



COMMUNITY PUBLIC ART PLAN

Submitted to:

The Town of Waxhaw, North Carolina
317 North Broome Street
Waxhaw, North Carolina 28173

June 2013

Table of Contents

Executive Summary

Section One: Introduction

Section Two: Data Analysis and Community Engagement

Section Three: Location Recommendations

Section Four: Funding

Section Five: Acquisition and Maintenance

Section Six: Marketing and Education

Conclusion

Appendix

Documents

- Art in Public Places Best Practices Guidelines
- Legal Guidelines for Working with Artists
- Private/Public Placement Guide
- Inventory of Public Art in Waxhaw
- Current Public Art Policy Recommendations
- Grant Writing Support Toolkit
- Foundation Funding Sources Decoded
- Additional Community Comments
- Ghost Sign of Waxhaw
- Sample of Light Pole Banners
- Glossary of Public Art Terms
- Project Consultants

Stand Alone Reports

- Community Engagement and Public Art Survey Results
- Foundation Funding Chart
- Four-year Action Plan and Recommendations

“Most importantly, public art can encourage shared responsibility and stewardship within a community and help its members connect to a larger shared history and to each other”

Cynthia Nikitin

Urban planner and advocate for place making

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Town Officials:

Daune Gardner, Mayor

Erin Kirkpatrick, Mayor Pro Tem

Commissioner Joyce Blythe

Commissioner Brett Diller

Commissioner Sean Poccia

Commissioner Michael Stewart

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Paul Fitzgerald, chair

Jason Loseke, past chair and member of the Small Area Plan Committee

Christina Moubarak, vice chair

Terry Settle, member of the Historic Preservation Committee, Small Town Main Street Design Committee, and Library Association board

Barbara Faulker, executive director, Union County Arts Council

Tom Risser, sculptor

Jane and Dave Hunt: owners, Eight Legs Gallery

Bill and Holly Stewart: owners, Stewart's Village Gallery

Lambeth Marshall, potter, educator, member of the Waxhaw Arts Council

Executive Summary

For simplicity, the aim of this project was to identify places in Waxhaw that people cared about most and then devise a plan to enhance those places with meaningful art — art that recognizes the importance of the past or inspires future generations. To do so required an intensive community process of dialog and diverse participation.

Background

In February 2010 the Waxhaw Board of Commissioners adopted a public art policy that had been developed by members of the Waxhaw Beautification Committee (WBC). As recommended in the *Downtown Marketplace Study* conducted by Sherry Adams, North Carolina Main Street's western coordinator, and after consultation with the North Carolina Arts Council, in October 2012, the WBC, under the direction of the Board of Commissioners, distributed a request for proposals regarding the development of a community public art plan.

The intent of the project was to expand the cultural reputation of Waxhaw within the region while leveraging economic development opportunities. An additional objective was to help preserve its history, while increasing cultural growth and exposure to a diversity of art. This six-month project was designed as a collaborative effort inclusive of the citizens of Waxhaw, the WBC, town officials and departments, local arts organizations, artists and the team of consultants. It is meant to support and be coordinated with past and future planning documents as it informs and strategically directs the acquisition and placement of public art for the next five years. At that time the recommendations from this plan should be revisited.

This plan offers practical hands-on information distilled from secondary data and community feedback. It is divided into sections as follows: data analysis and community engagement, location recommendations, funding, acquisition and maintenance, and marketing and education. Separate reports provide data analysis and a funding matrix. See the Appendix for an action plan, summary of the process, further support material, and resources.

Recommendations

Recommendations are divided into five categories of responsibility:

- ▶ Administration/Planning/Funding
- ▶ Inventory/Site Selection
- ▶ Artist/Project Selection
- ▶ Community Engagement/Education/Marketing
- ▶ Acquisition and Maintenance.

These recommendations were developed from best practices guidelines, survey results, community feedback, and a review of additional town planning documents.

It assumes that the WBC will serve as advisors to the town on all matters of the community art plan and will remain in place to provide long-term continuity and vision.

While this intensive six-month planning process has addressed many important issues, **the most critical will be establishing a plan for funding sources.** See Section Four and the Appendix for more in-depth information.

