culture and people of a local region are important and will be included in the CATS art program. However, the integration of art with the architecture and engineering requirements of transit is essential. Because of concerns over safety, operations, maintenance, vandalism, and pedestrian flow, opportunities for discrete art objects are often precluded. This offers opportunities for many functional items of a transit system to be transformed and enlivened by the application of art and artistic ideas.

The primary design focus for the CATS Art Program will be to direct efforts 1) to those areas of the system that care for the passenger; and 2) to those components of the system that have substantial visual impact on the alignment communities.

Artwork Guiding Principles

The following principles will guide the artists working for the CATS Art Program. Artworks will:

- Be responsive to the communities of the region and their pluralistic nature;
- Provide a clear public benefit and civic amenity;
- Promote transit use, increase ridership, and be oriented to creating a positive passenger's experience;
- Fit within the plans, needs, and context of the surrounding neighborhood, affirming local characteristics and identity without being exclusionary;
- Be a conscientious neighbor in scale and character, positively contributing to the neighborhood livability;
- Promote the safety and security of passengers, staff, and neighbors;
- Demonstrate a sense of permanence, exhibited in its physical presence, social significance, and quality of material;
- Meet the rigorous demands of the transit system;
- Be developed through a genuine public process.

Artists' projects will be encouraged and included in neighborhood bus, rapid bus, light rail and commuter rail systems, Park and Ride facilities, Transit Centers, maintenance facilities and alignment elements that have a public use or interface with the public community.

The basic areas for artistic expression and design opportunities are summarized as follows:

Intrinsic Design Opportunities include CATS facility components that are funded entirely within the project budget with minor supplement from the art program budget. The artist works as a primary member of the project design team. The responsibility of the art program budget in this category is the payment of artist design fees and costs.

Examples include:

- Station layout and design within system standards;
- Exterior and interior design of basic vehicle;
- Shelter and station canopy design;
- Bus stop area and station platform paving;
- Station and bus shelter seating elements;
- Bus stop, station, Park and Ride, and Transit Center landscape;
- Alignment landscape and earthworks;
- Guardrails, handrails, fences;
- Bus stop, station, and system way-finding;
- Tree grates and tree guards;
- Bridge works (aesthetic considerations)
- Soundwalls (aspects integral to construction);
- Educational components of maintenance facilities;
- OCS Poles (aspects integral to fabrication);
- Traction Power SubStation (TPSS) cladding and landscape;
- Trackway paving;
- Retaining wall form liner.

Functional Art Opportunities make use of the functional elements of the systems and facilities and provides for special design or treatment requiring considerable use of the art program budget for design and fabrication in addition to artist design fees.

Artists work as members of the project team coordinating their efforts through project management.

In addition to those in the previous category, examples include:

- Integrated shelter windscreen and overhead glass treatments;
- Paving Inserts;
- Guardrail inserts;
- Bicycle racks;
- Transit Center and station clocks;
- Neighborhood Information Kiosks;
- Station and Park and Ride light poles, light and speaker housing;
- Specially painted vehicles.

Specific Art Project Opportunities create works of art separate from the facility components and draw financing exclusively from the art program budget.

Examples include:

- Bus shelter or station canopy frieze or cap;
- Street clocks;
- Sound and light installations;
- Station, Park and Ride, and Transit "Entry Markers";
- Free standing sculpture;
- Bus and light rail train interior poetry , photography, audio works etc;
- Soundwall and Retaining Wall murals, trellises, or claddings;
- OCS Pole non-integrated elements.

IV. INCLUSION & PLACEMENT of ARTISTS

Artist Involvement:

Artists will participate in CATS projects as Artist Team members, Artist Residencies, or as Commissioned Artists. Artists will be selected through approved selection procedures as outlined herein.

Artist on Planning Teams: The PAOC may recommend that artists be selected to assist in the evaluation of options, strategies, limitations, and opportunities for art and aesthetic design in capital projects before the scope, quality, schedule, and budget are fixed.

Artist on Design Teams: The PAOC may recommend that an artist be selected as a consultant on construction or project work in which the creation, documentation, and construction of the project is collaboratively developed with the CATS project managers and staff, design team, and the community with the goal of improving the aesthetics of the entire project. Design Team Artists will direct their efforts to the design of Intrinsic Design Opportunities, Functional Art Opportunities, and Specific Art and Enhancement Opportunities.

