

*CITY OF HICKORY  
PUBLIC ART  
MASTER PLAN*



# City of Hickory

## Public Art Master Plan

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### **EXECUTIVE SUMMARY**

The Hickory Public Art Commission has worked for two years on this Master Plan. The current members of the Commission are Christopher Revis, Chairman, Arnie Cogswell, Vice Chairman, Mary Snooks, Jim Schmucker, David Zagaroli, Ellen Schwarzbek, Carolyn Thompson, Catherine Lyons, and Beth Marvin. Each of the members has contributed to this document.

The Hickory Public Art Master Plan provides the framework for the acquisition of public art, participation in the selection process, areas of opportunity, maintenance and conservation of the artwork, and recommendations for the future. Of primary consideration is the issue of funding and the recognition that having a successful program means having a successful public/private partnership. In addition, the Commission believes that a percent for art ordinance is important to the success of the program.

The Commission has identified areas within the city that would benefit from public art. During this process they have continued to refine their mission statement and become ambassadors for public art. Members of the Commission have made presentations to various neighborhood associations about the Plan and received comments that they have shared. The Hickory Public Art Master Plan recognizes the current status of public art in Hickory and builds on it. It is a long range planning tool for City Council that paves the way for enriching the visual quality of the city and provides an inspiration to all.

**City of Hickory  
Public Art Master Plan**

**EXECUTIVE SUMMARY ..... II**

**SECTION ONE: BACKGROUND AND HISTORY ..... 1**

**SECTION TWO: METHODOLOGY AND APPROACH ..... 6**

ARTICLE I – MAKING THE PLAN WORK ..... 7

ARTICLE II – WAYS IN WHICH ARTISTS MIGHT BE ENGAGED ..... 8

*PROGRAM COMPONENTS* ..... 8

ARTICLE III – DESIGN ENVIRONMENTS ..... 10

ARTICLE IV - COMMITTEE AND STAFF INVOLVEMENT IN THE ART PROGRAM ..... 12

ARTICLE V – ART WORK AND PROGRAMMING SELECTION – OVERVIEW ..... 16

ARTICLE VI – PUBLIC INFORMATION AND COMMUNITY RELATIONS ..... 18

ARTICLE VII – CARE AND MAINTENANCE ..... 18

ARTICLE VIII – DOCUMENTATION ..... 18

ARTICLE IX – FUNDING ..... 18

**SECTION THREE: OPPORTUNITIES FOR ARTWORKS AND PROGRAMMING..... 20**

ARTICLE I - CONCEPTS FOR SITE SPECIFIC ART WORKS AND ARTS PROGRAMMING..... 20

**SECTION FOUR: PROGRAM POLICIES..... 25**

ARTICLE I - ALTERATION OF THE WORK OR SITE ..... 25

ARTICLE II - REPRODUCTION RIGHTS ..... 26

ARTICLE III - INVOLVEMENT OF ARTISTS IN SITE DESIGN ..... 27

ARTICLE IV - COMMISSION OF ARTISTS ..... 27

ARTICLE V - CONFLICT OF INTEREST ..... 28

ARTICLE VI - DEACCESSION ..... 29

ARTICLE VII - GIFT ACCEPTANCE ..... 29

ARTICLE VIII - LOCAL VERSUS NON-LOCAL ARTISTS ..... 30

ARTICLE IX - NON-DISCRIMINATION ..... 30

ARTICLE X - PUBLIC INFORMATION/COMMUNITY RELATIONS ..... 30

ARTICLE XI - SITE–SPECIFIC/INTEGRATION ..... 31

**SECTION FIVE: PROGRAM PROCEDURES..... 33**

ARTICLE I - PROJECT CHOICE ..... 33

ARTICLE II - PROJECT DEFINITION, CALL TO ARTISTS..... 33

ARTICLE III - SELECTION PROCEDURES FOR COMMISSIONED ART WORK ..... 33

ARTICLE IV - PUBLICITY /DEDICATION ..... 35

ARTICLE V - GIFT ACCEPTANCE..... 35

ARTICLE VI - ACQUISITION OF EXISTING ART WORKS ..... 38

ARTICLE VII - ACCESSION..... 38

ARTICLE VIII - CONSERVATION/MAINTENANCE ..... 38

ARTICLE IX - DEACCESSION ..... 38

**SECTION SIX: PRIORITIES..... 40**

# City of Hickory

## Public Art Master Plan

---

### **SECTION ONE: BACKGROUND AND HISTORY**

Public art can say much about a public space, the community it is located in, and the values of that community. Public art can forge a bond between the physical environment and one's personal environment. Public art can create a new awareness of one's surroundings and interpret one's feelings. Art means different things to different people.

The City of Hickory began considering the development of a public art program in 1998. A small working committee comprised of volunteers from the Community Appearance Commission began the task, taking almost a year. They proposed the outline for a public art program for the City, which the City Council approved in November of 1999. That small committee became the Millennium Art Committee and its purpose was the selection of a Millennium Art Project for the City. The Millennium Project became known as the Miracle of Hickory and was dedicated in June of 2001.

The Council created a Public Art Commission and began appointing members to that Commission in the summer of 2000 and immediately began looking for opportunities to place art in the community. The Commission has played an instrumental role in bringing 5 pieces of art to the community to date: (two paintings and one sculpture at the Ridgeview Library and two sculptures, one at City Hall and the other at Stanford Park). The Commission was also a primary sponsor for the public art project Chairs on Parade in 2001 and two temporary art exhibits.

The members consist of one representative from each ward of the City and five at-large members appointed by the mayor. One of those members is the Director of the Hickory Museum of Art. There is also a representative from the Youth Council. The Commission meets once a month in City Hall.

Planning for public art is not a new concept. A Master Plan for public art provides a framework of policies and procedures, which guide the acquisition of art with a plan for the whole city. The Master Plan establishes priorities for art work, locations, and funding mechanisms. It defines the relationship between placement of art and the City's goals and directives.

The City of Hickory is one of the few municipalities in North Carolina with a public art program. Across the United States most large urban areas have public art programs. Guiding those programs is a Master Plan. In 2001, the city received a grant from the North Carolina Council for the Arts. The purpose of the grant was to begin the master planning process with the help of a nationally known consultant. Joyce Pomeroy

## City of Hickory

### Public Art Master Plan

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Schwartz was selected. She is the principal of Works of Art for Public Spaces and has been involved in a number of master plans and is an advisor to Partners for Livable Communities. She aided the city in beginning the Master Planning process. The Public Art Commission recognizes the need for a Master Plan as the next step in its evolution. The Master Plan planning process was initiated in 2003 by the Commission. The process will include discussions and comments from City staff, the citizens of Hickory, artists, local arts officials, the Commission, and other public entities in order to mold a Master Plan appropriate for the City of Hickory. The Master Plan will then be presented to City Council for approval. One of the first items completed for the Master Plan was the development of a mission statement.

The Public Art Commission (PAC) adopted the following mission statement in 2001:

*"The Public Art Commission of the City of Hickory is committed to enrich Hickory by integrating a wide range of art into public spaces that will create a visual sense of our community, improve our quality of life, represent all facets of our population, commemorate our history, and be an inspiration to all citizens and visitors."*

Hickory is located in North Carolina's Piedmont region, 50 miles northwest of the City of Charlotte and 80 miles east of Asheville. Hickory was incorporated in 1870 and is the geographic and economic center of North Carolina's fourth largest Metropolitan Statistical Area (MSA). The city spans approximately 28 square miles and is intersected by Interstate 40, US Highway 321 and US Highway 70. The city is sited primarily in Catawba County but its borders extend into portions of Burke and Caldwell Counties.

**Excerpts from the book From Tavern to Town, by Kirk F. Mohny & Laura A.W. Phillips. City of Hickory Historic Properties Commission, Hickory Landmarks Society, Inc.: 1988.**

Hickory began as a small piedmont city whose growth and development moved it from a late nineteenth-century trading center on the Western North Carolina Railroad to a thriving twentieth-century manufacturing center for furniture, hosiery, and textiles.

The history and development of Hickory has been divided into five stages of growth. The earliest phase began at the end of the eighteenth century and ended with the outbreak of the Civil War (1769-1860).

