

# Raleigh Public Art Strategic Plan



Report and Recommendations Written by Todd W. Bressi and Via Partnership

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Above and cover  
David Wilson, *Chavis Reclaimed*, art glass, 2021, John Chavis Memorial Park  
Photo by Tzu Chen

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Olek, *Nina Simone (Follow Love in the USA)*, crocheted acrylic yarn, created by Olek with more than 100 community members, Raleigh Convention Center. On view from October 2017 – June 2018  
Photo by Teresa Moore

# The Big Picture



OMAi, *Mapping Stories — The Saint Agnes Sessions*, mapped video projections on Saint Agnes Hospital, October 27 – November 13, 2018  
Photo by Scott Mais

# Executive Summary

## Why a Public Art Strategic Plan? Why Now?

The City of Raleigh's public art program has built a steady track record of excellence since it was launched more than a decade ago. It has not only created projects of artistic distinction, but also consistently explored innovative approaches and partnerships that help meet the evolving needs of the community.

Raleigh Arts launched a public art planning process in early 2020 with the intention of taking stock of the program's accomplishments, assessing how the city had changed in the last decade, and identifying how the program could best meet the evolving needs of the community. The COVID-19 pandemic and racial justice protests of 2020 brought focus and immediacy to that task.

The planning process engaged a broad group of stakeholders, who are detailed in an appendix to this plan. Participants contributed valuable insights and ideas that helped shape both the foundational ideas for Raleigh's public art program and actionable recommendations for moving the program forward.

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### **The City of Raleigh Public Art Program**

**Raleigh's public art program was established in 2009 through an ordinance that set up a funding mechanism (a portion of the budget of eligible City capital projects is set aside for public artworks) and a governance process (through a new Public Art and Design Board). The program is managed by Raleigh Arts, which is a service unit of the City's Department of Parks, Recreation and Cultural Resources.**

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This resulting plan will guide the work of Raleigh Arts staff and the Public Art Design Board (PADB) in planning and implementing public art projects, and it will provide a framework for partnerships with other City departments, artists, cultural organizations, and developers. Altogether, the strategies, actions and tools in this plan will help Raleigh Arts advance a new, compelling and urgent vision for public art.

## Process and Engagement

Raleigh Arts selected the consulting team of Todd W. Bressi and Via Partnership (Meridith McKinley and Emily Blumenfeld) in 2020 to lead this process after a national search. The team worked closely with Raleigh Arts staff and an Advisory Group made up of representatives from Raleigh's arts, design, and creative community, including members of the Public Art and Design Board (PADB) and the City of Raleigh Arts Commission (CORAC). The team also met with the PADB to get feedback at critical junctures in the development of the plan. Additional public input was gathered through extensive interviews, online questionnaires, focus groups, several stakeholder workshops, and community events.

The consultant team reviewed precedent City plans and policies that provide context for this Plan, including *Creative Life*, the Raleigh Cultural Plan (2016); the 2030 Comprehensive Plan Update (2019), the Raleigh Strategic Plan 2020 – 2025 (the city's Public Art Policy and its public art ordinance). The team also conducted benchmarking research about public art programs in peer cities to learn from their successes and challenges.

Finally, the consultant team created a residency for an artist to explore and produce interpretive mapping of Raleigh as part of the research and engagement process. The team commissioned André Leon Gray, a Raleigh artist, to research Raleigh's Black cultural landscape and document it in a map. Gray's work illuminates community histories, resources, needs, and visions, which will help Raleigh's public art program better understand opportunities and strategies for working with artists and the broader community to reflect this essential layer of the city's history and culture. Gray's project also demonstrates the potential of mapping as a process for discovering and documenting aspects of the city that could be the focus of future public art initiatives.

## Vision and Goals

Raleigh's residents are proud of the city's public art and have consistently expressed interest in seeing more — especially art that speaks to Raleigh's histories, the cultural identities, and creative practices of its residents, as well as to the city's future. Recent City planning processes, including *Creative Life* and the 2030 Comprehensive Plan update, have called for public art distributed more widely throughout the city, from established neighborhoods to newly built communities.

This plan builds on those previous efforts in several ways.

First, it offers a vision for the impact that public art will have in the community:

**Raleigh's public art program is a creative force that brings together artists and communities to build a connected and engaged city.**

Second, it outlines six major goals that will help the public art program move towards this vision:

**Goal 1: Nurture artists, arts professionals, and organizations to build Raleigh's public art ecosystem.**

**Goal 2: Leverage the public art process to connect Raleigh's communities.**

**Goal 3: Build a creative bridge between the activities of City government, Raleigh's arts community, and the people who live in, work in, and visit the city.**

**Goal 4: Build equitable, inclusive, and accessible public art processes to ensure that everyone participates and that resources are allocated in support of community goals.**

**Goal 5: Increase the program's capacity to meet growing community expectations.**

**Goal 6: Increase funding and funding flexibility to expand the program and initiate a wider variety of project approaches to reflect the community's vision.**

Third, it details actionable strategies that will help the program work towards each of these goals and, in some cases, provides additional frameworks or guidelines for implementing those strategies.

Fourth, because implementing any plan is an incremental process, it also shows how these strategies can be prioritized — describing what the program can accomplish as it is resourced now, by re-allocating its own resources, and with growth in resources.

Finally, it outlines updated processes for managing the public art program, as well as an expanded menu of project approaches the program can undertake to achieve its goals.

## How to Use this Plan

This purpose of this plan is to guide the implementation of Raleigh's public art program.

The plan takes a strategic approach. It provides a framework that allows the program to respond to conditions that are continually evolving, and to incorporate what it learns from its ongoing work in building broader, deeper and more trustful relationships with Raleigh's communities. It does not identify locations for public art projects or suggest specific project ideas.

The plan begins with a vision for public art in Raleigh and specific goals for the public art program to work towards. Then, it outlines strategies, actions and tools for how to set priorities, develop partnerships, target resources, and address inequities. These recommendations are intended to work in concert with Raleigh's Percent for Art ordinance and its Public Art Policy, as well as the City's cultural arts plan, its comprehensive and area plans, and its strategic plan.

Raleigh Arts, CORAC and the PADB will take the lead in implementing the strategies in this plan. Many will require continued and expanded partnerships with City departments, boards and commissions, nonprofits, communities, and artists. To fully implement this plan, the City will need to commit additional resources for public art, including funding and a limited number of new staff in the Office of Raleigh Arts. It will also require certain policy shifts by the City.

Most importantly, this plan builds on the public's clear and continuing interest in public art. It provides fresh energy and intention, charting a path for an artist- and community-centered public art program that advances Raleigh's creative, cultural and civic life.

## Raleigh's Moment for Public Art

In recent years, the potential for public art to address urgent and deep-seated issues of concern has been made clear in both Raleigh and the nation at large. Public art has been at the forefront of dialogue about civic issues from public health to racial justice, from democracy to climate change. Artists and arts organizations have been developing strategies for engagement in real time as these topics evolve.

Over the past decade, Raleigh's public art program has built a foundation of support from local artists, City and external partnerships, and the public at large. The community has responded enthusiastically and imagined a future in which public art can be integral to the city and the people who live and work there. With this plan, Raleigh's public art program can build on these accomplishments and sustain this direction for years to come, in the service of supporting a creative, connected and equitable city.

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### A Durable Vision with Ongoing Evaluation

**This Public Art Strategic Plan establishes a public art vision that will serve Raleigh for a decade or longer.**

**It will likely take up to three years for the major recommendations of this plan to be implemented, and several years after that for the impact of those recommendations to be seen.**

**In three to five years the Program should consider a mid-course review of its progress towards the goals outlined in this plan, and consider adjustments as necessary. In about a decade, the Program should assess whether the plan should be updated. For some areas of recommendations, such as equity, data should be collected and outcomes should be evaluated on a near-term basis.**

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Brian Brush, SONARC, polycarbonate plastic, LED's, steel, Duke Energy Center, 2020

# Introduction

Raleigh's public art program is built on a foundational vision of channeling Raleigh's creative life into the public spaces of the city and of connecting communities, whether defined by geography or other commonality or shared interest.

Over the past decade, the program has secured ongoing funding through a flexible percent-for-art mechanism and has attracted a highly professional staff. It has built strong connections, reservoirs of good will, and creative partnerships within both city government and the broader community. Its innovative use of resources and openness to partnerships have helped the program build a record of artistic accomplishment.

The creation of this public art strategic plan was a key recommendation of *Creative Life*, Raleigh's citywide cultural plan, as well as a priority of the City's strategic plan. However, the plan was undertaken during a time that was traumatic for both Raleigh and the nation at large. The planning process occurred when the nation was battling the Covid-19 pandemic; coming to grips with systemic racism, police brutality, income inequality and gun violence; and seeing its democratic processes tested. Furthermore, the planning occurred during a moment of extraordinary growth and transformation in Raleigh, with some residents experiencing both the optimism of new ideas and economic opportunity and while others facing the reality of cultural and physical displacement.

With that context in mind, this plan imagines a program that will continue its focus on the city's creative, public and connective lives. It imagines a program that embraces innovative approaches to identifying projects that provide new understanding of the how the city is lived, experienced, remembered, and imagined. It imagines a program for which the creation of public art is only one leg of its mission, along with the equally important tasks of supporting and strengthening Raleigh's network of artists and related professionals, connecting people through creative and civic processes, and engaging the full range of the city's cultural resources. And it imagines a program that will address

past and persistent equity issues — by asking who participates in public processes, who benefits from public resources, and whose creative practices and stories are represented in the art that the program supports.

With this plan, Raleigh Arts embarks on a future in which public art is a vital and vigorous force for building a city into which artists and communities can pour their visions for creating a lively, healthy, sustainable, connected and equitable society.

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### **What does under-represented mean?**

**For the purpose of this document, under-represented groups and communities are both identified and defined as those who historically have been denied equal access to opportunity and excluded from civic participation. While demographics will vary based on context and geography, indicators of under-represented groups and communities may include, but are not limited to: race, gender, ethnicity, sexual-orientation, persons with disabilities, or low socioeconomic status.**

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Right

Tiffany Baker, *The Reflective History*, Bailey Drive Gateway, 2021. Design Dimension, Parks with a Purpose — a program of The Conservation Fund, Partners for Environmental Justice, the Walnut Creek Wetland Community Partnership, and the City of Raleigh.



**WILLIE TAYLOR HICKS**  
Homeowner since 1957,  
retired school teacher and  
oldest living member of 5  
generations of the Hicks  
family who have lived in  
Rochester Heights



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# Vision, Mission Goals

Left  
Julia Caston, *Oracle Machine*, SEEK Raleigh, Dorothea Dix Park, June 1, 2019  
Photo by Scott Mais



Akira Dudley, *Skyline Collaborative Painting*, acrylic paint, Dorothea Dix Park, 2022  
Photo by Negin Naseri

# The Plan

This chapter outlines the direction for Raleigh’s public art program — from its high-level philosophical underpinnings to detailed implementation strategies. These recommendations reflect the direction in which the program has been moving in recent years and build on the goodwill that the program has created.

This plan recommends a new public art program mission, which describes the work that the program focuses on in order to drive towards its vision.<sup>6</sup>

It also describes a new vision, which states how the program hopes that public art will impact the city.<sup>7</sup>

Next, it recommends six overarching goals that can help the program work towards its vision. The goals are interconnected, but each is equally important to the success of public art and each requires its own focus.

Finally, it proposes strategies that the program can follow to achieve its goals.

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## Mission

**Raleigh’s public art program supports the creation of and expands participation in public art — connecting artists, creative professionals, communities and City agencies; strengthening Raleigh’s creative community; and supporting an equitable, vibrant and meaningful public life.**

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<sup>6</sup> Though the program does not have a formal mission statement, the Public Art and Design Board by-laws state: “The mission of the Board shall be to promote and facilitate the inclusion of art into Raleigh’s public realm by means of an established process that creates connections between artists, partners, and communities for the purpose of enhancing the City’s vitality.”

<sup>7</sup> Though the program does not have a formal vision statement, the Public Art Policy states: “We envision public works of art that transform and activate civic spaces and create a unique identity for Raleigh as a destination place.”

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## Vision

Raleigh's public art program empowers and amplifies the community's creative voices, expanding their connection and engagement with each other and the world around them.

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## Goals

1

Nurture artists, arts professionals, and organizations to build Raleigh's public art ecosystem.

2

Leverage the public art process to connect Raleigh's communities.

3

Build a creative bridge between the activities of City government, Raleigh's arts community, and the people who live in, work in, and visit the city.

4

Build equitable, inclusive, and accessible public art processes to ensure that everyone participates and that resources are allocated in support of community goals.

5

Increase the program's capacity to meet growing community expectations.

6

Increase funding and funding flexibility to expand the program and initiate a wider variety of project approaches to reflect the community's vision.

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Right  
Bland Hoke, *Plume*, banjo necks and parts, Raleigh Convention Center, 2018  
Photo by Tzu Chen



## Goal 1

# Nurture artists, arts professionals, and organizations to build Raleigh’s public art ecosystem.

Raleigh’s “public art ecosystem” encompasses everyone who creates, produces and supports public art: artists, curators, project managers, organizations, businesses, developers, planners, fabricators, craftspeople, critics, scholars, conservators, educators and others. While Raleigh has its own networks to nurture, its ecosystem also overlaps with that of other cities and counties in the Research Triangle, as well as the rest of North Carolina and the Mid-Atlantic seaboard.

By supporting this ecosystem, Raleigh Arts can leverage a wide range of individual and organizational resources that can help advance the City’s broader goals for public art. This ecosystem can also support public art approaches that may not be priorities for the City’s public art resources but are important to the cultural health of the city and its communities.

Raleigh Arts can strengthen the city’s public art ecosystem by investing the resources it already has into projects, partnerships, and programming that not only help achieve a particular goal but also strengthen and grow the public art ecosystem by providing access to its resources to non-traditional public art practitioners.

## Strategies to Nurture Artists, Arts Professionals and Organizations

### Public Art Project Approaches

The public art program strives to work with artists who come from different backgrounds, have different levels of experience in public art, and who work in a variety of styles, scales, media, and artistic genres. The program should engage this broad range of artists by following a diverse range of public art project approaches. Strategies for accomplishing this include:

- 1.1 Provide for a diverse range of projects in the Public Art Operating Plan and Four-Year Outlook.
- 1.2 Prioritize programs, such as SEEK Raleigh, that provide opportunities for artists to create temporary, performance, and ephemeral projects.
- 1.3 Consider using Per Capita funds to supplement targeted support that is offered by other City departments, offices and programs, if doing so would ensure broader artist participation and/or better artistic outcomes. (“Targetted support” is discussed in the “Project Approaches” section of this plan.)
- 1.4 Adopt this plan’s recommended definition of “Signature Project” and a framework for identifying and resourcing signature project opportunities.
- 1.5 Create a more streamlined process for small-scale, temporary Community-Initiated projects, especially those on City-owned bus shelters, signal boxes, concrete manhole risers, sidewalks and storm drains. Develop toolkits to guide artists and community partners interested in initiating these types of projects.

### Public Art Resources and Support

The public art process, from project conception to execution, can be daunting. The program should provide artists working on projects with access to resources and direct support, helping to open the door to artists with different skill levels and non-traditional public art practices. The program can also provide opportunities for the broader community of artists and arts professionals to strengthen their public art skills. Strategies for accomplishing this include:

- 1.6 For artists who have been commissioned by the public art program, facilitate access to design professionals, fabricators, contractors, and other resources that they may need to successfully implement their projects.
- 1.7 For artists who are new to public art, organize projects in which Raleigh Arts plays a more direct role in the production, fabrication and installation of the artwork.
- 1.8 Evaluate the design and impact of the initial Public Art Mentorship Program. Continue the program, updated as necessary based on the outcomes of the evaluation.
- 1.9 Create a Public Art Fellowship Program that places artists, curators and arts administrators as fellows within Raleigh Arts to work on public art administration, exhibits, research and planning projects.
- 1.10 Create an easily and universally accessible online portal that provides information about public art and exhibition resources, processes, and opportunities for projects and funding.
- 1.11 Support the development of, and provide access to, resources such as grant- and proposal-writing workshops, portfolio reviews, fabricator tours and networking.

## Partnerships and Networks

The public art program should work with local and regional partners to strengthen the public art ecosystem, leveraging resources and taking advantage of the knowledge and expertise that other individuals and organizations offer. Strategies for accomplishing this include:

- 1.12 Leverage partnerships to produce innovative public art projects and public art exhibitions, support the growth of regional public artists, and develop residencies for visiting public artists.
- 1.13 Explore partnerships and external funding for supporting capacity-building activities.
- 1.14 Support networking opportunities for regional public art administrators, artists, curators, organizations and developers.



Michael S. Williams and Stacey L. Kirby, *Vital Health*, performance for SEEK Raleigh, Dorothea Dix Park, 2020  
Photo by Jade Wilson

## Goal 2

# Leverage the public art process to connect Raleigh's communities.

Raleigh's vision for arts and culture, set out in the *Creative Life* cultural plan, stresses the power of the arts to help people realize their own forms of creative expression, increase people's understanding of the city's diverse cultures, and connect people throughout the city.

Participation in public art can strengthen people's sense of self-worth by supporting their creative and civic agency. It can also build connections among different groups (whether defined by neighborhoods or other commonalities or shared interests) by stimulating meaningful cultural understanding, civic dialogue, and sense of shared purpose.

The program can accomplish this by involving people in processes for identifying, planning and creating public art projects and by developing resources that ensure that every encounter with public art can be a portal to a deeper creative, cultural and civic experiences.

## Strategies to Involve and Connect

### Stakeholder Input into Program Directions and Priorities

Stakeholder input into the priorities and direction of the public art program will help the PADB and staff ensure that funding and resources are dedicated to projects and programs that resonate with the community. Strategies for soliciting stakeholder input include:

- 2.1 Conduct periodic surveys to assess public art priorities.
- 2.2 Meet periodically with community leaders, stakeholder groups and representatives to provide program updates and seek input.
- 2.3 Provide forums for artists, arts organizations and other stakeholders to discuss public art concerns, priorities and directions.

### Stakeholder Involvement and Community Participation in Projects

The public art commissioning process begins with stakeholder involvement and community participation to ensure that the project and commissioning process is informed by the needs and interests of the communities in which the artwork is to be sited and/or the communities that the project addresses. This engagement and participation continues through different stages of the public art commissioning process to ensure that the resulting project meets community expectations. Strategies for accomplishing this include:

- 2.4 Actively seek stakeholder input on individual public art projects, including factors such as the theme, subject matter, and location.
- 2.5 Consult with the disability community on public art projects, especially during the concept design phase.
- 2.6 Provide adequate funding and staffing resources, in both annual budgets and project budgets, for staff and artists to work on community engagement and to enable and incentivize community participation.
- 2.7 Create a framework that helps the program outline the goals, approaches and outcomes for community engagement for each project.

- 2.8 Provide flexibility in the size and composition of Artist Selection Panels so they can be broadly inclusive, as indicated in Goal 4.
- 2.9 Develop community engagement events to enhance community engagement with projects while they are underway.
- 2.10 Develop programming that features and/or is co-produced with artists, curators, project partners and other stakeholders.

### Engaging with the Collection

The public art program can develop and provide access to programs and resources that ensure that every encounter with public art can be a portal for people to have a deeper civic and creative experience, and deeper connections to places that are enhanced by art installations. Strategies for accomplishing this include:

- 2.11 Develop programming, such as events and Public Art Exhibitions, that engage people with the overall collection and offer them fresh connections to it.
- 2.12 Develop programming that features and/or is co-produced with artists, curators, project partners and other stakeholders.
- 2.13 Expand the reach of programming through partnerships with arts, business, civic, education, place-based and similar organizations.
- 2.14 Conduct a regular assessment of on-site, printed, and web-based platforms that provide information about and engagement with the Municipal Art Collection.
- 2.15 Provide tools that allow people to share their responses to public art and to organize their favorite projects into their own collections and tours.
- 2.16 Encourage universal design during the concept development phase of projects so that the artwork can be experienced in a variety of ways
- 2.17 Evaluate the accessibility of public artworks in the collection and create additional ways for people with disabilities to access / experience the collection.

## Connecting Communities

The public art program can develop projects that connect communities across geographic, cultural and economic differences. Strategies for accomplishing this include:

- 2.18 Adopt a framework to guide the conceptualization, planning and implementation of public art projects that connect Raleigh's communities.
- 2.19 Curate public art projects or public art exhibitions that focus specifically on incorporating the diverse arts traditions of Raleigh's communities.
- 2.20 Consider organizing projects around infrastructure systems, such as greenways, water infrastructure and transit, that connect Raleigh's communities.
- 2.21 Consider organizing projects around themes, such as history, that are unique to different communities but can connect everyone to larger narratives.

## Framework for Public Engagement in Public Art Projects

**This framework should be used by program staff and the Public Art and Design Board when they are developing and implementing community engagement strategies for public art projects.**

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Develop public art projects that allow the public to engage with artists and arts producers, to participate in the making of art projects, and to express their voices through the artwork that is created or through related activities.

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Consider public art in the earliest stages of capital project scope development, feasibility studies and bond order development.

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Consult with the community early; understand that community's concerns, aspirations and sense of identity when establishing the goals for the project; identify representative community member who can share historic or cultural resources, and be a liaison between the artists, City, and community.

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When a project is being planned, establish goals for the level of community engagement that is desired for that project, select an artist whose qualifications include experience and inclination to work at that level of community involvement, and collaborate with the artist to design the community engagement approaches.

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Document public engagement processes thoroughly, as part of the overall story of creating a public artwork, and to demonstrate how public engagement processes helped shape projects.

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Consider the following resources when planning public engagement: The City of Raleigh's *Public Participation Playbook*,<sup>9</sup> and the International Association for Public Participation's *Spectrum of Public Participation*.<sup>10</sup>

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<sup>9</sup> <https://cityofraleigh0drupal.blob.core.usgovcloudapi.net/drupal-prod/COR22/CEPDPlaybook.pdf>, accessed October, 2021.

<sup>10</sup> <https://www.iap2.org/page/pillars>, accessed October, 2021.

## Framework for Public Art Projects that Connect Communities

**This framework should be used by program staff and the Public Art and Design Board to develop and implement public art projects that connect communities throughout the city.**

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Identify issues, themes and narratives that are shared across different communities in Raleigh.