Artist in Residency: The PAOC may recommend the selection of an artist to be temporarily "in-residence" in a CATS Division or facility. Selected artists will be asked to interact with CATS staff, surrounding communities and the environment to create specific artworks, plans, reports or other deliverables that are in support of the division or facility mission.

Artist Roster: The Artist Roster is a registry of artists who can be drawn upon to engage functional or specific art opportunities. These artists are selected through an "Open Call" and included in the roster based on the quality of their previous work and work history. As public art projects are defined, artists from the registry will be considered and selected by the project team and/or other project designers as appropriate. This registry will be employed primarily for projects when time is restricted, when specialized skills, experience or technical abilities are required, and a broader selection process cannot be employed.

The PAOC may also make use of other established regional artist rosters.

Commissioned Artists: The PAOC may recommend that artists be commissioned to create site-specific artworks that are responsive to project guideline criteria. Commission projects will be proposed by Team or Residency Artists as well as the Art Program Manager and Project Team.

Conflict of Interest: The following individuals may not apply for artwork commissions: employees of CATS, the project architect or engineer and/or other project personnel, members of the art selection panel, members of Public Art Oversight Committee, and any other CATS employee involved with the specific project.

V. PROJECT IMPLEMENTATION PROCEDURES

The CATS Division head with a one percent eligible capital improvement project and the Art Program Manager shall discuss each eligible project with the assigned departmental staff to develop a project plan including description, budget, and timeline and will determine what type of artist participation is most appropriate.

The Art Program Manager shall present the project plan including a proposed artist selection process to the PAOC for review and approval.

The PAOC shall determine with the assistance of the Art Program Manager a listing of potential art selection panelists appropriate for the project.

A Project Team comprised of the Project Manager, Project Engineer or Architect, and Art Program Manager shall be formed to serve as "Advisors" to the Art Selection.

The Art Program Manager shall prepare and release a Call for Artists appropriate to the artist selection procedure selected and shall convene an Artist Selection Panel.

The Art Program Manager shall report the results of the selection panel to the PAOC for their approval. Upon approval by the PAOC the Art Program Manager and shall contract with the artist(s) selected and implement the project.

VI. ARTIST SOLICITATION and SELECTION PROCEDURES

Selecting the appropriate artist, whether to create a discrete artwork, participate in a design collaboration, or undertake a residency, is the single most important decision in the public art process. Special care must be taken in all aspects of artist selection in order to ensure the best possible public art project, taking into account the goals of the project, the community served, the nature of the site, and the other members of the project team.

Eligibility Requirements for each project will be established by the Public Art Oversight Committee.

Artists will be selected on the basis of their qualifications as demonstrated by past work, appropriateness of the proposal to a particular project and its probability of successful completion.

Specifically excluded are artworks done by students unless under the supervision of an artist in conjunction with a specific CATS project; artworks by the design team architect (or other relevant professionals or members of the project design firm); artworks by CATS employees; and artworks by artists who are members of, or related to, staff or members of the CATS Art Program, the Public Art Oversight Committee or the artist selection panel for the project.

In general, selection of artists will be without regard to race or gender of the artist.

Normally, selections will involve commissioned work by living artists. In general, the purchase of existing works will not be considered, unless there are extraordinary circumstances that make this approach advisable for a particular project.

Methods of Selecting Artists

Direct Selection - the artist selection panel may recommend a specific artist who will be invited to submit a proposal for a specific site for their review. Upon acceptance of the proposal, the artist is commissioned for the project. Generally, direct selection will not be employed except on those projects where an open or limited call for entries would be inappropriate or impractical, such as a very urgent project timeline or very specific projects requirements.

Limited Competition - artists are invited by the selection panel to submit credentials or proposals.

Open Competition - any artist may submit credentials of proposals, subject to any requirements established by the selection panel or Public Art Oversight Committee. Calls for entries for open competitions will be sufficiently detailed to permit artists to determine whether their work is appropriate to the project under consideration.

Mixed Process - any combinations of the above approaches.

Artist Roster - Artist may be selected through any of the process outlined above, placed in the Artist Roster, and selected for project participation through the Roster.

The Artist Selection Panel

The purpose of this Panel is to select the highest qualified artist for a project.

Selection Panelists:

Selection of artists will be made by persons experienced in the practice of public art in order to ensure that artworks created are of the highest artistic quality; by persons representing the community where the artist's work will be located to ensure suitability; and by persons directly associated with the particular project to ensure that project goals represented.