There are many plans in process in Waxhaw that have the potential to mutually contribute to each other's success. It is recommended that this plan be coordinated with other planning projects to ensure opportunities are not missed or work duplicated, and reciprocal relationships are nurtured. While the consulting team has taken into consideration other Waxhaw planning documents, it will be necessary to prioritize additional coordination and communication with community and municipal planning documents.

Administration/Planning/Funding:

- ▶ Always adhere to the adopted policy and best practice guidelines when reviewing and approving all public art projects.
- ▶ Monitor and continue to prioritize this plan.
- ▶ Plan for multiple streams of funding to include: grants, personal donations, partnership opportunities and a percent for art ordinance.
- ▶ Adopt a percent for art ordinance, initially allocating half of one percent with the eventual goal to increase the allocation to one percent of capital improvement municipal projects (public buildings, parks, and streetscapes).
- ▶ Strive to keep a diverse mix of skills on the WBC to include: educators, artists, urban design professionals, historic preservation experts, landscape designers, business people, etc.
- ▶ Maintain a monthly WBC meeting schedule; include agenda items from this plan.
- ▶ The fun factor: remember to celebrate successes and factor in some fun. This is hard work. Keep your eye on why you are doing this and enjoy the process.

Inventory and Site Selection:

- ▶ Rely on professionals to ensure a curatorial approach to the selection of artwork and sites.
- ▶ Concentrate on the town center as a means of strengthening its core, maintaining historic identity and promoting economic development.
- ▶ Keep in mind the top priorities of citizens' survey responses: Downtown Historic District, along transportation infrastructure routes, city parks.
- ▶ All site-specific work should directly respond to and enhance the site for which it is commissioned.

Artist/Project Selection

- ▶ Initially focus on the top three priorities from citizens: art by local or regional artists; art reflecting the region's unique heritage, history and culture; wall murals and mosaics.
- ▶ Continue to develop and refine the selection process for art and artists especially through the use of art professionals in the planning process.
- ▶ Engage artists at the earliest possible point in the development of a plan to enhance interaction and decision-making with the community and members of the design team.
- ▶ Create a balanced schedule between contemporary and historic themes to meet diverse community desires.

- ▶ While the primary objective is to enhance Waxhaw's development of place, it is equally important to develop opportunities for artists. Finding a balance in awarding contracts for projects among local, regional, and national artists will provide the best balance.
- ▶ Continue the downtown art banner project on a quarterly basis.

Community Engagement/Education/Marketing:

- ▶ Budget adequate funds to provide programs that elevate public awareness around the value of public art and the importance of its care.
- ▶ Important assets that need to be supported are the two art galleries and the arts education studio already established in downtown Waxhaw as well as the Waxhaw Arts Council. Their dedication and willingness to be good partners is key. They are among the town's most important ambassadors.
- ▶ Collect and commission public artworks that enhance and promote public spaces through place making rather than just placing objects.
- ▶ Work with the Main Street promotions committee to include temporary art into existing events and spaces like the *Living Windows* project, or create new opportunities with an eye on increasing exposure for artists and unique opportunities for visitors and residents. Key locations will be areas of recurring, high visibility such as the farmer's market, downtown windows and festivals.

Maintenance

- ▶ Artwork must be designed for safety, low maintenance and be appropriate for the audiences and participants of the facility.
- ▶ Develop a maintenance plan and a schedule of work for the town's public art collection
- ▶ Document the condition of each piece in the collection.
- ▶ Loaned works of art shall be treated and displayed in a manner consistent with those works that are part of the permanent public art collection.

See attachment in the Appendix for the Four-year Action Plan and Recommendations.

The board of commissioners unanimously adopted this Community Public Art Plan at a public hearing conducted at the June xx, 2013 town council meeting.

Section One

Introduction

Benefits of Public Art

Public art provides an opportunity for a community to create a unique identity and is a tool for powerful place making. It creates an identity that maintains traditions, culture, beauty and thoughtfulness. It can be used as an educational tool, teaching about the community's history and cultural heritage. It can double as a tourist attraction and an enhancement to economic growth. It also encourages the public to learn about art and encourages creative thinking.

In January 2013, Geraldine Plato of *PLATO Strategies*, was hired to create the plan that follows. For this project, she assembled a consulting team whose focus is on connecting cultural organizations and creative communities interested in strengthening their economic potential through the arts.