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Identify infrastructure networks, such as greenways, watersheds, and complete streets, that connect or can be found in communities throughout Raleigh.

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Identify partnerships with organizations that can tap into citywide advocacy and service networks.

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Identify project and curatorial approaches that connect communities.

- > Examples include citywide engagement processes as projects are being developed; multiple projects that consider different aspects of an issue or a narrative; multiple projects of a certain type that appear in different locations; temporary exhibitions in locations spread throughout the City; and mobile projects
- 

Develop programming and interpretive strategies that help the public understand the connection between projects.

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## Goal 3

Build a creative bridge between the activities of City government, Raleigh's arts community, and the people who live in, work in and visit the city.

When Raleigh's public art program was established, its focus was on commissioning public art in conjunction with City capital projects. Since then, the City's Comprehensive Plan update and its cultural plan, along with the public engagement undertaken for this plan, make clear that the public is interested in seeing public art spread throughout the City through both public investment and private development.

Raleigh Arts can lay the groundwork for achieving this goal by becoming involved in broader planning and development processes; incorporating public art recommendations into area and corridor plans, as well as plans for city infrastructure and systems; collaborating with the Planning and Development Department on updates to codes and guidelines that encourage more private developers to commission public art; and developing new tools for partnerships with other City departments, offices and programs.

By connecting artists with City processes, the public art program can inspire City agencies to achieve creative visions and outcomes and better connect people to the work that City agencies do.

# Strategies to Encourage Public Art Across City Initiatives

## Expanded and Strengthened Partnerships

The public art program can outline processes that can help other City agencies understand how to collaborate with the program or commission public art on their own. Strategies for accomplishing this include:

- 3.1 Develop a formalized process for entering into Interdepartmental Partnership Projects with other City departments, offices and programs.
- 3.2 Serve in an advisory capacity to City departments that are developing public art outside of the Interdepartmental Partnership process by providing input, advice and toolkits that address common scenerios and answer frequently asked questions.

## Public Art Recommendations in City Plans

City planning processes can identify opportunities for public art that are spread much more widely throughout the City, align public art with the missions and programs of other agencies, and create paths for implementing those opportunities through subsequent planning, funding and development opportunities. Strategies for accomplishing this include:

- 3.3 Conduct ongoing outreach to City departments to identify opportunities to plan for public art in department budgets.
- 3.4 Provide a framework to guide the Planning and Development Department and its consultants in incorporating public art recommendations in area, corridor and similar plans and studies.
- 3.5 Identify needs, opportunities, strategies and resources for public art by partnering with other City agencies undertaking plans for their programs and capital projects.

- 3.6 Consider public art focus plans for geographic areas, City service and policy areas (health, justice, sustainability), infrastructure systems (such as complete streets, stormwater and transit) and other resources (such as natural areas and historic resources) that can lay the foundation for public art strategies that address community needs and priorities beyond the scope of a single project.

### Public Art in Private Development

Developers can be encouraged to include public art in their projects through appropriate design guidelines, development codes, rezoning, economic development funding and informational resources. Strategies for accomplishing this include:

- 3.7 Revise land development codes and design guidelines to create incentives and reduce barriers for public art in private development.
- 3.8 Ensure that public art that is created to fulfill an architectural or urban design requirement, or development condition, is accessible to the public.
- 3.9 Collaborate with Raleigh’s Urban Projects Group to create tools that illustrate to developers how they can incorporate public art in their projects, including how public art can be an option for architectural and design features that are recommended or required in the Unified Development Ordinance and other City design guides.
- 3.10 Promote external resources developed by organizations in other cities that explain how to include public art in private development.
- 3.11 Work with City leadership to develop a policy that allows for Tax-Increment Grant funding to be used for public art.
- 3.12 Establish the provision of public art in amenity spaces as a “Key Policy” in the Comprehensive Plan.
- 3.13 Establish standard language that can be incorporated into conditions for public art that are included in rezoning proposals.
- 3.14 Establish a policy for the relocation and removal of public art that is created by developers as a condition of land development approvals.

## Framework for Incorporating Public Art Recommendations in Area Plans and Corridor Studies

**Public art program staff should follow these practices, collaborating with Planning and Development Department staff as appropriate, to ensure that public art is a topic of consideration in area plans, corridor studies and similar planning initiatives.**

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Review Planning and Development Department workplan and identify planning processes that are most appropriate for including public art recommendations, based on the purpose of the plan and the area the plan is considering.

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Determine the lead entity for facilitating the development of public art recommendations (for example, Planning and Development Staff, the consultant leading the plan, an artist working for the consultant, or Raleigh Arts staff).

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Ensure that RFQs and scopes for city planning consultants (area, corridor and similar plans and studies) include language that requests teams identify public art needs, opportunities and strategies.

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Collaborate with Planning and Development staff and plan consulting teams to ensure that public art recommendations:

- > Embrace appropriate stakeholder input,
  - > reflect the visions and priorities for public art expressed in this plan, and
  - > are reviewed by the public art program staff before being finalized.
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Collaborate with planning staff, consulting teams and stakeholders to recommend resource and implementation strategies through future capital projects or private development.

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Seek opportunities to introduce the public art program to new stakeholders and partners and to gather input into opportunities and priorities for future projects.

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## Recommendations for Revising Development Codes and Guidelines

**Planning and Development Department staff should consider recommending the following changes when they are proposing future revisions of development codes and guidelines.**

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Allow developers to use public art to meet architectural and urban design requirements.

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Allow public art to substitute for architectural design requirements for parking garage facades (Unified Development Ordinance).

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Revise architectural design requirements for facade transparency and blank walls to provide exceptions for areas covered by public art (Unified Development Ordinance 1.5.9, 1.5.10).

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Allow artist-designed wall treatments or screening to be considered as a blank foundation wall screening element / aesthetic enhancement (Hillside and Sloped Site Development in Mixed-Use District).

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Identify and clarify opportunities for incorporating public art into site plans.

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Allow public art to be a feature permitted in subdivision Open Space (Unified Development Ordinance 2.5.4).

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Allow public art to be a feature permitted in subdivision Amenity Areas (Unified Development Ordinance 1.5.3.c).

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Allow public art to be considered a Street Furniture element permitted as an encroachment (Street Design Manual).

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Provide standards for artist-designed street furnishings on public rights of way (Street Design Manual).

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Allow public art to be an amenity feature included in storm water retention areas (Unified Development Ordinance).

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Allow public art to be a feature permitted in streetscapes and protective yards (Unified Development Ordinance).

---

## Guidelines for Making Public Art a Condition of Land Development Approval

**Planning and Development Department staff should consider recommending the following approach to requesting that public art be included in developments that receive discretionary land-development approvals.**

---

### **Public art conditions should prioritize, to the extent possible:**

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Public art investments that implement recommendations made in an approved area plan.

---

Public art investments in amenity spaces, open spaces or greenway easements that are provided as part of the development.

---

### **Public art conditions should also consider requiring:**

---

Developers must use artist selection and project development processes outlined in Raleigh Arts guidelines, policies, and plans.

---

Developers must work with Raleigh-based artists, curators and arts professionals to the extent possible.

---

### **Public art conditions should consider the following administrative provisions:**

---

Contracts with artists should respect artist intellectual property rights.

---

Developers should agree to maintain and conserve public art.

---

Developers should provide the City with documentation of the projects that are created, to include information useful for recordkeeping (artist, date) and public information (themes, materials).

---

Developers should agree to provide public access to artworks.

---

Developers should agree to abide by the City's policy for relocation and removal of public art.

## Goal 4

Build equitable, inclusive, and accessible public art processes to ensure that everyone participates and that resources are allocated in support of community goals.

The public art program’s approach to equity should support the City of Raleigh’s overall equity vision as well as the equity vision that the program’s stakeholders have expressed for public art.

The City’s vision and approach to equity is outlined in recent planning documents:

- > The City’s recent equity statements identify racial equity, particularly dismantling systemic racism, as a key issue.
- > *Creative Life* recommends “consideration of cultural bias and its continuing impact in the cultural sector,” stating that “equity also involves understanding and meeting the cultural interests of all cultural groups, including communities of color, immigrants, the LGBTQ community, low-income people and people with disabilities.”
- > *Creative Life* envisions Raleigh Arts “as a role model for best practices in the area of cultural equity and universal access.”

- > Other City plans emphasize a broader concept of equity: access to economic opportunity and distribution of resources and services so that they are affordable, distributed in a geographically equitable manner, and representative of the community.

Public art stakeholders consulted in this process raised several key issues regarding equity and inclusion:

- > How can more public art projects be initiated and led by artists from under-represented communities?
- > How can the public art program support efforts by these communities to address structural urban issues such as disinvestment and gentrification?
- > How can the art, history and cultural heritage of these communities be recognized and valued to the same degree that the heritages of others are?
- > How can public art have a presence in these communities that inspires people to explore their own creative and civic agency, and connects youth to the potential of arts and other creative professions as a career opportunity?
- > How can the program address inclusion of people with disabilities in public art processes and access to public art resources?

## Strategies to Build Equitable, Inclusive, and Accessible Public Art Processes

### Promote Structural Change

- 4.1 Nurture long-term relationships with cultural practitioners, community leaders and arts leaders from historically under-represented communities, recognizing that past experiences with City agencies or arts programs may not have always been positive.
- 4.2 Support artists and public art projects, public art exhibitions and programming that foster citywide awareness of and dialogue about equity issues.
- 4.3 Explore connections with local and national arts, civic action and education organizations (especially local social-justice organizations and HBCUs) that could provide resources for focusing on equity issues.
- 4.4 Implement actions in the Raleigh Racial Equity Plan and future initiatives in the Department of Equity and Inclusion that relate to the public art program.
- 4.5 Ensure staff receives training in universal design, DEIA, and cultural competency.

### Embrace the Voices of Historically Under-Represented Communities

- 4.6 Organize projects that tell the stories of a community through the creative practices of artists from that community, including those whose practices are not centered on public art.
- 4.7 Support artists, curators and arts administrators from under-represented communities in undertaking research projects (mapping, oral histories of people in neighborhoods undergoing change, etc.) that serve as a resource for future public art projects.
- 4.8 Establish paid fellowships for artists and curators from under-represented communities to focus on research and/or planning for public art projects or other public art topics that they identify.

- 4.9 Support efforts by individuals and organizations outside of Raleigh Arts to interpret public art projects and develop public art curricula, so multiple perspectives on the collection are offered.
- 4.10 Create a public art focus plan for under-represented communities that addresses specific community concerns, the development of culturally-relevant public art practice, and resources needed to support that practice.

### **Rebalance the Distribution of Resources**

- 4.11 Shift public art resources generated in areas that have benefitted most from public and private investment to address public art needs identified in areas of the city and by groups of people that have historically benefitted less from public and private investment.
- 4.12 Prioritize project proposals for historically under-represented areas of Raleigh.

### **Promote Broader Participation in Public Art Processes**

- 4.13 Follow best practices in inclusive design and universal design when planning meetings, events, and publications.
- 4.14 Ensure that calls to artists include artist scopes, selection criteria, and application requirements that are consistent with the program's goals for diversity, equity, and inclusion.
- 4.15 Work through community networks to expand outreach and participation in public art activities and find opportunities to meet people where they live, play, and work.
- 4.16 Ensure that the Artist selection panels are broadly inclusive and composed of a diverse mix of perspectives and abilities, including local artists, reflecting the diversity of both the City of Raleigh and the composition of the communities where projects are located.

### **Promote Universal Access to Public Art Resources**

- 4.17 Use universal design practices when siting public art projects, designing physical and visual access to them, and providing documentation on the Internet.
- 4.18 Provide artists with resources to incorporate universal design practices into their projects.
- 4.19 Reserve funding for accommodations needed to engage Deaf and disabled artists in public art projects and assist them in working on projects.

### **Evaluate Equity Practices and Progress**

- 4.20 Collect, maintain, and evaluate data that enables Raleigh Arts to measure its progress towards equity and universal access goals. Use data to purposefully improve policies and procedures.
- 4.21 Implement annual equity progress reporting.

## Framework for an Equity Evaluation Process

**Public art program staff should incorporate the following practices into the program's process for equity evaluation.**

- 1 Work collaboratively to assess, manage and update equity goals and practices.
- 2 Track geographic distribution of public art project and program funding.
- 3 Track demographic and geographic distribution of people who apply for and people who receive public art resources.
- 4 Gather qualitative feedback on artist selection processes and panels.
- 5 Gather qualitative feedback about successes and challenges from participants in projects and programs.
- 6 Collect information over time that provides insight into the impact, for artists and communities, of participating in the program.
- 7 Periodically re-evaluate and adjust project selection criteria and implementation approaches as necessary to improve progress towards equity goals.

## Framework for Annual Equity Progress Reporting<sup>11</sup>

**The Government Alliance on Race and Equity, which the City of Raleigh uses as a resource for its racial equity work, has published the following rubric for undertaking periodic progress reporting on equity action plans. Public art program staff should build a rubric for equity progress reporting using the following framework.**

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Have plan actions been implemented or are they in progress?

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Are there outcomes and actions that are receiving less attention than others?

---

What do the results indicate as to how to improve?

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If there are unmet or blocked actions, is there an explanation and/or proposal for resolving the issue?

---

Is there a need to change the plan?

---

Are measures being recorded and updated as actions change or are completed?

---

Is the jurisdiction reporting on challenges and successes?

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<sup>11</sup> This framework is published at: <https://www.racialequityalliance.org/wp-content/uploads/2016/11/GARE-Racial-Equity-Action-Plans.pdf>

## Recommendation for a Raleigh Racial Equity Plan: Considerations for the Public Art Program

**The following recommendations are based on the recommendations of the Raleigh Equity & Inclusion Action Plan.**

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Review public art program activities using city's Equity & Inclusion Action Plan.

---

Include racial equity as a core competency in select job descriptions.

---

Train and facilitate discussion and learning among CORAC and PADB members on issues impacting Raleigh through a lens of racial equity.

---

Ensure the composition of the PADB includes members who are familiar with equity issues in public art.

---

## Goal 5

# Increase the program's capacity to meet growing community expectations.

Raleigh public's art program has grown significantly in its scale over the past five years, with program management staff responsible for 15 major projects at a time, as well as other duties. By comparison, benchmarking data collected for this plan indicates that a typical workload for a public art project manager is about 10 projects.

The demands on staff are also growing because the community and program stakeholders have increasing expectations — such as working artists who are not as experienced at public art, expanding community engagement processes, and addressing equity issues — that require greater investment of staff time.

Throughout its work in planning for public art, managing public art projects, and supporting community-initiated projects, the public art program strives to be responsive to the interests of the community, and to work collaboratively with the community to conceive of and develop public art projects. The program's internal policies and procedures create a transparent, deliberative and reflective model of working with City partners and community stakeholders to support the creation of public art.

## Strategies to Strengthen the Program's Ability to Meet the Community's Expectations

### Staffing

The public art program will require diverse skill sets and additional staffing, and/or other professional support, not only to meet the current project workload but also to deliver outcomes that have a deeper and more sustained impact. Strategies for accomplishing this include:

- 5.1 Ensure the program staff has expertise in core public art professional capacities: curating, project management, program development, stakeholder and community engagement, planning and collection management.
- 5.2 Expand the number of program staff to manage core workload effectively.
- 5.3 Bring on Public Art Fellows to take on specific projects that support the work of the program.
- 5.4 Work with consultants, as needed, to supplement staffing needs, especially those that require special expertise, such as accessibility services and public art conservation.
- 5.5 Amend the Public Art Ordinance to include clear criteria for PADB member qualifications to bring diverse perspectives and appropriate experience to the Board.

### Internal Planning and Project Management Tools

Strong planning and project management tools can help the program be deliberative and make thoughtful decisions about how public art resources will be invested and how projects will be managed and evaluated. Strategies for accomplishing this include:

- 5.6 Work with other City agencies as they are in the early phases of planning capital projects to ensure that public art is anticipated as part of the project budget and delivery.
- 5.7 Update the City's budget manual and develop additional resources, such as a guide or framework, that outline why and how to include public art in project planning.

- 5.8 Consider how PADB's role should expand to include any public art project that involves City funding, is on City property and goes through the standard commissioning process.
- 5.9 Adopt a process that takes a proactive approach in identifying and recommending public art projects that address the vision and goals for the program. (See Framework for Public Art Operating Plan and Four-Year Outlook Process, page 47.)
- 5.10 Adopt criteria to evaluate potential public art project opportunities. (See Criteria for Evaluating Project Opportunities, page 50.)
- 5.11 Develop a Project Plan tool to ensure that all projects are thoroughly considered and that all project stakeholders are aware of and on board with the intent and scope of the project. (See Framework for Project Plans, page 49.)
- 5.12 Develop criteria to be used in the review of Community-Initiated Projects.
- 5.13 Develop a process for undertaking technical and operating / maintenance review of projects at key points in concept development, working with the Curator of Exhibitions and Collections, Budget and Management Services, and staff from the City department responsible for the site and/or the related capital project to conduct a technical review.
- 5.14 Develop an evaluation model: Determine what aspects of the program should be tracked through evaluation, develop criteria and methodologies, organize data collection and analysis.
- 5.15 Document the standard artist selection process that the program uses. (See Project Development Process, page 59.)
- 5.16 Update the processes outlined in the Public Art Policy for reviewing and approving permanent public art projects to include the changes outlined in Recommended Updates to City of Raleigh Public Art Policy (page 129).

## Framework for Public Art Operating Plan and Four-Year Outlook Process

**This framework should be used by program staff and the Public Art and Design Board to develop the Public Art Operating Plan and Four-Year Outlook.**

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Program staff works with the Budget and Finance staff to confirm the public art budget for the coming year and anticipated funding for the following four fiscal years.

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Program staff collects information regarding potential project opportunities, as well as program opportunities and conservation needs. This work includes reviewing City planning documents, meeting with capital project managers and their consultants, and following up on other opportunities that arise throughout the year. Staff presents this to the PADB for discussion.

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The PADB reviews potential opportunities against the vision and goals for public art, as well as other criteria developed for this purpose.

---

The Public Art Program staff drafts the Public Art Operating Plan and Four-Year Outlook for PADB review.

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## Guidelines for the Public Art and Design Board Composition

**Raleigh's Public Art Ordinance should be amended to provide for the following qualifications for members of the Public Art and Design Board.**

---

The PADB should include members who bring a variety of cultural backgrounds and spectrum of life experiences, striving especially to insure inclusive representation regarding age, race, cultural background, gender and ability/disability.

---

PADB members should have a history of professional and/or volunteer experience in public art, art or architectural history, arts administration, art conservation, art education, architecture, landscape architecture, urban planning, design, and/or public engagement.

---

At least one PADB member should be a visual artist.

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## Framework for Project Plans

For certain public art projects, the Public Art Program adopts a Project Plan, which is a foundational document that guides the planning and execution of a project. This would include most permanent, temporary, exhibition and residency projects, except those with small budgets and/or short time frames. Project Plans are developed by the Public Art Program staff with input from project partners and the PADB, and they are approved by the PADB. A Project Plan is a flexible tool; it can be a brief or detailed as required by the nature of the project. A Project Plan is also an evolving tool; some decisions about a project need to be made early on, and others can be made later (and the Project Plan updated), as the project progresses. For each project that the program undertakes, the public art program staff should consider documenting the following topics in a Project Plan.

The project goals and how the project relates to Raleigh's overall vision for public art.

---

The composition of the Artist Selection Panel (ASP), in terms of the organizations and groups of people who will be represented.

---

A description of the project's location and other information about proposed siting.

---

The project's expected lifespan, if temporary.

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Criteria against which the artist selection and concept proposal can be evaluated.

---

The budget and funding sources.

---

The project schedule.

---

Internal and external stakeholders.

---

The artist's scope of work.

---

The artist solicitation method and artist selection method.

---

A communications and marketing strategy.

---

A community engagement strategy.

---

Potential partners and needed agreements.

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## Criteria for Evaluating Project Opportunities

**These criteria should be used by program staff and the Public Art and Design Board when they are determining which projects to add to the Public Art Operating Plan and Four-Year Outlook. These considerations should be incorporated into the Project Plan.**

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### Content/Vision Alignment

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Does the project provide an opportunity to tell a story about that place? To reveal something new? Or bring to the surface something that is not readily accessible?

---

Does the project provide an opportunity to connect to a larger civic initiative?

---

Does the potential content of the work provide an opportunity to forge a partnership that will strengthen the outcomes of the project?

---

Does the project provide an opportunity for a new artist or voice to engage in public art?

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### Resources

---

Are there sufficient resources to commission an artwork at the site that would be of an appropriate quality, durability, and scale for the site?

---

Is there sufficient staff time to be able to manage the commissioning process, programming, and other related activities around the project?

---

Are there opportunities to leverage resources through grants, partnerships, volunteers, etc.?

---

Would a significant portion of the project budget be consumed by site work, engineering/utility needs (whether due to siting or complexity of the work)?

---

Are any site improvements required for the project to be accomplished?

---

### Location

---

Does the site provide an opportunity to reach a broad and diverse audience?

---

Can artwork be successfully integrated into the site, either by complementing activities at the site or creating a purposeful contrast with the character of the site?

---

Is there a capital project at the site that could allow for site integration and/or leveraging of resources?

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Has the site been identified in a public art focus plan, a City corridor or area plan, or through another community planning process, as a location for public art?

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Does the site offer an opportunity to bring art to a part of the City that does not already have public art projects?

---

Does the site create an opportunity to forge a partnership that will strengthen the outcomes of the project?

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Does the site pose any concerns around environmental impact?

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Does the site allow for accessibility to all, including those with disabilities?

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### Experience

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Can the artwork be experienced in a manner appropriate to its goals and its location?

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Does the artwork consider the experience of people with disabilities? Or, of people who are non-literate or non-English speakers?

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Are there opportunities for activation or programming to happen in conjunction with the artwork?

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## Goal 6

Increase funding and funding flexibility to expand the program and initiate a wider variety of project approaches to reflect the community's vision.