## City of Hickory Public Art Master Plan

---

The second phase began when the Civil War ended, as the city's population and economy expanded as well as increased development in cultural and educational facilities (1861-1900).

This second phase lasted until around 1900, when the establishment of the first large-scale furniture plant made permanent changes in the manufacturing business. From 1901 until the onset of World War I in 1917, many furniture factories as well as hosiery and textile mills were built in the city's realm resulting in a rise in population, service industries, and building activity.

During World War I, construction in the city declined only to be followed by a large increase in population and housing needs, growth of businesses and manufacturing companies, and the extension of public services rendered by local government (1918-1940).

Growth since 1940- After World War II Hickory continued growing and by 1961 the city boasted forty-six furniture plants, eighty-nine hosiery mills, twenty-seven other manufacturing plants, and a population of 37,000 people. A vast urban renewal project as well as continual redevelopment also accompanied this period of growth. Much of the historic fabric of Hickory's downtown was removed or drastically altered in the 1960s and 1970s, leaving gaping holes in the urban landscape. Yet, this period also saw the emergence of historic preservation efforts in Hickory, a trend that has grown in scope by instilling pride in the city's past by encouraging the appreciation, preservation, and continued use of Hickory's historic resources.

The 1980's and the 1990's brought great economic growth to the region. The fiber optic industry made its home in the region and added to the overall prosperity of Hickory. During this time the Arts and Science Center opened, construction of the new US 321 Corridor began, the first baseball game at L.P. Frans Stadium occurred, Hickory was named "One of the 10 Best Places to Live" by Reader's Digest and the Hickory Public Library be-

## **City of Hickory**

### **Public Art Master Plan**

---

came the first public library in North America to use the “smart card technology”.

The new millennium has also brought changes to Hickory. There have been many factory closings and the fiber optics industry has down-sized. The events of September 11, 2001 made their impact on Hickory, but the devastation of worldwide imports has played a significant role. The economy is beginning to stabilize but there is still uncertainty. However, the City of Hickory continues to move forward. The Public Art Master Plan is an example of preparing for the future and trying to make Hickory a great place to live.

# City of Hickory

## Public Art Master Plan

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### PROGRAM GOALS

The City of Hickory Public Art Commission (PAC) is committed to providing opportunities for artists to create works and programming of the highest aesthetic standards.

The major goals of the Public Art Commission are:

- To involve artists in realizing PAC's mission  
The creative problem solving capabilities and unique insights of artists can substantially contribute to the realization of PAC's mission.
- To create a strong sense of place  
A strong sense of place that enlists community pride and ownership can be created by utilizing art works and arts programming as a catalyst to cause events and make connections.
- To engage artists in the overall planning and design of the City of Hickory  
The involvement of artists in the design and planning of the public spaces in the City of Hickory, whether it is for new projects or to solve problems inherent in existing situations, increases the possibilities for the exploration of innovative approaches. An early collaboration between artist, City staff, architects and others allows the artist's ideas and solutions to be more effectively integrated into a plan.
- To adopt a Percent For Art Ordinance  
A Percent For Art Ordinance can help fund public art through the Capital Improvement Program. This enables the artist to work with the design team and incorporate public art into the planning and construction of a given facility.
- To increase patronage of public art  
The addition of unique art works and art programming to the City of Hickory landscape will engage City residents and attract new visitors.
- To create partnerships that expand the resources available to the PAC  
Collaborative efforts with other organizations, businesses and private individuals interested in and supportive of the arts will in effect increase the resources available to the PAC.
- To implement the Public Art Program Plan  
Opportunities will be created for commissioning art works and arts programming for PAC through various funding sources.



## **SECTION TWO: METHODOLOGY AND APPROACH**

### **Purpose and Overview**

The purpose of the Public Art Master Plan is to provide a comprehensive public art program for the City of Hickory and a mechanism for its implementation.

The Master Plan is designed to be a guidebook for public art in the city and to be the major tool by which the Commission achieves its mission. It is a working document that will assist the Public Art Commission and City Council in planning and funding for art related projects and will provide artists guidance when responding to those projects.

At the heart of this Master Plan, is a list of opportunities that include art works and programming that is specific to the City of Hickory and are designed to fulfill the goals of its Public Art program. Contained in this Plan are also procedures covering such things as selection of an artist, acceptance of gifts and policies that speak to reproduction rights, conflicts of interest and other important issues.

**Article I – Making The Plan Work**  
***An Overview of the Processes***

**Public Art Commission:**

The Master Art Plan calls for the creation of a Public Art Commission, outlined in Article V, which will provide continuity and vision for the Art Program for the City of Hickory and will advise on policies, procedures and funding strategies. This commission will meet once a month.

**Review Committees:**

Throughout the life of the Program, various ad-hoc Review Committees, outlined in Article V, will evaluate the work and proposals of artists for commissions and make recommendations for selection.

**Council Recommendation:**

The Public Art Commission shall provide timely information to City Council regarding Public Art Program plans, goals, criteria policies, procedures, and the opportunities outlined in Section Two in order to advise and make recommendations on the Plan’s content, focus and funding strategies.

**Council Approval:**

All actions and recommendations of the Public Art Commission, the Review Committees and the Art Program Staff are currently subject to the approval of City Council.

**Public Art Commission Program Staff:**

The Public Art Commission recommends the formation of an Art Program Staff, outlined in Article V, that is a “nuts and bolts” working team made up of appropriate staff and headed by a staff person who is responsible for the practical implementation of prioritized, approved and funded projects.

## Article II – Ways in which Artists Might Be Engaged

### ***Program Components***

The Public Art Program will be comprised initially of seven categories: commissions, acquisitions of existing art works, changing site-specific projects, temporary exhibits, development of an “Art Walk”, artist-in-residence programs and design consultations.

#### **Commissioned Works:**

*This category includes visual art works, performances and functional enhancements. They will be site or program specific, designed by artists in direct response to a program of work that may include the special conditions for a given space.*

#### **Acquisitions of Existing Art Works:**

*Existing art works may be acquired through gift or direct purchase if they are consistent with the goals of the Art Program and fulfill all criteria as set forth in the Procedures Section under Article VI. Gift Acceptance.*

#### **Changing Site-specific Projects:**

*These works shall be commissioned at various locations throughout the city and will be installed for limited periods of time. Spaces will not be built especially for these works. Instead, artists will be periodically invited to choose sites within existing public settings and propose site-specific projects within the given guidelines established by the Public Art Commission Program. This aspect of the program is intended to be an on-going creative exploration by artists of the city’s environment.*

#### **Temporary Exhibits:**

*These time-limited exhibits will be done in conjunction with on-going educational programming, artists in residence or as an annual event to expose citizens to different types of art. They will include exhibits of art works as well as talks and demonstrations by artists. The exhibits may be themed or contracted from other institutions or mounted in conjunction with a local institution such as the Hickory Museum of Art.*

#### **Development of The Art Walk (Walk About):**

*The development of this project is City Council inspired. Taking place over an unspecified period of time, it will include permanent and temporary pieces of art in the downtown, Ivey Arboretum, the SALT Block, and the Claremont Historic Dis-*

## City of Hickory Public Art Master Plan

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*trict. Additional 'spurs' include, the Ridgeview Community, Lenoir-Rhyne College, the Harper House, and Shuford Memorial Gardens. The development of the Art Walk will be aided by a bench or street furniture program.*

### **Artist-in-Residence Programs:**

*The Artist-in-Residency program offers opportunities for artists to develop project proposals that are designed to engage the visiting public, the community or a specific target group in a process that expands their understanding, and knowledge of art. This program will also provide the artist with resources to advance the development of their work.*

### **Design/Artist Consultations:**

*Design Consultations will bring artist(s) into the design process at the earliest possible point for City renovation or new construction projects. As design consultants, artists will provide input and advice into the decision-making that will shape public spaces.*

# City of Hickory

## Public Art Master Plan

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### **Article III – Design Environments**

The design environments described next can affect each of the program components. These environments will be considered as “categories of involvement” for artists.

Information Environment includes verbal, visual, auditory information displays. This environment includes signage for orientation, direction, and information as well as printed material, such as maps and interpretive materials.

Social Environment includes provisions for public gathering, watching, conversing and interaction. It includes viewing places, plazas and all the areas of circulation, which might connect them. “Furniture” to accommodate the functional needs of the public in these settings will be considered an opportunity for artists.