Methodology and Key Tasks:

- ▶ Assess and inventory Waxhaw's existing public art.
- ▶ Research community desires for increased exposure to, and the placement of, public art. This includes: one-on-one interviews, facilitated town-hall meetings, focus groups, and meetings with the WBC, plus online and paper surveys from the community.
- ▶ Create marketing materials to articulate goals and promote the survey and public meetings. Critical questions and key concerns will be developed to further enlighten the planning process. WBC members will review case studies.
- ▶ Review Waxhaw's current public art policy and make recommendations for revisions.
- ▶ Create guidelines for site-specific locations for the installation of public art within a multi-year plan. Include guidelines for best practices.
- ▶ Provide funding sources for acquiring art and gaining additional support for projects.
- ▶ Present a formal summary of research, with printed copies, of the final plan to the Board of Commissioners not later than June 30, 2013.

Project Deliverables:

- ▶ Present written analysis of community desires related to public art
- ▶ Review, evaluate, and make recommendations for refinement of current public art policy
- ▶ Develop a set of site specific locations for the recommended forms of public art
- ▶ Develop guidelines and a long-range plan for acquisition and maintenance of art
- ▶ Provide guidance on marketing the public art program to ensure diversity of art and ways to gain support for projects
- ▶ Provide solid ideas and sources of funding the acquisition of art
- ▶ Provide advice on best practices for the use of public art policy and procedure

Section Two

Community Engagement and Data Analysis

A public art plan — and the process by which a plan is developed — offers a way to define a community's identity, highlight cultural heritage, and address physical improvements within the context of broader planning efforts.

The public's participation in town hall meetings and focus groups, as well as information gained from stakeholders, public officials, artists and other representatives during one-on-one interviews, and the survey results guided the consultant team in their work and were key determinants of the plan's final recommendations. Conversations were also designed to find out what citizens appreciate about Waxhaw and what they desire it to become. This fact-finding phase also revealed many unique assets that already exist in Waxhaw.

About the Survey

An eighteen-question survey powered through *Survey Monkey* opened on February 15, and remained open through May 5, 2013. Two hundred and one survey responses were collected.

The consulting team made the survey available online, in hard copy form and through a quick response (QR) code. Waxhaw posted a hot link to the survey on its website's home page. It also announced several opportunities to take the survey and provide feedback at town hall meetings through social media outlets. The consultant team sent out press releases about the survey, placed once in the *Village News* and two times in the *Union County Weekly*, participated in a radio call-in program, and advertised the survey through the Waxhaw Business Association and the Waxhaw Arts Council. Survey information also was distributed through various homeowner association websites and paper copies were distributed at the First Friday event in May.

Members of the WBC were provided business cards to distribute with survey information and a QR code. Over 4,200 flyers announcing the survey and town hall meetings were distributed through the town's recycle and trash removal system.

Based on a population of 10,000 and a total of 201 survey responses, the following information is calculate within a 95% confidence level and a 6.84% margin of error. ¹

One hundred and eighty responses to question 3, 3A, 11 and 11A were used to create text "clouds" through the use of *Wordle*, a software tool. The size of the text is relative to the number of times the word was mentioned in response to the open ended questions. While this method is not scientific, it provides an easy way to get a quick glance at people's thoughts. Word clouds are effective tools for inviting conversation and looking at overall trends.

See the Appendix for some of the responses that stood out within these open-ended questions.

¹ Sample Size Calculator at <http://www.surveysystem.com/sscalc.htm>

Town hall meetings and artists roundtable discussions: Five town hall meetings were offered with a total of 16 people in attendance. Two artists roundtable discussions were offered with a total of 12 artists in attendance. After a 20 minute presentation of the project, participants were asked: What stood out for you in the presentation? What were you glad to hear? What are your concerns?

Additional sample questions included:

- ▶ Location: Where do you perceive are the best areas to locate public art?
- ▶ Are there areas you want to avoid placement?
- ▶ Do you believe public art should be temporary or permanent? Do you see a role for both?
- ▶ Let's talk about diversity of style in public art. Our interest is to develop a plan that is unique to Waxhaw, sophisticated while honoring the place-based needs of the community in a respectful, thoughtful way.
- ▶ What styles and themes are meaningful to you? What materials appeal to you / the town? What importance do you place on themes like history, children, contemporary issues, religion?

Artists were also asked about their specific needs, what issues they face, and how these issues might be solved. All participants were encouraged to complete the survey.