The funding approach to Raleigh's public art program has been based, largely, on a straightforward model of commissioning public artworks in conjunction with capital projects. During this planning process, the community and stakeholders have expressed clear aspirations for projects that are spread more widely throughout the city and that embrace a wider variety of approaches — including large signature projects, smaller community-oriented projects, and work in non-traditional media.

To accomplish this, the program will require increased project resources, more flexibility in using those resources, and an expansion of partnerships to create and produce projects.

# Strategies to Resource Public Art Projects that Reflect the Community's Vision

## Funding Flexibility

As the program expands its efforts to focus on places and projects that make the most impact and fulfill its new vision, flexibility in funding is essential. Strategies for accomplishing this include:

- 6.1 Take advantage of the ability to pool Percent for Art funds as outlined in the Public Art Ordinance.
- 6.2 Craft the language of future bond orders to include funding for public art and to allow for maximum flexibility of Percent for Art funds, in compliance with the Public Art Ordinance.
- 6.3 Establish a dedicated Percent for Art account to hold funds that are not attached to specific capital projects, such as GAP funds and funds from other sources.

## Increase Project Funding

The success of the public art program has led to an increased desire among the community for more public art. Increasing the amount of funding for public art projects will help address this demand and allow, when appropriate, for larger-scale works such as Signature Projects. Strategies for accomplishing this include:

- 6.4 Revise the Public Art Ordinance so that Percent for Art funding provisions are applied to all capital projects, where funding sources allow.
- 6.5 Revise the Percent for Art calculation from one percent of the construction budget to one percent of the project budget.
- 6.6 Within ten years, review funding and consider increasing the Percent for Art calculation to one-and-a-half or two percent.
- 6.7 Continue working with other City departments to leverage their public education, engagement and other departmental funds for public art Partnership Projects.

## Increase Maintenance and Conservation Funding

As the number of completed public art projects continues to grow, with more than 30 new public artworks expected to be installed in the next five years, the demand for maintenance and conservation of the collection will also grow. The public art program will require additional support to ensure the collection is properly cared for. Strategies for accomplishing this include:

- 6.8 Develop an annual maintenance plan that can inform the Public Art Operating Plan and demonstrate the need for maintenance funding through Percent for Art funding.
- 6.9 Amend the Public Art Ordinance to allow funds to be spent on conservation of existing artworks. Set aside a general target of 10 percent from Percent for Art allocations for maintenance and conservation.
- 6.10 For specific public art projects that have high anticipated maintenance or conservation needs, such as works with embedded technology or mechanical elements, set aside a portion of the project budget for maintenance and conservation, when funding sources allow.
- 6.11 Create a budgeting mechanism that will allow maintenance and conservation funds to be held in reserve across fiscal years.

Right

Vega Metals, Neal Carlton and Francis Vega, *Water Droplets*, printed metal panels, Buffalo Road Aquatic Center  
Photo courtesy of the artists





Vicki Scuri, *Capital Bridges*, Intersection of Wade Ave. and Peace St.  
Photo by Tzu Chen

# New Approaches to Public Art



# Project Development Process

Raleigh’s public art program has an interconnected set of goals related to building community, strengthening public art practice and advancing equity. This section outlines a flexible framework that program staff and the PADB can use to carefully assess each public art opportunity and develop project approaches, artist selection processes, community engagement processes and project management protocols that best addresses both the immediate goals of the opportunity as well as the program’s broader goals.

## Planning Phase

### Public Art Operating Plan and Four-Year Outlook

Each year Raleigh Arts staff and the Public Art and Design Board will create a Public Art Operating Plan and Four-Year Outlook. Elsewhere, this plan recommends that the staff and PADB take a more proactive approach to aggregating capital funds and identifying projects that best meet community needs. The Operating Plan process should provide the initial thinking behind the public art projects that Raleigh Arts will pursue. The Public Art Operating Plan and Four-Year Outlook is discussed in more depth elsewhere in this plan, with a framework included in the “Goal 5: Capacity” section.

### Project Planning

Every public art project that the program undertakes should be planned thoughtfully. The work on the project begins with establishing a framework and strategy. What is the context for this project, in terms of the goals and program for the capital project, the adopted plans for the areas, and the history of the community’s relationship with the City? What is the project trying to accomplish? What are the qualities that the artist

Left

Taylor White, *8-bit to 5G*, aerosol mural, Downtown Raleigh, 2022. Partners who helped bring this public art initiative to life include City of Raleigh, Red Hat, Downtown Raleigh Alliance and Subnation Media.

working on the project should have, and what is the best process for identifying and selecting that artist? What is the appropriate approach to public engagement? At each step of the process, who should be involved? If the project is a design team or integrated approach, how will the collaboration work, and does the design team's scope of work reflect this involvement?

Questions like these are answered in a Project Plan, which Raleigh Arts should create for each project as it is being conceived. Project Plans are discussed in more depth in the *Goal 5: Capacity* section, chart 5.3.

## Artist Selection Phase

### Artist Selection Panels

Raleigh's Public Art Policy calls for the PADB to appoint an Artist Selection Panel (ASP) for each project. The ASP's role is to review, interpret and provide recommendations for qualified artists and art proposals, based on criteria provided at the inception of the public art selection process.

The program should evolve the ASP process so that the panels are more broadly inclusive (even if they need to be increased in size) and so that they play a larger role in setting the direction for the project. These recommendations are discussed in more depth in the *Goal 4: Equity* section of this plan.

### Artist Recruitment Approaches

An important first step in artist selection is developing the pool of artists from which the ASP will be selecting an artist. Raleigh's Public Art Policy outlines two methods of building the artist pool: *An Open Invitational/Open Entry* (Open Competition) or a *Limited Invitational/Focused Invitational* (Invitational).

A third option is to develop a pre-qualified pool of artists, or *Artist Roster*, from which the public art program can choose artists for future projects. An Artist Roster is developed based on a comprehensive review of qualifications from artists who responded to an open solicitation.

When developing the artist pool, careful consideration should also be given to framing application eligibility. How the solicitation describes the desired professional background and previous experience, as well as the geographic scope of eligibility, can encourage or discourage artists from applying or participating in a process.

### **Artist Selection Processes**

The program generally follows a two-step artist selection process that is based on national best practices. The first step is a “request for qualifications,” in which applicants submit a statement, resume and images of past work, and the ASP selects finalists from this pool. The second step is that finalists are invited to interview and, in some cases, to prepare a concept proposal. The final selection is made based on an assessment of the artists’ qualifications and interviews and, if applicable, the proposal.

Careful consideration should also be given to choosing an artist selection process that best meets the goals of inclusivity, community engagement and finding an artist with the right skill sets for the projects. The pros and cons of different artist selection processes are discussed in an accompanying chart.

### **Community Engagement in Artist Selection Processes**

For some projects, the program may want to gather additional input from stakeholders who were consulted during the project development process, and sometimes the broader community, prior to the ASP making a recommendation. There are many creative options for seeking feedback, including community meetings, seeking comments on artist presentations or artist concepts, and one-on-one or small groups meetings. A framework for public engagement is outlined in the “Goal 2: Community: Involve and Connect” section of the plan.

## Artist Recruitment Approaches

Approach	Pros	Cons
<p><b>Open Competition</b></p> <p>An <i>Open Competition/Open Entry</i> process is one that invites submissions from all artists and, when appropriate, other design professionals. The field is narrowed using criteria that are established on a project-by-project basis.</p> <p>An Open Competition can have basic eligibility criteria; for example, it might be open only to artists from Raleigh.</p>	<p>Can be broadly accessible and can allow for a broad range of possibilities.</p> <p>Can provide opportunities for new, otherwise unknown, and emerging artists to apply.</p>	<p>Can consume a large amount of time for staff and ASP members.</p> <p>Can take up to several months from initiation to artist selection.</p> <p>Artists new to public art who have strong potential, but fewer portfolio examples, can get overlooked in Open Competitions, especially when there are many applicants.</p> <p>Artists who have strong practices but do not consider themselves public artists may not be aware of Open Competitions, or they may not consider themselves eligible.</p> <p>Some established artists will not respond to Open Competitions, preferring Invitationals or being directly selected for projects.</p>
<p><b>Invitational</b></p> <p>A <i>Limited Invitational/Focused Invitational</i> is where a select group of artists are invited to enter a competition or are pre-selected as candidates for a particular project or site.</p>	<p>Useful when looking for artists with a specific expertise, focus or method in which they work.</p> <p>Can reach artists that would not normally apply for a public art project or are not following public art competition opportunities.</p> <p>Can incentivize artists to apply because they know they are competing against a smaller pool of artists.</p>	<p>Can overlook artists that are interested and good candidates for specific projects.</p>
<p><b>Artist Roster</b></p> <p>An <i>Artist Roster</i> is developed based on a comprehensive review of qualifications from artists who responded to an open solicitation. An Artist Roster can be focused on a specific set of opportunities or could be used broadly for a range of commissions. If the Roster is meant to be used for several years, it should be updated annually or bi-annually.</p>	<p>Allows for artist selection to proceed more quickly, which is useful if there is a need to bring an artist on board quickly.</p> <p>Can save on staff and ASP time.</p> <p>Requires applicants apply only one time to be eligible for multiple projects.</p>	<p>Requires upfront work and ongoing management.</p> <p>Can become dated quickly, and if not updated regularly, can exclude emerging public artists.</p> <p>Can be difficult to anticipate what skill sets you will need in the Artist Roster without knowing the details and goals for every specific project that will be using the Roster.</p>

## Project Implementation Phase

### Concept Development

After an artist is selected, the artist begins work on the concept for the project. This can be a multi-faceted process, and program staff should be prepared to provide the artist with support in a variety of ways.

### Artist Research

Artists should be supported in their efforts to gather information about the site, the community, or topics or issues that will inform their work. If possible, Raleigh Arts should facilitate access to subject matter experts and research materials and support the artist in conducting their own research.

### Community Engagement

Both the program and the artist may have ideas about how they would like to engage with the community to help inform the project. Program staff should work collaboratively with the artist to develop goals and strategies for community engagement that meet the goals of the Project Plan and incorporate the approaches the artist would prefer to use. Program staff should help support the artist as needed to make introductions to stakeholders and community partners, set up meetings, and develop other engagement tools.

### Design Collaboration

For public art projects that are sited in conjunction with, or integrated into capital construction projects, the artist should be given access to drawings and other support materials related to the design, and most importantly, access to the design team and time to work through specific design issues with the team. The design team should be made aware of the need to budget time to work with the artist, as well.

### Technical Support

Regardless of whether the work is integrated into a capital project, the artist should be provided with all information that the City has access to regarding the site, and any regulatory issues or constraints. The artist should have access to City staff who have knowledge of the technical aspects of the site, as well as how the site is or will be used.

## Technical Review of Concept Designs

Public art program staff should work with the Municipal Collection Curator and staff from the City department responsible for the site and/or the related capital project to conduct a technical review of the draft concept. The draft concept should include preliminary drawings and renderings, information on materials and fabrication techniques, a draft budget and draft timeline. The technical review should focus on:

- > Maintenance, conservation and safety requirements
- > The ability to realize the project within the approved budget and timeline
- > Consideration of all stages of fabrication and installation
- > Consideration of site issues such as permitting, installation staging and availability of electrical or other utilities.

## Final Design, Fabrication and Installation

The standard process for public art project management is for the commissioning agency to enter a contract with the artist for final design, fabrication and installation of the artwork. This allows the commissioning agency to have a single contract for these phases of the project and places the artist in the role of project manager, ensuring that there is clear accountability for the work being completed on time and on budget.

However, this process requires that the artist have the experience and capacity to manage the project, as well the required insurance, business licenses and other business infrastructure needed to do so. As a result, many artists could be passed over, or simply not considered, for public art commissions because they do not have these qualifications. This can be a barrier to artists who are still establishing their practices, or seasoned artists who would like to do a public art project from time to time.

When circumstances warrant and staff has the capacity to do so, the program should consider contracting directly for aspects of the final design, fabrication and installation with the professionals who will conduct the work, or with a general contractor that will oversee multiple aspects of the production and installation.

### **Final Design**

For final design, there may be circumstances where the program would choose to directly contract with an engineer to develop and stamp drawings for foundations, supports or other structural aspects of a project. The artist can continue to be involved in an oversight role to ensure the aesthetic intent of the design is not compromised.

### **Fabrication**

For specific projects, Raleigh Arts has already contracted directly for fabrication. This could be done with projects where the fabricator is translating an artist's two-dimensional designs into glass, terrazzo, mosaic or another media (or even if fabricating from three-dimensional drawings). This contracting approach relieves the artist of the administrative burden and risk, and can make coordination of integrated work easier. Even if the artist is not directly contracting for the work, they should consult with the fabricator to ensure that the work is being fabricated in conformity with the designs and the artist's intent.

### **Installation**

Raleigh Arts can also contract directly for aspects of the installation, including foundations and/or other site work or site preparation, shipping of work and installation. This would be the case when the artist is not directly fabricating the work, or when the artist is fabricating the work but not installing it. For projects where the artwork is being integrated into a capital construction project, it may be easier, more efficient, or more cost effective for the general contractor to take on aspects of installation.



Ilan Averbuch, *Communicating Vessels*, cor-ten steel and granite, Remote Operations Campus  
Photo by Jim Sink

# Project Approaches

Each time the public art program begins a public art project, it should consider which project approach best suits the opportunity at hand. This section includes the project approaches that will most typically be used by the public art program, with discussion of how each approach can help the public art program achieve its goals.

## Permanent Public Art

A permanent public art project is typically an original, site-specific work of art that is designed to remain in situ for more than five years. In Raleigh, these projects have mostly been commissioned in conjunction with major capital projects to enhance those projects, and usually have been funded through Percent for Art funds, sometimes with additional fundraising. These projects can be created in a wide variety of forms, such as stand-alone sculptures, functional design elements or aesthetic enhancements integrated into a project or building design. Permanent projects commissioned by the public art program are accessioned into the Municipal Art Collection.

### How do permanent public art projects support the goals for public art in Raleigh?

#### **Goal 1: Nurture artists, arts professionals, and organizations to build Raleigh's public art ecosystems**

- > Permanent public art opportunities can be organized so that artists of all experience levels, from those who are new to public art to those with high levels of experience, can be commissioned.
- > Permanent projects can provide opportunities for artists who work in a variety of styles, scales, and materials.

- > Permanent projects allow for artists to expand their practice by exploring new ideas or materials.
- > Artists commissioned to develop permanent public art can mentor regional artists who are new to public art.

### **Goal 2: Leverage the Public Art Process to Connect Raleigh’s Communities**

- > By engaging residents in the envisioning, production and programming of permanent public art, the program (and the artists it works with) can create places of meaning and identity in a community.
- > Through permanent projects, the program can inspire viewers to imagine their own creative potential and civic voices, regardless of their circumstances, and strengthen their ability to participate actively in civic processes.
- > Permanent artworks can become part of the city’s visual landscape and provide ways for people to create individual and shared connections to places.
- > Permanent artworks can be reinterpreted over time, particularly through formal or informal creative activations.

### **Goal 3: Build a Creative Bridge Between the Activities of City Government, Raleigh’s Arts Community, and the People Who Live in, Work in, and Visit the City**

- > Permanent public art can enhance the design of facilities the city builds, including civic buildings, parks, greenways, streetscapes, and infrastructure systems.
- > Permanent public art can impact the design of places developed by the City or private developers by making them more approachable, welcoming, or memorable, and thereby more connected to the communities where they are located.

### **Goal 4: Build Equitable, Inclusive, and Accessible Public Art Processes**

- > Artists can create permanent artworks that share the stories of under-represented communities, thereby making those stories part of the City’s legacy.

### **When is permanent public art the right tool?**

Permanent public art projects should be commissioned when:

- > The department leading the capital project is interested in creating an artwork that will be a permanent feature of their project.
- > The sponsor of a private development project is interested in creating an artwork that will be a permanent feature of their project.

- > There is a recommendation in an area plan that suggests that a permanent artwork is appropriate.
- > The site is appropriate for a permanent artwork, in terms of the likelihood that public access and visibility will be maintained for the foreseeable future, and the likelihood that artwork will be safe and unlikely to be threatened by future development.
- > There is an adequate budget to plan, design, fabricate, install and maintain an artwork, considering factors such as level of public participation and rigor in design, fabrication and installation, that are required for a permanent artwork.
- > There is a commitment to maintain the artwork after it is completed.

### How is a permanent public art project funded?

Percent for Art funds, whether directly attached to the project or allocated from the GAP pool, are the most common source of funds for permanent public art projects. Permanent projects can also be supported through grants, partnerships and private fundraising.

Adam Wall, *Toy Defense*, Steel, Painted/Tires/Rubber/Paint, 2004, Pullen Arts Center  
Photo courtesy of Raleigh Arts



## Temporary Public Art

A temporary public art project is an artwork that is expected to be on site for five years or less, or work that is meant to deteriorate over time and will not be replaced or maintained, regardless of its budget.

Temporary projects can be very versatile. Like permanent artworks, temporary public art can be created in a wide range of media. However, as temporary public art projects are not necessarily tied to capital projects, they often have lower budgets, can be planned more quickly, and can be sited more flexibly, in locations where artists, communities and the public art program see opportunities for artworks to have the most impact and/or where permanent artworks might not be possible.

Temporary artworks will not be maintained the way that permanent artworks are. Unlike permanent artworks, they are not necessarily created to be durable, sometimes made with materials that may not be long-lasting in outdoor environments.

The public art program has directly supported temporary public art through SEEK Raleigh, a periodic series of temporary, site-specific art installations and performance art events that engage the community. SEEK, which is funded by the public art program, is structured to be responsive to ideas generated by artists for locations that they identify. Through SEEK, installations and performances have been created for a variety of parks, greenways, and/or community spaces, including one series focused specifically on Dorothea Dix Park.

The public art program has also commissioned temporary artworks and creative education projects through partnerships with other City departments.

- > ArtBeats, a partnership with the City's Department of Transportation, was a series of sidewalk murals downtown.
- > Mud Day at the Walnut Creek Wetland Center, a partnership with the Office of Stormwater, engages the community in creating art and fostering stewardship of wetlands.
- > The Office of Stormwater and the Office of Inclusion and Diversity have worked with the public art program to commission temporary public artworks to support their missions.



Jane Cheek, *We Knew that this Place Would Become Full of Art and Memories*, Pullen Arts Center, 2021  
Photos by Sarah Ford

## How do temporary public art projects support the goals for public art in Raleigh?

### Goal 1: Nurture artists, arts professionals, and organizations to build Raleigh's public art ecosystems

- > Temporary projects may be more appealing and more realistic “next steps” for artists who have not created a public art project before, helping to expand the public art ecosystem.
- > Because temporary projects can have fewer infrastructural demands, they can provide successful outlets for the creative agency of a wider range of artists and other people.

### Goal 2: Leverage the Public Art Process to Connect Raleigh's Communities

- > Because temporary projects can be located more flexibly throughout the city, they can be planned for locations that are accessible to more people.
- > Because temporary projects are time-limited, they can attract and focus people's attention, generating conversation and connection.

### Goal 3: Build a Creative Bridge Between the Activities of City Government, Raleigh's Arts Community, and the People Who Live in, Work in, and Visit the City

- > Temporary projects can help the community imagine potential futures by drawing attention to a specific civic issue or place that warrants attention, connecting a cross-section of the community in public conversation.

- > Temporary artworks can prototype or test ideas for new public spaces that are yet to be created and/or build constituencies for new places.
- > Temporary public art projects can be designed to creatively engage neighbors and gather community input related to a capital project.

#### **Goal 4: Build Equitable, Inclusive, and Accessible Public Art Processes**

- > Because temporary artworks can be built with shorter lead times, they can allow artists to be more responsive to timely civic issues, particularly issues of economic, environmental, and racial justice.

#### **When are temporary public art projects the right tool?**

Temporary public art projects should be commissioned when:

- > There is an interest in engaging an artist in a civic issue that is important to the community or neighborhood. Because temporary public art projects take less lead time in planning, they can be responsive in real time to civic issues.
- > There is interest in instigating and/or supporting local creative approaches to investigating place or creating work around a specific topic or idea.
- > There is an interest in activating public space by creating a feature that can only be experienced for a limited time.
- > There is an opportunity to mark a particular moment in time, such as an important anniversary or current event.

#### **How are temporary public art projects funded?**

Temporary public art can be funded through Per Capita Funds, partnerships with other public agencies, and Percent for Art funds, if the work is commissioned in support of a capital project that generates Percent for Art funds. Grant funding and private fundraising can also support these projects.



Portrait of Dare Coulter, artist in residence for the New Bern BRT project  
Photo courtesy of the artist

## Public Art Residencies

In a Public Art Residency, an artist or curator is embedded within a City department or organization, and/or within a community or place, for a fixed period of time. The residency provides the artist with time and space to immerse themselves and, based on this immersion, research, and engagement, to develop and execute a project. Residencies can lead to permanent or temporary public art works, workshops, exhibitions, publications or other outputs. Residencies can also be designed for an artist to conduct research and community engagement as part of a larger planning or project development process.

Artists are selected for residencies based on their qualifications and stated interest in a project; they are not selected based on a design proposal. The residency creates a context for creative exploration in the form of research or engagement.

In a residency, the artist is provided with support and resources, such as a stipend, a workspace, materials and interaction with other department/organization professionals, and communities.

## How do Public Art Residencies support the goals for public art in Raleigh?

### **Goal 1: Nurture artists, arts professionals, and organizations to build Raleigh's public art ecosystems**

- > can provide artists with access to time and resources to test ideas and develop projects that expand their practices.
- > Residencies can support non-traditional public artists, who can use the residency to explore new public art practices and thereby broaden the public art ecosystem.

### **Goal 2: Leverage the Public Art Process to Connect Raleigh's Communities**

- > Residencies can provide artists with time and resources to develop a project concept through an in-depth engagement and research-based process.

### **Goal 3: Build a Creative Bridge Between the Activities of City Government, Raleigh's Arts Community, and the People Who Live in, Work in, and Visit the City**

- > Residencies can be structured as platforms for artists to help infuse creative problem solving into the operations of City departments, offices and programs.
- > Residencies can be organized to support City planning efforts, with artists conducting research and developing creative approaches to community engagement that support the planning process.
- > Through residencies, artists can help the community at-large understand and engage with the work that City departments, offices and programs do.