The Artist Selection Panel shall

- Be composed of at least five voting members including one member of the Public Art Oversight Committee, two artists or arts professionals (designer, curator, public arts administrator, etc.), one representative from the CATS division funding the project or senior project representative, and one representative of the community where the project is located. The Artist Selection Panel may also include one or more non-voting advisors, including a) the project architect, b) the project manager, and c) other persons deemed appropriate by the Public Art Oversight Committee. The composition of each Artist Selection Panel will depend on the nature of each project and site. When an art budget exceeds \$50,000, normally one panelist will be a nationally recognized public artist or arts professional.
- Be chaired by the Public Art Oversight Committee member.
- Be facilitated by the CATS Public Art Program Manager.
- Develop the project based on the charge of the Public Art Oversight Committee, including site, medium/media, scope of project, method of artist selection, local/regional/national significance of the project, and other relevant considerations.
- Review the credentials, prior work, proposals and other materials submitted by artist for the project.
- Recommend to the Public Art Oversight Committee an artist or artists to be commissioned for the project, or will be engaged to join a design team for the project, or will undertake a CATS residency, or whose existing work is to be purchased for the project.

- Respond to the charge of the Public Art Oversight Committee, outlining how a selection of the artist(s) or artwork meets the criteria for the project.
- Be sensitive to the public nature of the project and the necessity for cultural diversity in the public art program.

VII. CRITERIA FOR SELECTION OF ARTISTS OR ARTWORKS

Artists and Artwork Criteria

Skills of the Artist - Demonstrated ability to work within a team process; Previous experience working as an artist on infrastructure, large scale construction, or community based arts projects; Demonstrated ability to define and work within budgets and schedules; Well-developed oral and written communication skills.

Quality - Of highest priority are the design capabilities of the artist(s) and the inherent quality the artwork(s).

Media - All forms of visual and aural art may be considered, subject to any requirements set by the artist selection panel or the PAOC.

Style - Artworks of all schools, styles, and tastes should be considered for the CATS art program.

Nature - Artworks should be appropriate in scale, materials, form, and content for the immediate social and physical environments with which they relate.

Permanence - Consideration should be given to the structural and surface integrity, permanence, and protection of the artwork against theft, vandalism, weathering, excessive maintenance and repair costs. All artwork must meet the rigorous demands of the transit systems.

Elements of design - Consideration should be given that public art is a genre that is created in a public context and must be judged by standards that embrace factors other than the aesthetic, including public participation, social and political attitudes, and functional considerations. Public art may also serve to establish focal points; terminate areas; modify, enhance or define specific spaces; establish identity; or address specific issues of urban design.

Public liability - Artworks should be examined for unsafe conditions or factors that may bear on public liability.

Diversity - The Public Art Program should strive for diversity of style, size, and media. The program will also strive for an equitable distribution of works throughout CATS facilities, subject to sources of project funding.

Gifts of Artwork

CATS may receive offers of artwork for the public art collection. The potential donor shall make a proposal that will be presented to the PAOC. The PAOC will make the decision to accept or reject the donation. In considering acceptance of works of art, the committee will utilize the following criteria:

- Does the work further the overall identity of the facility and enhance the existing collection?
- Is the work of high quality?
- Is the work durable?
- Does the gift include a maintenance endowment, and provisions for site preparation, installation, lighting and security?
- Is there an appropriate location available for siting the work?

In some cases, the CATS may elect to accept a gift but not accession it into the Public Art Collection.

Removal of Artwork from the Collection

Deaccessioning is the process for withdrawal of an artwork from public exhibition through storage, loan or disposal. Deaccessioning standards shall be such that they are applied after careful evaluation, and not because of changes in fashion and taste. Deaccession of an artwork should only be considered after 10 years have elapsed from the date of installation.

Deaccessioning Criteria: An artwork may be considered for deaccession under the following conditions:

- The CATS facility wherein the artwork is located must be redesigned to allow new or different use and the artwork cannot be accommodated in the redesign. In this instance, CATS will make every attempt to include the artist in the redesign effort.
- The artwork has been damaged to the extent that repair is impractical or unfeasible, or the cost of repair or renovation is excessive in relation to the original cost of the work.
- The artwork is no longer appropriate for the site because of changes in the use, character or design of the site.
- The artwork endangers public safety.
- The artwork requires excessive maintenance or has faults of design or workmanship.
- The artwork is of inferior quality relative to the quality of other works in the collections, or is incompatible with the rest of the collection.