Perceptual Environment includes visual aspects of the environment such as light and color. Sound may also be considered as an element of this environment. Orientation to the landscape, recognition of transition and destination and the marking of all key places will be considered.

Ecological Environment includes the landscape setting that frames the views of each site. The manipulation of materials and forms as well as features of the site can forge strong relationships that influence how the viewer perceives the piece. The historic, cultural and geological backgrounds in which the piece sits are part of this environment.

Transportation Environment includes movement systems such as entry roads, walkways, public transportation means and other people passageways that orchestrate the movement of the public through the spaces of the environment. This environment offers opportunities for artists to develop works, that influence and impact on peoples’ journeys.

Behavioral Environment includes the psychological space inhabited by the work of art and its viewers. This environment shapes the impact each experience has on the other.

Educational Environment includes signage and printed materials, which serve as the basis for the education of the viewer with displays incorporated to encourage learning.

Cultural Environment will acquaint viewers with the cultures, both past and present that have developed around certain sites.

## City of Hickory Public Art Master Plan

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Emotional/Spiritual Environment provides subjective and unpredictable opportunities for viewers to be inspired and awed by the work of art. Fortuitous experiences on a personal level that may occur between viewers and the work of art could create a heightened awareness of its beauty and complexity and provide viewers with something to take away.

## Article IV - Committee and Staff Involvement In The Art Program

Upon adoption of the Public Art Master Plan the Public Art Commission (PAC) will serve for the duration of the Public Art Program in an advisory capacity. Review Committees will be organized to select artists for individual projects and Public Art Program Staff will handle the administration and implementation of art works and arts programming.

### A. Public Art Commission

- 1. Purpose:** The Commission shall act in an advisory capacity to the City Council and shall maintain an overview and long-term planning vision that balances diverse points of view and facilitates the implementation of the Public Art Master Plan.
- 2. Term and Selection:** Commission members shall be appointed by City Council – six wards and three at large members in addition to a Youth Council Representative. Vacancies shall be filled by the appropriate ward and or at large position. Each member shall serve for renewable three-year terms.

The Commission may accept resignations of its members. Any member who fails to attend three consecutive meetings, without good and sufficient reason (illness or family emergency, not business meeting or vacation) may be replaced. The Commission will meet at least once per month.

- 3. Composition:** The makeup of the Commission shall consist of ten members, which will include a representative from the Youth Council. Of these ten members, six will represent the six wards of the city and be appointed by the appropriate City Council person. Three of these shall be at large members appointed by the Mayor. The Commission shall include the following:

Art professionals such as visual and performing artists, critics, curators, arts administrators, collectors and educators who are recognized by their peers as experts. Art professionals shall not include art gallery owners or for-profit intermediaries. Landscape architects, architects, urban design professionals, transportation persons, and historic preservation persons are professionals that should be considered when selecting members of the Commission.

# City of Hickory

## Public Art Master Plan

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- 4. Responsibilities:** The responsibilities of the Commission shall be to:
- a. Monitor adherence to the goals of the Public Art Master Plan, establish the highest standard for aesthetics and provide continuity to the Public Art Program.
  - b. Review goals, policies and procedures annually to ensure that they are valid and responsive to the changing needs of the public art program and make recommendations for amendments to City Council.
  - c. Review Section II of the Public Art Master Plan and any new art project and programming opportunities. Set priorities for implementation and funding and determine methods of selection (general call, invitation, direct commission, etc.).
  - d. Develop funding strategies to support the implementation of prioritized art projects and programming.
  - e. Provide guidance to the Review committees and Art Program Staff on questions of policy and procedures.
  - f. Act as individual liaisons to and voting members of individual ad-hoc Review Committees.
  - g. Constitute itself as a Review Committee where appropriate and expedient; and
  - h. Review and evaluate deaccession requests and make recommendations to City Council.

**5. Consultants:** Consultants may be called upon from time to time to provide additional expertise to the Public Art Commission.

**6. Compensation:** The Commission shall serve on a voluntary basis.

### **B. Review Committees**

As individual projects are identified, the Commission with input from the Art Program Staff and others will appoint ad-hoc Review Committees to evaluate artists' work and proposals for each such project (See Section IV for Selection Procedures).

- 1. Duties:** The principal duties of each Review Committee member shall be to:
- a. Participate in the selection process by evaluating the applications, project proposals and submittal materials of artists applying for a project and selecting up to five artist finalists or teams of finalists.
  - b. Determine what support materials such as models are needed by the finalists.



# City of Hickory

## Public Art Master Plan

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- c. Review concepts of the artist finalists, conduct interviews, and make recommendation for selection of an artist or team of artists to the Public Art Commission.

**2. Composition:** Each Review Committee shall consist of up to seven people. In addition the Review Committee will have at least one member of the Public Art Commission. The Review Committee shall consult with members of the Commission, design staff, project architect, engineers or other design professionals and other appropriate staff when they feel it is necessary. The composition of each ad-hoc Review Committee will depend upon the nature of the art project and the site. Art Program Staff will serve in an ex officio capacity only.

**3. Rationale:** The large number of projects for which artists will be selected will necessitate having numerous committees to review artist's work and proposals. The ad-hoc Review Committees will provide diversity and a continuous fresh perspective by allowing many individuals to be involved in the recommendation process.

### C. Public Art Program Staff

The Public Art Commission's recommendation is that an interdisciplinary group be designated as the Art Program Staff. The potentially large number of public art projects and arts programming will necessitate having staff designated to take the responsibility for the administration of them. This must be a responsibility assigned by the Hickory City Manager and approved by City Council. In order for the Public Art Program to work effectively, staffing and funding resources must be committed.

- 1. Duties:** The principal duties of this staff shall be to:
  - a. Assist the Commission by assembling materials and information for funding requests and grant writing in support of the commissioning of art works and art programming.
  - b. Carry out the intent of the PAC in facilitating the selection process for commissioned works by developing a project prospectus including intent, project criteria, auxiliary information and selection requirements.
  - c. Design the prospectus, have it produced and develop a mailing list of artists.

## City of Hickory Public Art Master Plan

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- d. Review artist's work samples for invitational competitions and submit recommendation lists to a Review Committee for direct purchases, recommendations go to the Commission and then to City Council.
- e. Administer and facilitate the selection process which includes coordinating with the PAC for the appointment of a Review Committee, scheduling selection meetings, sending review materials to the Committee prior to meetings, producing meeting agendas, orienting Review Committee on Art Program goals, paying honoraria to Committee and the project artists, and presenting proposal and selection materials.
- f. Facilitate project implementation, produce artist's contracts, arrange for payments and coordinate installation.
- g. Arrange for project promotion by providing information for press releases and arrange dedication; and
- h. Develop an annual budget request for submission to City Council that includes administration costs and recurring programs such as the Artist-in-Residency and Art on Loan Programs.

**2. Composition:** The Art Program Staff will consist of people assigned by the Hickory City Manager.

## Article V – Art Work and Programming Selection – Overview

### A. Selection Process:

**1. Methods of selection:** The Public Art Commission (PAC) shall determine which of the following methods of selection shall be used for each project. These projects include commissions for art works or other art programming. The Art Program Staff shall collect and file all work samples submitted by artists.

**a. Open competition:** Artists shall submit work samples and/or proposals from a public call for entries. The PAC will compile mailing lists of artists.

**b. Invitational Competition:** The PAC shall invite a limited number of artists to submit work samples and/or proposals for a specific project.

**c. Direct Selection:** In special circumstances a direct selection or purchase of art may occur when it is compatible with the goals and guidelines of the Public Art Master Plan.

**2. Announcement of Project:** Art Program Staff will publicize in advance opportunities for artist involvement in projects. Sufficient time will be given for artists' submissions. The prospectus or project announcements shall inform artists of the project intent, method of selection, of submission requirements, budget and deadlines for submission of material.

### 3. Selection Process:

**a. Preliminary review of existing work:** Work samples of existing work may be submitted to the Art Program Staff as a first step prior to a request for proposals for an invitational competition, commissioned piece, direct selection, or design consultation. Proposals for commissions are not requested or considered at this time. The Art Program Staff will use this preliminary review to develop a list of artists for a Review Committee selection, a recommendation to the PAC for a direct selection or a recommendation for a consultation.