### **Goal 4: Build Equitable, Inclusive, and Accessible Public Art Processes**

- > Residencies can support artists who are interested in exploring places, themes, and organizations of importance to under-represented communities.
- > Artists' work in residencies can help connect under-represented communities to the work of City departments, offices and programs and help City departments, offices, and programs understand the needs of under-represented communities.

## When are Public Art Residencies the right tool?

Public Art Residencies should be considered when:

- > The interests and goals of a City department align with the public art program's goals and the collaboration can help move both agencies towards their goals.
- > The public art program would like to test out the possibility of a long-term relationship with a City department, organization or artist.
- > There is an interest in having an artist conduct extensive research and engagement as part of the process of developing a public art project or being able to conduct that work over a longer period than a traditional public art project would allow.

## How are Public Art Residencies funded?

Public Art Residencies can be funded by Per Capita funds, partnerships with other City departments and external organizations, grants, and through Percent for Art funds if the residency is related to a Capital Project.

Artists Legge, Lewis, Legge and Shannon Newby, *Marsh Creek Streetscape Topographic Maps*, Marsh Creek Community Engagement; Photo by Shannon Newby, 2021



## Public Art Fellowships

Public Art Fellowships provide the public art program with an opportunity to work with artists, arts administrators, and curators to focus on specific projects and research tasks that support and expand the public art program's staff capabilities.

Fellows may be selected, as needed, for a variety of projects. For example, they may support the management of public art projects, conduct community engagement for specific projects or programs, support and expand programs that support local artists and the regional public art ecosystem, curate and produce temporary public art exhibitions, write public art curriculum, or develop logic models for programmatic research and evaluation. In addition to being paid for their work, Public Art Fellows can participate in educational and professional development activities that will help them further their careers in the field of public art.

Artists are selected for Fellowships based on their qualifications and stated interest in a project. Depending on an opportunity, a Fellowship might have specific eligibility requirements or criteria; for example, there may be a focus on recruiting fellows early in their careers or from a certain community.

Tonic Architecture and architecture students from North Carolina State University, *Sound Pavillion*, sound, boats and timber, installed 2021; Photo by Tzu Chen



## How do Public Art Fellowships support the goals for public art in Raleigh?

### **Goal 1: Nurture artists, arts professionals, and organizations to build Raleigh's public art ecosystems**

- > Fellowships can provide meaningful experiences for local artists, arts administrators, and curators interested in building careers in public art, thereby expanding the public art ecosystem.

### **Goal 2: Leverage the Public Art Process to Connect Raleigh's Communities**

- > Fellowships can extend the capacity of public art program staff by providing expertise and resources for community outreach and research to help guide the outcomes of public art projects.
- > Fellowships can enable the public art program to provide expanded support to projects, allowing more resources for projects that involve engagement with community members and that foster authentic community expression.
- > Fellows can be engaged to develop programs and tools that engage the public with works in the Municipal Art Collection.

### **Goal 3: Build a Creative Bridge Between the Activities of City Government, Raleigh's Arts Community, and the People Who Live in, Work in, and Visit the City**

- > Fellowships can provide the public art program with expanded expertise and resources to develop public art projects that support planning efforts for public space.
- > Fellows can be assigned to focus on public art planning as it relates to developing project specific plans, developing public art recommendations for area plans, or developing community-specific public art plans for areas with multiple capital projects.

### **Goal 4: Build Equitable, Inclusive, and Accessible Public Art Processes**

- > Fellowships can be designed to hire artists, arts administrators, and curators from diverse backgrounds.

### **Goal 5: Increase the program's capacity to meet growing community expectations**

- > Fellowships can extend the capacity of public art program staff by providing expertise and resources for a variety of special projects that support the program's mission and activities.

## When are Public Art Fellowships the right tool?

Fellowships should be considered when:

- > There is a specific need for in-depth support (such as research, project management or community engagement) that current staff capacity does not allow for.
- > There is an interest in building the public art ecosystem by providing career-building opportunities for artists, arts administrators and curators.

## How are Public Art Fellowships funded?

Public Art Fellowships can be funded by Per Capita funds, partnerships with other City departments or Percent for Art funds, if related to a Capital Project.

Nyssa Collins, *Dune Shadow Puppets*, NCMA outdoor stage, 2022



## Targeted Support

Several City departments provide financial support to businesses and non-profit organizations for a variety of purposes, including arts, facade improvements, neighborhood improvements and innovation projects. Generally, targeted support is given to projects that meet certain criteria and, depending on the program, can range from \$250 to \$25,000. The public art program can also provide targeted support or supplement targeted support programs led by other City departments, if it would be beneficial to ensuring broader artist participation and/or better artistic outcomes.

### Existing Targeted Support Programs

The Urban Projects Group offers Facade Grants (soon to be called placemaking grants) for businesses in Economic Development Priority areas. Businesses are eligible for up to \$10,000 for specified exterior building improvements including lighting, signage or awnings, murals and art. Businesses must adhere to certain design guidelines and have all the necessary approvals to be eligible. As artwork is an eligible expense with these grants, the public art program should encourage businesses to engage artists in their grant applications.

The Office of Economic Development and Innovation offers Impact Partner Grants, which provide \$25,000 to businesses and not-for-profits that help under-represented innovators, entrepreneurs and small businesses start, stay and grow in Raleigh. While artists are not directly eligible for these innovation grants, “economic impact partners” (including arts organizations) are.

The Neighborhood Arts Fund is a partnership between Raleigh Arts and Raleigh’s Department of Housing and Neighborhoods through its Neighborhood Improvement Fund initiative. The Neighborhood Art Fund supports collaborative art projects for Raleigh’s neighborhoods that support artistic and cultural exploration, connection and understanding. Level I funds are open to neighborhoods and grassroots community groups, including groups of neighbors who are not part of an organization, and provide up to \$250 per project. Level II funds are open to organizations, groups or associations that are currently registered under the Raleigh Neighborhood Registry and provide up to \$1,000 per project.

## Using Targeted Support

The public art program can use targeted support for artists and public art in the following ways:

- > Work with City departments whose targeted support programs can involve artists to ensure that public art best practices are followed and that the outcomes address the goals of both the department and the public art program.
- > Directly provide targeted support to organizations to develop public art projects or related programming.
- > Encourage artists to participate in projects funded by other City departments through targeted support and help applicants for / recipients of targeted support find artists to work with.

## How does targeted support support the goals for public art in Raleigh?

### **Goal 1: Nurture artists, arts professionals, and organizations to build Raleigh's public art ecosystems**

- > Targeted support can encourage businesses and non-profits to commission new projects from artists, fostering a commitment to art and design as part of their business practice.
- > Targeted support can offer opportunities for artists with varying levels of experience to create public art.
- > Targeted support can help connect artists to a broader network of business opportunities.

### **Goal 2: Leverage the Public Art Process to Connect Raleigh's Communities**

- > Targeted support can fund projects that involve grassroots organizing, supporting social connections and community networking.
- > Targeted support can fund projects that impact places that communities identify as being a priority, thereby using small art projects to connect people to place.

### **Goal 3: Build a Creative Bridge Between the Activities of City Government, Raleigh's Arts Community, and the People Who Live in, Work in, and Visit the City**

- > Targeted support can provide City departments and private entities with a tool to promote the idea of working with artists.
- > City agencies can structure targeted support opportunities to support innovation and quality design in the public realm.

### **Goal 4: Build Equitable, Inclusive, and Accessible Public Art Processes**

- > Targeted support can be designed to support under-represented innovators and entrepreneurs to work with artists to support their identity and presence in the community.
- > Targeted support can include criteria that supports the work of the Office of Equity and Inclusion.

### **When is targeted support the right tool?**

When targeted support is organized and managed by other City departments, its deployment is subject to the priorities, workflow and funding of the host department.

When the public art program advises or is a partner in developing a targeted support opportunity, the program can encourage that the opportunity be used for public art projects and that City departments and funding recipients follow best practices.

The public art program can also use targeted support directly to support organizations to develop public art projects or programs. This can be the right tool when the organization has the capacity, site, stakeholder relationships, audience, and other resources to better develop the project or program than would the public art program directly.

### **How is targeted support funded?**

Targeted support that comes through other City departments receives funding from a variety of sources. The public art program can use Per Capita funds to provide targeted support or to supplement targeted support programs led by other City Departments.

## Community-Initiated Projects

Community-Initiated Projects are public art projects proposed, funded and developed by individuals and organizations on City-owned property. The public art program facilitates the review and approval process for all Community-Initiated Projects, from small-scale temporary installations to larger-scale, permanent works of art. The review and approval process in the Public Art Policy outlines steps that encourage the development of innovative and creative public art projects while also ensuring coordination with City departments that would have responsibilities related to the proposed project.

Large-scale, permanent public art projects that are to be accessioned into the Municipal Art Collection require approval from the PADB, CORAC and City Council. Smaller-scale, temporary projects have a more streamlined application and review process, with CORAC providing final approval.

### How do Community-Initiated Projects support the goals for public art in Raleigh?

#### Goal 1: Nurture artists, arts professionals, and organizations to build Raleigh's public art ecosystems

- > The Community-Initiated Projects process encourages artists and organizations working with artists to develop public art projects.

Taylor White, *8-bit to 5G*, aerosol mural, Downtown Raleigh, 2021. Partners who helped bring this public art initiative to life include City of Raleigh, Red Hat, Downtown Raleigh Alliance and Subnation Media.



### **Goal 2: Leverage the Public Art Process to Connect Raleigh's Communities**

- > The review process for Community-Initiated Projects encourages project sponsors to develop public artworks that are meaningful to the community.
- > A streamlined process for smaller Community-Initiated Projects enables communities to engage directly in organizing and undertaking projects, building agency and creative voice, and encouraging connection and belonging.

### **Goal 3: Build a Creative Bridge Between the Activities of City Government, Raleigh's Arts Community, and the People Who Live in, Work in, and Visit the City**

- > City departments review proposals and work with the community to ensure that the artwork does not negatively impact the use of public space, aligns with future planning for the site and has the best opportunity to succeed.
- > City departments responsible for the infrastructure where smaller-scale Community-Initiated projects can be located can encourage these projects to help enliven public space and encourage community stewardship of public resources.

### **Goal 4: Build Equitable, Inclusive, and Accessible Public Art Processes**

- > The Community-Initiated Project model reduces barriers to access for individuals and organizations to initiate projects.

### **When are Community-Initiated Projects the right tool?**

Individuals and organizations are guided to the Community-Initiated Projects process when they have an interest in installing artwork on City property. Interested applicants are encouraged to begin working with the public art program early to ensure that they are developing the necessary application materials and following best practices.

### **How are Community-Initiated Projects funded?**

Community-Initiated Projects are funded by the organization or individual who is bringing the idea to Raleigh Arts.

## Interdepartmental Partnership Projects

Interdepartmental Partnership Projects are public art projects developed and executed as a partnership between Raleigh Arts and another City department, where the other City department brings funding and staffing resources to develop and execute the project. These projects occur outside of the context of Percent for Art projects.

In Interdepartmental Partnership Projects, the partnering City department has an idea that aligns with the vision and goals for the public art program, resources to commission an artwork and the ability to devote staffing resources to help support the project. The public art program has the capacity to take a lead role in framing the public art project and managing the artist selection process. These projects are incorporated into the public art program's Public Art Operating Plan and Four-Year Outlook and are managed through the program's standard commissioning process.

### How do Interdepartmental Partnership Projects support the goals for public art in Raleigh?

#### **Goal 1: Nurture artists, arts professionals, and organizations to build Raleigh's public art ecosystems**

- > Partnership Projects can leverage resources of both the public art program and the partnering City department to support the creation of more projects throughout the City.
- > Partnership Projects can build the capacity of other City departments to manage public art projects on their own.

#### **Goal 2: Leverage the Public Art Process to Connect Raleigh's Communities**

- > Departments that undertake Partnership Projects can work with their constituents to become engaged in the civic process in fun and creative ways.
- > Partnership Projects provide opportunities for the public art program to engage with networks, stakeholders and constituents that work with the partnering City department.

#### **Goal 3: Build a Creative Bridge Between the Activities of City Government, Raleigh's Arts Community, and the People Who Live in, Work in, and Visit the City**

- > Partnership Projects provide opportunities for other City departments to expand their involvement in public art projects by initiating projects on their own.



Gang of Three, *Alluvial Decoder*, Crabtree Creek. 2021; Collaboration with City of Raleigh Stormwater  
Photo by Negin Naseri

#### Goal 4: Build Equitable, Inclusive, and Accessible Public Art Processes

- > Partnership Projects can embrace best practices for promoting equity through public art projects.

#### When are Interdepartmental Partnership Projects the right tool?

Partnership Projects can be the right tool when the project supports the vision and goals of both the public art program and the partnering City department and both have the time and resources to commit to developing a successful project.

#### How are Interdepartmental Partnership Projects funded?

For Interdepartmental Partnership Projects, the partnering City department typically has funds available to support the artist fee and project costs. In some cases, the public art program would also contribute funding from Percent for Art, GAP funds or the Per Capita Fund.

## Public Art Exhibitions

Public art exhibitions are temporary, curated exhibitions of public art, or of work that is related to or inspired by a public art project or process. Public art exhibitions can feature a single artist or multiple artists; they can include research, design work, and other material related to the development of a permanent or temporary public art project or residency. Public art exhibitions can be presented indoors or outdoors, at City facilities or other locations that are accessible to the public.

Public art exhibitions are distinct from the exhibitions of portable work from the Municipal Arts Collection; however, the public art program coordinates closely with the Curator of Exhibitions and Collections to ensure the programs align.

### How do public art exhibitions support the goals for public art in Raleigh?

#### **Goal 1: Nurture artists, arts professionals, and organizations to build Raleigh's public art ecosystems**

- > Public art exhibitions can feature the work of artists from a wide variety of backgrounds, who work in a diversity of mediums and who may not have previous background or experience creating public art.
- > Public art exhibitions can reveal elements of the creative process, demystifying and shedding light on how artists are inspired and how work is created.
- > Public art exhibitions can provide opportunities for emerging and established curators to develop exhibitions.

#### **Goal 2: Leverage the Public Art Process to Connect Raleigh's Communities**

- > Public art exhibitions can be a tool to provide information and conduct engagement around a public art project by sharing aspects of the research and creative and technical processes that are related to the creation of the work.

#### **Goal 3: Build a Creative Bridge Between the Activities of City Government, Raleigh's Arts Community, and the People Who Live in, Work in, and Visit the City**

- > Public art exhibitions can be a tool that City departments use to highlight work they are doing to engage the community.

#### Goal 4: Build Equitable, Inclusive, and Accessible Public Art Processes

- > Public art exhibitions can provide new opportunities for under-represented communities to share histories, events and stories.

#### When are public art exhibitions the right tool?

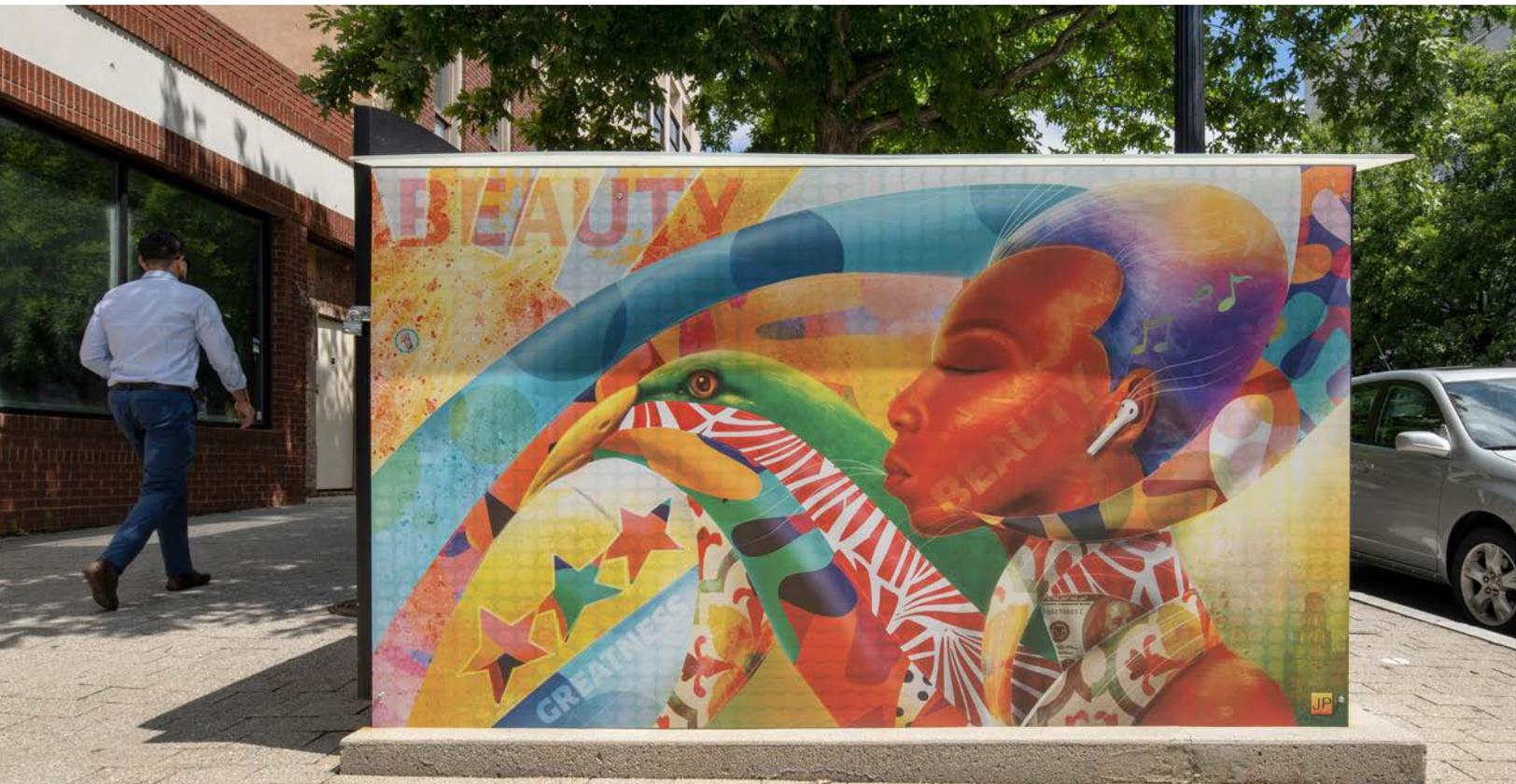
Public art exhibitions should be considered when:

- > There is an interest in bringing a curated body of work to a public space on a temporary basis.
- > There is a story to tell or an output of an existing or in-progress public art project or residency that could be expressed through an exhibition.

#### How are public art exhibitions funded?

Public art exhibitions can be funded through Percent for Art funds, if they are in support of a Percent for Art project, or through Per Capita funds. They can also be funded by other City departments if part of a Partnership Project or project receiving external support.

JP Jermaine Powell, *Beauty and Greatness*, aluminum print, Fayetteville Street News Kiosks, 2021  
Photo by Tzu Chen





OMAi, *Mapping Stories — The Saint Agnes Sessions*, mapped video projections on Saint Agnes Hospital, October 27 – November 13, 2018  
Photo courtesy of Raleigh Arts

# Mapping the Future

## How Maps Can Provide New View of a City and its Public Art

Raleigh’s vision is for public art that has a transformative impact: bringing vitality to public life and spaces, empowering and amplifying the voices of Raleigh’s communities and serving as a driving force for equity. This plan advances that discussion by recommending new strategies for locating public art that are driven by ideas about how the city is lived, experienced, remembered and imagined.

“Mapping” can be a metaphor for this process because maps present ideas about how to look at a place. Maps, considered uncritically, can reinforce established power structures and ways of looking at the world. However, maps can also empower new understandings of the city, catalyze shared visions and document new opportunities for locating public art throughout a city.

In Raleigh, as in any city, there are a multitude of maps that could be drawn to reveal new ideas about the city and to inspire public art strategies that drive towards the City’s public art vision. This section of the plan includes proposals for several maps that coalesce ideas about Raleigh that were brought forward in this planning process. Many more certainly could be created.

These maps could be a beginning point for further exploration by the public art staff, the PADB or other stakeholders. How do these maps suggest strategies for distributing public art resources more equitably? Which offer the most intriguing opportunities for connecting to Raleigh’s deeper nature and connecting different communities? Which offer the most fertile opportunities for collaboration with Raleigh’s creative community?

Some of the map ideas that follow are driven by infrastructure planning and projects, such as the planned BRT network. For these maps, the question to ask would be: how can public art resources generated by these capital investments leverage broader strategies that support communities that the infrastructure serves and impacts?

Other maps could explore general themes that are priorities for Raleigh but not necessarily connected directly to Percent for Art projects, such as health and wellness. For these maps, the question is how can funding from capital projects be directed into projects that support these themes? For example, in the future, could Percent for Art funds for parks be allocated to projects that focus on health and wellness? Could funds from multimodal road projects be directed to broader projects related to sustainability?

Raleigh Arts could explore these maps in many ways. It could convene stakeholders to explore these places or topics in more depth to develop a shared understanding of how artists can create projects that relate to this aspect of the city. Depending on the nature of the map, stakeholders could include artists, residents, users, city staff, specialists in the subject matter, or the general public. Raleigh Arts should consider who would naturally participate, and who needs to be brought into the discussion. These stakeholders can use these conversations as the starting point for expanded and sustained relationships that support the future development of projects through participation in phases such as selection panels and project-level public engagement.

Program staff and the PADB can draw from a toolbox of strategic approaches outlined elsewhere in this plan — such as public art focus plans, artist residencies and public engagement processes related to permanent or temporary commissions — as launching pads for discussions that help connect artists and a broader network of stakeholders most effectively to these opportunities.

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## Looking at the Literature of Mapping

There has been an evolving literature over the past few decades about the nature of maps as constructed arguments that reflect social, political, economic and cultural narratives, often those of the people who have the power to create and publish maps.