One-on-one interviews: Over twenty one-on-one interviews were completed with town employees, commissioners, the mayor, artists, educators, entrepreneurs, and civic leaders.

Sample questions included:

- ▶ What is your desired out come for a Public Art Plan for Waxhaw? What would you like to ensure happens through this process? What are critical end results?
- ▶ Location: Where do you perceive are the best areas to locate public art?
- ▶ Are there areas you want to avoid placement?
- ▶ What are your ideas for public art as part of economic development planning for the community?
- ▶ Let's talk about construction and the long and short-term maintenance involving the public services department. What do we need to know? Do you have concerns? How will the long-term maintenance of artwork be accounted for?
- ▶ Do you see value in an educational component to public art? If so, how do you see this being implemented in Waxhaw? Examples include: self-guided walking tours, lecture series, an on-line directory, use of docent and /or trained staff, school projects, educational components within festivals.
- ▶ What styles and themes are meaningful to you? What materials appeal to you and are appropriate for the town? What importance do you place on themes like history, children, contemporary issues, religion?

Questions for Town Planners:

- ▶ Are there regulatory issues that could limit the placement of public art?
- ▶ Where would it be feasible to place public art and are their limitations related to land use codes?
- ▶ Is public art consistent with the land use and development plan?

Section Three

Location Recommendations

The placement of public art is as variable as the nature of public art. Because public art takes many forms, certain types will be more appropriate in some locations and not in others. Our polling determined that there should be a strong emphasis on the placement of public art in Waxhaw's downtown. Our research supports that a focus on public art placement in downtown will serve multiple purposes. Public art accentuates and complements the role of the downtown as an easy gathering place. Additionally, artwork can be presented in the most diverse manner in the downtown environment. With a vibrant, alive downtown area the entire community receives benefits. It easily becomes the obvious place to begin.

Public art is appropriate inside and outside of buildings and in particular along major vehicular and pedestrian corridors, public and semi-public buildings, public parks, recreation areas and certain natural areas. Likewise, integrating art into the architecture, landscape, and design of capital projects, encouraging excellence in the design of public buildings, parks, and roadways, or creating a native and distinctive landscape are equally important. Public art can be used as a tool for place making, that enhances a space such as a roadway or bike lane to make it more of a place, and foster a sense of place that responds appropriately to the community in which it exists. Public art can also be temporary, with pieces that respond to specific physical environments or social settings that prompt artistic interpretation or reaction.

Public art displayed in downtown Waxhaw should reflect the social and cultural diversity of the community — bringing people together through art. While many citizens have expressed interest in art that is based in telling the history of Waxhaw, additionally there is a strong voice asking for exposure to contemporary art. A well-balanced plan highlighting contemporary and historic themes will address diverse community desires.

Suggested themes (not in priority order) include:

- ▶ Agricultural background (cotton, mules)
- ▶ Andrew Jackson
- ▶ Cycling
- ▶ Equestrian heritage
- ▶ Landmarks in Waxhaw history
- ▶ Native flora/fauna
- ▶ Trains and Railroading
- ▶ Waxhaw's history through the decades
- ▶ Waxhaw Indians

Downtown Location Recommendations

Note: These are recommendations only. All final locations must be vetted and approved by the WBC, Town of Waxhaw, artists, and business owners and must go through a public notification process.

Brick Wall on South Church Street

The brick wall on the corner of S. Church Street and W. South Main Street, next to the *Waxhaw Tack Exchange*, provides a perfect space for a creative public art installation, such as a living wall, which could merge landscape design and art. It can be contemporary in nature while still carrying a historical theme. Using this location also address the recommendation from the Downtown Marketplace Study to prioritize outside dining spaces specifically in this area.

Serpentine Walkway along Railroad

The serpentine walkway along the downtown area railroad is already identified for improvement through landscaping by the WBC, which then presents an even greater opportunity for an artery of public art. Since functional art and outdoor art experiences interest most respondents, this location becomes an ideal place for artist-made benches, tables, mile markers, lighting, lanterns, birdhouses, bike stands, and garden elements to name a few. This area should also be prioritized in that historic walking and bike tours were mentioned numerous times as themes of interest to many respondents.

With a methodical plan in place, this walkway could be an ideal location for economic development over a span of a few years. If a sidewalk connection is created from the mill to the pedestrian bridge, the WBC should include this area in a long-range art development plan to ensure themes stay cohesive throughout the downtown area.

