



Chapel Hill Arts Plan

Office of Public
and Cultural Arts



Division of Cultural Arts
Parks & Recreation Department



2014

Acknowledgements

So many individuals have put their time, effort and thoughts into the goals and strategies of this Arts Plan and other influential plans and documents over the years that it is impossible to acknowledge them all. For this Arts Plan, the process began in earnest in 2010 so it is that group of council members, citizen commissioners and Town staff that is acknowledged.

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Table of Contents

Chapel Hill Arts Plan

Mission Statement	IV
Vision Statement	IV
Introduction	1
Background	1
Core Values.	2
Arts Plan Goals Summary	2
Arts Plan Goals / Objectives / Strategies / Actions	3
Goal 1: Engage, Educate and Empower	3
Goal 2: Economic Vibrancy	4
Goal 3: Enrich	6
Goals 4 and 5: Endorse and Evaluate	8
Goal 6: Expand	10

Appendices

Appendix A: Public and Cultural Art Programs and Activities	12
Visual Arts in Public Spaces.	12
Cultural and Community Arts.	17
Appendix B: Arts & Economic Development Summit Report	20
Appendix C: Public Arts References for the Land Use Management Ordinance	23
Appendix D: Contextual Art Plan Map	27
Appendix E: Cultural Arts Review of Town of Chapel Hill and UNC Planning Documents	28
Appendix F: Public Art Authorizing Documents	36
Appendix G: Public Art in Private Development Guidelines	47

Mission Statement

The Chapel Hill Public Arts Office and Commission enrich the lives of those who live, work and visit Chapel Hill through public art and arts programming that build community and contribute to the economic and cultural vibrancy of the Town.



Vision Statement

Chapel Hill will be a prominent southeastern arts destination where the arts are an essential component of community and economic life.

Introduction

Strategic planning is never easy. The six goals of this plan are presented in all “E’s,” not to suggest simplicity or how “E”asy it will be to achieve all that is set out in the plan; rather the “E’s” signify a smooth transition or “E”asing from what exists currently to the ideal as advanced by the resident authors of the Town’s 2020 Plan. Like the 2020 Plan, this Arts Plan is a blueprint for moving forward. Implementation will need to come in phases that will be tied to broader goals and issues. The plan is meant to begin a dialog with community stakeholders and to be further shaped by public discussion. Likewise, the physical, cultural, and financial landscape in which the arts find themselves is always shifting. This plan should remain flexible to accommodate those changes.



Public Art Focus Group 2010

Background

This arts plan has been developed over several years. In 2007 a year-long planning process produced a draft Contextual Art Plan. This Chapel Hill Public Arts Commission-led process involved over sixty residents, artists, Town employees, members of Town Council, and members of other Town boards and commissions. Sixteen Chapel Hill master and action plans informed the recommendations of the Contextual Art Plan (see Appendix C for documents researched). Although never officially adopted, a number of the recommendations of the Contextual Plan have been implemented; including formalizing the approval process for public art projects and the creation of the Public Arts Office (2008), now housed under the Parks & Recreation

Department as part of a Cultural Arts Division (2010).

In 2009 the Town held a summit on the arts and economic development funded by the Loeb Foundation. Ninety participants from the Town, University and local arts community attended. A report was produced reiterating the value of the arts in Chapel Hill to residents and visitors. Recommendations focused on physical place-making, municipal and university asset sharing, branding, perception-changing events and a system of support. In 2010-11 a consultant assisted the Public Arts Commission and Public Arts staff to identify a mission, core values and a strategic direction based on Council Goals.

Throughout 2011-12 hundreds of residents participated in dialogs that informed the Town’s 2020 Comprehensive Plan. The “Place for Everyone” theme group re-emphasized the value of arts to Chapel Hill’s future. Specific recommendations were made to expand arts activities, incorporate public art and to develop a downtown arts district. Once the 2020 plan was set, Public Arts Office staff and eleven members of the Chapel Hill Public Arts Commission met regularly to formulate the Chapel Hill Arts Plan. Throughout this Arts Plan you will find goals that are connected to the six 2020 themes.



A Place For Everyone



Community Prosperity and Engagement



Getting Around



Good Places, New Spaces



Nurturing Our Community



Town and Gown Collaboration

Much has changed between 2007 and the present. Portions of all those conversations and recommendations appear in this planning document that reflects an expanded role of public and cultural arts within the Chapel Hill community.

Core Values

- ◆ **Interactive, participatory and collaborative:** We want to involve our stakeholders and communicate with them in all phases of the Public Arts Office’s work.
- ◆ **Diverse:** We aim to be inclusive, multicultural, and to reflect all residents and neighborhoods in our planning. We also aim to explore all art forms in our program recommendations.
- ◆ **Creative and innovative:** We want to be known as a statewide leader in community arts programming, always emphasizing the value of creativity in our civic life.
- ◆ **Sustainable and accountable:** We will be careful stewards of public resources and transparent in our operations.
- ◆ **Excellence and safety:** We will constantly measure our programs and products by these standards.
- ◆ **Education and advocacy:** Our primary function is to educate and advocate for the arts as a force for human betterment, community vitality, and economic development.

Arts Plan Goals Summary

Goal 1: Engage, Educate and Empower people of all ages by expanding access to a variety of arts and cultural opportunities in community settings.

Goal 2: Public and Cultural Arts Programs will contribute to the **Economic Vibrancy** of the Town of Chapel Hill.

Goal 3: Enrich the physical environment by integrating public art throughout Chapel Hill.

Goal 4: Endorse and promote the value of arts and culture to residents, visitors, civic and community leaders.

Goal 5: Evaluate community needs and the impact of the Public and Cultural Arts programs and activities.

Goal 6: Expand the Cultural Arts Division with staff and resources.



*“Magnolia Exotica” by Carl Regutti
donated to the Town in 2011, now sited
at the Chapel Hill Public Library*

Arts Plan Goals / Objectives / Strategies / Actions

Goal 1: Engage, Educate & Empower



Engage, Educate and Empower people of all ages by expanding access to a variety of arts and cultural opportunities in community settings.

The Arts enrich the Chapel Hill community that is home to a wealth of cultural organizations, artists, and experiences. Expanded opportunities to participate in the arts and cultural activities of Chapel Hill have multiple benefits: enhanced education, economic development and reinforcing Chapel Hill's livable identity (see Appendix A for a list of recent and current programs and activities).

Objective 1.1: Expand space for presenting arts programs.

Strategy: Explore options to buy, lease or construct or re-purpose a facility dedicated to arts programming exhibitions and classes.

Actions:

Identify where physical opportunities exist for arts programming and exhibitions at Town and other sites, including parks, Library, streets, greenways, bus stops and more.

Develop a 10,000-15,000 square foot multi-use facility that combines arts spaces (exhibition hall, stage and auditorium, class rooms, studio and rehearsal space) with Parks & Recreation Administrative offices as recommended in the 2013 Parks & Recreation Master Plan.

Objective 1.2: Expand cultural programs.

Strategy: Expand existing studio programs and develop new ones for identified community needs.

Actions:

Increase level of programming and facility maintenance at The Community Clay Studio to maximize use of the space by the public.

Increase offerings of specialized classes and workshops for children and adults beyond the medium of clay (e.g. drama camp).

Strategy: Expand non-studio programs in collaboration with other agencies, artists and art providers.

Actions:

Sponsor free exhibitions, projects, events, concerts, demonstrations, lectures and public forums related to both the visual and performing arts.

Establish ways to more fully encourage the participation of Chapel Hill venues and Town sites in 2nd Friday Art Walk events.



Performer at Fridays on Franklin

Work with the Festivals and Community Events Office to develop a strategy for facilitating the incorporation of the arts in existing community events by strengthening and expanding existing arts and cultural festivals:

- ◆ Relocate and expand Festifall to a two-day event;
- ◆ Develop new event and festival ideas.
- ◆ Purchase, program and find sponsorship support for a new portable stage.

Objective 1.3: Expand audiences for public and cultural arts.

Strategy: Offer programs that are welcoming, utilize the arts to increase understanding and communication among people of diverse

backgrounds, address issues of diversity and well-being and develop new audiences.

Actions:

Convene youth service providers and organizations to evaluate and create opportunities for youth access to the arts and learning.

Support programs at community sites (Hargraves, The Senior Center, Library, schools) and develop community partnerships (Sacrificial Poets, Jackson Center, UNC, etc.).



*Teen Artist in the Comics Speak!
Community Art Project*

Expand the Community Arts Program to two community/neighborhood residencies per year with a focus on diversity or need.

Expand Artist in Residency Program to two or more per year in the schools or with Town departments.

Promote diversity and inclusiveness in all programs, exhibitions, selection committees and in the selection of artworks and artists.

Goal 2: Economic Vibrancy



Public and Cultural Arts Programs will contribute to the **Economic Vibrancy** of Chapel Hill

Arts, cultural and entertainment venues and programs are community assets that should be utilized to support economic development. Chapel Hill, Carrboro, and UNC – Chapel Hill have many cultural assets including galleries, museums, performance venues, murals, public art, an array

of restaurants, music clubs, shops and a historical district. On the UNC campus are the Ackland Art Museum, Memorial Hall and the Stone Center for Black Culture to name a few points of interest. Arts festivals and nightlife also occur. Synergy exists, but with three distinct asset areas along a single street, two towns and a large university in the mix, that synergy needs to be joined and marketed to make the area a major arts destination.

The 2020 Comprehensive Plan recognizes the importance of the arts and downtown redevelopment. Consultants assisted the Town’s Office of Economic Development and others to create a downtown streetscape master plan that links arts and entertainment assets with a series of plazas and mini-parks, investment in mixed used development, streetscape changes, and public art. Private and public entities are investing in cultural vitality via facilities, programming, funding and marketing. A total investment of \$1.25 million annually is made in separate but related cultural assets in the area. A cohesive program could join the richness of these assets and individual efforts into an arts-based economic driver.

Objective 2.1: Focus on downtown opportunities

Strategy: Create a visually rich, vibrant, user-friendly downtown destination.

Actions:

Program 140 West and 123 West Franklin Street and other available spaces.



Dancers at 140 West artwork “Exhale”

Create a physical and electronic-based wayfinding sign program in the downtown area to direct people to area cultural and entertainment assets.

Incorporate public art in downtown infrastructure and signage so Chapel Hill looks like an arts town.

Cultivate existing festivals and events and develop new signature events and cultural attractions.

Strategy: Develop a designated downtown arts and entertainment district that includes Chapel Hill, Carrboro and University assets.

Actions:

Establish a cultural destination task force to develop a tourism strategy that reinforces Chapel Hill as a cultural destination by facilitating projects that serve the interests of both tourism and the art sector.

Establish a sustainable private/public entity to manage, promote and program the district.

Objective 2.2: Establish a Town-wide philosophy that recognizes the Town's cultural assets and creative or entertainment businesses as important to the growth and economic well-being of Chapel Hill.

Strategy: Encourage a creative industries strategy and integrate it into the Town's economic development policies and practices.

Actions:

Research creative industry implementation models in other communities.

Form partnerships with entities such as the Town Economic Development Office, Chamber of Commerce, Visitors Bureau, UNC, etc. to promote the inclusion of arts-based industries and ventures in our community.