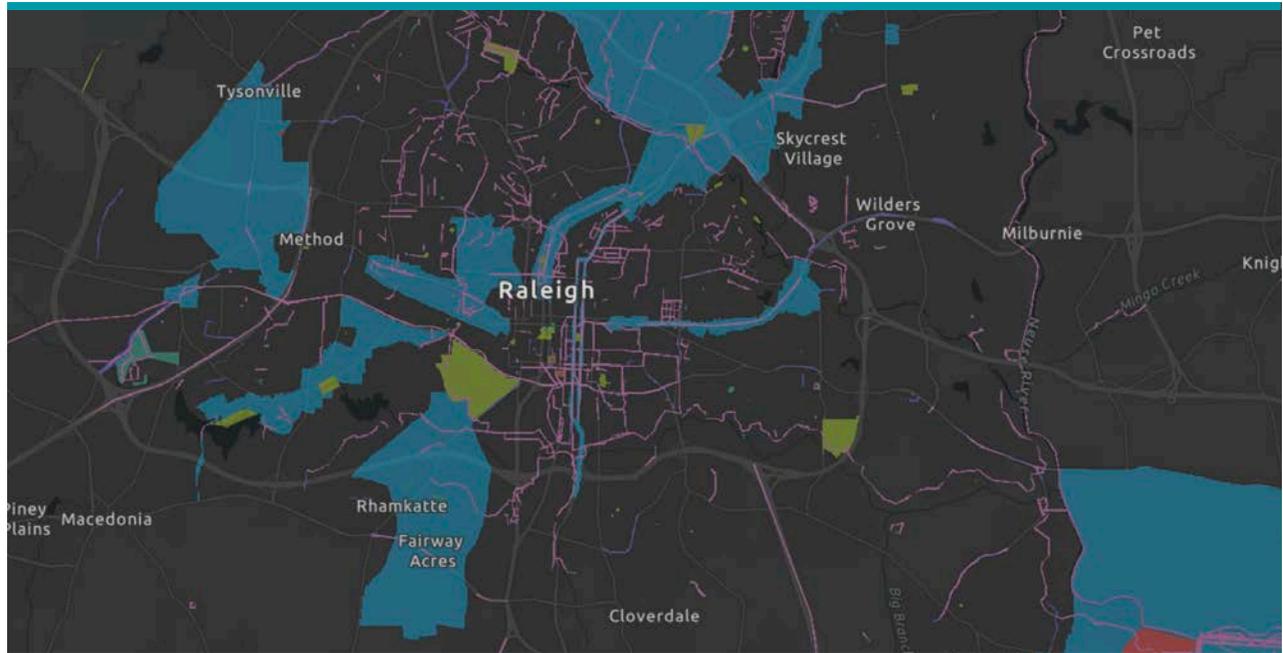
This thinking was pioneered by Denis Wood, a professor at NC State until 1996, in his seminal book, the *Power of Maps* (1992). The book *Artistic Approaches to Cultural Mapping* (2019) charts the intersection of contemporary art and mapping in exhibitions dating to 1977, and provides case studies of projects that explore the mapping of self, the mapping of community and the mapping of culture.

Artists, community leaders and planners are now exploring how mapping can be used not only to illustrate narratives that have not been well understood by the general public, but also to organize community-based, place based initiatives.

Cultural critic Rebecca Solnit has collaborated with artists and historians on atlases of New Orleans (2013), and San Francisco (2010), presenting visual representations of geographies not normally depicted through conventional mapping. For example, *Shipyards and Sounds: The Black Bay Area Since World War II*, depicts the legacy of the Great Migration to World War II-era jobs in the Bay Area, and how that has shaped residential patterns since then. The book *Black Landscapes Matter* (2021) further explores themes of racism and city development, and provides case studies of design projects that attempt to revive the vitality of Black culture. Most recently, the Laundromat Project in New York has been developing resources around the theme of Radical Mapping.

At the same time, in the field of creative placemaking, the practice of asset mapping has been evolved into a tool for community cultural planning. Graphic designer Rosten Woo has created two seminal projects in Los Angeles, *Takachizu* and *Willowbrook is ... / es ...*. These projects have focused less on mapping outcomes per se, and more on inclusive processes of gathering information about what are the meaningful aspects of a community.

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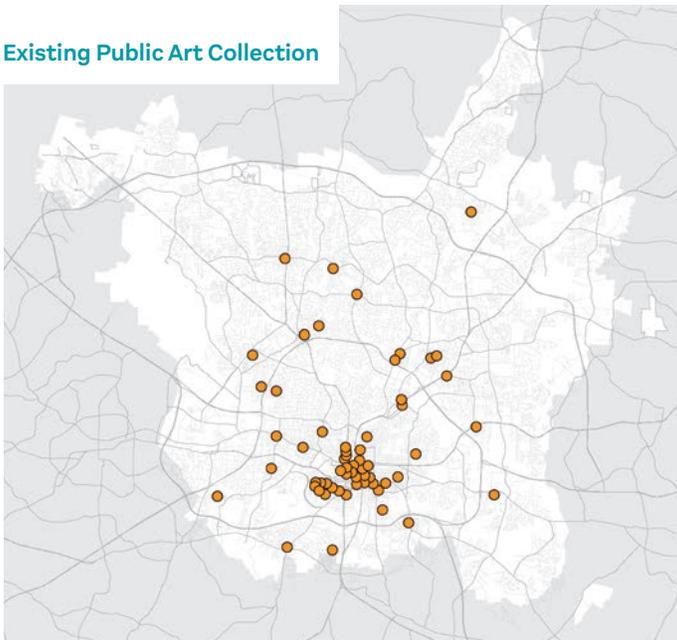
## How Raleigh’s CIP and Land-Use Plans Map the Future of Public Art

Because most of Raleigh’s public art project funding comes from capital projects, the City’s Capital Improvement Plan can provide a future map of where public art resources are most likely to be available. This includes facilities like parks and greenways; road, transit and water infrastructure; and public facilities that support fire, police, public works and general government activities.

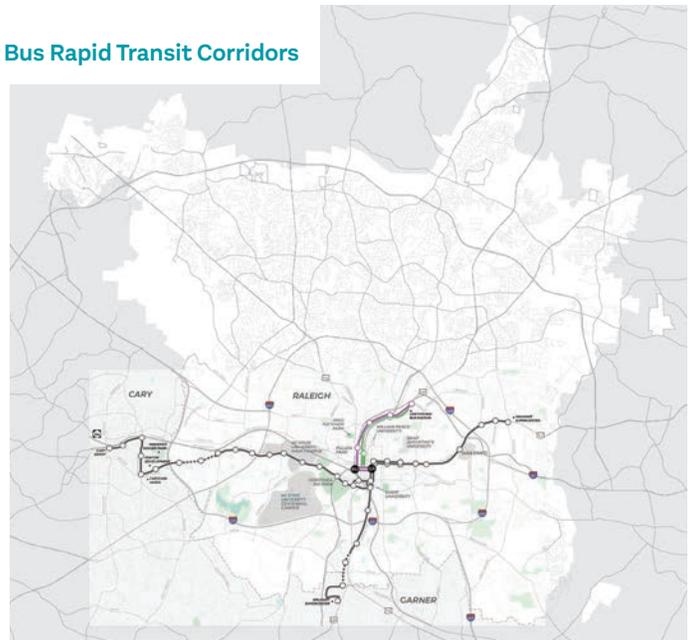
At the same time, Raleigh’s Comprehensive Plan and area plans provide a future map of how private development will shape the city. These plans tend to focus on areas where growth is anticipated or desired — such as the Southern Gateway, Blue Ridge Corridor, New Bern / Wake Med Corridor and Triangle Town Center and well as numerous others — and several outline opportunities for public art. Although the City is not currently authorized to require developers to include public art in their projects, many developers do because they believe public art enhances their projects. Therefore, these plans provide a snapshot of where public art created by developers might one day be located in the city.

However, these maps do not represent the only way of looking at the future of public art. The processes these maps reflect can result in an inequitable distribution of public art, with resources flowing to areas where new investment is being made and bypassing areas where it is not. Also, they do not necessarily correspond to the public art opportunities that Raleigh residents have identified or provide opportunities for exploring themes that are not linked to growth and development.

### Existing Public Art Collection



### Bus Rapid Transit Corridors



### Watersheds

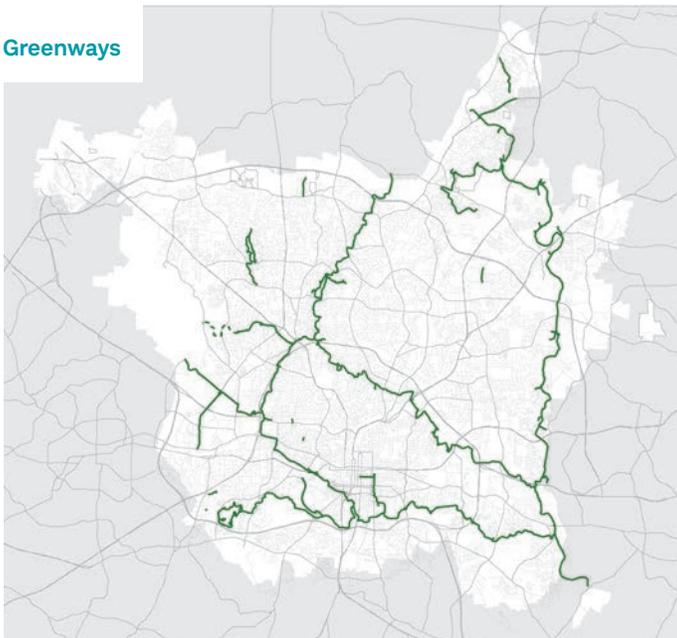


These maps provide several snapshots of the City, from the point view of existing public artworks, the proposed BRT system, nature parks and preserves, greenways and watershed boundaries.

These are but a few of the maps that could be drawn to show the natural and urban systems that connect the city and shape perception of it. Maps like André Leon Gray's *Black Cultural Map of Raleigh* (page 104) can illustrate cultural or historical aspects of the city. Other maps could illustrate the city as people imagine or remember it.

Maps like these can be powerful tools for developing citywide curatorial and locational strategies for public art that reveals the city and connects people in new and unexpected ways.

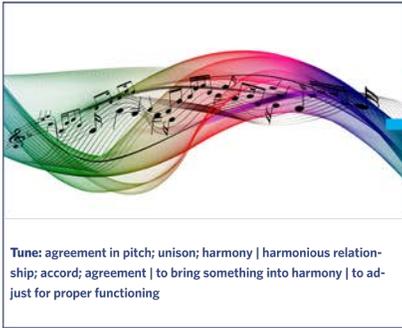
### Greenways



### Nature Parks and Preserves



# THE IDEA



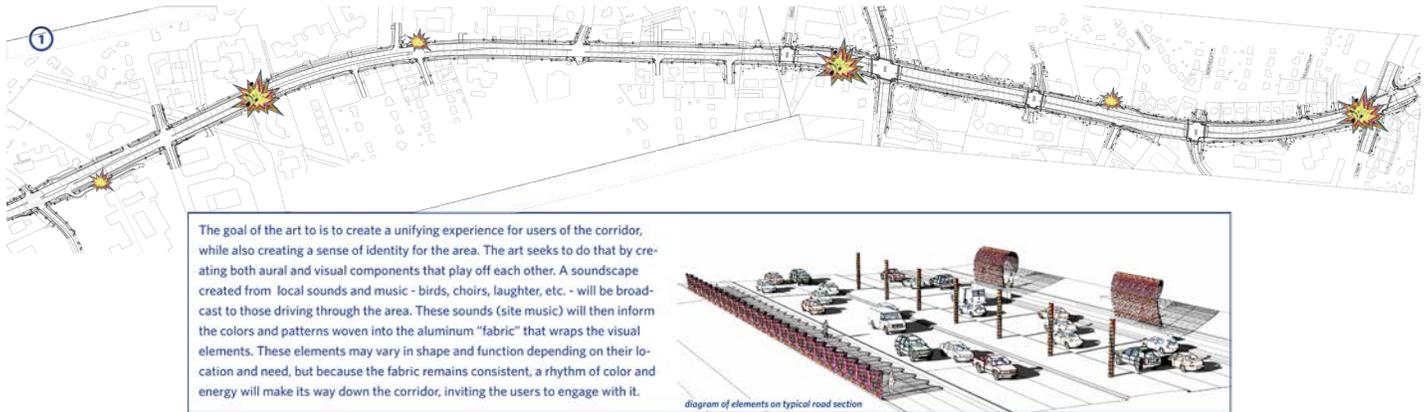
**Tune:** agreement in pitch; unison; harmony | harmonious relationship; accord; agreement | to bring something into harmony | to adjust for proper functioning



**Weave:** to interlace so as to form a fabric or material | to compose a connected whole by combining various elements or details



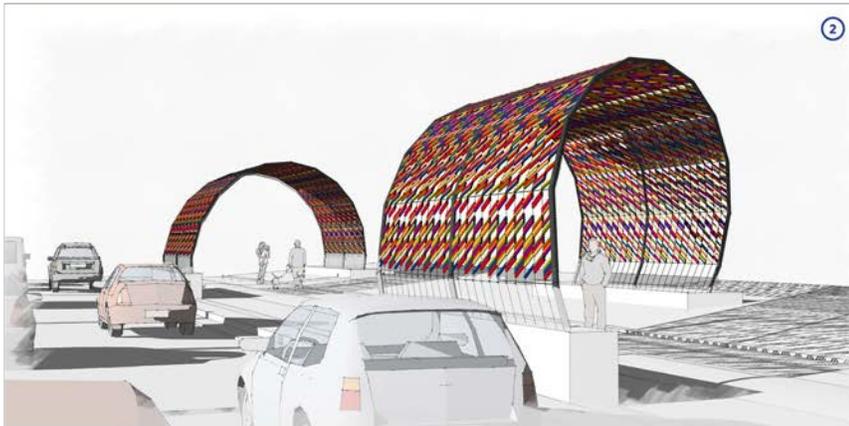
**Resonance:** the quality in a sound of being deep, full, and reverberating | the ability to evoke or suggest images, memories, and emotions | a rhythm of life



The goal of the art is to create a unifying experience for users of the corridor, while also creating a sense of identity for the area. The art seeks to do that by creating both aural and visual components that play off each other. A soundscape created from local sounds and music - birds, choirs, laughter, etc. - will be broadcast to those driving through the area. These sounds (site music) will then inform the colors and patterns woven into the aluminum "fabric" that wraps the visual elements. These elements may vary in shape and function depending on their location and need, but because the fabric remains consistent, a rhythm of color and energy will make its way down the corridor, inviting the users to engage with it.

Diagram of elements on typical road section

# THE ELEMENTS

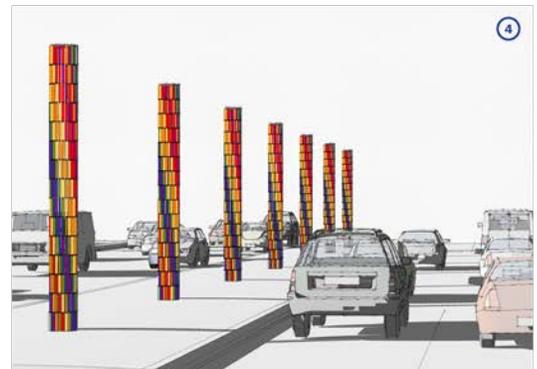


2

- 1 Site Locations. Ideally, the visual elements will be equally distributed on both sides of the street. The soundscapes will be broadcast in relationship to these locations.
- 2 Helix Tunnels. These tunnels occur in pairs and create a rhythm down the corridor over the sidewalk and bicycle lanes.
- 3 Retaining Wall Fencing. Where the new design creates retaining walls, these fencing elements create a visual rhythm to both sidewalk users as well as property owners while establishing a dynamic physical barrier.
- 4 Columns. These elements can occur where additional resonance is needed and other elements may not work within the site. They can be modified to fit into the medians or within the bike/sidewalk areas.
- 5 Soundscape (not pictured). A series of tunes developed from the neighborhood broadcast to the motorists as they drive through the area.



3



4

## Multimodal / Complete Streets Corridors

Raleigh is systematically reinventing many of its arterial and collector streets as “Complete Streets,” which the City describes as “great public spaces and sustainable transportation networks” that accommodate all modes of transportation. Many of the public art program’s recent opportunities have come through these investments.

Complete Streets projects are valuable because they help the program reach into many areas of the city and because of the catalytic mind-frame they bring to suburban places where so much of the public realm is given over to cars. However, they have been challenging because there are limited opportunities for locating public art in these corridors and because of the limited approaches that can be taken to projects like these.

Raleigh’s Comprehensive Plan acknowledges how Complete Streets are complementary to the communities they connect: “The urban form, trees, and buffers along such streets should also relate to the modes of transportation they support and the land uses they serve. Complete streets further social justice by accommodating users of different means and abilities, and enhance real estate value by improving the public realm.”

The program should strive for innovative approaches to public art projects that best serve the specific needs of the communities adjacent to the complete streets investment. That could involve new strategies for locating projects, such as considering the broader pedestrian or bicycle network that connects to the complete streets, or engagement strategies that involve communities in defining the nature of the project.

Left

Carrie Gault, *Resonance*, preliminary concept design for Six Forks Road Streetscape Public Art, 2022



## Capital Area Greenway

One of the city’s most unique, extensive and familiar public space networks is the Capital Area Greenway system, more than 117 miles of greenway trails that connect many of Raleigh’s parks, neighborhoods and business centers. Though the Greenway first appears to be a loop around downtown with spurs extending outward into the farther reaches of the city, closer investigation reveals that most of the Greenway follows stream corridors and ultimately connect to the Neuse River. Traveling along the Greenway, one becomes aware of the steady and relentless procession of water.

The Greenway is important as not only a recreational and environmental resource, but also perhaps the most significant aspect of Raleigh’s public realm, truly shared by vast areas of the city. Its potential for connecting people as well as places (every major park in the city can be accessed by the Greenway) is powerful.

The Greenway is identified as a potential location for public art in many of the City’s plans and projects, including the *Capital Area Greenway Planning and Design Guide*: “art and sculpture can create an identity for the greenway trail and strengthen the emotional connection between the Capital Area

Green System and its users.” The *Design Guide* recommends a focus on locations that have “high use and user exposure,” and are open to permanent or temporary projects, and suggests that trail furnishings be designed with “artistic intent.”

The Greenway system would provide an ideal framework for a public art focus plan that identifies opportunities for public art integrated into the Greenway design, specific infrastructure features that one day might be targeted as art opportunities, and areas that might be focused on for temporary exhibitions. For example, the Crabtree Creek Greenway already includes artist-designed site-specific interpretive projects about the watershed and flooding. In the future, standard design details could be embellished with artistic designs that serve thematic or narrative functions that reflect the local character but also tell a story about the city; for example, the Neuse River Greenway includes specially designed circular concrete paved areas at trail heads and trail junctions that could be retrofitted for this purpose. Areas like the Greenway junctions with the Sertoma Arts Center and the Norman and Betty Camp Education Center might be ideal locations for thematic temporary artworks.

Left

Jane Cheek, *They Danced Among the Trees*, Greenway at Shelley Lake, 2022  
Photo by Sarah Ford



## Bus Rapid Transit Corridors

The City and Wake Transit are collaborating on plans for four Bus Rapid Transit Corridors that will radiate north, east, south and west from downtown. The first corridor, east along New Bern Avenue, is in the planning stages. Wake Transit and Raleigh Arts have commissioned an artist in residence to develop a plan for incorporating public art into the BRT corridor.

New transit infrastructure can have a transformative impact on the economic and social fabric of the communities it connects. While it is common across the country for public art to be incorporated into BRT infrastructure, some plans

have considered the impact that transportation infrastructure will have on the adjacent neighborhood fabric, and how public art can be a strategy for stabilizing communities on the brink of transformation. Mapping research can consider the dynamics of change (What areas are vulnerable to the economic investment that could follow transit improvements? How does the transit environment create new connections among different communities, as well as a new type of public realm?) and chart a public art strategy that aligns with the community's vision for the future.

Left

Felix Obelix, *Concept Design for Windscreen Artwork*, Medical District Bus Rapid Transit Stations, 2022



Patrick Dougherty, *Fly Away Home*, Town of Cary, NC, willow from Ramo in Quebec, 2022  
Photo courtesy of the artist

## Nature Parks and Preserves

Several locations within Raleigh's expansive park system have been designated as Nature Parks and Preserves because of their unique environmental features (Annie Louise Wilkerson Nature Preserve Park, Durant Nature Preserve, Horseshoe Farm Nature Preserve, Walnut Creek Wetland Park). These are managed by a special division of the Department of Parks, Recreation and Cultural Resources.

Though these preserves cover a small area, they can play an outsized role in helping residents connect to the ecological processes that are hidden from everyday city life. They are not only focal points for nature and wildlife education, but also places where visitors can find immersive, sensory experiences that reveal the workings of nature.

These places, as a group, offer glimpses into a hidden map of Raleigh. At one level, these areas can simply be called out on a map as areas of special ecological significance, along with other areas that have other types of protections. At a deeper level, mapping can help people understand the different sub-landscapes that they are experiencing.

These places can also serve as a laboratory of exploration for public artists, who can in turn create appropriate experiences that strengthen people's awareness of the ecological processes that are occurring every day in Raleigh, whether we see them or not.



Sarah Peters, *Floating Library*, Lake Phalen, St. Paul, MN, 2018

## Water

All of Raleigh is in the watershed of the Neuse River, whose headwaters are at Falls Lake, north of the city. From there the river flows 250 miles east and south to the Pamlico Sound and the Atlantic Ocean, connecting near its mouth to New Bern — North Carolina's original capital. This connection provides a deep historical and ecological underpinning for the city.

The city itself consists of about three dozen sub-watersheds along Crabtree Creek, Walnut Creek and smaller tributaries; each sub-watershed itself could be considered a small ecological precinct over which the street plan of the city was mapped.

Water in Raleigh is managed by two departments — Raleigh Water (the Public Utilities Department) manages water supply and wastewater treatment, and the Stormwater Management Division (part of Engineering Services) is responsible for stormwater infrastructure. Water infrastructure is not generally described as part of the public realm, and in the past it has not been considered as infrastructure to which the City's Public Art Ordinance or its Public Art Policy apply.

Nevertheless, these water systems have a critical bearing on the life of the city and are worthy of public attention. Some

of the infrastructure, such as dams, lakes and stream restorations are intimately connected with the city's ecosystem, and some of the infrastructure that is currently being built (biogas expansion of wastewater plant; expansion of water testing laboratory) have a significant visual presence. Additionally, these City agencies rely on public awareness campaigns to help the public understand how they manage these resources properly.