- The security and condition of the artwork cannot be reasonably guaranteed in the present site.
- There is not a suitable site for the artwork.
- The artwork has been stolen.
- CATS wishes to replace the artwork with a work of more significance or appropriateness by the same artist.
- The artwork was purchased as a semi-permanent acquisition and CATS predetermined period of obligation is terminated.

Procedure for Deaccessioning Artwork: The Public Art Oversight Committee shall review the recommendations for deaccessioning artwork and determine the action taken. The process shall be conducted in the following manner:

Artists whose work is being considered for deaccession shall be notified using the current address provided by the artist. The artist may attend the PAOC meeting(s) where the deaccessioning and/or disposition recommendations will be considered and acted upon.

All artworks under consideration for deaccession will be accompanied by a report prepared by the Public Art Program Manager that includes:

- Reasons for the suggested deaccession
- Acquisition method, cost and current market value
- Documentation of correspondence or negotiation with the artist
- Photo documentation of the artwork or site conditions (if applicable)
- Contract restrictions if any
- Options for storage or disposition of the work
- Recommended action

The PAOC may also request additional information from art conservators, curators, or other arts professional or include these professionals in its deliberations and consideration of a deaccession recommendation.

Re-siting Artworks

CATS reserves the right to relocate works of art which are not created for a specific site, integral to the design or construction of a facility without the written permission of the Artist. CATS reserves the right to deaccession any works of art in accordance with the procedures for deaccessioning works of art established by the CATS Public Art Oversight Committee.

In the case of artworks which are specifically created for a site or which are integral to the design or construction of a building, CATS will not alter, modify, or change the artwork without reaching agreement with the Artist regarding the proposed change, alteration, or modification. In the event that the Artist and CATS are unable to reach agreement regarding relocation, alteration, or modification of the artwork, the following terms and conditions shall apply:

- The request for removal or alteration shall first be submitted to and considered by the CATS PAOC for a written opinion regarding the proposal.
- In the event the Artist or CATS disagrees with the decision of the PAOC, they may appeal it to the MTC in writing.
- The MTC shall have the non-delegable duty to review and affirm or reverse the decision made by the Public Art Oversight Committee. The MTC may determine that no review is necessary. The decision of the MTC shall be final.
- In the event the MTC decides to remove a work of art, the Artist shall have the first right of refusal to purchase his/her artwork (at current market value), providing it stands alone and is not integrated into a larger piece.
- If an alteration, modification or relocation should occur without the Artist's written permission, the Work will no longer be represented as the Work of the Artist, if the artist should make such a request in writing.

Temporary Exhibit Program

Utilizing the existing guidelines for temporary exhibits, CATS may desire to provide locations at certain facilities for the exhibit of artwork and artifacts for the public in public places. The exhibits shall promote art, other cultural appreciation, or local tourism and trade. In general the exhibits will be curated by a gallery, museum, or by a group of several artists or collectors. All exhibit proposals shall be submitted to the Art Program Manager who will consult with the PAOC for approval and coordination.

Criteria for temporary exhibits:

- The exhibit must be suitable for viewing in a public space;
- The exhibit should be reflective of the Charlotte region, or relate to the theme of transit or community identification;
- Local exhibitors must be willing to curate and install the exhibit;
- Exhibitor must be willing to sign the exhibitor's agreement and provide insurance as required.

In general, no commercial activity will be associated with the exhibit.

VIII. COMMUNITY OUTREACH

Public information and education activities are essential to the success of the CATS public art program. Public participation can result in increased ridership, decreased vandalism, and improved employee morale. The Public Art Program will participate in community outreach during design development of art elements, during construction mitigation, and through on-going art projects/programs:

- **Design development:** activities will include community participation on artist selection panels and community meetings to gather input into the development of specific artworks, etc. The artists and design team will collaborate in all outreach and station area planning programs.
- **Construction mitigation:** activities will include neighborhood exhibits and temporary works of art by regional artists and community members during design/construction phases.
- **On-going projects/programs:** activities could include poetry in transit programs, bus shelter murals programs, temporary artworks at station sites, youth public art training/mentoring programs, use of park and ride facilities as weekend community assets etc.