Mary Carter Taub's "Mobile Mural" from the 2013 Downtown Art Program (photo: Austin Dowd)

Produce an inventory of facilities and spaces that can be utilized for arts and cultural programming (Town, University, non-profit, church, community, school-based).

Build audience capacity and interest through existing Downtown Art Program and other installations and events in collaboration with UNC, the Downtown Partnership and others.

Strategy: Make Chapel Hill a more livable place for artists through support for arts initiatives that contribute to the Town's community development priorities.

Actions:

Support programs that draw and retain artists to live and work in Chapel Hill by recognizing

their work and promoting their studios, shops and businesses.

Build capacity and create affordable housing for artists and creative types, particularly in the downtown area.

Grow more arts venues downtown.

Strategy: Engage a consultant in developing a comprehensive Cultural Master Plan that looks at the community’s arts, science, and history resources and recommends steps to strengthen the creative sector itself, connect creative work to broader civic issues, and increase access to creative experiences.

Actions:

Form a Cultural Planning task force to oversee the plan’s development

or city. Thoughtfully designed gateways to cities, streetscapes, parks and greenways, arts facilities, live/work developments and public art projects can enhance a community’s appearance and define the significance of a site, a city or a region. Public art can be a centerpiece of creative placemaking — an anchor and brand for arts districts and vibrant, livable neighborhoods. Public art can create community on a variety of levels including inspiring enthusiasm for the built environment, increasing public use and enjoyment of public facilities and spaces, reinforcing community identity, and responding to Chapel Hill’s history and culture. These objectives help define the relationship of art to urban space as an integral part of both the urban fabric and the natural environment (see Appendix F for the public art ordinance and guidelines).

Goal 3: Enrich



Enrich the physical environment by integrating public art throughout Chapel Hill

For places as with people, first impressions matter. Public art and good community design are tools for creative placemaking and arts-driven economic development because they present a community’s public face and at their best, they articulate meaningful place-based identity.

Creative businesses and workers, as well as tourists, often cite community appearance as a compelling reason to visit or relocate to a town

Objective 3.1: Recognize public art as integral to the planning, design, and urban development goals of Chapel Hill.

Strategy: Revise LUMO and other Town plans and projects to include public art and design (see Appendix C for a list of LUMO sections that should include public arts language).

Actions:

Establish on-going collaborative planning relationships with Town Departments to ensure that public art aligns with other plans.

Examine jointly funded projects (with Durham, Carrboro, Orange County, OWASA, Metropolitan Transportation plan, UNC) and evaluate opportunities for public art.



From a Poster for the 2010 Community Art Project “Facing Our Neighbors”

Objective 3.2: Define priority sites for public art projects outside the Capital Improvement Projects.

Strategy: Using the Contextual Art Plan Map (see Appendix D), focus public art on intersections streetscapes, greenways, redevelopment and other areas of high visibility.

Actions:

Develop a public art park or public art trail at the Library.

Find a way to fund and implement visible and meaningful public art projects at Chapel Hill transportation gateways.

Involve artists early in the design process to guarantee maximum impact for the artwork and the site.



Benches of repurposed concrete and Transit bus break drums by Al Frega

Prioritize green and sustainable public art projects, materials and concepts to connect with Town values of sustainability and environmental stewardship.

Increase the number and quality of art objects on loan to the Town through the Sculpture Visions and juried exhibitions programs.

Increase partnerships with for-profit organizations for their hosting of Sculpture Visions artworks at their publicly-accessible sites.

Create an art purchase program to enhance Town facilities.

Objective 3.3: Review and revise existing Percent for Art Ordinance, policies and procedures to reflect current physical and economic environment.

Strategy: Increase private development's commitment in incorporating public art into their developments; work towards a 1% private voluntary Percent for Art Program that also allows payment-in-lieu options for public art offsite or other public art program or facility development.

Actions:

Develop an official how-to guide connected to the Town's Special Use Permit processes (or other development process, as the regulations are updated, see Appendix G).

Create a marketing tool to show developers the value of incorporating public art in their projects.

Create an approved list of options for private developers to contribute to the visual quality of Chapel Hill by incorporating public art at their project site or elsewhere.

Strategy: Improve maintenance of all artwork owned by the Town to protect the value of those Town assets.

Actions:

Develop and implement an on-going schedule of maintenance for Town-owned artworks.

Update and revise Percent for Art ordinance, resolution and guidelines to allocate a specific percentage of each Percent for Art project's fund to provide a pooled fund account for artwork maintenance.



Mikyoung Kim's "Exhale" in Landscape Architecture Magazine

**Goals 4 and 5:
Endorse and Evaluate**



Goal 4: Endorse and promote the value of arts and culture to residents, visitors, civic and community leaders.

Goal 5: Evaluate community needs and the impact of Public and Cultural Arts programs and activities.

Marketing is the process by which we come to understand the relationship between what we do and our audience. Marketing is necessary to promote our programs and activities (our product) and grow our audience in both number and diversity. Appendix A outlines the current programs that the Office of Public and Cultural Arts offers to people in our community. Public and decision-maker awareness of these and future

Objective 4.1: Expand internal communication about the value of the arts and Town’s cultural programs.

Strategy: Inform Town Council and other authorizing officials of our mission, activities and successful arts programs and events.

Actions:

Present evidence of program successes to Manager and Council as part of an Annual Art Plan and Report.

Present periodic (three times per year) updates or reports on projects to Parks and Recreation Director and Town Manager.

Develop economic impact data and statements to demonstrate value of arts and cultural development.



2011 Bus Card Promotion for Summer Cultural Arts Programs

programs and activities is essential to continuing the value of Town-supported arts and cultural activities in the community. Key to this marketing effort is better understanding the needs and desires of our community; therefore evaluation becomes an important tool for determining a future programmatic direction and the impact those programs have on the quality of life and the economy of our community.

Objective 4.2: Expand external communication about the value of the arts and the Town’s cultural programs.

Strategy: Establish a clear marketing and communication plan.

Actions:

Determine a brand and positioning strategy for Chapel Hill as it relates to arts and culture.

Involve stakeholders in communicating news and event information through a variety of external channels.

Develop an application to aggregate arts and cultural events information to establish Chapel Hill as a leader in the arts.

Objective 5.1: Prioritize programs and activities based on community needs.

Strategy: Develop evaluation tools to assess how current programs and events meet the mission, goals and community needs, and determine future needs.

Actions:

Incorporate arts questions in Town’s community survey. Use survey data to inform programming.

Conduct before and after surveys for Artist in Residency Program participants, as well as patrons of other programs, events and public art installations.

Capture testimonials from people experiencing an arts event.



Park McArthur’s 2010 “Presence is Progress” project

Present the Chapel Hill Arts Plan to community cultural arts organizations and neighborhood groups for their feedback.

Hold an annual review with the Cultural Arts Division and the Chapel Hill Public Arts Commission to assess progress on planning goals.

Objective 5.2: Measure the economic impact and cost/benefit of programs and events.

Strategy: Develop analytics for cost/benefits of cultural development activities.

Actions:

Make use of existing or future cultural asset mapping and economic impact studies.

Collect information from residents and visitors.



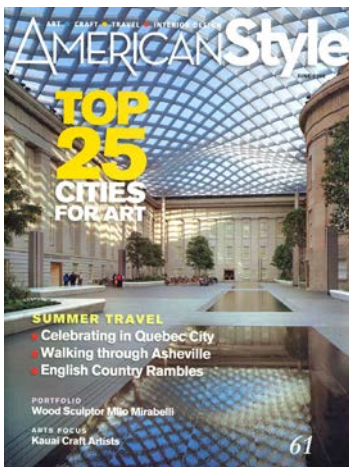
The 2013 Outdoor Entertainment Series “Locally Grown” held on the Wallace Deck Downtown

Goal 6: Expand



Expand the Cultural Arts Division staff and resources.

Both the Chapel Hill 2020 Plan and this Arts Plan provide a blue print for expanding arts and cultural activities in Chapel Hill. Organizational structure, programmatic development and sustainability of programs and resources must occur to achieve the goals of this plan. With the current structure, staffing and funding, little to none of this plan will be possible. This goal begins to address ways in which the Cultural Arts Division can grow and succeed in implementing this Plan.



Chapel Hill has repeatedly ranked in the Top 25 Cities for Art

Objective 6.1: Complete the integration of the division’s Office of Public and Cultural Arts with the Office of Events and Community Celebrations.

Strategy: Develop a shared vision within the division.

Actions:

Hold a staff and management retreat to formulate shared a shared vision and goals for the division.

Implement inter-divisional sharing of personnel, systems, practices and financial resources.

Objective 6.2: Increase program funding and staffing for the Cultural Arts Division.

Strategy: Develop a plan for Cultural Arts Division growth with the Council, Manager and Parks & Recreation Director.

Actions:

Research alternative funding and ways other towns operate and provide financial stability.

Establish a list of Local and Regional Foundations that could support funding efforts.

Produce a Chapel Hill Public Arts Commission annual fundraiser.

Increase financial program partnerships and collaborations.

Consider a resident per capita fee, or “round up” tax on utility bills that support the arts through a special fund (e.g. Raleigh).

Objective 6.3: Adjust Chapel Hill Public Arts Commission focus to complement Cultural Arts Division goals and Arts Plan.

Strategy: Realign Public Arts Commission in accordance with changes being made to all Town boards and commissions (spring 2014).

Actions:

Make sure Public Arts Commission retains a seat on those boards and commissions that affect community design and livability.

Appendices

Appendix A: Public and Cultural Art Programs and Activities	12
Visual Arts in Public Spaces	12
Cultural and Community Arts	17
Appendix B: Arts & Economic Development Summit Report	20
Appendix C: Public Arts References for the Land Use Management Ordinance	23
Appendix D: Contextual Art Plan Map	27
Appendix E: Cultural Arts Review of Town of Chapel Hill and UNC Planning Documents	28
Appendix F: Public Art Authorizing Documents	36
Appendix G: Public Art in Private Development Guidelines	47

Appendix A: Public and Cultural Art Programs and Activities

The Percent for Art program connected to capital budget projects of the Town has focused primarily on the visual arts. Cultural arts programs first initiated by the Chapel Hill Public Art Commission prior to 2008 are also managed by the Public Arts Office in the Park & Recreation Department of the Town. These include the Community Art Project, Artists-in-Residence in the public schools, Sculpture Visions, Town Hall and Library exhibitions and other exhibitions such as Scrapel Hill at University Mall and the Martin Luther King, Jr. celebration staff poetry contest, a Community Clay Studio, intermittent musical and theater performances and the incorporation of the arts into festivals and events.

Visual Art in Public Spaces

Percent for Art Program

The Percent for Art Program, established by a 2002 Ordinance, allocates one percent of the construction costs of selected capital projects for the creation and maintenance of works of public art. The art works have been created thru a competitive selection process that has resulted in works by both local and national artists. Thirteen “Percent for Art” projects have been completed since 2002. Many have won national recognition. The value of the Percent for Art Program collection is approximately \$1.4 million.



Promethean Honor Guard

2002 by Mike Roig

Located at Fire House #5, this work acknowledges the firefighters as sentries surrounding a fire while permitting its force to live among us. *Promethean Honor Guard* captures the inherent tension between the job of constraining the destructive aspects of fire while acknowledging its positive attributes.