The map of watersheds and water infrastructure provides Raleigh Arts with an opportunity to initiate a wide-ranging conversation about the city's water systems as a life-sustaining force that is usually taken for granted. Artists can probe the meanings of water from different cultural points of view, the ways that Raleigh's hydrological systems work and the ways that people can be stewards of this resource.

By working in partnership with Raleigh Water, the Stormwater Management Division and independent organizations that are involved with environmental management, Raleigh Arts may be able to identify capital, public education or other resources to support public art and creative educational projects. In the long run, these efforts could lead to recommendations for ongoing funding for public art related to water systems.



André Leon Gray, *Black Cultural Map of Raleigh*, multimedia, commissioned for this Public Art Master Plan, 2022

## Black American Landscapes

There is a growing amount of dialogue and scholarship, nationally and in Raleigh, about the ways that the development and infrastructure of cities has systemically marginalized Black communities (as well as other communities of color). Even after the era of enslavement ended, patterns of municipal annexation, the extension of public services, zoning, mortgage lending, redevelopment and other practices continued to marginalize these communities as cities developed.

Even so, these communities developed vibrant cultural, economic and institutional networks to sustain themselves. Some of the resources are still thriving and visible in the cityscape; others have been erased by subsequent changes in the city. In Raleigh, these resources are an extraordinary point of pride; there is a desire not only to document and remember them, but also to draw on them as the foundation of sustainable, resilient communities moving forward. The South Park Heritage Walk is the best-known documentation of this effort, though there are other historically black neighborhoods (Method, Oberlin, Biltmore, and East College Park, for example) where this idea could be similarly applied. This is particularly urgent as some of these communities, which have been in place for generations, are now facing displacement, and as equity issues have come into sharp focus recently.

Raleigh Arts has worked opportunistically to direct resources to the exploration of this map of the community. A few years ago, it supported a partnership with the North Carolina Museum of Art and Saint Augustine's University to produce projection works that highlight the historic Saint Agnes Hospital. For a new community center at John Chavis Memorial Park, Raleigh Arts commissioned David Wilson to create a large, ceramic frit embedded glass mural that draws from historic photographs to tell the story of the park and the surrounding community. Currently, Raleigh Arts is working with an artist team to collect oral histories of the Oberlin Village neighborhood as part of the public engagement process for a nearby streetscape project.

The stories of Raleigh's Black communities permeate the city, not just a handful of neighborhoods. The stories are not just of past people, events or places, but also of lasting traditions and institutions and visions for the future. It will be important for Raleigh Arts to work with a cross-section of the Black community — artists and curators, entrepreneurs and community leaders — to develop priorities and strategies for how public art can integrate these stories into broader public awareness.



Michael S. Williams and Stacey L. Kirby, *Vital Health*, performance for SEEK Raleigh, 2020  
Photo by Caroline Cockrell

## Creativity, Health and Wellness

The vision for Raleigh Parks includes the idea that parks should “foster a community of creativity, engagement, healthy lifestyles, and welcoming neighborhoods.” One of the key themes of the City’s Parks Recreation and Cultural Resources System Plan (2014) is health and wellness. In a survey, community members said two of the top three benefits of parks were “Improve physical health and fitness” and “Improve mental health and reduce stress.” The first goal of the parks programming recommendations is “provide opportunities for every resident to maintain a healthy lifestyle,” and objectives include “Expand healthy living options, activities and awareness” and “Enhance the promotion of the community’s health services programs and services.”

This suggests that by re-examining and embracing the many ideas that are embedded in the relationship between urban open space and creativity, health and wellness, Raleigh’s parks department could provide visionary leadership for how other urban spaces in Raleigh are thought of and programmed.

The plan implies that health and wellness could be something of a brand that is promoted throughout the city and creative activations could be a vehicle for doing that.

Building on this insight, Raleigh Arts could use the concept of creativity, health and wellness as the touchpoint for a series of public art installations throughout the city, not only in parks but also in privately-owned public spaces in office parks, shopping areas and major new developments. Raleigh Arts could develop this strategy through collaborations with stakeholders from health, food, recreation and similar fields, from community organizations, academia and private business.

Mapping could play a key role in making this happen by documenting the network of health and wellness resources in the city and charting a course for demonstration projects developed with Percent for Art funds, toolkits that could be implemented by independent organizations and businesses, and perhaps even a signature project focused on this topic.



Thomas Sayre, *Breath of Gods*, Raleigh Union Station Plaza Canopy, 2018  
Photo by Teresa Moore

## Signature Artworks

The idea of commissioning “one or more bold, iconic public artworks” has been discussed in Raleigh for several years. The idea has been recommended in several City plans (for example, the Comprehensive Plan and *Create Raleigh* cultural plan). The public engagement process for this plan showed continued support for the idea, though public art stakeholders cautioned that such artworks should occur in a way that supports the public art program’s broader values and goals.

How can Raleigh create impactful public artworks in a city that is so expansive — home to nearly half a million people, covering nearly 150 square miles — and still growing? The public art program can use the accompanying framework to commission larger-scaled signature artworks that are destinations in and of themselves.

Signature artworks differ from iconic artworks in the way that they relate to the city. “Iconic” implies an artwork has a stature that transcends place and time; that provides a memorable, timeless image of the city; that can become a symbol that speaks to the city’s place in the world. While “signature” also implies artworks that are powerful, it suggests that they are engaging, shared and anchored in the places where they are created in terms of their design and meaning. Signature artworks can speak to a moment, a place and a voice in the city, but do not aspire to speak for the whole city, nor to project the city’s image far afield.

Signature artworks should be thought of as an evolving collection, commissioned over time. As a group, they tell the story of the city and foster connection among Raleigh’s diverse cultural and geographic communities. Individual artworks do not aspire to become symbols of Raleigh by themselves.

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## Framework for Signature Artworks

Signature artworks can be regarded as an aspiration, a realization of opportunities that arise in the right places at the right times, not a strategy. Signature artworks could come about in a variety of ways — initiated by the public art program, the private sector or civic entities.

- > Signature artworks will usually be permanent artworks, such as site-specific works, integrated works or functional work. However, they could also be temporary works, such as an important exhibition or installation that has a transformative impact.
- > Signature artworks should be identified as much as possible through inclusive and thoughtful planning processes, such as the area or focus plans discussed elsewhere in this plan.

For example, future area or corridor plans could indicate appropriate locations, criteria and funding strategies for signature artworks located in the parts of the city addressed by the plans. Strategies for public art based on thematic aspects of the city, such as the Raleigh's Black Cultural Landscapes or Health and Wellness, could similarly identify criteria and funding for signature pieces related to those themes. Identifying signature artworks through these planning approaches would improve Raleigh Arts' and the Public Art and Design Board's ability to assemble the stakeholder support, identify opportunities for coordinating with other capital investments, and identify the funding necessary to create these works.

- > Signature artworks will inevitably require partnerships, as they will require more resources than Raleigh Arts alone can bring to the table.
- > For signature artworks that involve public funding or locations, the public art program should steer the project through the processes already outlined in Raleigh's public art guidelines — particularly in terms of curatorial approach, artist selection and public engagement — in order to ensure that these resources are used in ways that best fulfill the city's broader public art goals as articulated in this plan.



David Wilson, *Chavis Reclaimed*, art glass, 2021, John Chavis Memorial Park  
Photo by Tzu Chen



Thomas Sayre, *Cree Oak Shimmer Wall*, aluminum, steel, LEDs, Raleigh Convention Center, 2009

# Context for Public Art

## Raleigh Arts' Public Art Program

Raleigh's public art program was created in 2009 through an ordinance established by City Council. Its processes are guided by a Public Art Policy, adopted in 2016. The program "incorporates the work and ideas of artists and designers into public settings while creating connections among artists, project partners and communities."<sup>1</sup> It is managed by Raleigh Arts, which is a service unit of the City's Department of Parks, Recreation and Cultural Resources. It is staffed by one full-time and one part-time arts professional.

The original public art ordinance called for setting aside one-half of one percent of municipal construction funds for public art in projects with "significant general public access." In 2016, the ordinance was amended to increase the Percent for Art allocation to one percent. In addition to Percent for Art, the program uses funding from the City's Per Capita Fund, typically for temporary public art, and from the City's General Fund, generally for staffing, consultants, and other program support needs.

The 2009 ordinance also established the Public Art and Design Board (PADB) to provide oversight of Percent for Art projects. The members of the PADB are appointed by the chair of the City of Raleigh Arts Commission (CORAC) and may be residents or non-residents of the City.<sup>2</sup>

Since 2009, the program has built up a portfolio of permanent public artworks related to City capital projects, many involving streetscapes, parks, and civic buildings. These are part of the City's Municipal Arts Collection, which consists of more than six hundred fine art and public art pieces and is also managed by Raleigh Arts.

The public art program has also explored innovative approaches to public art, including temporary artworks through programs such as Artbeats and SEEK Raleigh, an artist planning residency with the New Bern Bus Rapid Transit project, an artist-led oral history project as part of the Oberlin Road streetscape project, and a mentorship program for regional artists who do not have experience creating permanent public artworks. Raleigh Arts also manages approval of Community-Initiated Projects, with oversight by CORAC.

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<sup>1</sup> City of Raleigh Public Art Policy

<sup>2</sup> The Public Art and Design Board serves as an advisory board for the public art program and does the following: develops policy, reviews projects, advises artists and project managers, steers community engagement, and recommends the nature and placement of Percent for Art public art projects.

Along the way, Raleigh Arts has developed a wide variety of partnerships, within City government as well as with arts, civic and education organizations — the Downtown Raleigh Alliance, the North Carolina State Museum, North Carolina State University and Saint Augustine’s University, to name a few. These are robust and energetic networks that offer a framework for expanding the creation of public art throughout the city.

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## An Expanding Program

Interest and demand for public art has increased since Raleigh created its public art program in 2009, particularly after Council approved the Raleigh Arts Plan in 2016.

In the first 10 years of the public art program (through 2018), eight large capital public projects were completed with a total budget of \$1 million. In the three years following that, six additional projects were completed. As of June, 2021, fifteen projects with a combined active budget of \$4.18 million were underway.

The temporary public art program started with one or two projects a year. It now includes several initiatives, including SEEK Raleigh, oral history projects, Together Raleigh Art in Transit, Bus Rapid Transit Art, signal boxes, kiosk wraps, sidewalk murals, annual community-initiated projects, and stormwater creative educational projects.

In addition, the program has initiated professional development programs, including the BRT Artist in Residence and a mentorship program.

In 2020, more than 100 artists participated in City of Raleigh Public Art projects.

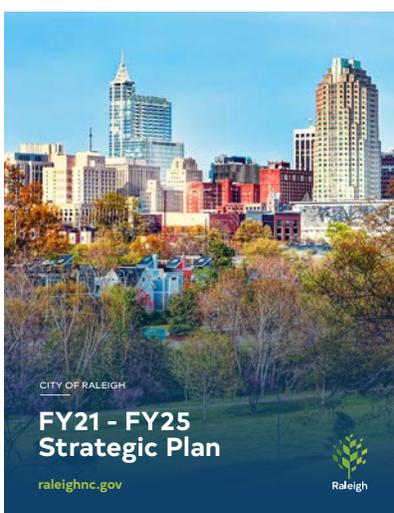
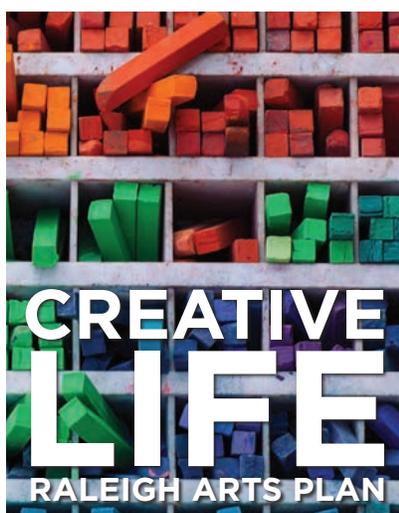
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## City Plans, Policies and Priorities

### Precedent Plans

Several precedent plans set the context for this Public Art Plan: *Creative Life*, the *Raleigh Cultural Plan* (2016); the *2030 Comprehensive Plan Update* (2019), and the *Raleigh Strategic Plan 2020 — 2025*. (See page pp 118 – 121 for an overview of these plans.) As a group, they suggest the following considerations for public art:

- > Strong support for public art overall.
- > Interest in having public art incorporated widely throughout Raleigh, with the Capital Area Greenway often mentioned as a particular opportunity.
- > A desire for public art that supports neighborhood identity as well as for destination-style projects.
- > Support for increasing the Percent for Art allocation, potentially by raising the set-aside from one percent to two percent.
- > Interest in encouraging more public art in private development.
- > Desire to focus on equity considerations in the allocation of resources and decision-making.



## Equity Policies

Over the past few years, equity issues have been an increasingly important focus for City of Raleigh plans and policies.

- > The City's recent equity statements indicate a focus on racial equity and dismantling systemic racism: "Because we know that race is the primary predictor of a person's outcomes across all social indicators and societal systems, the City of Raleigh will prioritize racial equity to dismantle the policies and systems that have created and sustained these inequities."<sup>4</sup>
- > *Creative Life* established "greater cultural equity" as a priority, adding that accomplishing this "will likely require efforts to develop and support leaders of color, strengthen the capacity of communities-of-color-led organizations and ensure opportunities are inclusive of diverse populations."

Artists Akira Dudley, Dare Coulter, Victor Knight, Gemynii, Sarahlaine, *A Space for Reflection*, Saint Augustine's University  
Curated by Linda Dallas and Michael S. Williams



<sup>4</sup> <https://raleighnc.gov/SupportPages/city-raleigh-statement-equity>

- > Other plans, such as the *Equitable Transit-Oriented Development Guidebook*, emphasize expanding access to economic opportunity and distributing resources/ services so that they are affordable, geographically distributed, and representative of the community.

Raleigh Arts has begun to address equity issues through a number of strategies: expanding its outreach to artists who are Black, Indigenous and/or Persons of Color (BIPOC), diversifying its selection panels, diversifying the types of projects it supports, working with BIPOC artistic advisors, maintaining ongoing evaluation procedures and investing resources in community engagement, including the creation of a new full-time position focused on engagement. Raleigh Arts is also committed to addressing other social equity issues as well, such as those related to gender identity, sexual orientation and universal access

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## Raleigh Arts Equity Initiatives

Raleigh Arts is addressing social equity issues through a number of ongoing initiatives and practices:

- > **Universal Access & the Arts, the Arts Learning Community for Universal Access**
- > **How We See It: A space for Raleigh Black, Latinx, Asian, and Indigenous arts administrators and artmakers to discuss the arts from their points of view through a series of presentations and convenings**
- > **The Public Art Mentorship Program**
- > **Artist in Residence program pilot with the New Bern Bus Rapid Transit Corridor**
- > **Intentionally purchasing works by artist of color and women to make the Municipal Arts Collection more reflective of the general population**
- > **The creative aging program People in Portraits that engages community elders**
- > **Partnering with the Stormwater Management Division on environmental education**

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## ***Creative Life*: Raleigh Cultural Plan, 2016**

Raleigh's cultural plan sets a broad vision for the City's support of arts, culture and creative activities, including the public art program.

The resounding message of *Creative Life* was that residents and workers in the city “value the presence of public art in everyday life” and that they would like to encounter more public art in more places that they experience everyday, especially unexpected places, such as along trails or at shopping centers.

*Creative Life* identified three key issues for public art: the distribution of projects, funding and Public Art in Private Development. Some of the plan's key recommendations were:

- > Increase the allocation for public art in capital projects from 0.5% to 2% to allow for appropriately-scaled projects and for program support,<sup>3</sup>
- > Broaden the types of capital projects receiving public art,
- > Consider broader bond fund language to ensure that there are flexible funding mechanisms for public art,
- > Explore incentives to encourage the inclusion of public art in private development, and
- > Commission one or more bold, iconic works in Raleigh.

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<sup>3</sup> Since the completion of the plan, the percentage has been raised from 0.5% to 1%.

## Public Art Ecosystem

Raleigh's public art ecosystem extends beyond the city borders. The networks of artists, arts professionals and arts organizations that the program routinely works with reaches to communities in Wake County, Research Triangle and other regions of the state, and are largely informal.

Several artists from the area have successful, well-established, long-standing national practices. Their work has helped catalyze Raleigh's interest in public art: Artists advocated for the creation of the City's program, inspired private developers to commission work from public artists, and continue to support a new generation of artists and organizations interested in producing public art.

There are several other organizations, besides Raleigh Arts, that support the public art ecosystem by inviting artists to work in the public realm:

- > The North Carolina Museum of Art, a state institution located in Raleigh, has worked extensively with public artists. It is home to the Ann and Jim Goodnight Museum Park, which features a world-class collection of permanent and temporary works of art by international, national, regional and local artists. It has also collaborated on projects in the city with Raleigh Arts and other partners.
- > Local arts organizations such as the Black on Black Project, Visual Art Exchange (VAE Raleigh), Lump Gallery, the Contemporary Art Museum Raleigh, Artspace, Anchorlight and Artsposure, while not specifically focused on public art, are encouraging production, exhibition and curatorial practice that is contributing to experimentation in public art.
- > The City-run Pullen Arts Center and Sertoma Art Center support artists of all ages through education, community engagement and exhibition opportunities.
- > Currently, Raleigh encourages developers to include public art in their projects, and some developers are beginning to include public art as a part of their own strategies for branding or placemaking. However, the City does not offer incentives nor make requirements for developers to include public art in their projects.
- > Universities in Raleigh are also producing and supporting public art. Saint Augustine's University has supported public art projects, most notably the *Envision Saint Agnes Project* in 2019.

- > Professional and academic development in fields related to public art is expanding in Raleigh, as well. Meredith College, Saint Augustine’s University and Shaw University offer a BA in studio and visual arts. The N.C. State Art + Design school offers undergraduate and graduate degrees in interdisciplinary visual art focused on storytelling and experimental media, as well as an arts entrepreneurship program. William Peace University offers an arts administration major as well as interactive and e-sports gaming design, theatre and music programs.<sup>5</sup>

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## Comprehensive Plan Update, 2019

Raleigh’s Comprehensive Plan was completed in 2009, just as the public art program was being launched, and updated in 2019.

The 2019 update states that the purpose of the public art program is the “creation of engaging, imaginative spaces that enliven the public realm, foster shared community interactions, celebrate both our unique stories and collective history and inspire us to experience the world with new eyes and fresh perceptions.” It further suggests that public art should “transform and engage civic spaces” and “uniquely identify Raleigh as a destination place.”

The policies and actions focus on:

- > Encouraging public art that contributes to neighborhood identity,
- > Distributing public art more widely throughout the city, with special consideration for the Capital Area Greenway,
- > Incorporating site-specific art in public facilities, parks and greenway trails, and along key public corridors, and involving artists early on in the planning processes,
- > Continuing to increase the public art allocation from capital projects,
- > Encouraging incentives for public art in private development and flexibility for using public art to meet site design requirements, and
- > Commissioning one or more bold, iconic works in Raleigh.

## The Field of Public Art

Over the past decade, there has been burgeoning interest in public art nationwide, which has inspired an expansion and evolution in the practice of public art. These changes are related, in part, to the steady revival of interest in cities and urban life that occurred in the thirty years prior to the onset of the Covid-19 pandemic. These new directions have influenced the expectations of the public and the interests of artists, arts administrators and collaborators, and have already resulted in innovative prototype projects in Raleigh.

In particular:

- > There has been increased interest in arts and culture strategies as a means to achieve community development, economic development and equity goals. These efforts are often called Creative Placemaking, Social Practice, Tactical Urbanism, and Civic Practice.
- > Artists, curators, arts organizations and place-based organizations are exploring a wider variety of approaches and innovative collaborations for bringing public art to public spaces.
- > Many public artists have been focusing on work that explores the inequities that exist in our society (economic, environmental, racial, social), the structural causes of those inequities, and paths towards addressing them. These kinds of projects can build conversations and empathetic understanding across the socioeconomic, geographic and racial lines that consciously or unconsciously divide our society.
- > Arts organizations have been examining their internal practices to determine the degree to which those practices are helping them move towards a greater level of equity.
- > More and more non-arts organizations have been taking on public art projects as part of their core activities.
- > The number and types of higher education degree programs related to public art and public art curating has been increasing. N.C. State's graduate art program, for example, is innovative in its fusing of art, design and new media.

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<sup>5</sup> Regionally, the University of North Carolina–Chapel Hill offers BFA and MFA programs and Duke University offers several BFA programs and a MFA in experimental and documentary arts. Durham-based North Carolina Central University (a historically-Black university) offers an art and design major with concentrations in art studies, studio and visual communications (BA).

- > There has been an increased focus on and increased funding available for public art from national, non-governmental philanthropic funding sources, with the National Endowment for the Arts playing a leadership role.
- > Scholars and practitioners have been developing tools for evaluating the impact of public art.

At the same time, the field is facing new challenges:

- > In general, the pace of growth in public art opportunities might be outstripping the capacity of artists and arts organizations to respond to them, particularly in regard to the ability of artists to work in public space, and the ability of project sponsors to follow best practices for community engagement and project management.
- > The demands on public art organizations are growing (including more planning processes, deeper community engagement and support of artists who are new to public art) but funding for this work is not keeping pace.
- > As artists try to enter the public art field, many find barriers to access related to their lack of funds to invest in their businesses and to a lack of support networks that more established public artists can draw on.

Many of these factors are currently at play in Raleigh. A broader field view helps Raleigh Arts, artists, arts professionals and organizations realize the opportunities and challenges they face are being experienced in many other regions, and provide insight into how they can learn from these wider networks.

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## Raleigh Strategic Plan, 2021 — 2025

Every five years Raleigh develops a strategic plan whose purpose is to translate the vision and goals of the City’s Comprehensive Plan into an actionable strategy that guides the City’s work and provides accountability to citizens. The current plan focuses on the years 2021 to 2025.

Art and Cultural Resources are one of six focus areas within that plan, which states that the City should: “Embrace Raleigh’s diverse offerings of arts and cultural resources as iconic celebrations of our community that provide entertainment, community, and economic benefit.”