Waxhaw Water Tower Site / McDonald Street

Within the downtown district, the area adjacent to and around the water tower site and along McDonald Street, where the reputable Stewart's Village Gallery already exists, would be an ideal public space for an art and culture destination. Revitalization around this landmark, a physical and cultural high point in the community, can easily become a significant draw for visitors and citizens. The historical importance of this iconic structure should not be overlooked. As stated on the Town's website "It has served as a beacon for many citizens who recall playing under it as children or beckoning a tired traveler home from a long time on the road. Built in 1940, the impressive silver structure remains the object of many photographers looking for a symbol of small town America".

The wall space within this area provides an excellent opportunity for temporary or permanent murals and an easy place to echo the theme of the placement of public seating and objects suggested along the serpentine walkway. It also becomes a natural location for food and music venues. With the majority of civic amenities concentrated within an easy quarter mile radius of this area, it would be an opportunity missed to not plan for its development.

Other Town Buildings or Structures for Wall Murals and Banners

The blank sides of buildings are a waiting pallet for paintings, murals, or mosaics depicting history, scenic vistas or contemporary art. Artistic interpretations of the functions related to the building can serve as unique means of identity. The preservation of "ghost signs" is also highly recommended. These signs, also known as faded ads, are the disappearing painted letters and illustrations from advertisements found on the sides of old buildings. Preserve them if they are authentic and make sure they contain something interesting or unique because of their iconic

nature, interesting graphic design, or distinctive font. The historic first site of Belk Department Stores could be the perfect place for joining public art and historic preservation.

Using banners as a part of Waxhaw's Public Art program is a good way to bring art and new life to the streets. Art banners provide a unique medium for artistic expression and yet another way to expose the community and visitors to public art. The WBC has established a children's light pole banner program. All art banners must comply with the town's new sign ordinance and should be vetted with the same review and approval process that other public art projects go through.

Town Parks: Dare Steele Garden & Skateboard Park/David G. Barnes Children's Park

Dare Steele Garden may incorporate public art that is reflective of, and blends with, the natural environment. The Skateboard Park and the adjacent Children's Park provide opportunities for art in motion or functional, whimsical public art. Any structures used must be designed for safety, low maintenance, and be appropriate for the audiences and participants of the facility.

Waxhaw's Historic Rodman-Heath Cotton Mill / Eight Legs Gallery

This site's future use and development should be considered an opportunity for incorporating public art. The site provides the community with a blank canvas for artistic expression. Its close proximity to *Eight Legs Gallery*, which is already creating educational programming inside and outside the gallery, may provide opportunity for partnerships around public art projects, education, and marketing.

Union County Public Library

Because the library is mostly frequented and utilized by local Waxhaw residents, it provides a good opportunity as a space for showcasing local and regional artists and could support the important desire for life-long learning opportunities expressed by citizens. It would be an excellent location for historical or children's themes.

Potential Locations beyond Downtown

Hospital

The Carolina Medical Center (CMC) facilities in Waxhaw would be an ideal partner for initiating funding and enhancement of the display of art already in their facilities. Art incorporated into reception areas, meditation gardens, public seating, functional panels, blank ceilings, or mezzanines can be used as an integral element of the healing process while enhancing visitor and staff experience.

Schools

Exposure to public art enhances students' educational experiences. Displays of public art at schools, both interior and exterior, can include temporary changing displays of student artwork, school entranceways or murals. Art in the schools exposes young people to concepts of problem solving, critical thinking, collaborative work, and civic engagement, which can be uniquely integrated with the full school curriculum and the town's history. With Union County experi-

encing the fastest growing youth population in the state, **placing a priority on partnerships with schools will be time well spent.**

Newly purchased town property, south of the Skate Park

The Town of Waxhaw recently purchased property south of Givens Street, and north of the Town of Waxhaw Public Services Department offices for use as a future park and green space. This area also provides opportunities for public art, such as functional art, art integrated into the landscape, or architectural features of the park's design.