**b. Review of proposals for commissioned work:** Artists or teams of artists submitting proposals for commissions of art works or arts programming will go through a selection process by

# City of Hickory

## Public Art Master Plan

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a Review committee as outlined in this Public Art Master Plan. Consideration of artists is by review of proposals, samples of existing work, recommendations from previous clients, curriculum vitae, interviews with the Review committee and the presentations that may include models.

**4. Orientation for artists:** The Art Program Staff will arrange for the artists to tour the site prior to submission of preliminary proposals and to meet with City of Hickory staff and other technical consultants prior to final proposal to ensure technical feasibility and maintenance acceptability.

**5. Approval Process:**

- a. Review Committee:** The Review Committees shall select an artist or team of artists and make a recommendation to the PAC.
- b. Feasibility Review:** If requested by the Review Committee, the technical feasibility and maintenance acceptability of an art work may be investigated by the Art Program Staff in conjunction with the PAC and, if necessary, with the assistance of outside technical consultants.
- c. Confidentiality:** All meetings by law must be open and "noticed." Notes taken during these meetings become part of the public record.
- d. Conflict of Interest:** Artists serving on the PAC may not be selected for direct involvement in any aspect of the Art Program. An artist serving on a Review Committee may not be selected to that project but may be eligible for other projects.
- e. Contracts:** Proposal Agreements/Contracts shall be prepared and negotiated by the City of Hickory attorney and shall include a schedule for payment.
- f. Gift Acceptance Procedures:** Proposed gifts of art works or of funds for the acquisition of art shall be referred to the PAC for review and recommendation to City Council for acceptance or rejection. Review shall be based on the same goals and criteria as for commissioned works acquired according to this Plan.
- g. Project Completion:** The Public Art Commission shall work with the City of Hickory Public Information Office Staff to prepare and distribute media releases upon completion and/or installation of a project and arrange for its dedication. Upon completion, all art works become the property of the City of Hickory.

# City of Hickory

## Public Art Master Plan

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- h. Deaccession:** Deaccession is the removal of art work from the inventory. Any recommendation for deaccession must be approved by the PAC according to policies and procedures that are as deliberate as those practiced during the initial selection. This process will operate independently from short-term public pressures and fluctuations from public taste. During the review process, the artwork will remain accessible to the public in its original location. The Hickory City Council must give final approval to any deaccession.

### **Article VI – Public Information and Community Relations**

Public information and education activities are considered primary elements to the success of the Public Art program. Adequate monies shall be budgeted to provide for programs that elevate public awareness. The City of Hickory Public Information Office shall be responsible for coordinating all such public information activities.

### **Article VII – Care and Maintenance**

The City of Hickory shall be responsible for the care, maintenance and insurance of the art works acquired under this Master Plan. A system providing for the care and maintenance of the art works shall be developed and administered by Art Program Staff. The system will provide for documentation, condition monitoring and repair or relocation of works. Consultants may be retained to design and implement the system.

The Commission shall devise a schedule of maintenance for each piece of art work as part of their annual work plan. Art Program Staff will be primarily responsible for implementation of the schedule.

### **Article VIII – Documentation**

The artwork selection, acquisition and curatorial requirements will be accurately recorded by the "Art Program Staff" and the construction and installation of each work acquired fully documented by the artist.

### **Article IX – Funding**

Art works and arts programming shall be funded through the following sources:

# City of Hickory

## Public Art Master Plan

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**A. Government Funding:** Public monies may be used to hire design consultation and may be used for purchasing or commissioning an artwork.

**B. Private Funding:** The Public Art Commission will solicit funding for projects suggested in the Public Art Master Plan from individuals, corporations, foundations, institutions, and organizations. Monies may be obtained through grants, wills, memorials, gifts or special fund raising campaigns. The Art Program Staff shall assist in organizing materials and information for grant writing and in any other way that might be helpful for fund raising.

**C. Art Program Administration Funding:** There shall be an annual budget established for the administration and implementation of specified aspects of the Art Program such as an Artist-In-Residency, temporary public art exhibits and maintenance and insurance requirements for existing art works.

**D. Percent for Art Ordinance:** A Percent for Art Ordinance is the common mechanism by which cities raise funds for their public art program. A goal of the Public Art Commission is to have a Percent for Art Ordinance adopted by the City of Hickory. This ordinance should have a broad application 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 Hickory, North Carolina. Each Capital Improvement Project will include in its budget the amount to be designated for public art. It is anticipated that an artist will be able to work with the design team to incorporate art in the initial design of the project.

Adopting a Percent for Art Ordinance will enable the city to provide a firm footing for their public art program. As the city continues to grow, additional works of art can be purchased and incorporated during the design phase of construction. Currently the purchase of art takes place after the fact and often creates conflicts with existing infrastructure.

## **SECTION THREE: OPPORTUNITIES FOR ARTWORKS AND PROGRAMMING**

### **Article I - Concepts for Site Specific Art Works and Arts Programming**

This section will further define available public art opportunities for Hickory. These opportunities will be divided into concepts related to the areas for artistic involvement cited earlier.

General provisions that will be considered are that any piece of artwork needs to be appropriate to its surroundings. Consideration of the topography of a site, its relationship to other physical characteristics of the site, the traffic flow of the site, and general maintenance are primary to the deliberation of appropriateness. Works of art to be placed outside need to be considered on the basis of durability, maintenance and safety.

#### **A. Site Specific Artworks**

##### **1. Gateways (See Map 1)**

- The future redesign of the intersection at Tate Boulevard and Lenoir-Rhyne Boulevard offers some possibilities. The "Welcome to Hickory" sign needs to be redone. Additional landscaping is also needed. The re-development of East Hickory, which is taking place across from this gateway may also provide opportunities for the private sector to complement this area.
- The extension of 4<sup>th</sup> Street SW by the Catawba Furniture Mall is another gateway that is just recently being realized. Construction of the roadway has finished and art would certainly enhance the area.
- The new intersection of NC 127 and US 321 is not owned by the city, but a joint venture with the North Carolina Department of Transportation is a possibility.
- The intersection of US 321 and 13th Street SW has had landscaping added recently. A welcome sign would be a nice addition. There is some room in front of Bonita Furniture that could allow for sculpture. The concrete median could be dressed up with stamped concrete, faux brick, such as the design on US 70. Large scale planters are also attractive. On US 321 north of 13 Street SW is an underpass that could be a possible canvas for a mural.
- Lenoir – Rhyne Boulevard intersection with I – 40 is extremely congested. The area offers little opportunities for permanent art. This area could use a Welcome to Hickory sign and murals on the underpasses. The difficulty of maintaining public safety is a primary concern.

# City of Hickory

## Public Art Master Plan

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- US 321 and Lake Hickory provides some interesting possibilities. A study is currently underway for the expansion of lanes on US 321. Lighting the bridge is one possibility.
- US 70 and US 321 needs to have the stamped concrete median extended. The section of US 70 between 4<sup>th</sup> Street and the Park Inn Gateway Conference Center has been enhanced by the stamped concrete median and additional landscaping. The remaining area along US 70 would also benefit from this treatment.
- Lenoir-Rhyne "X" provides some interesting possibilities. The area has the potential for a large scale piece of art. The city does own a small tract in the area with the remaining open space owned by the North Carolina Department of Transportation and Lenoir-Rhyne College.

### 2. Parks (See Map 2)

- Henry Fork Park – The vast expanse of area lends itself to large sculpture pieces. "The Game", a ten foot soccer ball has been commissioned privately for the park. The artist is Dean Curfman and the piece is to be installed in April of 2004.
- Stanford Park – The new administration building and expanded recreation facilities at Stanford Park provide many possibilities. An interactive water feature would be in keeping with the active nature of this facility. A kinetic sculpture in front of the administration building/complex would also highlight the active nature of the park. One suggestion would be to use an elemental theme: water, air, soil, etc. The parking islands may allow for benches. The skateboard area also provides challenges for artwork. Sculptures of children playing are also a possibility near the ball fields or other areas. "The Natural" a bronze sculpture of a small boy with a baseball glove was dedicated at the end of 2003 in honor of Danny Thompson, the former Recreation director. This piece was purchased through a private fund-raising effort.
- Glenn Hilton Park – This park is a blank canvas for art. The facility is well used by the public and features a nature and fitness trail, playground equipment, canoe launch and fishing pier and a Frisbee course. Many opportunities abound in this park.