Addenda

A. Bibliography

*In Collaboration: Artist on the Metro Design Team
A Practical Handbook*
Lyn Kartiganer
Published by Municipality of Metropolitan Seattle, 1992

Art in Transit... Making it Happen
Wendy Feuer
Published by U.S. Department of Transportation,
Federal Transit Administration, 1995
US Government Printing Office 1995-611-822

Art in Transit... Making it Happen
Wendy Feuer
Published by U.S. Department of Transportation,
Federal Transit Administration, 1996
US Government Printing Office 1996-710-258

B. Definitions

Artwork means works in a variety of media produced by professional artists. The public art program should encompass the broadest possible range of expression, media and materials. Works may be permanent or temporary, functional or non-functional.

Artist Design Services means professional services by artists to develop designs for artworks or other architectural, landscape, or urban design elements, either individually or as a member of design team.

Critical path artwork means artist's projects that are fundamental to the function of a facility or system and must be completed and installed for the facility or system to operate. As examples: LRT platform paving, safety railings and fence.

Integrated artwork means artist's work that is shown in construction contract documents and is constructed entirely or in substantial part by the General Contractor. Such works are designed and built into a facility or system as a fundamental component of that facility or system. As examples: Retaining wall, shelter structures.

Discrete artwork means those works by artists that stand alone in form and interface with fundamental facility or system functions. As examples: Bus shelter murals, free-standing sculpture.

Professional Artist means a person who has established a reputation of artistic excellence, as judged by peers, through a record public commissions, exhibitions, sale of works, or educational attainment.

C. Transit Art Program Funding Comparisons

Los Angeles County Metropolitan Transportation Authority

Program Implemented: 1998

Funding: 0.5% of construction costs including tunnel portion.

Eligible Projects: Metro Rail transit facilities and Metro Bus system.

Miami/Metro-Dade Art in Public Places Program

Program Implemented: 1983

Funding: Not less than 1.5% of the construction cost of new government buildings.

Eligible Projects: Airport, seaport, public and government buildings, Metro Rail, Center City Tram.

New York City/Metropolitan Transit Agency - Arts for Transit Program

Program Implemented: 1980

Funding: 1% for first \$20M, plus 0.5% of the amount exceeding \$20M of the construction budget.

Eligible Projects: All Transit Agency departments, New York City Transit Authority, Long Island Railroad, Metro-North Commuter Railroad, Tri-Borough Bridge and Tunnel Authority. Capital projects including station improvement projects involving architectural and/or finish work; construction or rehabilitation of above-ground facilities other than stations if accessible to the public and/or have high visibility or are integral to a neighborhood.

Tri-Met Transit Agency Portland, OR

Program Implemented: 1992

Funding: 1.5% of light rail construction costs.

Eligible Projects: Light rail facilities, corridor components and elements, and buses.

Sound Transit Agency Seattle, Tacoma, Everett, WA

Program Implemented: 1998

Funding: 1% of capital construction costs of high capacity transportation systems.

Eligible Projects: LRT and Commuter stations, Park and Ride facilities, bus shelters, vehicles, fare cards, signage, system elements throughout rail and rapid bus alignments, temporary art during construction.

Cross County Connection St. Louis, MO

Program Implemented: 2000

Funding: 1% of capital construction costs .

Eligible Projects: LRT, Park and Ride facilities, and corridor improvements.

Dallas Area Rapid Transit (DART)

Program Implemented: 1995

Funding: \$50,000 per each light rail station plus credits from architecture construction budget.

Eligible Projects: Light rail stations and other light rail facilities.

Valley Transportation Agency Santa Clara County, CA

Program Implemented: 2000

Funding: 2% of construction costs plus credits from architecture and engineering construction budgets.

Eligible Projects: Light rail stations, Park and Ride facilities, highway projects.

Transit Art Program Staffing Comparisons

Metropolitan Transportation Authority, Los Angeles

Staffing:

- 1 FTE Program Director, salaried position charged to general capital budget;
- 4 FTE Project Managers, funded through specific project art program resources;
- 1 FTE Administrative Assistant, funded through specific project art program resources;
- 1 PT Architect provided throughout design, documentation, and construction at no cost to the art program as a full-time MTA employee.

Tri-Met, Portland

Staffing:

- 1 FTE Program Manager, salaried through Tri-Met Transit Agency general fund;
- 1 FTE Project Coordinator, funded through specific project art program resources;
- 1 FTE Administrative Assistant, salaried through Tri-Met Transit Agency general fund;
- 5 PT Program Assistants, funded through specific project art program resources;
- Engineering and architectural services were provided by the GDC as part of the GDC base contract.