New Spaces

While the data indicates that development should begin at the center of town and move outward, it's not too soon to think about new spaces including a new town hall and outdoor civic meeting space, new police station, an addition to the David G. Barnes Park, a new community and senior center, new public library near South Main Street, a proposed roundabout at the intersection of Church Street and Broome, a second pedestrian bridge at the western end of Main Street, and a new fire station close to downtown. These will present opportunities for exterior and interior public art, including a diversity of styles, materials and artists representative of the community. The WBC should interact with the planning of these projects as they imagine public art opportunities within and around these new spaces.

In addition to the above location opportunities, festivals, events, exhibitions, storefronts and unique partnerships should be in the mix of ideas for planning purposes.




Location Analysis Matrix²

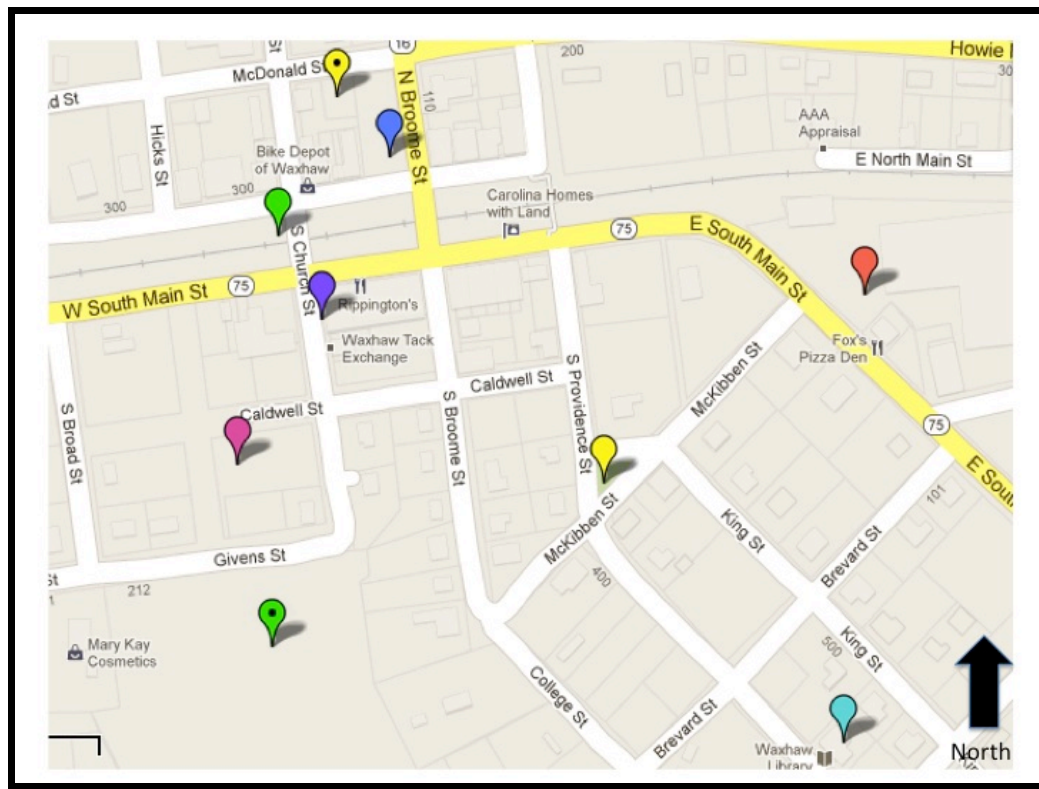
Cooperation and partnership among Waxhaw's businesses, town leaders, organizations, citizens, artists and other groups will allow for a diverse range of locations to be established for public art. When choosing the locations for public art, it is wise to use a matrix similar to the one below, customized for specific projects in Waxhaw.

Preferred Location Qualifications	Yes	No
The design takes into account the physical site restrictions and maximizes opportunities		
Public interest has been previously expressed in placing public art at the site or there has been thorough communication with the public about using the site for public art placement		
The site's history has been taken into consideration		
There has been explicit consideration about how the public will interact with public art at the site		
The site is easily visible and coordinates with other public art-works within the public art program		
The site allows for safe placement and maintenance of public art		

² Reference: Forecast Public Art: <http://forecastpublicart.org/toolkit/tools/location.html>

Map of Potential Public Art Locations in Downtown Waxhaw

-  Union County Public Library
-  Water Tower / McDonald Street
-  New Town Hall Site
-  Access to Walkway along Railroad
-  Brick Wall (next to Tack Exchange)
-  Historic Rodman-Heath Cotton Mill / Eight Legs Gallery
-  Dare Steele Memorial Gardens
-  Future Town Park Site
-  Skateboard Park



The text from the 2012 Downtown Vision Plan, pg. 5, defines Downtown Waxhaw as the area bound by the intersection of Blythe Mill Road and Broome Street to the north; Main Street and Rehobeth Road to the west; Waxhaw Highway and Old Providence Road to the east; and the South Providence School to the south. The intersection of Broome Street and Main Street, also known as Highway 16 and Highway 75, which is commonly considered the historic center of Waxhaw.