Franklin Street Benches

2003 by Arlene Slavin

Four stainless steel benches located on the 100 block of East Franklin Street.



Hargraves Legacy Murals and Paintings

2004 by David Wilson

Presents a history of the Hargrave Center’s community and political leaders, its central role in the Northside neighborhood and its significance as the first social and recreational facility for African-Americans in Chapel Hill.



The Fine Line Between Giving and Receiving

2005 by Sally Erickson

A three-panel broken tile mosaic mural at the IFC Community Shelter.



Around Town

2007 by Larry Kirkland

An engraved marble bench at the Town’s Transit Administration Building. The top of the seat back is an undulation referencing the rolling topography of the neighborhoods of Chapel Hill and Carrboro. Across the surface of the marble bench are engraved images of the community.



In Our Hands

2007 by Larry Kirkland

A stone wall with bronze sculptures honoring the public works department located at the Town Operations Center. The wall rises eight feet and is reminiscent of traditional walls found throughout Chapel Hill. Basalt granite seating stones are placed within the plaza space. Both of Kirkland’s works were recognized as outstanding examples of public art by the national Public Art Network of Americans for the Arts



Eddies of Light

2008 by Ray King

A mosaic promenade of more than 2,000 light-responsive, dichroic glass elements are embedded into the tinted terrazzo floor of the Homestead Aquatics Center. These glass jewels refract light into rainbow-like emanations that shift and change as the viewer moves or as the light source changes.



Elemental Landscape

2008 by Laura Haddad and Tom Drugan

An award-winning series of eight natural art installations at Southern Community Park that reveal unique phenomena of the site and region. Where possible, on-site materials such as boulders and trees salvaged during construction were used. Each installation features a circular form that marks a special place and is activated by a particular element (earth, air, fire, water, flora, or fauna).



Toddler Climbing Wall

2009 by David Finn

A functional artistic retaining wall at the Community Center playground consisting of low, safety-approved, interlocking blocks of concrete and aggregate with molded and carved undulations for sitting and climbing.



Greenway Prototypes

2010-2011 by Al Frega

A series of benches, bike racks, trail markers, and a gate along Bolin and Morgan Creek Trails. The prototypes are made of recycled materials and are meant to be reproducible for other trails in the future.



Oakwood Park Entrance Tiles

2011 by Carmen Elliott and students

As part of the Oakwood Mini Park renovation, neighborhood children worked the artist and the Parks & Recreation Department to create colorful tiles that grace the park's entrance columns.



Exhale

2013 by Mikyoung Kim

A 70' long, folded and perforated stainless steel sculpture at 140 West that features light and fog effects (funded by Ram Realty Services).



Tar Heel Blues

2013 by Gordon Huether

A recycled metal mural at 140 West that references Chapel Hill's blue skies and tree lined streets (funded by Ram Realty Services).

Projects in Process:

Chapel Hill Public Library

Downtown Bus Shelters

Public Art in Private Development

The Town promotes the creation of public art in private development, especially in important visual or community gathering space locations; for example, the artwork at the 140 West property funded by Ram Realty Services. Additional private developments have been approved with Public Art commitments appropriate to their setting, type of use, and scale; examples include the Bicycle Apartments, Timber Hollow, Woodmont, Shortbread Lofts, the Hultquist Building, the UNC Rizzo Center, and Mellow Mushroom Restaurant to name a few.

Privately Funded Art on Town Property

A group of veterans are spearheading an effort to erect a Veteran Memorial at the Chapel Hill Cemetery. The Office of Public and Cultural Arts is facilitating the design process.

Sculpture Visions

Sculpture Visions is an annual, large-scale, outdoor sculpture exhibition that places ten to fourteen artist-loaned sculptures in various locations throughout Chapel Hill. Begun in 2004, the program includes a “call to artists” and a selection committee comprised of local artists, CHPAC representatives, town employees and citizens. Stipends are provided to the artists for the period the pieces are located in Chapel Hill at visible publicly owned locations. This program has expanded in recent years to include private developments that select, fund and exhibit sculpture on their own property visible to the public.

Downtown Art Project

Begun in 2012, the DAP commissions artists to create temporary art to champion downtown. In 2012-13 five projects were completed. *Windows on Chapel Hill* featured artists’ installations in empty storefronts in conjunction with the Downtown Partnership. Also commissioned were an artist-designed bus wrap in collaboration with the Orange County Arts Commission and Chapel Hill Transit; a community project with students from Chapel Hill, East Chapel Hill and Carrboro High Schools and members of the Sacrificial Poets at the Street Scene Teen Center; a mural by Scott Nurkin painted on a building in the 100 block of West Rosemary Street and support for the FRANK collaborative gallery’s series of photography lectures, exhibitions and a public photography sharing activity.



William Thomas’ “Astronaut”



Mike Roig’s “Two Whirleds Two” at Hultquist IP

Exhibitions

Each year the Public Arts Office and Commission organize juried exhibitions in Chapel Hill Town Hall and The Chapel Hill Public Library. Artists are encouraged to apply via a broadly distributed announcement. The Arts Office organizes selection committees to review and select the artists, mounts the exhibitions, announces the shows, and coordinates opening receptions. Public Arts Commissioners and citizens serve on exhibition selection committees. Yearly Black History Month and Town Employee Art

exhibits are also a part of the program. The Scrapel Hill exhibit of artworks made of recycled materials sponsored by and held at University Mall is also an annual program of the Office. From time to time, special exhibitions are mounted at other locations as well, like the *Local Histories* exhibition held in conjunction with the UNC Art Department.

Permanent Collection

The Public Arts Office and Commission are committed to the long-term maintenance and preservation of artwork in the Town's Permanent Collection. There are approximately 200 indoor and outdoor works in the Town's possession. In 2009 and 2010 these works were photographed, documented and insured. In 2011 Town Council accessioned a number of previously undocumented pieces into the Permanent Collection. Collection policies are being formulated.

Cultural and Community Arts

Artists in Residence

Through the Artists-in-Residence Program, the Public Arts Office and Commission offer students of the Chapel Hill-Carrboro City School District opportunities to work with professional artists to create original works for their schools and community. Since 2002 residencies have been held at Scroggs, Seawell, McDougle and Ephesus Elementary Schools and Smith, Phillips and Culbreth Middle Schools. With limited funding by the Town, this program extends art making each year to students in a meaningful manner.

- ◆ In 2009-10, the 7th and 8th grade art classes of Smith Middle School created large puppets under the guidance of Paperhand Puppet Intervention's Donovan Zimmerman and then put on a public performance.
- ◆ In 2010-11, Peg Gignoux worked with poets Kane Smego and C.J. Suitt, and twelve teens from Chapel Hill, Carrboro and Orange County High Schools to create a collaborative poem realized in a cloth tapestry.
- ◆ The 2011-12 project with musician Pierce Freelon and poet Will McNerney with Chapel Hill High School culminated in an exhibition and performance at the Teen Center. The project continued in 2012-13 as one component of the Downtown Art Project.
- ◆ The 2012-13 project brought artist Carter Hubbard to East Chapel Hill High School to work with advanced ceramic art students. Students used a variety of encaustic techniques to produce personalized tiles that became part of a hanging element for the school.

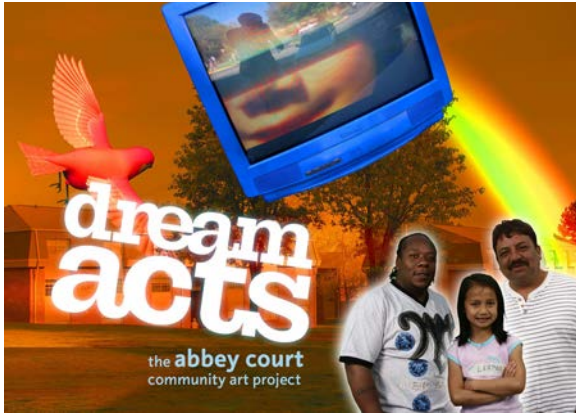


*East Chapel Hill High students and local artist Carter Hubbard, left
Their collaborative artwork "Core Identity", right*

Community Art Project

Since 2004 the Community Art Project has engaged communities in the Chapel Hill/Carrboro area in the act of understanding, appreciating and making art. In 2009 the Community Art Project was led by local artists Leah Sobsey and Lynn Bregman Blass in collaboration with the UNC Program in Humanities and Human Values. Workshops were held throughout the community to create a collaborative artwork entitled *Our Stories, In Focus* that addressed local and family histories. Over 500 people contributed to the artwork. The project was exhibited at five different locations from 2009-2011.

In 2009-10, the Community Art Project was re-imagined as “Into the Streets” where artists would apply to work with specific local communities. Three artist-led projects were awarded: *Presence Is Progress* where artist Park



Promotion for the 2011 Community Art Project

McArthur led people with mobility issues and their supporters in a series of actions that were then documented in photography; *Facing Our Neighbors* where The Sacrificial Poets and photographer Hudson Vaughan interviewed and documented members of the Northside community; and *Home Is...* where artist Patrick FitzGerald and students from an advanced media class at NC State created animated shorts about homeless issues.

2011's project called *Dream Acts* was an assemblage of video, photography, and installation created by the artist team of Eleanor Blake, Lincoln Hancock and Neill Prewitt in concert with the immigrant communities of the Abbey Court apartment complex in Carrboro.

The 2012 project featured Chapel Hill artist Jan-Ru Wan working on a re-purposed clothing and textile project with seniors at the Robert and Pearl Seymour Center.

The 2013 *Comics Speak!* project saw poet Kane Smego and artist Luis Franco working with African American and Latino teens to produce stories and artwork for a published graphic novel that confronts issues of race and racism.

Community Clay Studio

The Parks & Recreation building at 200 Plant Road is home to a Community Clay Studio that employs local ceramic artists to teach clay classes to children, teens and adults. In 2010 the administration of the Studio was transferred to the Public Arts Office. Four eight-week sessions are offered during the fall, winter and spring, and arts camps and various classes are held during the summer. Approximately twelve classes and two open studios with a total of 100 participants are held during a typical week.



The Pre-teen Pottery class at The Community Clay Studio

Outreach, Education, Promotion

The Public Arts Office and Commission want to connect with the community. In 2009 a Cultural Arts and Economic Development Summit was organized. The summit brought together leaders from Chapel Hill, Carrboro, and the University for a dialog about the value of cultural activities to the economic future of our community. A website (www.chapelhillarts.org) is maintained as a resource. A database of local, regional and national artists and arts patrons is employed to provide notice of events and opportunities via email. The Office and Commission are involved in providing arts activities at local events, including Festifall. The short lived use of a vacated Town facility at 523 East Franklin Street in 2011 showed both the need for a dedicated arts facility and the public's participation in events presented at such a facility. The Office helped organize and sponsor the successful *Local Histories* exhibition with faculty and students from UNC, a performance about Harriet Tubman for Blue Ribbon students and their mentors, a multi-media exhibition featuring the immigrant communities of Abbey Court and a Sand Mandala project by a group of Tibetan Monks in May of 2011. Public Arts staff speak to various groups about public art and serve on public art planning and selection committees in other communities.