The City’s Strategic Plan outlines the following three Arts and Cultural Resources objectives, which focus on connecting the city’s creative diversity with its network of public spaces and on the role of arts and culture in making the City a destination:

- > Cultivate Raleigh’s position as a nationally recognized entertainment, cultural, and tourism destination;
- > Identify, protect, and develop places, traditions, and activities throughout the city that recognize Raleigh’s rich and diverse history and cultivate innovative and diverse arts, culture, and tourism opportunities; and
- > Utilize parks, green spaces, and recreation facilities as cultural hubs, gathering spaces, and neighborhood resource centers to foster connection, creativity, and economic development.

The City’s Strategic Plan specifically prioritizes this public art plan effort:

- > Initiative 1.3: Develop a Public Art Plan to determine future directions for art in public places and identify strategies to guide expansion, develop local artists through mentorship and artist-in-residence programs, and encourage a wide-ranging portfolio of projects.

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Left

Angela Lombardi Zappala, *An Altar to Anticipated Grief or the Fear of Losing Loved Ones*, five figures, mixed media sculptural installation with an invitation to write messages to loved ones, living or deceased. 2019  
Photo by Teresa Moore





# Appendix

Left

Elsa Hoffman, *Scene 1 and Scene 2*, cut metal figures, SEEK Raleigh, Dorothea Dix Park, May – June, 2019

Photo by Scott Mais

## Recommended Updates to City of Raleigh Public Art Ordinance

**This table summarizes recommendations in this plan that would require amendments to the City's public art ordinance.**

- 
1. Provide that Percent for Art funding will be generated from all capital projects, regardless of "significant general public access," where underlying funding sources allow.

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  2. Revise to increase the Percent for Art calculation to one-and-a-half or two percent.

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  3. Revise to allow Percent for Art funds to be used for conservation.

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  4. Expand PADB role to include review of any project that involves City funding, is on City property, and goes through the standard commissioning process.

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## Recommended Updates to City of Raleigh Public Art Policy

**This table summarizes recommendations in this plan that would require amendments to the City's Public Art Policy.**

- 
1. Update section that refers to the Public Art Master Plan to refer to the completion of this Public Art Strategic Plan and to explain how it should be consulted as the program moves forward.

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  2. Incorporate the recommended Vision Statement for the Public Art Program into the Public Art Policy, replacing the existing statement in the Policy about a vision for public art.

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  3. Include more detailed criteria for PADB composition and member qualifications to bring diverse perspectives and appropriate experience to the Board.

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  4. Incorporate the recommended Mission Statement for the Public Art Program into the Public Art Policy. Amend the mission statement in the PADB by-laws to state that the mission of the PADB is to support the mission and vision of the public art program through an established process that creates connections between artists, partners, and communities.

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  5. Incorporate the revised definitions that are recommended in this plan.

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  6. Incorporate the criteria for identifying projects that are recommended in this plan.

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  7. Update references to public art in private development as necessary to be consistent with the recommendations of this plan.

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  8. Establish the practice of developing a Project Plan for certain permanent, temporary, exhibition and residency projects, depending on their budget and/or duration.

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  9. Incorporate the use of a roster / prequalified list as a "Public Art Project Selection Method."

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  10. Update the review and approval of Community-Initiated Projects to include the following changes:
    - > Increase the budget threshold for "large-scale" projects to \$20,000 or more.
    - > Revise the designation of "temporary" to be five years or less.

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  11. Expand the maximum size of an Artist Selection Panel (ASP) to allow for the inclusion of a broader range of community representatives and project stakeholders, when the project warrants.
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## Recommended Updates to City of Raleigh Cultural Plan

This table summarizes recommendations in this plan that can be carried through to the next update of the City’s cultural plan.

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### General Recommendations

Raleigh’s public art vision is consistent with and follows the city’s overall arts and culture vision and goals, as expressed in the *Creative Life* cultural plan.

While *Creative Life* considers public art as a subset of placemaking, this public art strategic plan considers placemaking only one of several important outcomes for public art. These outcomes include a strengthened public art ecosystem, broader community engagement, and a stronger, broader focus on equity.

An update to the City’s cultural plan should position the public art program as integral to achieving this wide range of community goals, not only placemaking.

An update to the City’s cultural plan should examine the level of City investment that is necessary to leverage creative investments by others. It should consider recommendations to strengthen the public art program internally, including its funding, its staffing and interdepartmental collaboration.

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### Specific Recommendations

Placemaking Strategy 5.11	Remove recommendation about undertaking a public art master plan, and add a recommendation to implement the public art strategic plan.
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Placemaking Strategy 5.12	Revise to recommend that the ordinance shall be applied to all capital projects, regardless of public visibility, where underlying funding sources allow; recommend consideration of increasing Percent for Art to one-and-a-half or two percent in the future.
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## Specific Recommendations

Placemaking Strategy 5.13	Revise to recommend the exploration of financial and regulatory incentives and the removal of regulatory barriers to including public art in private development.
Placemaking Strategy 5.14	Revise to: “Work towards a broader geographic distribution of public art and a diversification of projects in regard to scale and media.”
Placemaking Strategy 5.15	Revise to recommend the commissioning of a select number of larger-scale signature artworks, in appropriate locations at appropriate times.
Placemaking Strategy 5.16	Revise to recommend the creation of a focus plan for public art on or adjacent to the Capital Area Greenway, identifying locational and funding strategies for projects commissioned by the City or by private entities.
Placemaking Strategy 5.18	Add a new strategy to recommend utilizing the Wake Transit BRT system as a venue for public art, as recommended in the plan developed by Wake Transit and Raleigh Arts.
Placemaking Strategy 5.19	Add a new strategy to recommend the development of programs that encourage community-initiated art projects.
Placemaking Strategy 5.20	Add a new category of placemaking called “Invest in the Public Art Ecosystem” and add appropriate strategies.
Placemaking Strategy 5.21	Add a new category of placemaking called “Cultivate Equitable Placemaking” and add appropriate strategies.

## Tier 1: Implement with Current Resources

### Goal 1: Nurture artists, arts professionals, and organizations to build Raleigh's public art ecosystem.

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- 1.1 Include a diverse range of projects in the Public Art Operating Plan and Four-Year Outlook.
- 1.2 Prioritize programs, such as SEEK Raleigh, that provide opportunities for artists to create temporary, performance and ephemeral projects.
- 1.4 Adopt this plan's recommended definition of "Signature Project" and a framework for identifying and resourcing signature project opportunities.
- 1.5 Create a more streamlined process for small-scale, temporary Community-Initiated Projects, especially those on City-owned bus shelters, signal boxes, concrete manhole risers, sidewalks and storm drains. Develop toolkits to guide artists and community partners interested in initiating these types of projects.
- 1.6 For artists who have been commissioned by the public art program, facilitate access to design professionals, fabricators, contractors, and other resources that they may need to successfully implement their projects.
- 1.9 Create a Public Art Fellowship Program that places artists, curators and arts administrators as fellows within Raleigh Arts to work on public art administration, exhibits, research and planning projects.
- 1.10 Create an easily and universally accessible online portal that provides information about public art and exhibition resources, processes, and opportunities for projects and funding.
- 1.12 Leverage partnerships to produce innovative public art projects and public art exhibitions, support the growth of regional public artists, and develop residencies for visiting public artists.
- 1.13 Explore partnerships and external funding for supporting capacity-building activities.

## Tier 1: Implement with Current Resources

### Goal 2: Leverage the public art process to connect Raleigh's communities.

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- 2.2 Meet periodically with community leaders, stakeholder groups and representatives to provide program updates and seek input.
- 2.4 Actively seek stakeholder input on individual public art projects, including factors such as the theme, subject matter, and location.
- 2.5 Consult with the disability community on public art projects, especially during the concept design phase.
- 2.7 Create a framework that helps the program outline the goals, approaches and outcomes for community engagement for each project.
- 2.8 Provide flexibility in the size and composition of Artist Selection Panels so they can be broadly inclusive, as indicated in Goal 4.
- 2.9 Develop community engagement events to enhance community engagement with projects while they are underway.
- 2.16 Encourage universal design during the concept development phase of projects so that the artwork can be experienced in a variety of ways
- 2.18 Adopt a framework to guide the conceptualization, planning and implementation of public art projects that connect Raleigh's communities.
- 2.21 Consider organizing projects around themes, such as history, that are unique to different communities but can connect everyone to larger narratives

### Goal 3: Build a creative bridge between the activities of City government, Raleigh's arts community, and the people who live in, work in, and visit the city.

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- 3.2 Serve in an advisory capacity to City departments that are developing public art outside of the Interdepartmental Partnership process by providing input, advice and toolkits that address common scenerios and answer frequently asked questions.
- 3.3 Conduct ongoing outreach to City departments to identify opportunities to plan for public art in department budgets.

## Tier 1: Implement with Current Resources

- 3.4 Provide a framework to guide the Planning and Development Department and its consultants in incorporating public art recommendations in area, corridor and similar plans and studies.
- 3.5 Identify needs, opportunities, strategies and resources for public art by partnering with other City agencies undertaking plans for their programs and capital projects.
- 3.7 Revise land development codes and design guidelines to create incentives and reduce barriers for public art in private development.
- 3.8 Ensure that public art that is created to fulfill an architectural or urban design requirement, or development condition, is accessible to the public.
- 3.10 Promote external resources developed by organizations in other cities that explain how to include public art in private development.
- 3.11 Work with City leadership to develop a policy that allows for Tax-Increment Grant funding to be used for public art.
- 3.12 Establish the provision of public art in amenity spaces as a “Key Policy” in the Comprehensive Plan.
- 3.13 Establish standard language that can be incorporated into conditions for public art that are included in rezoning proposals.

**Goal 4: Build equitable, inclusive, and accessible public art processes to ensure that everyone participates and that resources are allocated in support of community goals.**

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- 4.1 Nurture long-term relationships with cultural practitioners, community leaders and arts leaders from historically under-represented communities, recognizing that past experiences with City agencies or arts programs may not have always been positive.
- 4.4 Implement actions in the Raleigh Racial Equity Plan and future initiatives in the Department of Equity and Inclusion that relate to the public art program.
- 4.5 Ensure staff receives training in universal design, DEIA and cultural competency.

## Tier 1: Implement with Current Resources

- 4.11 Shift public art resources generated in areas that have benefitted most from public and private investment to address public art needs identified in areas of the city and by groups of people that have historically benefitted less from those investments.
- 4.12 Prioritize project proposals for areas of Raleigh where public art resources have not traditionally been focused.
- 4.13 Follow best practices in inclusive design and universal design when planning meetings, events and publications.
- 4.14 Ensure that calls to artists include artist scopes, selection criteria and application requirements that are consistent with the program's goals for diversity, equity and inclusion.
- 4.15 Work through community networks to expand outreach and participation in public art activities and find opportunities to meet people where they live, play, and work.
- 4.16 Ensure that the artist selection panels are broadly inclusive and composed of a diverse mix of perspectives and abilities, including local artists, reflecting the diversity of both the City of Raleigh and the composition of the communities where projects are located.
- 4.17 Use universal design practices when siting public art projects, designing physical and visual access to them, and providing documentation on the internet.
- 4.19 Reserve funding for accommodations needed to engage Deaf and disabled artists in public art projects and assist them in working on projects.
- \* 4.20 Collect, maintain and evaluate data that enables Raleigh Arts to measure its progress towards equity and universal access goals. Use data to purposefully improve policies and procedures.
- \* 4.21 Implement annual equity progress reporting.

\* Tier one or tier two priority.

## Tier 1: Implement with Current Resources

### Goal 5: Increase the program's capacity to meet growing community expectations.

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- 5.1 Ensure the program staff has expertise in core public art professional capacities: curating, project management, program development, stakeholder and community engagement, planning and collection management.
- 5.5 Amend the Public Art Ordinance to include clear criteria for PADB member qualifications to bring diverse perspectives and appropriate experience to the Board
- 5.6 Work with other City agencies as they are in the early phases of planning capital projects to ensure that public art is anticipated as part of the project budget and delivery.
- 5.7 Update the City's budget manual and develop additional resources, such as guides or frameworks, that outline why and how to include public art in project planning.
- 5.8 Consider how PADB's role should expand to include any public art project that involves City funding, is on City property and goes through the standard commissioning process.
- 5.9 Adopt a process that takes a proactive approach in identifying and recommending public art projects that address the vision and goals for the program. (See Public Art Operating Plan and Four-Year Outlook Process, page 47.)
- 5.10 Adopt criteria to evaluate potential public art project opportunities. (See Criteria for Evaluating Project Opportunities, page 50.)
- 5.11 Develop a Project Plan tool to ensure that all projects are thoroughly considered and that all project stakeholders are aware of and on board with the intent and scope of the project. (See Project Plan Framework, page 49.)
- 5.12 Develop criteria to be used in the review of Community-Initiated Projects.
- 5.13 Develop a process for undertaking technical and operating / maintenance review of projects at key points in concept development, working with the Curator of Exhibitions and Collections, Budget and Management Services, and staff from the City department responsible for the site and/or the related capital project to conduct a technical review.

## Tier 1: Implement with Current Resources

- 5.15 Document the standard artist selection process that the program uses. (See Project Implementation Process, page 59.)
- 5.16 Update the processes outlined in the Public Art Policy for reviewing and approving permanent public art projects to include the following changes.

**Goal 6: Increase funding and funding flexibility to expand the program and initiate a wider variety of project approaches to reflect the community’s vision.**

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- 6.1 Take advantage of the ability to pool Percent for Art funds as outlined in the Public Art Ordinance.
- 6.2 Craft the language of future bond orders to include funding for public art and to allow for maximum flexibility of Percent for Art funds, in compliance with the Public Art Ordinance.
- 6.3 Establish a dedicated Percent for Art account to hold funds that are not attached to specific capital projects, such as General Application Pool (GAP) funds and funds from other sources.
- 6.4 Revise the Public Art Ordinance so that Percent for Art funding provisions are applied to all capital projects, where funding sources allow.
- 6.5 Revise the Percent for Art calculation from one percent of the construction budget to one percent of the project budget.
- 6.6 Within ten years, review funding and consider increasing the Percent for Art calculation to one-and-a-half or two percent.
- 6.7 Continue working with other City departments to leverage their public education, engagement and other departmental funds for public art Partnership Projects.
- 6.9 Amend the Public Art Ordinance to allow funds to be spent on conservation of existing artworks. Set aside a general target of 10 percent from Percent for Art allocations for maintenance and conservation.
- 6.11 Create a budgeting mechanism that will allow maintenance and conservation funds to be held in reserve across fiscal years.

## Tier 2: Implement by Repurposing Current Resources

### Goal 1: Nurture artists, arts professionals, and organizations to build Raleigh's public art ecosystem.

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- \* 1.3 Consider using Per Capita funds to supplement targeted support that is offered by other City departments, offices and programs, if doing so would ensure broader artist participation and/or better artistic outcomes. ("Targetted support" is discussed in the "Project Approaches" section of this plan.)
- \* 1.7 For artists who are new to public art, organize projects in which Raleigh Arts plays a more direct role in the production, fabrication and installation of the artwork.
- \* 1.8 Evaluate the design and impact of the initial Public Art Mentorship Program. Continue the program, updated as necessary based on the outcomes of the evaluation.

### Goal 2: Leverage the public art process to connect Raleigh's communities.

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- 2.3 Provide forums for artists, arts organizations and other stakeholders to discuss public art concerns, priorities and directions.
- \* 2.6 Provide adequate funding and staffing resources, in both annual budgets and project budgets, for staff and artists to work on community engagement and to enable and incentivize community participation.
- 2.10 Develop programming that features and/or is co-produced with artists, curators, project partners and other stakeholders.
- \* 2.17 Evaluate the accessibility of public artworks in the collection and create additional ways for people with disabilities to access / experience the collection.
- 2.19 Curate public art projects or public art exhibitions that focus specifically on incorporating the diverse arts traditions of Raleigh's communities.

\* Tier two or tier three priority.

## Tier 2: Implement by Repurposing Current Resources

**Goal 3: Build a creative bridge between the activities of City government, Raleigh's arts community, and the people who live in, work in, and visit the city.**

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- 3.1 Develop a formalized process for entering into Interdepartmental Partnership Projects with other City departments, offices and programs.
- \* 3.9 Collaborate with Raleigh's Urban Projects Group to create tools that illustrate to developers how they can incorporate public art in their projects, including how public art can be an option for architectural and design features that are recommended or required in the Unified Development Ordinance and other City design guides.

**Goal 4: Build equitable, inclusive, and accessible public art processes to ensure that everyone participates and that resources are allocated in support of community goals.**

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- 4.2 Support artists and public art projects, public art exhibitions and programming that foster citywide awareness of and dialogue about equity issues.
- \* 4.3 Explore connections with local and national arts, civic action and education organizations (especially local social-justice organizations and HBCUs) that could provide resources for focusing on equity issues.
- \* 4.6 Organize projects that tell the stories of a community through the creative practices of artists from that community, including those whose practices are not centered on public art.
- \* 4.7 Support artists, curators and arts administrators from under-represented communities in undertaking research projects (mapping, oral histories of people in neighborhoods undergoing change, etc.) that serve as a resource for future public art projects.
- \* 4.8 Establish paid fellowships for artists and curators from under-represented communities to focus on research and/or planning for public art projects or other public art topics that they identify.

\* Tier two or tier three priority.

## Tier 2: Implement by Repurposing Current Resources

- 4.18 Provide artists with resources to incorporate universal design practices into their projects.

### **Goal 5: Increase the program's capacity to meet growing community expectations.**

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- 5.3 Bring on Public Art Fellows to take on specific projects that support the work of the program.
- 5.4 Work with consultants, as needed, to supplement staffing needs, especially those that require special expertise, such as accessibility services and public art conservation.

### **Goal 6: Increase funding and funding flexibility to expand the program and initiate a wider variety of project approaches to reflect the community's vision.**

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- 6.8 Develop an annual maintenance plan that can inform the Public Art Operating Plan and demonstrate the need for maintenance funding through Percent for Art funding.
- 6.10 For specific public art projects that have high anticipated maintenance or conservation needs, such as works with embedded technology or mechanical elements, set aside a portion of the project budget for maintenance and conservation, when funding sources allow.

## Tier 3: Implement with New Public or Private Resources

### Goal 1: Nurture artists, arts professionals, and organizations to build Raleigh's public art ecosystem.

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- 1.11 Support the development of, and provide access to, resources such as grant- and proposal-writing workshops, portfolio reviews, fabricator tours and networking
- 1.14 Support networking opportunities for regional public art administrators, artists, curators, organizations and developers

### Goal 2: Leverage the public art process to connect Raleigh's communities.

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- 2.1 Conduct periodic surveys to assess public art priorities.
- 2.11 Develop programming, such as events and Public Art Exhibitions, that engage people with the overall collection and offer them fresh connections to it.
- 2.12 Develop programming that features and/or is co-produced with artists, curators, project partners and other stakeholders.
- 2.13 Expand the reach of programming through partnerships with arts, business, civic, education, place-based and similar organizations.
- 2.14 Conduct a regular assessment of on-site, printed, and web-based platforms that provide information about and engagement with the Municipal Art Collection.
- 2.20 Consider organizing projects around infrastructure systems, such as greenways, water infrastructure and transit, that connect Raleigh's communities.

## Tier 3: Implement with New Public or Private Resources

**Goal 3: Build a creative bridge between the activities of City government, Raleigh's arts community, and the people who live in, work in, and visit the city.**

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- 3.6 Consider public art focus plans for geographic areas, City service and policy areas (health, justice, sustainability), infrastructure systems (such as complete streets, stormwater and transit) and other resources (such as natural areas and historic resources) that can lay the foundation for public art strategies that address community needs and priorities beyond the scope of a single project.
- 3.14 Establish a policy for the relocation and removal of public art that is created by developers as a condition of land development approvals

**Goal 4: Build equitable, inclusive, and accessible public art processes to ensure that everyone participates and that resources are allocated in support of community goals.**

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- 4.9 Support efforts by individuals and organizations outside of Raleigh Arts to interpret public art projects and develop public art curricula, so multiple perspectives on the collection are offered.
- 4.10 Create a public art focus plan for under-represented communities that addresses specific community concerns, the development of culturally-relevant public art practice, and resources needed to support that practice.

**Goal 5: Increase the program's capacity to meet growing community expectations.**

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- 5.2 Expand the number of program staff to manage core workload effectively.
- 5.14 Develop an evaluation model: Determine what aspects of the program should be tracked through evaluation, develop criteria and methodologies, organize data collection and analysis.

Right  
Sarahlaine Calva, Storm Drain Mural, 2019



@SARAH5FACE

SARAH LALINE CALVA



Gabriel Eng-Goetz, *Stormwater Mural*, Hillsborough Street Stormwater Device, 2021

# Definitions

## **Area Plan**

An Area Plan is a specific area study undertaken by the City to identify potential policy changes to an area of the City and evaluate their implications, usually led by the Department of Planning and Development and created through a public process.

## **ArtBeats**

ArtBeats is a temporary sidewalk mural project organized by the City's Department of Transportation and Raleigh Arts, with help from the Downtown Raleigh Alliance and Artspace.

## **Artist \***

Individual artist, team of individual artists or artist team leader of individuals from other disciplines whose body of work and professional activities demonstrate serious ongoing commitment to the fine arts.

## **Artist Call / Request for Qualifications (RFQ)**

An Artist Call is an opportunity notice that shares information about a project that artists need to know in order to apply to be considered for the project. An Artist Call that is a Request for Qualifications (RFQ) invites artists to send their qualifications to be reviewed by an Artist Selection Panel but does not require a specific proposal to be submitted. RFQs are used to choose artists based on their past and current art and achievements.

## **Artist Roster**

An Artist Roster is a pre-qualified pool of artists from which Raleigh Arts or an Artist Selection Panel can choose artists for future projects.

## **Artist Selection Panel (ASP) \***

An Artist Selection Panel is an ad hoc panel whose charge is to review artists and art proposals and make recommendations to the Public Art and Design Board for their selection.

\* Definition that is currently in the Public Art Policy. For some of these definitions, there are recommended revisions.

### **Artwork or Work of Art \***

A tangible creation by an artist.