### 3. Neighborhoods (See Map 3)

All of the neighborhoods within the City of Hickory would benefit from public art and there are various areas that provide opportunities for art in the future.

- Kenworth
- Ridgeview
- Claremont
- Oakwood



# City of Hickory

## Public Art Master Plan

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- Highlands
- Green Park
- Lakeland Park
- Forest Hills
- Viewmont Business Association
- Southwest Business Association

### **4. Civic Buildings (See Map 4)**

- City Hall presents a canvas that needs to be filled. In 2002 a temporary art exhibit was held at City Hall featuring seven artists from Asheville and Black Mountain. Two of those sculptures were eventually leased by the city for one year. One of the pieces was purchased, "Stone Soul's Rising" and is located in the fountain outside of the building. The other piece, "Brigid's Fire" was privately purchased and is on display in Viewmont.
- The Patrick Beaver Library and Ridgeview Library have sculptures outside their buildings. Both would benefit from additional art work inside the buildings. Ridgeview library has two paintings by Ivey Hayes in their conference room. Both buildings have an atrium area that would provide a great canvas for additional art.
- The Water Plant offers some great opportunities. The site could use large metallic sculpture, perhaps mimicking the functions of the water plant, pipes or fountains with water works. The water tank needs to be painted with a mural; one idea was a mural with native fish. Another idea is to paint the various tanks in a bright solid color.
- Fire Station # 1 was recently renovated in 2002. Its new façade offers a pleasing exterior on 127. There is an area beside the station, along the Art Walk/Walk About that has potential for the creation of a social and ecological environment. A public/private partnership group has been meeting to work out scenarios for this space.
- Fire Station # 7 on Catawba Valley Boulevard was completed in 2003. It offers potential opportunities to enhance the new building and the general area.
- New Parks and Recreation Administration building at Stanford Park was briefly discussed under A.2 above.
- The Police Station is a civic structure that would benefit from art work.
- The Airport Terminal is another civic building that could benefit from art. Commercial air service will be returning to Hickory and art in the terminal could help make a statement about the City, its citizens, and its values. A remodeling of the terminal is expected and it is hoped that a Percent For Art Ordinance will be in place by then.

# City of Hickory

## Public Art Master Plan

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### 5. Downtown (See Map 5)

- Union Square is the beginning of the Art Walk. The “Tower of Miracles” was placed there to commemorate the emergency polio hospital and the sense of community spirit during the polio epidemic in 1944. The plaza area of the Square offers many opportunities for art. Fountains would be a great addition. It is important to remember the various uses of Union Square when contemplating art for the area.
- Trade Alley is a unique area. It certainly could benefit from art. The parking deck is a great potential canvas for a mural. There are other building facades which also lend themselves to murals. The parking deck on Trade Alley is an ideal spot for a mural. A scene from earlier times in downtown Hickory or another topic would enliven the area between Union Square and First Avenue NW.
- Hickory Train Station is an historic building with interesting architecture. It is currently leased from the city for use as a restaurant but offers potential as a setting for art. It is the site of the Downtown Hickory Farmer’s Market and will be the terminal when passenger rail returns to Hickory.
- A street furniture program could enhance the downtown, as well as the Art Walk/Walk About. There are many opportunities for creating a sense of place and a visual identity through programs such as street furniture and murals.

### 6. Art Walk or Walk About (See Map 6)

- Ivey Arboretum/ Carolina Park provides a natural canvas for art. Artistically designed street furniture is one item that is needed for the art walk. Using this space for temporary art exhibits along the Art Walk is another potential. The park provides a natural border for the Claremont Historic District, extending to the north.
- The S.A.L.T. Block is the block from NC 127 east to Third Street NE, the northern border is Fourth Avenue NE and the southern boundary is Third Avenue NE. This block contains the Patrick Beaver Library, the Science Center of Catawba Valley, the Hickory Museum of Art, the Western Piedmont Symphony and Arts Council of Catawba County. The lawn space between the Science Center and the library has housed one temporary art exhibit. The lawn by the Museum of Art hosts the sculpture, “Linkages” by Wayne Trapp and a small garden piece by local architect, Jim Sherrill. This area could also use artistically designed street furniture. There are many open spaces within this complex that have great potential. There were over 350,000 visitors alone to Patrick Beaver Library. This collection of cultural amenities, all housed in one area, could be an inspiration for a themed sculpture that brings attention to the organizations that are housed in this area.

## City of Hickory

### Public Art Master Plan

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- Ridgeview Library/African American Cultural Center (AACC) campus in the Ridgeview Community is south of the downtown area. As the AACC develops and builds there are a multitude of opportunities for artwork. Currently located in the Ridgeview Community is the sculpture, "Ukama" and housed within the library are two paintings by Ivey Hayes.
- Lenoir-Rhyne College Campus is located to the northeast of the Art Walk. Lenoir-Rhyne is an integral part of the Hickory community and the administration of the College would like to see their campus incorporated into the Walk.
- The Harper House is an historic house that is being restored by the Catawba County Historical Association. The house is located adjacent to the Walk on the corner of Third Avenue NE and North Center Street and is a natural for incorporation. The Hickory History Center will also be located on the same property.
- Shuford Memorial Gardens is located west of the existing alignment of the Walk. It is bordered by Third Avenue NW and is approximately six blocks west along the same street as the Harper House. Extending the Walk to this area will provide a link between two historic districts and neighborhoods. The development and implementation of the Master Plan for the Gardens is an ongoing public/private partnership. For additional information on the Gardens, see below.

#### **7. Passive Spaces (See Map 7)**

- Shuford Gardens is a three and one half acre site within the Oakwood Historic District. The gardens host many weddings during the spring and summer months. The gardens are undergoing a Master Plan designing process which will somewhat change the character of the gardens. One concept involves creating a sculpture walk within the gardens. Also on the drawing board is a lawn chess area. Both of these ideas provide many exciting opportunities for art.
- McComb Park/Gardens is a public feature north and east of the SALT Block. The Park is a beautiful passive space that is the site of weddings and gatherings in the Claremont area. This park is on the way to Lenoir-Rhyne College.
- Robinson Park is a small park that contains a cemetery and Wilson Cabin. Wilson Cabin is a nineteenth century cabin that was moved log by log from a farm on Startown Road to its present site in the 200 block of First Avenue SE. Unfortunately parking is limited in the area but it could also be a part of the Art Walk.

#### **B. Arts Programming**

## City of Hickory Public Art Master Plan

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One primary area of arts programming will be an annual sculpture competition, which will draw people to the area and establish an identity for the City as an arts community. Once established the city could look at possible purchase awards. Launching this event will require coordination with other organizations. Full Circle Arts, an artist cooperative hosted Art in the Alley in 2002 for the first time. The Hickory Museum of Art hosted Art on the Avenue in 2002 for the first time also. Perhaps these events could be combined with the sculpture competition for an all day arts festival from Union Square to the SALT Block.

The creation of a street furniture program is a natural for Hickory. The Art Walk or Walk About provides a perfect venue for such a program. Such a program would recognize the furniture industry as an integral part of the history of Hickory and its economic development. It would be necessary to develop guidelines and criteria for such a program. From a practical standpoint there is a need for street furniture in a number of places along the Art Walk.

A mural program is another opportunity. Murals have been utilized as economic development tools by many communities. The Public Art Commission believes that a mural program within the city could help provide a visual identity for the city. With the new Land Development Code attempting to install more design review guidelines, the potential for creating a sense of place and excellence in urban design is possible.

Artrain USA is an opportunity for the Commission to promote arts education in Hickory and the surrounding area. Artrain is a touring art museum with five rail cars and a stated mission to deliver visual art exhibits and educational programs across the United States. In 2005, Artrain will be touring the southeastern United States and Hickory has placed a deposit to be included in their tour schedule. Artrain will represent a unique opportunity for the Commission to work with a broad spectrum of the community in providing quality arts education.