Sound Transit, Seattle

Staffing:

- 1 FTE Program Director, salaried by general project funding;
- 1 FTE Administrative Assistant, salaried by art project funding;
- 2 FTE Project Managers will be employed throughout the Final Design and Construction phase, salaried by general project funding;
- Engineering and architectural services are provided by the GDC. Non-integrated artwork engineering / architectural services are negotiated with the GDC with supplemental fees provided by the art program.

D. PUBLIC ART PROJECT MANAGER

Basic Function

To provide advanced-level public art project management support and technical analysis for the Charlotte Area Transit System. To manage the integration of multiple public art projects in coordination with CATS bus, light rail, heavy rail, marketing, community outreach, and operations and maintenance projects from program planning to design and construction and long range maintenance.

Examples of Duties

- Interfaces and coordinates with CATS departments to ensure congruity with approved goals and incorporate lessons learned;
- Provides technical and policy guidance on integration of public art into multi-modal transit projects;
- Conducts, analyses and makes recommendations regarding public art options;
- Participates in developing program guidelines and strategies;
- Develops and monitors forecasts, budgets, and financial plans for public art programs and projects;
- Implements outreach programs, with public and private sector agencies and government officials;
- Responds to and resolves diverse community concerns regarding art and design issues;
- Prepares comprehensive written reports, letters and responses to inquiries;
- Prepares, negotiates, and develops scopes of work for artists (including technical review of bids, materials, milestones, schedules, copyright issues, etc.);
- Develops and drafts RFPs and RFQs, manages artist selection processes in accordance with established procedures;
- Conducts artist workshops, seminars, and presentations;
- Works to ensure copyright, VARA and other technical issues are addressed in artist contracts;
- Evaluates and participates in negotiation of Change Notices, writes work and task orders;
- Coordinates design and construction processes between structural/civil engineers, architects, landscape architects, lighting designers, ADA and safety personnel, and artists including review and approval of technical drawings, calculations and construction methods;
- Manages and oversees the interface between artists and designers and contractors;
- Manages multiple public art construction, fabrication and installation contracts for public artworks in transit facilities/vehicles;
- Coordinates art maintenance and conservation reviews at conceptual/preliminary design stage and final design stage;
- Ensures completion of projects within scope, on-time and within budget;
- Ensures contract compliance and completion of projects on time and within budget;
- Provides data and technical information and facilitates reviews with maintenance staff for proper care, cleaning, handling and repair of art projects;
- Coordinates meetings with community organizations, cities and other agencies concerning the development, funding, management, operation, or modification of a transportation related public art project;
- Works closely with established Community Advisory Groups;
- Prepares technical analysis of project budgets and bids including comparative pricing and overall fair price analysis to enable development of audit reports;
- Reads technical drawings and specifications;
- Coordinates professional photography and documentation of completed art projects;
- Participates on special task forces, committees, panels, transportation forums and peer groups.

Essential Knowledge and Abilities

Knowledge of:

- Theories, history, principles, and practices of public art, architecture, urban planning and urban design, transportation planning, landscape architecture, maintenance and conservation, community relations and communications, transportation planning, grants management, project management or public finance;
- Design/Build Process;
- Applicable local, state, and federal laws, rules, and regulations governing transportation policies and funding sources for a public agency;

- Transportation design, construction methods, practices and processes;
- Art law, artist moral rights, and copyright issues and applicable federal laws, rules and regulations regarding artist procurement;
- Theories, principles and practices of project planning, budgeting, and cost estimating;
- Artist fabrication techniques, materials, process, and vendors;
- Public sector procurement, contracting, budgeting, and accounting processes;
- Methods and procedures for data collection and analysis;
- Financial, analytical, statistical, and mathematical processes and procedures;
- Regulatory municipal, county, transit, highway and agency policies, plans, and procedures;
- Business computer programs and applications;
- Modern management theory.

Ability to:

- Prepare comprehensive reports and correspondence;
- Understand, interpret, and apply laws, rules, regulations, policies, procedures, contracts; budgets, and labor/management agreements;
- Communicate effectively orally and in writing;
- Interact professionally with various levels of Authority employees, elected officials and the public;
- Mediate and negotiate;
- Conduct comprehensive planning studies and projects;
- Meet tight time constraints and deadlines;
- Represent CATS before the public;
- Analyze situations, identify problems, and recommend solutions;
- Compile and analyze complex data.