Section Four

Funding

While this intensive six-month planning process has addressed many important issues, **the most critical will be establishing a plan for obtaining funding sources.** Public art programs can be funded by the public and private sector. The most common approaches are:

- ▶ **A town's annual budget:** This usually covers money for smaller projects, planning, education, maintenance and insurance, and eventually administration.
- ▶ **Private funding:** This would be money obtained from individuals, corporations, foundations, institutions, and organizations. These funds usually come in the form of grants, wills, memorials, gifts or special fundraising campaigns.
- ▶ **Federal or state grants:** Consider these to be long-term strategies in that most will require a demonstrated history of multi-year planning and investment on the part of the town. They also require time for the building of relationships and establishing a proven track record. A grant funding chart and decoding sheet can be found in the Appendix.
- ▶ **Percent for art:** This refers to a program, often in the form of a city ordinance, in which a fee, usually some percentage of the project cost, is placed on development projects to fund, install, conserve, educate, and / or maintain public art.

A Percent for Art Ordinance is the primary way cities raise stable, sustainable funds for their public art program. There are approximately 500 public art programs across America on average, 80% (or 400) of these programs reside within municipal governments. Half of the country's public art programs operate with a percent for art ordinance. In North Carolina, there are five programs that operate under municipal percent for art ordinances; additional communities throughout the state also have public art programs. ³

Think of a percent for art ordinance as an investment, not an expense. Beyond providing a solid programmatic foundation, public art provides a significant return on investments. Adding public art can increase municipal tax revenues, improve local business revenues and promote tourism. Additionally, art funding is proportional to the size of the project ensuring a good mix of large and small scale projects, projects are protected from budget cuts, and early involvement with artists ensures that art is incorporated at the start, not an afterthought or a conflict with an existing structure. For added value, public art projects spark community collaboration and a heightened sense of place. ⁴

An ordinance should be broad to include construction or renovation of any public building, highway construction or reconstruction, large-scale utility projects, park facility construction or reconstruction or any other capital improvement project within the city limits of Waxhaw.

³ Raleigh Arts Commission, <http://www.raleighnc.gov/arts/content/CityMgrArts/Articles/Picture.html>

⁴ *Americans for the Arts, Public Art Funding: Developing Percent for Art Programs monograph*, http://artsusa.org/pdf/networks/pan/brown_rubin_funding.pdf

Section Five

Acquisition and Maintenance

Respondents (171) to the Downtown Marketplace Study ranked cleanliness and maintenance as the most important characteristic of downtown. With this in mind, a plan for funding long-term maintenance of artwork should remain a high priority; especially considering most respondents to the public art survey said they would like to see more permanent art rather than temporary installations.

Conservation and Maintenance Policy

It is common to have one entity in charge of care and maintenance of a municipality's public art collections. This entity can consult with other organizations, like the public services department or artists, about establishing sustainable maintenance programs for public art collections. To achieve this, the maintenance program should use skilled maintenance technicians, keep detailed maintenance records, and consult qualified fine art conservators as needed. It's also advised to list a contact for vandalism or maintenance issues on site and on Waxhaw's website.

It is recommended that the Town of Waxhaw establish a policy of withholding final acceptance of the work until the artist has provided a maintenance plan. Because those who accept the transfer of care and maintenance of the work will likely not be knowledgeable about all of its elements, the care of the artwork must be specifically outlined so others can properly maintain the piece. It's best practice, at a minimum, to require that site plans and drawings be provided so it is understood what precise maintenance is required for the site and piece, as they exist together. It's also common practice for public art projects to allocate a percentage (commonly 10%) of the project budget to a maintenance fund.