Appendix B: Arts & Economic Development Summit Report

Executive Summary

On November 6, 2009, some 80 participants attended a Cultural Arts & Economic Development Conversation organized by the Town of Chapel Hill Public Arts Office, Public Arts Commission, Chapel Hill Downtown Partnership and the Office of Local Government Relations. The purpose of the program was to bring thought leaders from Chapel Hill, Carrboro, and the UNC-CH together for a dialog about:

The value of cultural activities to the economic future of our community. A secondary goal was to begin to envision a cultural arts plan for the area.

In attendance were, representatives from Chapel Hill Town government, university administrators, cultural arts organization leaders, representatives of local business associations, artists, gallery owners, and citizens interested in arts and culture.

The program was facilitated by two former Harvard University Loeb Fellows; Kathleen Fox and Richard St. John (biographies attached as addendum 1). The facilitators were sponsored in part by the Harvard University Loeb Fellowship Program.

During the course of the six hour program, the facilitators presented case studies from other communities that had successfully employed a variety of cultural arts strategies to revitalize downtowns, attract citizens and visitors through events and place making, and assist creative enterprise. Participants responded to these different strategic approaches by brainstorming their own ideas about our community in one of five breakout groups. The groups discussed the following topics:

- ◆ Perception-Changing Arts Events
- ◆ University COOPERATIVE Arts Extension/ Urban Arts Spaces
- ◆ Catalytic Grant-Making
- ◆ Artist Initiated Attraction & Community Service
- ◆ Physical Place-Making

Each break out group reported their conversations to the group as a whole. While numerous ideas emerged, each group focused on their top five ideas.

Perception-Changing Arts Events

1. Inventory of community's cultural resources
2. Create a framework or regular meetings of cultural stakeholders
3. Develop a collective promotional tool
4. Re-think existing event models/grouping of events
5. Utilize empty buildings and spaces for cultural program and events

University COOPERATIVE Arts Extension/ Urban Arts Spaces

1. Way to connect people to what is going on – art kiosk, iphone app, signage, maps other forms of communication
2. Bring university talent off campus for performances in unusual places – Wallace deck, alleys, university square, med school

3. A form of connecting transportation/town university loop – special bus for special events, pedicabs
4. Ackland Museum/Art Department exhibitions or activities in non-museum areas – festivals, storefronts, McCorkle Place, Plymouth building, etc.
5. informal but regular lunch time (or other time) pop up programs - art, musicians

Catalytic Grant-Making

1. Centralized clearinghouse for information (funding as well as event)
2. Incentivize collaborative project that blur the lines
3. Promote visible success stories
4. Seek public input
5. Simple grant application process

Artist Initiated Attraction & Community Service

1. A dedicated first class space for an artist residency/training program
 2. An arts collective downtown
 3. Studio space for artist – breaks for undersold developments, Carr Mill Mall, police department when police are in new facility, vacant commercial property
 4. Centralized agency for information and planning
 5. Branding the community as an arts hub and living up to the brand
-
1. Look for niche in-fill opportunities in terms of development– intimate areas, nano parks, sidewalk cafes, historic preservation, permanent works of signature public art bed and breakfast opportunities, arts collectives, better design architecture, public spaces that reflect the creative spirit of the community, programmed spaces (orthodonture)
 2. create an inventory of underutilized space in CH, Carrboro, UNC
 3. Identify local & non-local business owners to engage in dialog with – supportive landlords
 4. Leadership
 5. Framework – public private partnerships to carry out plans like Golden Belt Model

These ideas were further analyzed by the facilitators and then synthesized to nine key ideas based on consensus:

- (28) Branding the community as an arts hub
- (24) Centralized agency for cultural programming
- (24) Co-Promotion of venues and events/ Public Relations
- (21) Find niche in-fill opportunities
- (20) Centralize grant information
- (18) Develop connective transportation between venues

- (15) Rethink, through collaboration, existing events
- (10) Inventory of physical spaces
- (8) Coordinated development plan to create landscape, and spaces for cultural arts activities and public gathering

The facilitators then outlined steps to take in moving forward with developing a cultural arts plan for the community.

- ◆ Market Study (needs assessment)
- ◆ Artist Inventory
- ◆ Facility Inventory (include under utilized spaces)
- ◆ Assess Comparable Services/Facilities in Peer Communities
- ◆ Build a Stakeholder Base
- ◆ Identify Leadership Mechanism(s)
- ◆ TAKE THE PLUNGE!

The day concluded with participants speaking about what that had learned and a short video about the personal power of the arts.

Appendix C: Public Art References for the Land Use Management Ordinance

The Land Use Management Ordinance (LUMO) addresses regulations and procedures for all public and private development in the Town of Chapel Hill. It is the single most relevant ordinance for the inclusion of public art requirements in accordance with the goals of the Arts Plan. The LUMO should:

- ◆ Promote public art in appropriate public and private development in the Town of Chapel Hill.

For discussion purposes, an analysis of LUMO appears below. Relevant articles and sections where public art may be inserted are identified and summarized.

ARTICLE 1. GENERAL PROVISIONS

1.4 Applicability

Applies to all public buildings and private lands and uses over which the Town has jurisdiction.

1.5 Consistency with Comprehensive Plan

Implements the provisions of the Comprehensive Plan and may be amended from time to time with emphasis on the following major themes...

ADD THEME RELEVANT TO PUBLIC ART

1.7 Permits and Certificates

Applicable permits, approvals and certificates.

ADD REFERENCE TO PUBLIC ART

1.8 Fees

Cover costs of administration and similar matters.

ARTICLE 3. ZONING DISTRICTS, USES, AND DIMENSIONAL STANDARDS

3.3 General Use Districts

3.3.1 Town Center

Development of the commercial, service and social center of Chapel Hill while maintaining its character and pedestrian-oriented scale.

ADD OBJECTIVE RELEVANT TO PUBLIC ART

3.3.2 Community Commercial District

High-intensity commercial and service centers.

ADD REFERENCE TO PUBLIC ART

3.3.3 Neighborhood Commercial District

Low-intensity commercial and service centers accessible to adjacent neighborhoods.

ADD REFERENCE TO PUBLIC ART

3.3.4-8 Office/Institutional Districts

Low-intensity office transition between residential and high-intensity non-residential.

3.3.8 Industrial District

Wholesale, distribution, limited processing and production.

3.3.9 Residential Districts

3.3.10 Rural Transition District

Agricultural, low-intensity residential, open space.

3.3.11 Materials Handling District

Solid Waste Management Facility.

3.4 Conditional Use Districts

Requires permit by Town Council for uses as described above.

3.5 Special Districts

Deals with unique, location-specific situations where special standards and procedures are appropriate.

ADD REFERENCE TO PUBLIC ART

3.5.1 Mixed Use Districts

Coordinated development of office, commercial and residential uses and their necessary support functions in key highway intersections and transit corridors; encourage a design standard arranged in a manner that encourages walking, transit and bicycling.

ADD REFERENCE TO PUBLIC ART

3.5.2 Office/Institutional

Large tracts of land where use is to be college, university, hospital, clinics, public cultural facilities; requires Concept Plan Review and preparation of a Development Plan.

ADD REFERENCE TO PUBLIC ART

3.5.4 Transit Oriented Development District

Mixture of residential, commercial and employment within light rail station or other high capacity transit areas; design standards encourage pleasant pedestrian and bicycle environment.

ADD REFERENCE TO PUBLIC ART

3.6 Overlay Districts

3.6.2 Historic Districts

Protect and conserve the heritage and character of Chapel Hill.

3.6.3 Resource Conservation District

Areas along watercourses; retain open spaces and greenways; provide air and noise buffers to ameliorate the effects of development; preserve and maintain aesthetic qualities and appearance of the Town.

Table 3.6.3-2 Permitted Uses within Resource Conservation District

ADD REFERENCE TO PUBLIC ART AS PERMITTED USE

3.6.4 Watershed Protection District

(f) Stream Buffer Requirements; natural or vegetated area.

ADD REFERENCE TO PUBLIC ART

3.6.5 Neighborhood Conservation District

Preservation and protection of older in-town residential neighborhoods and commercial districts.

ADD PURPOSE RELATED TO PUBLIC ART

(d)(1) Design Standard

Conservation Plan must include design standards for new construction or placement of any building, structure, foundation, sign, “public art” or outdoor apparatus, etc.

PUBLIC ART REFERENCE EXISTS

3.7 Use Regulations

Provides patterns of land use in accordance with Comprehensive Plan.

3.8 Dimensional Standards

Provides performance standards that define the development character of an area and its compatibility with environmental characteristics, accessibility levels and special amenities.

ADD REFERENCE TO PUBLIC ART

3.9 Incentive Zoning

Provide increased levels of allowable development as incentive for the provision of certain public benefits beyond those normally required or provided by private developers.

ADD REFERENCE TO PUBLIC ART (if there is no PERCENT FOR ART POLICY REQUIREMENT)

ARTICLE 4. PROCEDURES

4.3.3 Criteria

Describes Concept Plan criteria.

ADD REFERENCE TO PUBLIC ART

4.5 Special Use Permits

Permits certain uses and developments that require special review; requires high quality of overall site and building design.

ADD REFERENCE TO PUBLIC ART

4.7 Site Plan Review

Requires review and approval by Planning Board prior to issuance of Zoning Compliance Permit for any development.

ADD REFERENCE TO PUBLIC ART REPRESENTATION ON PLANNING BOARD

4.8 Master Land Use Plan

Permits greater flexibility in the design and development of tracts of land 20 acres or greater in size; promotes more creative and imaginative design; ensures that design and construction of site elements include appropriate consideration of relationship and balance among site elements, natural features, neighboring developments, etc.

ADD REFERENCE TO PUBLIC ART

ARTICLE 5. DESIGN AND DEVELOPMENT STANDARDS

5.1.1 Overall Site Design

Provides general performance standards to ensure that development will be designed and constructed to be visually harmonious with the character of the site, its uses and immediate surroundings.

ADD REFERENCE TO PUBLIC ART

5.1.3 Design Manual

Establishes specific design and construction standards.

5.5 Parks and Open Space

5.5.1(d) Applicability

Requires provision of required parks and open space.

ADD REFERENCE TO PUBLIC ART

5.5.1(i) Connectivity

Interconnected system of parks, trails, greenways and bikeways provides form to neighborhoods, common public gathering space and opportunity to protect natural areas.

ADD REFERENCE TO PUBLIC ART

5.6 Landscaping, Screening and Buffering

5.6.1 Purpose of Buffers

To separate development from adjacent streets to minimize potential nuisances.

5.8 Access and Circulation

5.8.2(a) Internal Circulation/Generally

Requires design standards for streets, public alleys, bicycle circulation systems and bike lanes, pedestrian circulation systems and sidewalks, and bus stop amenities.

ADD REFERENCE TO PUBLIC ART

5.9 Parking and Loading

5.9.5 Parking Design Standards

Minimum design standards.

5.9.6(a)(c) Parking Landscape Standards

Requires buffer strip or screening.

5.13(c) Solid Waste Collection and Recycling

Requires solid waste and recyclables storage facilities to be screened.