Minimum Qualifications

Any combination of training, education, and experience which demonstrates the ability to perform this position's duties, such as:

- Bachelor's degree - Art, Art History, Arts Administration, Architecture, Design, or other related field;
- 5 years' progressively responsible experience in public art project management (including management of a design/build project);
- Master's degree in a related field is desirable.

E. Artist Services Contract

F. Artist Fabrication and Installation Contract

Appendix B: Related Planning Documents

Charlotte Neighborhood Quality of Life Study

UNC Charlotte Urban Institute
July 1, 2000

An expansion and update of the 1997 City Within a City Neighborhood Assessment and Quality of Life Index. The study evaluates and analyzes quality of life within specific neighborhoods in Charlotte.

Center City 2010 Vision Plan

City of Charlotte, Mecklenburg County, Charlotte Center City Partners
May, 2000

A plan to guide the future of Charlotte's downtown – Center City – on several levels: as an economic center, a neighborhood that fulfills the needs and desires of local residents, and as a global enterprise.

Growing Smarter: Building a Sustainable City

September, 2000

An action plan to create a sustainable city – one with “a healthy environment, a competitive economy and a sound social setting.”

The Boulevard Plan

West Enterprise Community and William C. Friday Fellows Wildacres Leadership Initiative

The plan examines and celebrates the personal and social history of the West Boulevard Corridor, and maps out initiatives to solidify and enhance the commercial potential for the region, as well as a “sense of place” that is uplifting for residents.

Planning For Our Future

Charlotte City Council, Mecklenburg County Board of County Commissioners
November, 1997

This plan provides an analysis and objectives to address issues in seven areas – land use and design; neighborhoods; parks, recreation and open space; transportation; regionalism; education; and economic development – and outlines an implementation strategy.

Smart Growth Principles: Building a Sustainable City

September, 2000

This document outlines the framework for growth and development decisions intended to support building a sustainable city.

Appendix C: Inventory of Existing Public Art

NOTE TO TIM: **Insert file -- Public Art Inventory List.doc31604**
6 PAGES

Appendix D: Planning Methodology

Jerry Allen and Associates began the Charlotte-Mecklenburg County Public Art Master Plan in September of 2000. Joining Jerry Allen were two additional consultant team members: Jean McLaughlin, Executive Director of Penland School of Crafts, and artist Jack Mackie. Throughout the planning process, the consultant team worked closely with members of the community who represent a wide array of viewpoints and interests. The resulting document is one that conveys the attitudes, values, and history of the City of Charlotte and Mecklenburg County, North Carolina.

In addition to the core task, Jack Mackie developed a public art plan for the Charlotte Area Transit System (CATS). With careful coordination, that plan meshes closely with the provisions of this plan. This has been particularly important, since CATS is a City agency, and it is envisioned that their public art program will be managed in-house.

The consultants initiated the plan by acquainting themselves with the community through an extensive review of pertinent literature and documents relating to the city and county, and potential linkages to the development of this plan. The consultant team also reviewed the current public art program policies and guidelines, and analyzed the city and county capital improvement projects for the applicability of the public art requirement.

The ASC staff identified and appointed a Master Plan Steering Committee, comprised of individuals with an interest in the cultural development of the city and county. The consultants met with the Committee during each of the six consultant site visits, soliciting viewpoints and submitting findings and recommendations for the Committee's review and approval.

The consultants conducted extensive one-on-one interviews with key persons. Over the year's length of the planning process, more than sixty persons were interviewed individually. Persons were interviewed in order to create a comprehensive picture of the community, one that captured the mosaic of attitudes, thoughts, and feelings about Charlotte-Mecklenburg and the roles that public art can play in adding value to the community. The solicitation of additional, more specific attitudes and viewpoints continued through three focus group meetings, with artists, design professionals, and private developers. These groups went in-depth into areas of interest for the public art master plan. Community education began with presentations and input sessions for neighborhood groups. These presentations, of which three were presented, served not only to inform the public, but also to create a consensus about the plan of action.

Near the end of the planning process, a group of artists, architects, landscape architects, engineers, and urban planners came together as design teams to develop potential projects and ways to enhance the urban design qualities of the city and region. The resulting designs were organized into an exhibition in the lobby of the Carillon Building.