Deaccession Policy

Deaccession is the removal of artwork from the inventory. Waxhaw's procedure for deaccession should be carefully followed as part of the ongoing evaluation of the public art collection. Some municipalities create a committee explicitly charged with recommending public artworks for consideration for deaccession. Such committee should consist of a local artist, art conservator and/or a representative from the work's location, if possible.

There should be a clearly defined sequence of action whereby the deaccession process and committee can act. This process could include reports and/or official council recommendations. The art may then be moved, sold or exchanged, returned to the artist or destroyed with any monies received through the sale of art being placed in the public art fund and used for public art purposes.

Vandalism

Quality of life issues and location tend to be the main factors contributing to vandalism. Community murals, public sculptures and other forms of outdoor art are most vulnerable. Encouraging the idea of shared ownership through education and project participation is usually the best solution.

Section Six

Marketing and Education

Learning about public art empowers young and old to create and care for their own meaningful places, and in turn causes them to invest in their communities with pride and a sense of identity that they will pass to future generations. Providing information to the public and offering life-long learning activities will be primary elements in the success of this program. Finding partners who are already established in the field will provide mutually beneficial relationships.

Fortunately, many elements are already in place that will be helpful first steps toward a successful marketing program. For instance, Waxhaw's banner program will be an influential method that can be used to enliven the community, enhance its brand and promote upcoming events. The Town of Waxhaw has a social media presence, using Facebook regularly. It's recently redesigned website is used actively to promote events and provide clear, detailed information.

Regarding the dissemination of information, the majority of responses reveal that visual observation is the most common method used to find out about the arts. This means there is enormous opportunity to emphasize additional approaches for the WBC's marketing efforts.

Since public art is meant to be visible and very public in nature, it will likely reach many people in Waxhaw. Visual observation, however, is limited in its ability to alert people about art opportunities in advance. To learn about future arts-related programming or projects, respondents reveal that the best way to reach them is through the Town's website, Facebook or other social media and through newspaper and magazine articles. Ensuring the town's website has an artistic flare that is regularly refreshed with images of art objects and activities will draw people to Waxhaw and continue to brand it as the center for art in south Charlotte.

For future public art events, and notices or posting of other arts related information, the above mentioned would be good mediums to advertise or market to local residents. Note, however, that most of the respondents are local Waxhaw residents, so it's still important to use other methods to advertise to tourists or those actively using Internet searches or tourism materials. It will be important to work with the town's events planners, the Waxhaw Business Association, and the Waxhaw and Union County Chambers of Commerce to poll tourists for their preferred method of communication. Stay aware of tourism opportunities through these partners. A printed walking tour map of public art in Waxhaw would be another important tool.

Forty-nine respondents to the survey said they would like to participate in a meeting about public art, serve on a task force, and be kept more informed about this project. **Communicating with this group and calling on their skills and expertise is the first, and probably most important, next step** in building an inclusive community public art program.

It is highly suggested that WBC develop a complete marketing plan for public art, incorporating public feedback and marketing tools that will reach visitors from near and far. A complete marketing plan deserves its own planning efforts so that it can be effectively implemented.

Conclusion

Just Starting the Conversation

How can six months of intensive research, planning, consultations, and meetings be categorized as the beginning of a conversation?

Community public art planning is the process of strategically identifying the acquisition and placement of public art objects and outlining administrative oversight. The key to a successful plan includes a balanced mix of careful analysis of the existing conditions, assets and constraints; meaningful public engagement; visionary yet practical planning; and financially and politically feasible oversight and implementation. It is an extensive process built upon well-coordinated connections among urban design, best practices guidelines, local government, and citizen participation. It doesn't happen overnight.

This process was meant to create a dynamic and strong public art program for Waxhaw, one that coordinates the efforts of artists, residents, entrepreneurs, and town government in the development of beautiful, creative and unique public spaces that provide cultural identity and value for future generations while contributing to a collective celebration of place. It is an ongoing process that will require vision, patience, time, and of course, funding.

As you continue to use the information in this report, it's important to keep in mind the tangible and intangible benefits that public art brings to the community, so that the citizens of Waxhaw who are interested in promoting and implementing a community public art plan stay focused on harnessing those benefits.

As current citizens, new residents, businesses, and visitors take advantage of Waxhaw's location, historic assets, cultural amenities, and compelling relaxed, hospitable environment, the Town of Waxhaw is poised to be known as the center of vibrant art in south Charlotte. A strong public art program will be integral to its success.

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