ARTICLE 6. SPECIAL REGULATIONS FOR PARTICULAR USES

Establishes standards of compliance for special impacts or special needs that cannot be addressed through normal zoning districts.

6.1 Adult or Child Day Care Facilities

6.2 Cemetery

6.3 Fraternity or Sorority House

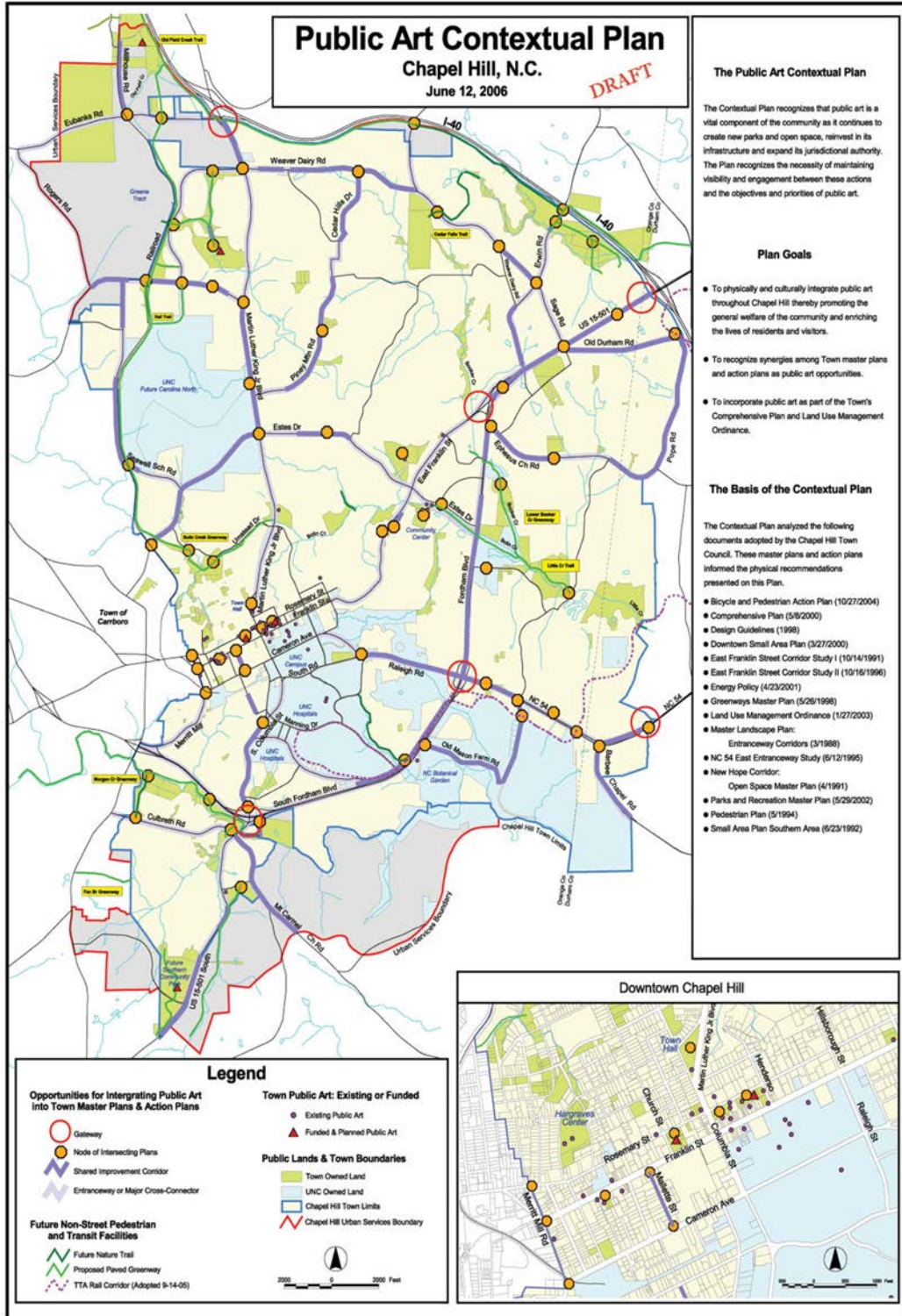
- 6.4 Fine Arts Educational Institutions
- 6.5 Group Care Facility
- 6.8 Park/Ride Terminal
- 6.9 Place of Assembly
- 6.10 Public Service Facility
- 6.11 Radio, Television or Wireless Transmitting and/or Receiving Facility
- 6.12 Service Station/Convenience Store
- 6.18 Planned Developments
- 6.19 Dwelling Units – Duplex

ARTICLE 8. ADMINISTRATIVE MECHANISMS

Establishes the agencies and officials involved in processing applications for development approval.

ADD CHAPEL HILL PUBLIC AND CULTURAL ARTS OFFICE/ARTS COMMISSION

Appendix D: Contextual Art Plan Map



Appendix E: Cultural Arts Review of Town of Chapel Hill and UNC Planning Documents

Plan	Level of relevance to cultural arts	Stage	Year Produced	Target Time	Geographic Range	Responsible Agent	Content relating to cultural arts
Primary Plans							
Chapel Hill 2020 Comprehensive Plan	High	Adopted	2012	2020	ToCH	ToCH	* section proposing arts/entertainment hub
Streetscape Plan	High	Adopted	2009		ToCH	ToCH	Master plan for Franklin/Rosemary streetscape between Henderson to S. Merritt Mill Rd. Plan developed by artist/landscape architect Mikyoung Kim
Downtown Framework Plan (draft)	High	Draft?	2010	2020	Downtown CH	ToCH	cultural arts/entertainment are one of the listed goals of development downtown
Rosemary Imagined (draft)		No draft as of 01/2014			Rosemary St.	ToCH	Plans still in draft form, but public feedback reveals desire for public and cultural spaces, more a district designed intentionally
Greenway Plan	Low	Adopted	2013		ToCH	ToCH	None

Assets identified	Assets proposed	Programs identified	Programs proposed	Goals/Notes
Primarily downtown CH, but discussion of other areas on-going	Glen Lennox area, Timberlyne/ Chapel Hill North, Downtown, MLK	none	none	<p>* "A creative place to live, work, and play because of Chapel Hill's arts and culture (PFE.2)" (29)</p> <p>* "Improve and expand access to the arts, culture, and intellectual pursuits for both the University and the Town (TGC.2)" (37)</p>
identifies 5 streetscape districts (W. Rosemary, E. Rosemary, W. Franklin, University Square, CBD)	W. Franklin nano parks, E. Franklin nano park @ Henderson + Rosemary, W. Franklin nano park @ Visitor's Bureau	N/a	Opportunities to use development of nano parks as an opportunity for public art	create notion of art as 1) open space, 2) walking surfaces, 3) integrated with streetscape elements, temporal art installations
Kidzu, The Varsity	outdoor pavilion or performance space, McCorkle Place for concerts and public events, Need more family oriented public spaces (fountains, art, music, pocket parks), grand public space for gathering and fountains, identifies 47 acres of land able to be used (27), identifies possible N-S and E-W connector sites (47), shows possible sites for new public space (56), new "Transitway" -- public space around transit stops (60)	Kidzu	Move city hall, library, middle school downtown	<p>"Maintain downtown as the focal point for all civic and cultural functions." (9)</p> <p>"No town owned public space in downtown" also "No ground-level parks or plazas for public gatherings – i.e. movies, concerts, markets, public art..." -- unwritten statement being to create some</p>
N/a	N/a	N/a	N/a	N/a
None	Public art in Pritchard Park (58)	None	None	N/A

Plan	Level of relevance to cultural arts	Stage	Year Produced	Target Time	Geographic Range	Responsible Agent	Content relating to cultural arts
Parks and Recreation Plan	Medium	Adopted	2013	2013-2022	ToCH	ToCH	identifies parks & rec and cultural arts space and future needs
Chapel Hill Arts Plan	High	Draft	2014	2020	ToCH	ToCH/CHPAC	Entire plan - includes definitions, maps, objectives (art, partnerships, viewers, funding) with strategies/ actions
Chapel Hill Arts Plan Map	High	Draft	2006		ToCH	CHPAC	Identifies locations of existing, planned, and possible future public art
Chapel Hill Public Art Ordinance	Medium	Passed	2002		ToCH	ToCH	Establishes the town legal basis for implementing the Percent for Art Program
UNC Campus Master Plan	Medium	Adopted	2006		UNC	UNC	Mentions development of an Arts Common (NW Corner of campus bordering Columbia and Franklin)
Visitors Bureau Annual Report 11-12	Medium	Report	2012		Orange County	Chapel Hill/ Orange County Visitors Bureau & Orange County Arts Commission	Addresses the goal to promote/build the arts in Orange County
Edge of Triangle Marketing Plan	Medium	Adopted	2012		Chapel Hill	Chapel Hill/ Orange County Visitors Bureau	Campaign meant to drive tourism in Chapel Hill

Assets identified	Assets proposed	Programs identified	Programs proposed	Goals/Notes
Mini parks, civic parks, neighborhood parks, community parks (specifically Wallace Plaza, Westwood Park, and Burlingotn Park)	Ampitheater, 2 rec centers - with and without gym, community center, 15,000 sf arts center (523 E. Franklin?) - estimated cost \$3M	None	Architectural and master plan for arts & craft space, programming (arts/crafts, music, dance, rehearsal) space in arts center, a Public Art Overlay Plan (4-17)	cites a 2011 Community Survey for two-year Town priorities, results showed 18% respondents said special events/festivals, 12% said cultural arts programs and 11% said public art (3-4)
Existing public art collection, cultural organizations and creative businesses	Inclusion of public art when creating Town infrastructure and transportation amenities; as well as in parks and along greenways. Section on public art in private development	Percent for Art Ordinance	Revising LUM0 to include public art, artist in residence programs for Town departments, strategic political and financial partnerships, increase Percent for Art payment to 2%	use public art to improve the "character of public spaces" in CH (10)
Shows existing and already funded, but yet unbuilt public art	N/a	N/a	N/a	N/a
10 percent for art projects completed since inception ranging from \$10,000 - \$440,000	Projects for CH Library, Town Hall, Umstead Park, Bolin Creek Trail are in the pipeline	Percent for Public Art Ordinance, public art site selection annually	N/a	N/a
Existing Arts Common	N/a	N/a	N/a	N/a
Arts Commission grants from state Grassroots Arts Program funds, county-funded grants	N/a	Artists' Salons (educational seminars for professional development), Piedmont Laureate program, North Carolina's 4th Congressional District Arts Competition	N/a	N/a
Arts, Entertainment and Music focus - Cat's Cradle, Weaver Street, James Taylor legacy	N/A	2nd Friday, FRANK Gallery, etc., street festivals. Music focus - Carolina Inn Fridays on the Front Porch	N/a	N/a

Plan	Level of relevance to cultural arts	Stage	Year Produced	Target Time	Geographic Range	Responsible Agent	Content relating to cultural arts
Orange County Economic Development Commission 5-Year Strategic Plan 2004-2009	Medium	Adopted	2004	2004-2009	Orange County	Orange County Economic Development Commission	Content relating to improving "quality of place"
Orange County Arts Commission Strategic Plan							
123 Franklin St. Development Plans	Low	Adopted	2010		123 Franklin St.	Private developer	Public art could be a part of the development plan
Carolina Performing Arts Strategic Plan					CPA/UNC		
Other Plans							
Bike and Pedestrian Plan	Medium		2004		ToCH	ToCH	Mentions how public art can be incorporated into infrastructure to be built for bike/ped
UNC Bike Plan		Not	2014		UNC		
Central West Plan (draft)	Medium	Approved	2013		Central West CH	ToCH	N/a