## **SECTION FOUR: PROGRAM POLICIES**

### **Article I - Alteration of the Work or Site**

#### **Objective:**

The Public Art program shall ensure artists retain as much control as can be possible over the integrity of their art works.

#### **Policy:**

# City of Hickory

## Public Art Master Plan

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The Public Art Commission (PAC) seeks to ensure the following rights to artists, which shall be embodied in contracts for the commissioning or purchase of works of art.

- Recognizing that successful public art is generally inseparable from the site for which it is created, PAC shall not move or remove artwork unless its site is destroyed, the use of the space has changed, or unusual and unresolvable circumstances arise. Should it become necessary to move or remove an artwork, PAC shall make reasonable efforts to consult with the artist before affecting any removal or relocation. However, PAC reserves the right to move or remove the artwork without notification in emergency situations where an immediate threat to property or public safety is present.
- Recognizing the importance of preserving the integrity of an artwork, PAC shall not intentionally alter, modify or destroy an artwork. Nevertheless if an artwork is significantly altered, modified or destroyed, whether intentionally or unintentionally, the artist shall have the right to disclaim paternity or authorship of the artwork. Should an artist choose to exercise this disclaimer, the PAC shall upon request by the artist remove any plaques, labels or identifying materials that associate the work with the artist.
- The integrity of an artwork also depends upon regular conservation and maintenance. PAC is committed to the periodic inspection of the art works in the collection and to make reasonable efforts to ensure that each artwork is properly and professionally maintained.
- Recognizing that skilled craftsmen or third party contractors manufacture many contemporary public art works, PAC shall make every effort in such instance to permit an artist to exercise quality control and supervision of the actual construction or fabrication of the artwork.

## Article II - Reproduction Rights

### Objective:

It is the understanding that any artwork commissioned by PAC will be unique in its final dimension to the City of Hickory. PAC would want to prevent any additional exact duplicate (three-dimensional) reproductions of the final artwork by the Artist or others. Any for-profit uses of photographs or other reproductions will be negotiated in writing between the artist and PAC prior to their use for this reason. Further, PAC is committed to treating artists fairly and ensuring they receive adequate recognition for their work.

### Policy:

- Any artwork created through a commission for and accessioned by PAC shall be the property of PAC. The artist retains the copyright and will register it with the United States Register of Copyrights. The artist shall deliver a bill of sale or other appropriate evidence of transfer to the PAC upon payment of the artist's fee.

## City of Hickory Public Art Master Plan

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- The artist shall not make any type of reproductions of the finished work except by written permission of the PAC. However, the artist shall have the right to include photographs or other reproductions of the work in portfolio, catalog or similar not-for-profit publication provided there is prominent reference to the fact that the work is installed in the City of Hickory, North Carolina. The artist shall have the right to reproduce the maquette for the artist's personal collection.
- The PAC shall make no reproduction for commercial use except by written permission of the artist and after negotiations with the artist for appropriate compensation. However, the PAC reserves the rights to make photographs or other two-dimensional representations of the artwork for public, non-commercial purposes, such as catalogs, brochures, advertising, and guides provided there is prominent reference to the fact that the work was created by the artist.
- The artist retains the right to utilize derivatives of the artwork in ways, which do not deprive PAC of the unique quality of its purchase and its potential symbolic effect. The artist is thus free to use themes embodied in the artwork for future works.

### **Article III - Involvement of Artists in Site Design**

#### **Objective:**

PAC is committed to a climate that involves artists in the overall planning and design of major aspects of the public art program and in solving problems inherent in existing situations. PAC recognizes that this involves the collaboration of artists with City staff, project architects, engineers and other design professionals.

#### **Policy:**

- PAC project teams shall include outside artists in collaboration with City staff, architects, landscapes architects, horticulturists, engineers, project managers and other key City staff whenever feasible.
- PAC will contract directly with artists to either provide expertise for, or create works, which are specific to a particular context. Although PAC will accept individual project submissions from artist representatives or galleries, all contact, negotiations, and correspondence will be directly between artists and PAC staff. Any previous relationship or understanding between an artist and his or her representative or gallery shall be honored at the artist's discretion and shall not interfere with the relationship between the artist and the art program.

### **Article IV - Commission of Artists**

#### **Objective:**

# City of Hickory

## Public Art Master Plan

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PAC is committed to the direct involvement of artists in the commissioning of site-specific and temporary works and in the development and implementation of quality arts programming.

### **Policy:**

- Normally, living artists shall be awarded contracts to either add their perspective to design or to create discreet works for a particular site. In general, the purchase of existing works shall only be made for specific reasons compatible with program goals.

## **Article V - Conflict of Interest**

### **Objective:**

PAC recognizes that it is essential for artists and other related professionals to serve as members of the Public Art Commission and selection panels. It further recognizes that artists and other related professionals may have an actual or perceived conflict of interest when serving in such a capacity while competing for projects. Therefore, PAC wishes to establish how artists and other related professionals may participate in any competition, commission or other project without an actual or perceived conflict of interest.

### **Policy:**

The following requirements shall be guidelines for determining service and participation:

#### **Public Art Commission**

- Any artist or other related professional actively serving on and/or appointed to the PAC shall not be eligible for any competition, commission or project during his or her tenure.
- A member serving on the PAC must withdraw from participating or voting on any competition, commission or project for which his or her family or business associate has any financial interest or personal gain.
- This policy shall extend for a period of six months following the end of an individual's term.

#### **Review Committees**

- Any artist, related professional, or other member of a selection panel must withdraw from participation and voting on any specific piece of art for which his or her family or business associate has any financial interest or personal gain.
- An artist or related professional serving on a selection panel may enter any competition, commission or project of the PAC provided that the project is not to be selected by his or her panel.

# City of Hickory

## Public Art Master Plan

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- The project is not one in which his or her family or business associate has any financial interest or personal gain.

### **Article VI - Deaccession**

#### **Objective:**

PAC will establish an orderly process for reviewing the status of artwork and a procedure for removal or relocation of artwork.

#### **Policy:**

- The PAC's art works enter the public environment through a careful process informed by the best available judgement and advice from affected public interests.
- In all circumstances PAC shall seek to insure the ongoing presence and integrity of the works at the site for which it is created, in accordance with the artist's intention. PAC's primary concern shall be to assure continuing access to the work by the public.
- Public art has a long historic tradition of controversy. Review of the status of a public artwork shall be undertaken cautiously in order to avoid potential influence of fluctuations in taste and the immediate pressures of public controversy.
- Consideration of removal of an artwork shall involve the same degree of careful review as a decision to commission a work. Such consideration will be made with professional judgement and the interests of the public according to carefully developed policies and procedures. Generally, the removal shall be considered only when a work has been in place for five years. In the case of temporary work, removal or relocation generally shall not be considered for 60% of its anticipated life span. See Section Five, Article IX for deaccession procedures.

### **Article VII - Gift Acceptance**

#### **Objective:**

PAC is committed to the creation of an art program, one that is integral to the fabric of the City of Hickory and of a unified vision.

#### **Policy:**

- Proposed gifts of art works or of restricted funds for the acquisition of specific art shall be based on the same goals and criteria as for commissioned works. Gifts shall be accepted for specific reasons compatible with program goals. See Section Five, Article V, gift acceptance procedures.



## **Article VIII - Local versus Non-Local Artists**

### **Objective:**

PAC recognizes that art programs can serve more than one purpose. While the primary objective of the program is the enhancement of the City's unique qualities, spaces and programs, an art program can also be an important tool in developing and providing opportunities for the community of artists who reside in the City, County, and State.

### **Policy:**

- PAC Art Program shall seek a balance in the awarding of contracts for art projects among local, regional and national artists. Factors such as the size of the public art project and the availability in funding all may influence the decision on the part of the art program to seek artists from a local, regional, or national pool of artists. Over time, PAC is committed to ensuring that a share of art projects is awarded to local and state artists.

## **Article IX - Non-Discrimination**

### **Objective:**

PAC recognizes the individual spirit and pride of all individuals and seeks to encourage and advance multiculturalism in all aspects of the PAC Public Art program.

### **Policy:**

- Accordingly, it is the policy of the PAC to be inclusive in all aspects of the Art Program, and to be sensitive to all issues and/or any perceptions of discrimination in the Art Program.