The result of the planning process is a document that encompasses the viewpoints and responses of individuals from a multitude of disparate backgrounds. The plan has been formulated with an eye toward implementation throughout the process.

Appendix E: Planning Participants

Master Plan Steering Committee

Harvey Gantt, Chair

FAIA, Gantt-Huberman Architects

Michael G. Adams, ASC Public Art, Inc.

Partner, Parker Poe Adams and Bernstein

Debra Bright

Mecklenburg County Budget Manager

Gay Dillashaw, ASC Public Art, Inc.

Broker/Manager, Allen Tate Realty

Kevin Gullette, Executive Director

South End Development Corporation

Suzanne Fetscher

Executive Director, McColl Center of Visual Art

Becky Hannum

Vice President, Corporate Real Estate

Bank of America

Linda Lockman-Brooks

Public Art Commission

President, Lockman-Brooks Marketing

Services

Juan Logan

Artist

Thomas Martz, Vice-Chancellor/Development

University of North Carolina at Charlotte

Kevin Patterson

Chair, Public Art Commission

Business Unit Executive, IBM Corporation

Sally Robinson

Civic Leader

Public Art Commission

Dan Thilo

Charlotte-Mecklenburg Planning Commission

Neighborhood Corridors

Ron Tober

Chief Executive Officer

Director of Public Transit

Charlotte Area Transit System

Michael Verruto

Former Chair, ASC Public Art, Inc.

Managing Partner, HPI Capital

Curt Walton

Budget and Evaluation Director

City of Charlotte

ASC Board of Directors

Wayne Weston

Director, Mecklenburg County Park and

Recreation Department

Vernon Willis,

ASC Public Art, Inc.

Casualty Executive, Royal & Sun Alliance

Virginia Woolard

Neighborhood Liaison/Third Ward

Public Art Commission

Kevin Patterson, Chair

Michael Adams

Kenn Compton

Harvey Gantt

Mary Hopper

Dean Johns

Mark Leach

Linda Lockman-Brooks

Maxine Moore, Ph.D.

Robert Patterson

Sally Robinson

Deborah Ryan

Michael Verruto, former Chair

ASC Public Art, Inc. Board

Key Person Interviews

Vi Alexander-Lyles

Michael Adams

Robert Barnhill

Debra Bright

Jeannie Buckner

Susan Burgess

Patrick Cannon

Nancy Carter

Mike Castano

Deborah Cooper

Martin Cramton

Bruce Evans

David Feltman

Suzanne Fetscher

Don Foster

Michael Gallis

Jean Greer

Kevin Gullette

Bill Halpert

Tom Hanchett

Ike Heard

Parks Helms

Dot Hodges

Mary Hopper

Bill James

Harry Jones

Michael Marsicano

Pat McCrory

Jerry Melberg
Kim McMillan
Woody Middleton
Mary Newsom
B. E. Noel
Jerry Orr
Peter Richards
Deborah Ryan
Ruth Samuelson
Jim Schumacher
Ce Scott
Regina Smith
Sara Spencer
Michael Swisher
Christie Taylor
Ron Tober
Wanda Towler
Toni Tuppance
Rob Walsh
Curt Walton
Wayne Weston
Ed Williams
Darrel Williams

Artist Focus Group

Marley Carroll
Clay Durkin
Lynne Hull
Schelly Keefer
Ray Moose
Kurt Nielson
B. E. Noel
Marek Ranis
T. J. Reddy
Susan Rogers
Theron Ross
Mary Todd Shaw
Brent Skidmore
Kim Stimpson
Nancy Taggert
Debbi Van Ordstrand
Whitney Yale
Lisa Wilson

Architect/Design Professional Focus Group

Private Developer Focus Groups

Design Team Project Participants

Charlotte City Council

Patrick McCrory, Mayor
Rod Autry
Susan Burgess
Patrick Cannon
Nancy G. Carter
Mike Castano
Malcolm Graham
Don Lochman
James Mitchell, Jr.
Lynn Wheeler
Joe White

Mecklenburg County Commission

Parks Helms, Chair
Becky Carney
Dumont Clarke
Tom Cox
Bill James
Norman Mitchell
Jim Puckett
Ruth Samuelson
Darrel Williams

ASC Board of Directors

ASC Staff

Jean P. Greer
Brenda Eckmair
Shannon Long
Harriet Sanford

Consultant Team

Jerry Allen
Jack Mackie
Jean McLaughlin