Assets identified	Assets proposed	Programs identified	Programs proposed	Goals/Notes
	public arts projects as a part of redevelopment at Homestead Aquatics Center and Southern Community Park, also Southern Human Services Center, establish non-profit art gallery in Carrboro to benefit Arts Center (17)		incentives to businesses that "enhance the quality of place" (16)	
N/a	Proposing open space within the development that could be sites for public art (see project narrative and conceptual drawings)	N/a	N/a	N/a
N/a	Wayfinding route marked with signs that could provide opportunities for public art	N/a	"Public art and an artistic approach shall be included in the development of facilities where possible, including paving, bicycle racks, way-finding signs and pedestrian maps, and any other improvements where a change of materials or design turns an everyday object into something artistic, and does not create additional cost." (33)	"When implementing the Action Plan, the Town will encourage the integration of public art into the fabric of the built environment and public space in order to define space and offer aesthetic interpretations of how space may be used." (33)
N/a	MLK/Estes Streetscape to include public art	N/a	N/a	N/a

Plan	Level of relevance to cultural arts	Stage	Year Produced	Target Time	Geographic Range	Responsible Agent	Content relating to cultural arts
Carolina North Plan	Medium	Adopted			Carolina North/UNC	UNC	Presentation linking Chapel Hill 2020 and Carolina North. Language incorporated into the agreement expressing the value of public art and a commitment to incorporate art into the development of Carolina North
UNC Cultural Arts Master Plan (?)					UNC		
Ackland Museum Strategic Plan (?)					Ackland Museum		
Plans with no arts mention							
UNC Innovate@ Carolina					UNC		
Launch (incubator)					not geographic		
1789 (incubator)					not geographic		
Northside Home Plan (draft)		Draft			Northside		
Northside Pine Knolls Community Plan (draft)		Draft			Northside		
Historic District Plan (?)							
Ephesus Road Plan					Ephesus Road		

Appendix F: Public Art Authorizing Documents

AN ORDINANCE ESTABLISHING A PERCENT FOR PUBLIC ART PROGRAM FOR TOWN FUNDED CAPITAL IMPROVEMENT PROJECTS (2002-03-04/O-1)

BE IT ORDAINED by the Town Council of the Town Of Chapel Hill that the Council does hereby establish a program for supporting art in public places as follows:

Section 1. Findings and purposes.

The Town Council does hereby find that:

- (a) Expanding the opportunity for the citizens to experience public art will promote the general welfare of the community; and,
- (b) Providing for art in public places will enhance the aesthetic quality of public buildings and spaces; and,
- (c) Supporting public art will further the objectives of the Town established in the Town's Comprehensive Plan.
- (d) Enhancing the appearance of buildings and spaces provides benefits to the community by expanding the historical, cultural and creative knowledge of citizens.
- (e) Providing art accessible to the public and to the users of Town buildings and parks will improve of the quality of life in Chapel Hill, and more specifically will
 - ◆ help define the community's identity and sense of place,
 - ◆ promote social interaction and discourse,
 - ◆ bring the arts into everyday life and
 - ◆ memorialize the past while expressing shared values for the future.

Section 2. Percent for Public Art Program Established.

A Percent for Public Art Program is hereby established to help define the community's identity and sense of place, promote social interaction and discourse, bring the arts into everyday life and memorialize the past while expressing shared values for the future.

Section 3. Selection of Sites for Public Art Annually.

The Council shall decide annually which capital budgets shall include 1% or another amount for public art, and on which sites the artwork should be located.

Section 4. Authorization to Commission, Acquire, Maintain and Conserve Art

The Town Council's authorization to commission, acquire, maintain and conserve art shall be consistent with Council adopted policy and shall include input from the public as well as from the Chapel Hill Public Art Commission.

Section 5. Policies for Implementation of Percent for Public Art Program by Council.

The Council's Policies for implementation of the Percent for Public Art Program shall be established by the Council in writing and shall be available upon request.

This the 4th day of March, 2002.

A RESOLUTION DEFINING A PERCENT FOR PUBLIC ART PROGRAM AND THE GENERAL POLICIES OF THE PROGRAM (2002-03-04/R-8)

WHEREAS, the Comprehensive Plan of the Town of Chapel Hill includes public art as part of the section on Community Character; and

WHEREAS, the Town Council has included a Percent for Public Art Program in the short-term implementation measures adopted on July 5, 2000; and

WHEREAS, the Public Arts Commission and its subgroups have been working with the Town staff to develop policies and procedures for a Percent for Public Art Program;

NOW, THEREFORE, BE IT RESOLVED by the Council of the Town of Chapel Hill that the Council hereby establishes a Percent for Public Art Program:

to help define the community's identity and sense of place,
to promote social interaction and discourse,
to bring the arts into everyday life and
to memorialize the past while expressing shared values for the future.

BE IT FURTHER RESOLVED that the program shall be guided by the following policies:

1. Program Objective: To provide art accessible to the public and to the users of Town buildings and parks, for the improvement of the quality of life in Chapel Hill, and more specifically to:

- ◆ help define the community's identity and sense of place,
- ◆ promote social interaction and discourse,
- ◆ bring the arts into everyday life and
- ◆ memorialize the past while expressing shared values for the future.

2. Annual Public Art Plan: The Town Council shall meet at least annually to consider a Public Art Plan recommended by the Public Arts Commission. The recommended Public Art Plan shall include:

- a. Those capital projects which should include 1% of their project budgets for public art
- b. The distinction between those capital projects which should include public art on-site and which should contribute 1% of their budget to a pool of funds reserved for public art commission, acquisition, maintenance and conservation
- c. General location(s) for the art not recommended for the site of a capital project.
- d. The Town Council shall decide on which capital budgets shall include 1% for art and the general site(s) of the art, and shall appropriate funds. This set of decisions shall be known as the Public Art Plan for the given year.

3. Budget: 1% of the annual Capital Improvements Program shall be considered by the Council for reservation for public art. However, the base from which the 1% is calculated shall exclude grant funds for which the Town provides a local match, bond funds which do not allow such a use, and any other funds whose source would prevent their use for public art.

- a. The project budget shall include all costs funded by the Town for designing, building and equipping the facility, including site work but excluding the acquisition of land.
- b. The public art budget shall include all costs of artist selection; artist fee; fabrication; installation, including special plumbing, wiring or lighting; publicity; celebration; and any other cost related to the public art project.

4. Location:

- a. Location of artwork shall generally be on the site of the capital project unless specified otherwise in the adopted Public Art Plan. Specific location within the specified site shall be considered by the Public Arts Commission as part of the selection of the artwork and review of its design development.
- b. Consideration shall be given to the unique site, surrounding uses and development, function of the facility, users of the facility, style of the facility, visibility to the public, maintenance and security issues. Artwork should be selected and placed to enhance the project as a whole.

5. Selection of Artists and Art:

- a. The Public Arts Commission shall establish a process with written guidelines, available to the public, for the selection of artists and the review of the art proposed for acquisition. The process shall be open to the public and shall encourage participation by as wide a variety of citizens as possible.
- b. The Public Arts Commission shall appoint a committee to be chaired by a Commission member and to include at least one representative each of the Public Art Commission, Town Council, the designer of the capital project (if relevant), the host department, the public at large; and two art professionals.
- c. The committee shall make its recommendation to the full Public Arts Commission.
- d. The Public Arts Commission shall present to the Town Council the artist and his/her style, the type of artwork which would be expected to result from a commission; or the specific artwork it recommends be acquired; or the artwork which it recommends be maintained or conserved. The Town Council shall authorize a contract as recommended, with or without its own conditions, or shall request another recommendation from the Public Art Commission.

6. Execution of Artist's Commission:

- a. The artist's contract shall define a process for his/her design development.
- b. The artist's contract shall define the review points during the design development
- c. The artist shall be involved with the design development of the capital project if relevant and if the artist is chosen in time.
- d. The process shall include a means of involving the public, including a public forum to consider the design concept.
- e. It is possible that, after the Public Art Commission or its committee, Town staff and the public review the artist's design concept, the artist will be asked to modify the design concept before being authorized to begin fabrication.

7. Acceptance of Art: The Town Manager shall accept the artwork before the final payment is made to the artist.

8. Accounting: Funds appropriated for public art shall be placed in a project budget or multi-year account(s) specified for this purpose. Grants, gifts and other revenue the Town may receive for the selection, establishment, maintenance and de-accessioning of public art shall also be placed in this multi-year fund.

This the 4th day of March, 2002.

PERCENT FOR ART PROGRAM IMPLEMENTATION PROCEDURES

These policies govern the implementation of the Chapel Hill Percent for Art Program, as called for in Ordinance No. 2002-03-04/O-1, enacted by the Chapel Hill Town Council March 4, 2002, the Resolution Regarding the Establishment of the Chapel Hill Public Arts Commission (CHPAC) enacted by the Chapel Hill Town Council April 14, 2003 and the establishment of the Office of Public Arts (Office) enacted by the Chapel Hill Town Council, January 8, 2008.

Program Roles and Responsibilities for Artist Selection

Office of Public Arts

The Office of Public Arts will organize, facilitate and manage all public art commissions funded through the Town's Percent for Art program in consultation with the CHPAC, a Council-appointed citizen advisory committee. The CHPAC in coordination with the Office of Public Arts (the Office) shall identify and recommend to the Chapel Hill Town Council Percent for Art projects, proposed gifts of artworks to be accepted into Town collections, and works recommended for deaccession. The Office will manage artist selection and implementation processes; develop and administer programs and forums for community education about public art projects in the Town of Chapel Hill and elsewhere; assist selected public artists with project research and community relations; and maintain an archive of public art projects in the Town of Chapel Hill. During selection processes, the Office will note whether a newly commissioned work duplicates or complements the Town's permanent public art collection.

Artist/Art Selection Committee

The Office shall determine whether the scope of the project and the number of expected applicants warrant a single stage (Artist/Art Selection Committee) or a dual stage (Artist Recommendation, then Art/Artist Selection Committee). One to two CHPAC members will be invited by the Office to serve on the Artist/Art Selection Committee. Commissioners may also be asked to chair the Committee. Note: For projects that attract more than 30 candidates or are recommended for a limited artist "call," it is recommended that the two stage system be employed. Depending on the process, the tasks of the Artist/Art Selection Committee are to assist the Office in drafting the criteria for artist selection, which will be articulated in the formal call for artists along with a comprehensive description of the proposed scope of services; interview and select an artist, artist team, or consultant; recommend the selection of an artist/artist team for a specific project or commission and/or artwork for purchase by the Town of Chapel Hill; and may participate in oversight responsibilities of conceptual design, reviews, fabrication and installation of public artwork(s). In cases where an Artist Recommendation Committee is warranted, the work of the Recommendation and Selection Committees will overlap. All meetings of either Committee will be open to the public and each other's membership. All statements of interest and qualification will be available for review during all meetings.