### **Capital Improvement Plan (CIP)**

The CIP is a 10-year, two-phase plan adopted by City Council that serves as a statement of City policy regarding the timing, location and funding of major public facilities in the City of Raleigh.

### **Capital Project**

Generally, a Capital Project is a fixed asset with a useful life greater than ten years and with a cost of at least \$25,000. Capital projects include not only new assets, but also projects that improve an asset or lengthen its useful life.

### **City of Raleigh Arts Commission (CORAC) \***

The CORAC is a Charter-mandated commission that has 12 members who are appointed by the City Council. The CORAC serves as the official advisory body and advocate for the arts to the City Council. The makeup, function, powers and duties of the CORAC are defined in City Charter Section 22 and further defined in Ordinance 1977-563. The CORAC is staffed by the City Parks, Recreation and Cultural Resources Department.

### **Community-Initiated Projects**

Community-Initiated Projects are public art projects that are proposed and developed by individuals and organizations on City-owned property.

### **Comprehensive Plan**

The Raleigh 2030 Comprehensive Plan is a long-range policy document adopted by the City Council and amended from time to time. The Plan establishes a vision for the City, provides policy guidance for growth and development and contains action items that direct how the City will implement the vision.

### **Concept Design-Based Selection**

A Concept Design-Based Selection is an artist selection process wherein a small number of artists are paid a design fee to develop and present a conceptual approach for a particular project.

### **Conservation**

Conservation of artwork is the preservation of art and objects through ongoing examination, documentation, treatment, and prevention.

### **Corridor Study**

A Corridor Study is a specific area study undertaken by the City to identify potential policy changes to an area of the City and evaluate their implications, usually led by the Department of Planning and Development and created through a public process.

### **Creative Life Plan**

*Creative Life* is Raleigh's cultural plan. It was adopted by the Raleigh City Council in 2016 as the first arts and cultural plan for the City. It sets out a vision and ten-year blueprint for Raleigh's arts and culture future.

### **Cultural Mapping**

Cultural Mapping is a method of mapping that speaks to ways that the city is lived, experienced, remembered and imagined, offering a perspective on geography that can be used to organize public art projects.

### **Development Services Advisory Committee (DSAC)**

The DSAC is a Council-appointed committee that interacts with City staff and management to develop ideas for improving the land-development and building processes. It is comprised of representatives from different fields in the land development industry.

### **General Application Pool (GAP) \***

The GAP is a collection of monies from Percent for Art-eligible projects that the Public Art and Design Board deems inappropriate for the inclusion of public art. GAP funds are used to support the City public art program.

### **General Fund**

The General Fund is the City's main fund for operational expenses. The City applies these funds to a wide range of general government and public safety facility maintenance, parks facility maintenance, street resurfacing and technology projects. A portion of these funds is transferred to capital projects each year.

### **Ideas Competition**

An Ideas Competition is an open, competitive process designed to allow artists to seek funding for projects based on their own ideas and artistic practices and to explore locations for artwork that complement their ideas. Currently, Raleigh uses the Ideas Competition Process to invite proposals and award funding for SEEK projects.

### **Interdepartmental Partnership Projects**

Interdepartmental Partnership Projects are public art projects developed and executed as a partnership between Raleigh Arts and another City department, where the other City department brings funding and staffing resources to develop and execute the project, outside of the context of Percent for Art projects.

### **Interview-Based Selection**

An Interview-Based Selection is an artist selection process in which a small number of artists are invited to interview with an Artist Selection Panel and a selection is made based upon the artists' presentations and qualifications.

### **Invitational Competition**

An Invited Competition is an artist selection process in which artists are specifically invited to enter a competition or are pre-selected as candidates for a particular project or site.

### **Maintenance**

Maintenance is work performed to keep public artworks functioning and presentable in the best possible condition as a public asset.

### **Municipal Art Collection**

The Municipal Art Collection comprises all artworks owned by the City that have been accessioned by the CORAC on behalf of the City.

### **Open Call Process**

An Open Call is an artist selection process that is open to all qualified artists and, sometimes, other design professionals. There can be specific criteria, determined on a project-by-project basis, that limit eligibility or express preferences.

### **Per Capita Fund**

The Per Capita Fund is a required annual expenditure of \$5 per capita that supports Raleigh Arts programming.

### **Percent for Art (PA) \***

A method of financing public art programs by ordinance requiring that a percentage of capital project budgets be appropriated for artworks.

### **Permanent Public Art**

A Permanent Public Art project is typically an original, site-specific work of art that is designed to remain in situ for more than five years. Permanent projects commissioned by Raleigh Arts are accessioned into the Municipal Art Collection.

### **Placemaking**

The Create Raleigh cultural plan describes placemaking as a process that “approaches a community, a neighborhood or a specific location in a holistic manner, identifying existing assets and imagining new possibilities,” adding: “With public artists as lead collaborators, placemaking encourages government, for-profit and nonprofit enterprises to collaborate in developing a site — be it a small neighborhood gathering spot or an expansive cultural district — to promote cultural and economic well-being.”

### **Public Art \***

Artworks that are purchased or commissioned with funds generated by the City’s Public Art Ordinance. The artworks are created, usually by artists or design team collaborations, for public places and public experiences.

### **Public Art Design Board (PADB) \***

Ordinance-mandated board of seven members appointed by the chair of the CORAC to review and approve matters related to the City’s PA public art program.

### **Public Art Ecosystem**

Public art ecosystem is a general term that refers to the network of artists, organizations, businesses, developers, producers, curators, planners, fabricators, craftsmen, critics, scholars, conservators, educators and others who create, produce and support public art.

### **Public Art Fellowship**

A Public Art Fellowship is a tool that provides Raleigh Arts with an opportunity to work with artists, arts administrators and curators to focus on specific projects and research tasks that support and expand the public art program's staff capabilities. Fellows may be selected, as needed, for a variety of projects.

### **Public Art Focus Plan**

A Public Art Focus Plan is a planning tool that Raleigh Arts can use to identify priorities and opportunities for public art within a specific geographic area, for a specific City department, for an infrastructure or environmental system, for a cultural or historical topic, or other themes of public interest.

### **Public Art Mentorship Program**

The Raleigh Arts Public Art Mentorship Program provides artists who wish to pursue public art practice with a series of workshops, opportunities and the chance to be mentored by nationally renowned public artists.

### **Public Art Ordinance**

Raleigh's Public Art Ordinance, which was passed by City Council in 2009, establishes the City's public art program that enhances the visual environment of the City by incorporating the work of artists into the City's capital improvements, mandating the formation of the Public Art and Design Board and establishing a Percent for

Art to fund the enhancements. The ordinance was amended in 2016 to increase the City allocation to 1 percent of eligible capital projects.

### **Public Art Operating Plan and Four-Year Outlook**

The Public Art Operating Plan and Four-Year Outlook provides a detailed description of Raleigh Arts Public Art Program priorities, anticipated income and expenditures for the coming fiscal year and projections for the following four fiscal years. It indicates how projects will be resourced, in terms of funding and staffing. It also indicates any internal and external partnerships necessary for the successful completion of each project.

### **Public Art Policy**

The Raleigh Public Art Policy, initially adopted by City Council in 2009 and updated in 2016, provides a guide for City departments considering the placement of public art including criteria for art selection, information about the development of a public art master plan and the process for identifying and selecting art and artists. The Policy outlines the role of Raleigh's public art program in managing and implementing Percent for Art public art projects.

### **Public Art Project Plan**

A foundational document that guides the planning and execution of a project. The Project Plan sets out the basic framework of a project.

### **Public Art Residencies**

A Public Art Residency embeds an artist within a City department or organization and/or within a community or a place for a fixed period of time. The residency provides the artist with time and space to immerse themselves and, based on this immersion, research, and engagement, to develop and execute a project. Residencies can lead to permanent or temporary public art works, workshops, exhibitions, publications or other outputs. Residencies can also be designed for an artist to conduct research and community engagement as part of a larger planning process.

### **Public Realm**

The public realm includes public spaces, facilities and infrastructure such as streets, parks greenways and public buildings, as well as publicly accessible open spaces that are owned by private entities.

### **Raleigh Arts**

Raleigh Arts a service unit of the City's Parks, Recreation and Cultural Resources Department. Raleigh Arts is a hub for public art, community arts programming and organizational support for the cultural sector. Raleigh Arts also oversees the Pullen and Sertoma Arts Centers and manages several exhibition spaces as well as the Municipal Art Collection.

### **SEEK Raleigh**

SEEK Raleigh is an annual series of temporary, site-specific art installations and performance art events, organized and funded by Raleigh Arts, that engage the community through public art.

### **Signature Project**

Signature Projects are major artworks whose scale, scope and/or the site where they are located transcends a particular place and serves to connect Raleigh's diverse communities. They can come in many forms, including permanent, temporary or serial artworks, and functional or integrated artworks.

### **Targeted Support**

Targeted Support is direct financial assistance that the City provides to businesses and non-profit organizations for a variety of purposes, including arts projects, façade improvements, neighborhood improvements and innovation projects.

### **Temporary Public Art**

A Temporary Public Art project is an artwork that is expected to be on site for five years or less, or meant to deteriorate over time and not be replaced or maintained, regardless of its budget. Temporary Public Art can be created in a wide range of media.

### **Unified Development Ordinance (UDO)**

Raleigh's UDO contains most local regulations concerning the use and development of land and buildings, including zoning, subdivision, stormwater and natural resource conservation.

## Universal Design

Designing all products and the built environment to be aesthetic and usable to the greatest extent possible by everyone, regardless of their age, ability, or status in life.

## Recommended Definitions

The following definitions are recommended to supplement or replace the definitions in the Public Art Policy.

### Artist

An individual, or a team of people, who meets one or more of the following criteria:

- > Realizes income through the sale, performance, publication or commission of original works of art;
- > Has previously exhibited, presented, performed or published original works of art in museums, galleries or other recognized art venues and publications;
- > Has formal training or education in a field of art; or
- > Has received awards or other forms of recognition from arts juries, arts grant panels, and similar entities for his/her/their artistic abilities or accomplishments.
- > Demonstrates an ongoing commitment to creating original artwork.

### Artwork

An original creation resulting from the skill and creativity of an artist or artists. An Artwork may be produced in any form or media, be of permanent or temporary duration, and exist in a single copy or limited edition.

### Integrated Artwork

Design elements utilized to elevate the design of infrastructure.

### Public Art

An artwork in any media, created by an artist, that is intentionally planned for installation or exhibition in the public realm.



Taylor Harrington, *Interactive Chalk Event*, splashpad at John Chavis Memorial Park, 2022  
Photo by Negin Naseri

# Plan Development

## Framing Questions

At the outset of this planning process, the consulting team was asked to explore two framing questions, about the public realm and the public art ecosystem. As the project evolved, a third framing question, about equity, came into focus.

### Public Realm

The team asked these questions to understand the character of Raleigh's civic spaces (such as streets, community centers, parks and greenways), how they function for gathering and everyday civic life and how public art can be part of those spaces.

#### **1 What is Raleigh's public realm?**

**What are the places where there would be meaningful connections for public art?**

### Public Art Ecosystem

#### **2 What are the creative resources in Raleigh that need to be embraced by this plan?**

**What voices and ideas are not being heard in the shaping of public art in Raleigh?**

**What are the barriers and what are the ways to address them?**

#### **3 What are the components of Raleigh's public art ecosystem? What will help it thrive?**

#### **4 What are the tools that will best position Raleigh to achieve its public art vision?**

**What are the obstacles to implementing them? What is necessary to make them work?**

The team asked these questions to understand the existing network of individuals (artists, curators, producers), businesses and organizations who are creating and producing public art in Raleigh. The team sought to understand what is missing from this network to make projects and programming more accessible for anyone interested in becoming involved in creating public art or experiencing the collection.

## Equity

- 1 Which creative voices and practices are under-represented in Raleigh’s public art and why?**
- 2 How do under-represented communities value public art and what priorities would they suggest for the use of public art resources?**
- 3 How can public art document the stories of neighborhoods undergoing change, even as the people whose stories are being told face displacement by that change?**
- 4 How can the broader narrative of the BIPOC experience, particularly in regard to how public policies and practices of dominant cultures have systemically shaped that experience, be seen through the lens of public art? How can public art processes and projects help address the injustices that have been perpetuated for generations?**

Not long after the planning process began, questions of equity came into focus as well. Although equity issues are embedded in the topics described above, the consulting team determined that equity questions merited the same amount of focus as the questions about Raleigh’s public realm and its public art ecosystem did.

## Methodology

To explore the questions at the heart of this planning process, the consulting team undertook a comprehensive research and stakeholder engagement strategy. Following is an overview of those activities.

### Research

The consulting team reviewed a variety of City planning documents as well as several strategic plans and research reports prepared by outside entities. Most of these were focused on the physical planning and infrastructure of the city. The purpose of the review was to understand the context for public art in regard to Raleigh’s planning, development and infrastructure policies.

The consulting team also reviewed key Raleigh Arts governance and planning documents to evaluate the key strengths, gaps and areas that the public art program might need to address from an administrative point of view. These included the Public Art Policy, CORAC annual plans, PADB work plans, requests for proposals and budgets.

## Benchmarking

### Peer City Benchmarking

The consulting team studied a selection of public art programs in North Carolina and across the country, as part of the research process for developing administrative and programmatic recommendations for Raleigh's public art program.

With input from Raleigh Arts staff, the consulting team selected eleven programs to study, including large well-established programs, growing programs, and some smaller programs that employ innovative approaches. Working with staff, the team developed a list of questions and a research methodology that focused on a dozen topics of interest, including the guiding language and ordinances for each program; program components; strategies for improving diversity, equity and inclusion; strategies for community-initiated projects; staffing levels; funding mechanisms; processes for prioritizing and planning projects; governance processes; community engagement, programming and evaluation processes; and approaches to public art in private development.

The team prepared an overall summary of key findings as well as profiles of each program and a chart comparing key facts about the programs. This research was used to inform a series of future scenarios and strategies for Raleigh's public art program that were presented to stakeholders in a workshop.

### Public Art in Private Development Review

The consulting team also reviewed public art in private development in peer cities in North Carolina and in similarly-situated cities and counties with public art programs that have public art in private development initiatives. The purpose of this work was to determine how best to engage the development community in helping to achieve the goals of Raleigh's public art program. The team prepared a memo describing a hierarchy of approaches for Raleigh to consider.

## Stakeholder and Public Engagement

### Advisory Committee

Raleigh Arts helped organize a Public Art Strategic Plan Advisory Committee made up of representatives from the Public Art and Design Board and the City of Raleigh Arts Commission, as well as representatives from Raleigh's arts, design and creative community. Care was taken so that the Advisory Committee members represented a diverse cross section of the arts community.

The Advisory Committee was organized to inform the planning process, create a shared basis of understanding of public art program activities, share ideas for hoped-for impacts of public art in Raleigh and to learn more about opportunities and obstacles for achieving those impacts. The Advisory Committee met with the consulting team at the beginning of the planning process, participated in direct interviews and focus groups, convened to review findings and recommendations and reviewed the draft plan.

### Interviews

The consulting team interviewed a variety of key stakeholders, identified in collaboration with Raleigh Arts staff. The consulting team interviewed artists; representatives from arts, community, educational and business organizations; people involved in producing community-based public art and placemaking projects and City staff. For each interview, the topics discussed included what interactions the interviewee had with the public art program, how their mission aligned with public art, and what opportunities and challenges they saw going forward.

### Questionnaire

The consulting team organized an online public questionnaire to better understand the public's view on public art, where public art would have an impact in the city and what locations are of most interest for future public art opportunities. The questionnaire was published on the public art plan web page, which was set up under the larger Raleigh Arts public art web page. It was opened on January 18, 2021 and was available through February 28, 2021. The questionnaire generated 793 responses, of which 264 were partial.

### Focus Groups

The consulting team hosted five focus groups designed to help stakeholders imagine new possibilities for public art; ground the planning in community / stakeholder vision, voice and expertise; and explore public priorities through listening sessions. Most of the meetings featured a brief presentation by and conversation with a guest speaker setting the stage for the focus group conversation that followed. The five focus groups and the guest speakers were:

- > Artists
- > Arts Organizations; Catherine Grau, Community Partnership Manager, Queens Museum, New York
- > History and Culture; Miguel Luciano, Artist, New York
- > Placemaking Organizations; Karyn Miller, Curator, Golden Triangle BID, Washington DC
- > Equity; Sarah Peters and Mary Ann Quiroz, Northern Spark, Minneapolis, MN

The planning team also led a developers' roundtable hosted by the City's Development Services Advisory Committee.

### Workshops

Midway through the planning process, two workshops were held, one for the project advisory committee and one for people who had been interviewed and who had been invited to stakeholder focus groups.

At the workshops, the consulting team shared its findings from the research and engagement processes and organized small working conversations around possible scenarios for the public art program, based on three different directions: enhancing public space, promoting equity, and strengthening the public art ecosystem. For each particular scenario, the team provided a briefing paper that outlined a vision, goals and strategies for action that prioritize those directions.

In each workshop, participants were organized into small groups and cycled through a series of presentations and conversations about each scenario. The conversations surfaced a sense of what the stakeholders' priorities were, overlaps in ideas between the various scenarios and gaps in the goals and actions that required further consideration.

### PADB

The team made three presentations to the Public Art and Design Board, which oversees the public art program, to get feedback at critical junctures in the development of the plan. Raleigh Arts staff provided briefings to the PADB at other meetings.

### Artist Residency

The consulting team created a residency for an artist to explore and produce interpretive mapping of Raleigh as part of the research and engagement process. The team commissioned André Leon Gray, a local Raleigh artist, interested in researching and creating a map of Raleigh's Black cultural landscape. This map, and the process of

creating it, helped to illuminate community histories, resources, needs and visions, which in turn helped Raleigh's public art program better understand opportunities and strategies for working with artists and the broader community to illuminate this essential layer of the city's history and culture.

## Key Takeaways

There is enthusiastic support for public art among civic, community and cultural organizations; the private sector; and public agencies. However, there is a lack of capacity, outside of Raleigh Arts itself, to address the needs or take advantage of the public art opportunities that people see.

Raleigh Arts has worked flexibly to explore new models of public art projects and aggressively to expand the diversity of the artists who are commissioned to do projects, particularly reaching artists who do not have traditional public art practices.

Looking forward, Raleigh's best public art opportunities can be unlocked by continuing to rethink the way that projects are identified and scoped, beyond the traditional percent for art model upon which the program is based.

- > The groundwork for this can be laid through planning at a variety of levels — this public art strategic plan; plans specific to City departments, infrastructure systems or bond issues; and Public Art Operating Plans that provide an overall strategy for the distribution and types of art projects that will be undertaken in a year.
- > Implementing this will require funding that is more flexible and additional staff capacity to manage planning, public engagement and artist support activities.

A key barrier to the public art program's ability to meet community needs is the flexibility of its project funding.

- > Percent for Art funds are constrained by bond language and internal policies and practices that link their use to a project site or to the department for whom the capital project is being built.
- > While per capita arts funding is flexible, it also supports multiple other program areas, including grants to non-profit organizations, community arts, exhibitions, purchases for the municipal art collection and temporary public art projects and administration; therefore, even though per capita funding increases annually, it is not earmarked specifically for public art and might be unstable if other program area needs increase.

The program currently receives a base level of one percent of the budgets of eligible capital projects. There are several opportunities for expanding funding:

- > The long-standing recommendation to raise the Percent for Art allocation from one percent to two percent was reaffirmed by the Comprehensive Plan update in 2019.
- > Capital projects for water infrastructure (water supply, wastewater and storm water) could be considered as opportunities for public art (currently they are exempt from the City's ordinance and policy). Some facilities do have strong visual presence (for example, a water testing laboratory) and the agencies that manage water infrastructure do have public education missions that could provide fruitful collaborations with the public art program.

A key concern for Raleigh Arts is the capacity of its staff. This is because of the large number of projects staff are managing, and because commitments to expanding community engagement processes and to working with artists who are new to public art require more staff support. Also, with only one senior full-time staff member, the program is vulnerable to setback if a staff member leaves.

Area plans could provide a stronger framework for public art in private development, and development codes could be revised to provide more incentives for developers to include public art.

The research and engagement process surfaced key equity issues:

- > How can more public art projects be initiated and led by BIPOC artists and arts administrators?
- > How can Raleigh Arts build long-term, trusting relationships with BIPOC communities, artists, arts administrators and arts organizations, beyond the context of a single project? How can they become part of the public art network?
- > How can Raleigh Arts support efforts to address structural issues such as disinvestment and gentrification? How can the cultural, social and economic heritage and assets of the BIPOC community be recognized and valued to the same degree that the heritage and assets of others are?

Raleigh's public art program has begun to explore how it can address equity issues, through steps such as expanding its outreach to BIPOC artists, diversifying its selection panels, supporting engagement approaches and projects that explore needs and themes identified by BIPOC communities and working with BIPOC artistic advisors.

Raleigh's future public realm will be strongly linked to patterns of public capital investment and private development:

- > Greenways and parks are the types of projects where public art occurs that have the most chance of reaching people.
- > Corridor projects are distributed throughout the city and provide an important connective network. However, corridors are typically experienced by people moving through them in cars, which makes it challenging to identify and conceptualize public art projects that work effectively at other scales.
- > Private investment is likely to be focused in areas such as major mixed-use centers and transit corridors. As such, many communities will be bypassed by private investment and less likely to receive public art resources associated with this investment. Some communities where private investment is occurring are likely to experience displacement and will not benefit from that investment.

Stakeholder and public feedback indicated public art's connection with Raleigh's identity is more important than its connection with the public realm per se. There is a very strong desire for artworks that express what the city is to the world around it, and for artworks that express the identity of particular communities in the city.

Raleigh's public art ecosystem extends beyond the city borders; the networks of artist and arts professionals involve other communities in Wake County, Research Triangle and other regions of the state. These networks are largely informal, but stronger networks would provide more support and opportunities for artists, curators and public art administrators.

Right  
Gabriel Eng-Goetz, *Canes Mural*, 2022  
Photo by Justin Eisner



WELCOME  
TO THE  
BALANCE  
Lancom

CE  
© 2014 CE

35° 21' 06" N 78° 03' 02" W

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