## **Article X - Public Information/Community Relations**

### **Objective:**

Public information and education activities are considered primary elements to the success of the Art Program.

### **Policy:**

- PAC will work closely with City Public Information staff to promote public awareness of and education activities growing out of the Art Program. Adequate monies will be budgeted for this purpose.

# City of Hickory

## Public Art Master Plan

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### **Exposure for Artists**

- PAC is committed to providing enhanced exposure of the artist involved in the Public Art Program. Activities may include conferences, tours, special media programming, cooperative programs with educational and arts institutions, partnership programs with the private sector and local businesses and special activities coinciding with artwork dedications at individual project sites.

### **Cultivating Community and Statewide Ownership**

- By building a regular program of education and promotional activities, a sense of ownership can be instilled and cultivated. Such activities generate a broader appreciation of art and recognition of its place in the City's continuing culture. There are a number of ways to achieve this goal including:
  - Artist interaction with the City;
  - Effective use of the media;
  - Special events such as exhibitions, public tours, artist-in-residence programs, education and/or school programs, publications, brochures, film and videos and public meetings;
  - Soliciting community support in fundraising;
  - Representation and participation, both timely and meaningful, in the process of bringing art works into being from the community, City of Hickory and Catawba County;
  - Means for managing public controversy;
  - Means for promoting the project or program (locally, regionally, and/or nationally) to various audiences, through existing promotional vehicles, such as tourism, local public affair agencies, and through special promotional opportunities;
  - Defining specific audiences to be reached by educational activities, such as school children and teachers,
  - The involvement of artists, art educators, and other appropriate professionals in the design of educational methods and content and;
  - Liaison with local arts organizations.

## **Article XI - Site-Specific/Integration**

### **Objective:**

PAC is committed to exploring new relationships between art and architecture and to the creation of works which directly respond to, preserve, and enhance the site for which they are commissioned.

### **Policy:**

## **City of Hickory**

### **Public Art Master Plan**

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- The PAC Art Program will endeavor to commission artists to create works integral to the architecture of a particular structure or place including its design and systems. In order to ensure that art works are site-specific and/or integrated into the context of the project, PAC shall endeavor to commission artists at the earliest possible point. This is preferably in the conceptual development of a project, so that their design can be developed alongside and in coordination with the overall project design.

## **SECTION FIVE: PROGRAM PROCEDURES**

### **Article I - Project Choice**

The Public Art Commission (PAC) will pursue projects for development and funding based on a prioritized list created as part of the Master Plan.

### **Article II - Project Definition, Call to Artists**

Art Program and City staff shall carry out the intention of the PAC in developing, designing and producing project summaries (prospectus) to be used to advertise these projects to artists. These will include a definition of the project intent, scope, criteria, and a list of selection materials needed. Further they shall develop an appropriate mailing list for sending the prospectus out to artists.

### **Article III - Selection Procedures for Commissioned Art Work**

#### **Appointment of Review Committee**

The PAC shall recommend members for each Review Committee. City staff will contact these individuals to investigate the feasibility of their serving on the Review Committee.

The number of meetings required will depend upon the nature of the project and the number of submissions. Every effort will be made to structure the meetings to ensure productivity and limit the number of meetings to three or four. A member of the PAC will facilitate all panel discussions. As a sub-committee of the Commission all meetings shall observe the open meeting provisions of the State of North Carolina.

#### **Art Work Selection Process**

All Review Committee members will be provided with:

- An overview of their responsibilities and commitments
- PAC goals, the selection process goals and considerations, artist selections to date, and focus of the particular project within the overall Art Program
- The project prospectus
- The site and any specifics concerning the site that are pertinent and, if the commission is for a new facility or development project, the architectural planning to date including drawings, site plans, models, etc.
- Project timeline including expected milestones and completion date
- Project budget

## City of Hickory Public Art Master Plan

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- Art program policies regarding confidentiality and conflict of interest
- A tour of the site, whenever possible

### **Review of Artist's work samples, resumes and proposals**

- Slides and background materials shall be submitted to the Review Committee to be evaluated as a first step to short-listing artists for interviews.
- The first slide reviews should be shown non-stop without comment or questions. Committee members will be provided a list of artists on which to make comments.
- A rating system shall be introduced on the next viewing in order to narrow the field down; discussion of proposals will be pertinent; ultimately three to five finalists should be chosen.

### **Orientation for Artists**

Prior to artist interviews, the short-listed artist(s) shall, when feasible, meet with City staff and other technical and design consultants in an orientation meeting (Review Committee members may also attend), which will include:

- Review of the art program goals and process
- A review of architectural planning to date and schedule for completion
- A tour of the project site, whenever possible
- Review of project timeline
- The proposed budget
- The selection time line

There will also be a time for the artists to ask questions/address needs as they relate to the particular project.

### **Artist Interviews**

A short list of artists (usually between three to five) will be invited for an interview with the Review Committee. The purpose of the interview is to narrow the short-list down to a final selection. The interviews will include:

- A brief presentation given by the artists of their past work, if considered necessary by the Review Committee,
- A brief overview of the artist's impression of the site,
- The artist's understanding of the site and project criteria and how their work or collaborative approach will effectively respond to the various considerations inherent in the site and the project criteria,

# City of Hickory Public Art Master Plan

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- A vision of how the artist will address art at the site, in the case of a design collaboration, a method of work plan, a general outline of the needs associated with the site and/or project, and how the collaborative process might proceed,
- A presentation that may include a model or other visual representations that show how the artist will handle the project,
- The artist's philosophy on public art if the review committee feels it is pertinent,
- The artist's past experience in art projects and relative understanding of commission/public art process,
- The artist's apparent ability to create works in public context and the collaborative and leadership skills necessary for success,
- The artist's availability to complete the project within the projected time line,
- The artist's ability to work within the given budget.

## **Review Committee Discussion, Selection and Recommendation**

The last meeting will give the Review Committee a chance to discuss the artists and their proposals, to select a finalist, and draft a recommendation to the PAC.

Once the review process has been completed, the Review Committee shall make a recommendation to the PAC. The PAC may from time to time refer the recommendation back to the Review Committee for further consideration. Upon acceptance by the PAC, the Review Committee shall be disbanded.

## **Article IV - Publicity /Dedication**

City Public Information staff shall prepare media releases immediately after a project has been defined in the prospectus, following artist selection, and upon completion of a project to announce completion and/or dedication.

City staff shall identify the place, date, time and participants for the dedication; shall prepare and send invitations; and arrange program events (seating, amplification etc.), speakers and entertainment. The artist, sponsor, donor, Review Committee, PAC and other key community members will be invited.

## **Article V - Gift Acceptance**

### **Initiation**

Individuals and/or other parties interested in donating gifts of existing or commissioned artwork or funds for the acquisition of artwork will contact City staff. The party offering a gift of existing artwork, commissioned artwork or funds for the acquisition should make a written proposal including the following information.

# City of Hickory Public Art Master Plan

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## **Existing Art Work**

- Visuals and/or photographs of the work which accurately describe the work,
- If the work is being donated for a specific facility or site, information regarding the site and the work's placement within the context of the site,
- Background information on the artist, publications featuring the artist, and any further information on the work under consideration,
- The current owner of the artwork and reason for the donation including any restrictions on gift,
- Current location of the work,
- Any extraneous costs that may be associated with the donation (i.e. shipping, de-installation, installation, maintenance, insurance, liability etc.).

## **Proposed Gift of Commissioned Art Work**

The same information as above will be required including:

- Information about donating individual or organization including any restrictions on gift,
- The particular site under consideration for donation,
- If selected, information on the artist who will be creating the work and any background materials available on the artist which clarify his/her past experience and provide an understanding of the type of work to be executed,
- If an artist has not been selected, the type of artwork being considered and/or the names of artists under consideration,
- Any extraneous costs that may be associated with the donation (i.e. shipping, de-installation, installation, maintenance, insurance, liability etc.).

## **Donation of Funds for Acquisition of Art Works**

The same information as above will be required including:

- Information about donating individual or organization,
- The amount of money being offered,
- Information regarding the intent of the donation and any particular restrictions associated with the donation,
- If the donation is specific to the purchase of a particular work of art or has been designated for commissioned work, all of the above information for a proposed gift of existing artwork or commissioned artwork shall apply.