Art/Artist Selection Committee

The Office will appoint Committee members and oversee the selection process. The Committee will be comprised of one to two representatives of the CHPAC; a designee of the Town Council; a designee of the Town Manager; community residents; designated project architect, landscape architect, or development representative(s) if applicable; and representative(s) from appropriate Town department(s) where the project will be sited and outside arts professionals. For cases where the proposed project site is not supported or maintained by a particular Town department or agency, it is recommended that the CHPAC solicit additional participants.

The Art/Artist Selection Committee will first be convened to develop or review the public art project guidelines, criteria for selection of artist/artist team and/or artwork, and/or to assist the Office in

drafting the call for artists. The Committee will meet to make selections of artist/artist team finalists for interviews once the Office has reviewed qualifications and references. In its final meeting(s) the Committee will interview artists/artists teams and then to make its selected recommendation to the CHPAC.

Artist Recommendation Committee

In projects of appropriate size and scope, the Recommendation Committee will be comprise two to five arts professionals, at least one CHPAC member, and the primary project representative. In cases when there is not an apparent client, a representative of the appropriate Town board or Commission will be invited to join the Committee. The number of arts professionals on this committee will be determined by the number of submissions received and the size of the project. Arts professionals will be appointed to the Committee who possess knowledge of visual art, art history, architecture, landscape design, and/or arts administration. Arts professionals, with the exception of the CHPAC representative, may be offered an honorarium for their time. Arts professionals who are asked to serve on the Committee must be impartial and without interest in the outcome of the recommendation and/or selection.

The responsibility of the Recommendation Committee is to systematically review each statement of qualification and interest in its entirety as submitted by the artists/artist teams. This committee will create a short-list of a minimum of eight (8) and a maximum of fifteen (15) artists/artist teams qualified for the project. Once the short-list has been made those short-listed candidates are then submitted to the Selection Committee for review.

Selection of Artist/Artist Team

Following the recommendation of the Recommendation Committee, the Selection Committee will convene or reconvene to review artist portfolios and decide which of the short-listed artists/artist team will be invited for interviews. The Office will interview each artist/artist team by telephone or email according to a uniform set of questions and will contact professional references and/or project managers with whom the artist/artist team has worked. Members of the Recommendation Committee may be invited to participate in this interview and selection process as non-voting advisors. The designated project architect or landscape architect will also participate but only in an advisory capacity. It is anticipated that during this phase of selection, the Selection Committee may need to conduct meetings over several consecutive days. These guidelines recommend that the Selection Committee conduct interviews and make a final selection on separate days. The Office will develop score sheets based on the project criteria for Committee members to use. While the final decision may be based more on discussion than aggregate or average scores, the score sheet will remain an official record of voting.

Should the Selection Committee have difficulty in reaching a significant majority of votes in favor of an artist/artist team, discussion of individual strengths and weaknesses will be contrasted and evaluated against specific selection criteria, and the opinions of arts professionals and the project architect and/or project landscape architect may be solicited.

Program Roles and Responsibilities during Design

The Public Arts Office / Town of Chapel Hill

Throughout the life of a public artwork commission, the Office shall be the primary contact for the artist and will be responsible for the administration of all phases of work (contract negotiation, preliminary design, final design, cost estimation, fabrication, delivery, installation, maintenance schedules and procedures, project documentation, title to artworks, artist compensation, and copyright licensure).

The Office will assist the artist/artist team to ensure that the project is successfully completed. The Town of Chapel Hill will review and sign a contract with the artist/artist team and appoint a project manager

from the Town staff to serve as a liaison to the Office. Office / Town of Chapel Hill will advise the artist/artist team regarding materials' maintenance because the Town will care for and maintain the artworks in its collection.

CHPAC

The CHPAC is an official Council-appointed citizen advisory board to the Town of Chapel Hill. Throughout the various phases of a Percent for Art Project, the CHPAC is apprised of project information from the Office and recommends actions to be taken by the Town Council. CHPAC members serve on the Recommendation and/or Selection committees.

Artist/Artist Team

The artist/artist team will collaborate with the Office throughout the life of the project. It is expected that the artist/artist team will complete work according to the following phases of design: preliminary/conceptual design, final design development, fabrication, delivery and installation, release of title to the Town of Chapel Hill, and documentation of artworks. A standard Chapel Hill Percent for Art contract shall prevail. The artist/artist team shall be available to review each phase of design and cooperate with designated project representatives. The artist may not be employed by or related to a member of the prime consultant's firm, employed by the Town of Chapel Hill, or be a member or related to a member of the CHPAC. The Town of Chapel Hill's Conflict of Interest Policy shall govern all financial arrangements and transactions among the CHPAC, the Town, and the artist/artist team.

The artist/artist team will provide the Office with instructions and a schedule for the proper maintenance of the public artwork. The artist/artist team will be contractually obligated for any remedial maintenance necessary less than two years from the date of acceptance of the artwork by the Town of Chapel Hill.

Oversight Committee

In projects of sufficient scope, magnitude and/or scale, or when requested by the Office, the artist/artist team, and/or the Town, an Oversight Committee will be established to monitor all work by the artist/artist team under the terms of the contract. The Oversight Committee will be comprised of individuals whose department or agency is directly affected by the public artworks, a designee of the Town Manager's office, the CHPAC, and the architect- or landscape architect-of-record, if applicable. This Committee will meet on a regular basis with the artist/artist team and serve as a preliminary review and acceptance panel for all proposals and approvals prior to the commencement of the next phase of work. The Oversight Committee will be charged with recommending appropriate communication procedures to inform department or agency staff about the progress of the project(s) as well as alert the artist/artist team of any potential complications associated with the design, fabrication, delivery and/or installation of the public artworks. The Oversight Committee makes phased approval recommendations to the CHPAC, which in turn recommends an action be taken by the Council.

Project Identification

Annual Public Art Plan

Annually, the CHPAC in coordination with the Office will present to the Chapel Hill Town Council recommended projects for Percent for Art funds and commissions. To determine whether a project qualifies as a Percent for Art project, the CHPAC shall review the proposed Capital Improvement Project (CIP) list and evaluate the appropriateness of any particular project for either the purchase of a work of art or a site-specific, original artwork. The Annual Public Art Plan will thus identify specific sites for public artworks whether purchased or commissioned. The Annual Public Art Plan will be presented to the Town Council during its annual budgeting process in the spring. When the Town Council has

adopted a budget that reflects the Plan as recommended or amended, then the Plan shall guide Percent for Art efforts begun in that fiscal year. The Annual Public Art Plan will also contain recommendations for the maintenance and conservation of works of art in the Town's collections.

The Town of Chapel Hill will maintain accounts eligible to receive and hold grants, gifts, and other revenue received by the Town and/or the Office for the acquisition, selection, establishment, maintenance and/or deaccession of works of public art, as well as accounts established for each separately identified Percent for Art Project. Upon approval by the Town Council, each approved Percent for Art project will have a separate line item for public art in the overall project account. These accounts will be administered by the Business Management Department of the Town of Chapel Hill. It is also understood that the annual budget for the Town of Chapel Hill shall note all capital improvement projects and their annual allocation; the CHPAC will cite in the Annual Public Art Plan any recommended use of account balances, which are derived annually as one-percent from all eligible Capital Improvement Projects less those line items identified as site specific.

Purchase or Receipt of Gift

An artwork that already exists may be purchased or accepted as a gift for a specific site. The artwork may be by a living or deceased artist. The artwork may be purchased or received from the artist, his/her estate, a gallery, or a collector. Proposed gifts to the Town of works of art, or of funds for the acquisition of works of art, will be reviewed by the Office and CHPAC and will be subject to the Gift Review Policy. Final decisions on the acceptance of gifts of artwork by the Town shall be made by the Town Council, as specified by the Town Council's policy on acceptance of gifts.

Conservation

If an artwork already exists at the site of the overall capital project site, the Office may elect to restore or conserve that artwork instead of commissioning or purchasing a new work.

Project Approvals and Organizational Processes

All acquisitions, deaccessions and Percent for Art artists must be presented to and recommended by the CHPAC and approved by the Town Council. A quorum must be present at a duly called meeting of the CHPAC. Recommendation shall be according to CHPAC bylaws. Prior to the CHPAC's review of a proposed project and/or acquisition, technical feasibility and maintenance acceptability will be investigated and recommended by the Office and other project consultants with knowledge of the project site. In cases when there is collaboration with another organization or government, it is understood that both entities need to approve the artist, acquisition, or project.

Following CHPAC recommendation, the recommended artist/artist team, acquisition, or deaccession must be authorized by Town Council. Upon authorization, a contract for commission, purchase or use of Percent for Art funds will be executed by the Town Manager in cooperation with the Office. Preliminary drafts of contracts will be written by the Office in consultation with the artist/artist team.

Project Implementation

Methods for Selection of Artist/Artist Teams and/or Artworks

An artwork may be commissioned for a site using a variety of methods. Open competitions will be widely publicized. Announcements will inform artists of the method of selection and of submission requirements. These methods will include, but not be limited to:

Request for Qualifications (RFQ): Artists are asked to submit slides and/or examples of their previous work and professional history;

Limited call: Artists identified by the Office and CHPAC are invited to submit qualifications and/or site specific proposals;

Request for Proposals (RFP): Artists are asked to submit a detailed proposal for a specific site. The Office will determine the amount of an honorarium to give an artist/artist team to develop a proposal; no artist/artist team will be asked to work on behalf of the Town of Chapel Hill without compensation. All proposals requested by the Office for a Percent for Art commission will be delivered in a standard and uniform manner as determined by the Office and presented to the artist/artist team in writing. The Office will set dimensions for all presentation boards, font size, length and subject for all written materials, artist/artist team biographical information, professional experience, and design statements. Three-dimensional proposals will similarly adhere to predetermined standard formats.

Design Processes and Approvals

The following typical phases of design, fabrication, and installation shall guide all Percent for Art projects

Scope of Preliminary Design

Once an artist/artist team has been selected and a contract executed, the artist/artist team will work with the Office to complete a scope of services that will include, but not be limited to, the identification of any special studies relevant to the successful execution of the artwork(s) and all necessary consultants to the artist for the project; design documents that fix and describe the size and character of the artworks with respect to their relationship to the project site(s); a preliminary fabrication and installation schedule that considers any new or renovated building construction; scaled drawings; a written statement describing the concept for the artworks; colored drawings or computer-generated color images in plan and elevation, and/or three-dimensional models of the proposed artwork(s). This work will be presented by the artist/artist team and reviewed by the Office, the CHPAC, and the Oversight Committee, if applicable as well as any other relevant parties identified in the contract. The artist/artist team will also present and review this work with public constituencies as recommended by the Office, the CHPAC, and/or Oversight Committee.

Scope of Final Design

Upon written approval of Preliminary Design, and as defined in the artist's/artist team's contract, the artist/artist team may commence Final Design. Final Design documents shall consist of detailed drawings of the artwork(s) showing material selections and finish specifications; final color and material samples; proposed methods of fabrication; a cost estimate that details the final costs associated with completing the artwork(s), including design, fabrication, transportation, delivery installation, and post-installation maintenance of the artwork(s) as recommended by the artist/artist team; a written final recommendation of all of the required processes; and an estimate of annual costs to maintain the artwork(s) in "like new" condition in the climate and environment of Chapel Hill, North Carolina. Such an estimate should include but is not limited to labor-hours for typical custodial/grounds workers, materials, special equipment and attention or inspection by art experts; and a written description of the artwork(s) appropriate for public dissemination. Any necessary building code review will be completed during this phase of work. Final Design drawings shall also detail all interface between the artwork(s) and building architecture, structure, mechanical electrical & plumbing systems, and other construction elements as may be required. The artist shall present the above deliverables to the Office for review and approval, and review this information with public constituencies as recommended by the CHPAC.

Scope of Fabrication Services

Upon written approval of Final Design, and as defined in the artist's/artist team's contract, the artist/artist team shall commence Fabrication of the artwork(s). Services to be completed during Fabrication

include final schedules for delivery and installation of the artwork(s); coordination with the project architect and/or the Town should new construction or renovation be occurring at the public art site; and drawings that will illustrate the support system(s) for the artwork(s) and the building structure to which the artwork(s) will be attached (the artist/artist team shall be provided with all relevant specifications and construction drawings for those sites where the artwork(s) will be installed). It is understood that the artist/artist team will fabricate or cause to have fabricated artwork(s) in accordance with previously approved design proposals; any significant change or deviation in the scope, design, color, size, material, texture, or location of the artwork(s) must be approved by the Town and CHPAC in advance and in writing. The artist/artist team is expected to provide progress reports and photographic documentation of the work(s) to the Office and the Town at 50% and 75% completion.

Delivery and Installation

The artist/artist team is responsible for providing detailed descriptions and installation instructions for the artwork(s), including recommended equipment and site preparation. The artist/artist team will supervise or cause to be supervised the packing, crating, and transportation of the art to the project site(s). The artist/artist team will oversee the installation of the artwork(s) in accordance with previously approved delivery and installation schedules. This work shall be coordinated with the Town and any ongoing construction at the project site(s), if applicable. All artwork(s) commissioned or purchased by the Town at the recommendation of the CHPAC shall be free of liens.

Documentation

The artist/artist team shall provide the Office a completed Materials and Installation Specifications Document and a set of three different views of each of the Artwork in the .TIF digital format at a resolution of 3,000 pixels by 2,400 pixels. If such products are not of sufficient quality to serve as a guide to future conservation, the Office may require that they be resubmitted.

Contractual Obligations

The contract between the artist/artist team and the Town of Chapel Hill shall articulate compensation and payment schedules; title obligations; warranties; insurance thresholds; indemnification clauses; notices of and procedures for termination; suspension of performance; delays; copyright provisions; credits; repair and maintenance; waivers; governing law; assignment; amendments; non-discrimination clauses; mediation remedies; and other articles as deemed relevant and necessary by the Office, the artist/artist team, and/or the Town of Chapel Hill.

Public Information Forums

From time to time during the life of the public art project it may be advisable for the CHPAC or Office to hold public forums concerning proposed designs for public artwork. Opportunities to solicit public opinion and response should be taken advantage of. If objections to the artwork concepts are raised during a public review of a proposed project, these comments will be taken into consideration by the artist/artist team, the Office and the CHPAC. These concerns may result in the redesign of the artwork or its concept.

Maintenance

Every year, the Office will conduct thorough site visits to each work of art in the Town's collection commissioned or acquired through this Percent for Art program. The Office will document any necessary and substantive maintenance. Maintenance includes, but is not limited to, damage; deterioration from environmental factors or time; structural problems that compromise the integrity of the work; or cleaning.

The Office, in consultation with the artist/artist team if living, may recommend the employment of a professional arts conservator with whom a contract will be executed.

Deaccessioning

Review of the status of a public artwork will be the responsibility of the Office. Issues of removal and relocation will be undertaken cautiously, and in accordance with the Town's deaccession policy. The Office and CHPAC will seek to protect the integrity of the artwork and the process that brought it into being, while keeping in perspective reasonable rights of the community, owner, and the artist.

Glossary

For the purpose of successfully implementing these procedures, the following definitions shall apply unless otherwise specifically stated. When not inconsistent with the context, words used in the present tense include the future, words in the plural number include the singular, and words in singular number include the plural.

Aesthetic

Psychological and sensory responses to the idea of beauty.

Artist

A professional, fine artist usually, but not necessarily, trained in the visual arts.

Artist-Art Review Committee

The Review Committee will be comprised of two to five (2-3) arts professionals who possess knowledge of visual art, art history, architecture, landscape design, and/or arts administration; a representative of the CHPAC with similar knowledge may join this committee. Arts professionals who are asked to serve on the Committee must be impartial and without interest in the outcome of the recommendation and/or selection, and may not be associated with the prime consultant, the Town of Chapel Hill nor the CHPAC.

Artist-Art Selection Committee

The Selection Committee will be comprised of approximately twelve (12) people. Representatives of the CHPAC, a designee of the Town Council, a designee of the Town Manager, community residents, designated project architect or landscape architect, representative(s) from appropriate Town department(s) where project will be sited (if applicable), and outside arts professionals will be included on this committee. It is recommended that in cases when the proposed project site is not

supported or maintained by a particular Town department or agency, that the CHPAC solicit additional participants.

Arts Professional

An individual having outstanding knowledge in the visual arts field, and is generally, but not limited to, an art historian, curator, arts administrator, critic, artist, or design professional such as an architect or landscape architect.

Call for Artists

Electronic and/or printed information that defines a project and asks artists to respond with a statement of interest or qualifications.

Collaboration

To work together in a common undertaking.

Command of Medium

Demonstration of expertise with specific material(s).

Composition

The combining of parts to create a unique whole.

Construction Credits

The transfer of construction costs to public artworks that are designed to replace specific building components (ie: flooring, roofing, seating, etc)

Contextually Appropriate

Artwork relevant and sensitive to its placement, site, or organizational theme.

Contract

A written, legal document specifying terms and conditions between or among parties with mutual interest.

Design

Response to a site or idea as defined programmatically.

Design Competition

When two or more artists prepare formal responses to a design problem. Competitions are usually compensated (fee and expenses) and may provide the client with an understanding of the artist's thoughts and skills.

Form/Formal Response

Application of artistic and/or design elements and principles, used to convey meaning in an artwork.

Innovative Design

A work that exemplifies a new method or synthesis.

Integration

The organization of various materials or ideas to create a whole.

Interpretation

A personal conception or expression of a work of art.

Materials

What something is made of; its constituent parts.

Methodology

The logic or order used to make a hypothesis or reach a conclusion.

Permanent Artwork

Artworks exhibited with expectation of indefinite duration.

Prime Consultant

The firm, usually architecture, landscape architecture, or engineering, that is responsible for the design of the overall project that the artwork is connected to. In cases where there is no prime consultant, the Town Manager will assume the prime consultant's responsibilities as outlined in these Percent for Art Program Implementation Procedures.

Process

The operational steps to make something.

Public

Community rather than private interests.

Public Artwork

Usually all forms of visual art conceived in any medium, material or combination thereof, which are placed in areas accessible or visible to the public. Works may be permanent, temporary, or functional. Public art does not include any architectural or landscape design, except when commissioned and designed by an artist.

Request for Proposal (RFP)

Artists are asked to submit a detailed proposal for a specific site or project.

Request for Qualification (RFQ)

Artists are asked to submit slides and/or examples of their previous work and professional history

Style

A manner or mode of expression distinct from the ideas expressed and descriptive of construction, design and execution.

Temporary Artwork

Artworks exhibited for a limited duration.

Appendix G: Public Art in Private Development Guidelines

Publicly Accessible Art in Private Development Review and Approval Process

The review and approval process for incorporating public art into your development project follows the same process the Town utilizes for Special Use Applications.

Pre-Application

At the pre-application meeting, the developer will be encouraged to commit to including a public art component in their development project in keeping with the Visual Impact Criteria of the Design Guidelines portion of the Town's Comprehensive Plan. The developer will indicate this in the Special Use Permit (SUP) application by language that acknowledges the developer's willingness to include public art, and seek consultation about how public art can best be incorporated and the process for project and artist selection from either the Town's Public Arts Office or an independent consultant. In written documentation for the application, acknowledgement may take the form of the sample language below.

*“Developer/Applicant is committed to incorporating public art as part of its development. Developer/Applicant will work with the Town of Chapel Hill Public Arts Office, within the context of the Town's development review process, by seeking its assistance in project identification and the artist selection process or, if applicable, an art consultant for the *Name of* development.”*

Concept Plan

Prior to the time the developer submits their development concept plan to Town Council, the developer will have met with the Town's Public Arts Office or consultant to discuss potential ideas and process. See the publication, Adding Value: Public Art in Private Development prepared by the Town of Chapel Hill Public Arts Office for advice and resources for incorporating public art into your project (not yet available).

Special Use Permit

Once the developer has submitted their SUP application, they can anticipate staff requesting, at the time of the Department Head Review phase, the submission of a Preliminary Public Art Plan for the public art component to the Public Arts Office and the Public Arts Commission for a courtesy review. At this stage the purpose of the review is to foster an exchange of ideas and possibilities within the scope of the project. Such information will be included in the SUP conditions for Council approval of the development resolution (Resolution A). The following items should be included in the Preliminary Public Art Plan:

- ◆ Describe the process that will be used for the selection of the artwork
- ◆ Identify the independent art consultant (if applicable)
- ◆ Selected Artist(s) Name(s) (if applicable)
- ◆ Images of artist's previous work (if applicable)
- ◆ General site drawings showing location of the proposed artwork
- ◆ Critical decision points that would impact the selection of the art, such as site use and design influence, context for the art, and/or adjacencies to other properties, etc.
- ◆ Preliminary budget for the artwork
- ◆ Preliminary schedule for the design, fabrication and installation of the artwork

The Public Arts Commission will provide feedback to the developer about the plan and also will provide information that will assist the developer in the public art process.

Zoning Compliance Permit

Prior to the Zoning Compliance Permit being approved, and at the same time construction details are being reviewed by Town regulatory commissions, the developer must also present a final Public Art Plan for review by the Public Arts Commission and the Public Arts Office. The following items must be included in the Final Public Art Plan.

- ◆ Identify the artist(s) including images of previous work and resume
- ◆ A narrative description of the proposed artwork including materials and the artist vision and intent for the artwork
- ◆ Scale maquette or drawings detailed enough to have clear sense of what the artwork will be
- ◆ Construction drawings and specifications, site plan, elevation, or equivalents showing scale of artwork to scale of site
- ◆ Site integration and function of the artwork, such as accessibility, safety, comfort relative to environmental conditions, and landscaping
- ◆ Final budget to include fabrication and installation costs, artists fees and all other costs inherent in the project (a sample budget is available for your reference)
- ◆ The schedule for fabrication and installation of the artwork
- ◆ Durability and maintenance considerations of the artwork and a maintenance plan

Once the Public Art Plan is approved, the Public Arts Office can assist the developer with artist contracts, advice on a phased integration of the art into the development project, and other appropriate consultation to see to a successful completion of the artwork within the project. However, management of the project is the responsibility of the developer.