## **Review for Acceptance or Rejection**

PAC at its next regularly scheduled meeting will assess the proposed gift. Appropriate documentation must be forwarded in advance of the meeting to PAC members. From time to time, if necessary, a separate review panel may be used.

# City of Hickory Public Art Master Plan

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## **Review of Gifts of Existing Art Work**

PAC will review the proposed gift of existing artwork based on the following criteria:

- Whether the artwork is consistent with the goals of the art program,
- The aesthetic desirability of the artwork including design, form and function,
- Condition of artwork,
- Availability of site(s) to house artwork,
- Appropriateness of art work to a given available site,
- Whether there are funds available to cover any extraneous cost that may be associated with the artwork,
- Whether there are any particular restrictions associated with the donation and if so whether it would be in the best interest of the PAC to adhere to those restrictions,
- The availability, feasibility and funding for adequate maintenance and care for the work.

## **Review for Proposed Gift of Commissioned Artwork**

PAC will review the proposed gift of commissioned artwork based on the following criteria:

- Whether the proposed commission is consistent with program goals,
- The nature of the particular site under consideration for donation and whether the work or type of work under consideration for the site would be appropriate and/or site specific,
- Whether there are outside considerations associated with the inclusion of art at the particular site being considered for donation (i.e. access or transportation concerns etc.),
- If the artist has been selected or a short-list of artists under consideration for selection, the background and history of the artist(s) and his/her/their past work and performance records,
- Whether there are funds available to cover any extraneous costs that may be associated with the donation (i.e. shipping, de-installation, installation, maintenance, insurance, liability etc.),
- Whether there are any particular restrictions associated with the donation and if so whether it would be in the best interest of the PAC to adhere to those restrictions.

## **Review for Donation of Funds for the Acquisition of Art**

PAC shall review the donation of funds for acquisition of art based on the following criteria:

- Whether there are any particular restrictions associated with the donation and whether it would be in the best interest of the PAC to adhere to those restrictions,



# City of Hickory Public Art Master Plan

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- Whether the proposed intent for the donation is consistent with program goals,
- If the proposed funds are earmarked for a specific work to be purchased or commissioned, all the criteria for donation of actual work or commissioned works shall apply.

## **Article VI - Acquisition of Existing Art Works**

PAC will evaluate existing art works being considered for direct purchase using the same criteria as is used for gifts of existing art works.

## **Article VII - Accession**

Art Program Staff will assign accession numbers to completed art works in the order designated by a pre-established system, (i.e. each shall receive a designation of PAC, four digits for the year in which it is accessioned, and the appropriate digit representing its place in that current year's inventory (example: PAC 2002.1)

Art Program Staff will enter data onto an Accession Record form and place it in the master ledger. The data will also be entered into a computer file.

## **Article VIII - Conservation/Maintenance**

Prior to receiving his/her last contractual payment, an individual project artist shall complete a Maintenance Requirements form. Art Program Staff will keep the Maintenance Requirements form on file for reference.

Art Program Staff or its agents shall annually assess the condition of existing artwork in the collection and prioritize maintenance or conservation needs. Art Program Staff shall present the annual maintenance/conservation plan to PAC for funding.

## **Article IX - Deaccession**

### **Initial review Process**

Art Program Staff shall forward a letter of request along with the concerns prompting alteration, relocation, or removal to PAC for consideration at one of its regularly scheduled meetings.

### **Reasons for Review**

PAC shall review the status of the work for one or more of the following reasons:

- The condition or security of the artwork cannot be reasonably guaranteed,

## City of Hickory Public Art Master Plan

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- The artwork requires excessive maintenance or has faults of design or workmanship and repair or remedy is impractical or unfeasible,
- The artwork has been damaged and repair is impractical or unfeasible,
- The artwork endangers public safety,
- No suitable site is available, or significant changes in the use, character, or design of the site have occurred which affect the integrity of the work or render the work inappropriate for the site,
- The quality or authenticity of the artwork is called into question,
- The artist requests removal.

### **PAC Review – Options**

An initial recommendation outlining ways in which the concern prompting review may be alleviated (other than deaccession) shall be made. The following will be considered:

- Review of the artist’s contract and other agreements, which may pertain,
- Discussion with the artist of the concern prompting review,
- Opinions from more than one independent professional qualified to recommend on the concern prompting review (conservators, engineers, architects, safety experts, art historians, etc.).

### **Review for Deaccession**

Should PAC determine that reasonable measures to resolve the concern prompting review have been taken into good faith and have failed to resolve the concern brought forward, then the PAC will consider, in order of priority, the following:

### **Relocation**

If the work was created for a specific site, relocation should be to a new site consistent with the artist’s intention. The artist’s assistance and consent will be required.

### **Removal**

Removal of the work from the collection will be by sale, extended loan, trade, or gift. Prior to any action, a professional appraisal will be obtained of the fair market value of the work. Sale will be made through public auction. Proceeds from the sale of the work will be restricted to future public art projects. Trade, extended loan or gift will be made to museums or other institutions.

### **Destruction of the Art Work**

If after consideration and extensive research, the PAC has determined that reallocation of the work or removal of the work through sale or trade cannot occur, then the PAC should consider that the work be destroyed. When recommending destruction of the work, the PAC should consider the methods and costs of destruction. Art Program Staff will keep a record of action of whatever action is undertaken.

# City of Hickory Public Art Master Plan

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## **SECTION SIX: PRIORITIES**

### **Short Term**

- |  |              |
|--|--------------|
| 1. Temporary Art Exhibit                 | \$ 2,500.00  |
| 2. Downtown Mural                        | \$ 15,000.00 |
| 3. Art Walk and Street Furniture Program | \$ 12,000.00 |
| 4. Artrain USA                           | \$ 10,000.00 |
| 5. Airport Art                           | \$ 30,000.00 |
| 6. Percent for Art Ordinance Adoption    |              |

### **Long Term**

1. Art Walk and Street Furniture Program
2. Mural Program
3. Sculpture Competition
4. Public Art for Capital Improvement Projects
5. Art Program Staff

# City of Hickory Public Art Master Plan

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## Art Work Inventory

1. "The Story" by James Barnhill is a bronze sculpture depicting a mother reading to a child. It is located at the front of the Patrick Beaver Library. It was dedicated in 1998 in honor of Murray Tate. PAC1998.1
2. "The Tower of Miracles" by Mary Rose Carroll is a stone obelisk with metal bas reliefs. The sculpture was commissioned for the millennium to commemorate the construction of an emergency polio hospital in 1944. The sculpture was dedicated as part of a three-day celebration in June of 2000 that included a polio survivors reunion. It is located in Union Square. PAC2000.2
3. "Pulling Sweet Potato Plants" by Ivey Hayes is an acrylic painting. It was purchased in 2001 and hangs in the Ridgeview Library. PAC2001.3
4. "Boy and Girl" by Ivey Hayes is a watercolor. It was purchased in 2001 and hangs in the Ridgeview Library. PAC2001.4
5. "Ukama" by Godfrey Kurari is a carved springstone sculpture that represents family unity and community. The sculpture was purchased in 2002 and dedicated to the citizens of Ridgeview as part of the dedication of the new Ridgeview Recreation Center. PAC2002.5
6. "The Natural" by Gary Price is a bronze numbered edition sculpture of a small boy with a baseball glove. This sculpture was dedicated in 2003 as part of the dedication of the Highland Recreation Center at Stanford Park. This sculpture was purchased through a private fund-raising effort and is dedicated to Danny Thompson, the former Parks and Recreation Director. PAC2003.6
7. "Stone Souls Rising" by Julia Stout is a free form steel sculpture that sits in the fountain at City Hall. This sculpture was leased for a year and purchased by the Public Art Commission in 2003. PAC2003.7
8. "The Game" by Dean Curfman is a steel sphere, ten feet in diameter that depicts a segmented soccer ball. It is located at the Henry Fork Regional Soccer Facility and purchased through a private fund-raising effort and dedicated in 2004. PAC2004.8

## City of Hickory Public Art Master Plan

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9. "Whisper Bench" by Jim Gallucci is a steel powder coated red bench in the style of a chaise lounge. It will be located along the Art Walk and was purchased by City Council in June Of 2004. PAC2004.9