

HightstownCreative
PUBLIC ART MASTER PLAN

Public Art Master Plan
The Borough of Hightstown
Cultural Arts Commission

image: <http://www.panoramio.com/photo/7134468>

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Sue Howard Hightstown Resident
Kathleen Liao East Windsor Resident/Artist
Ann Marie Miller Chair, Hightstown Resident
Frank Rivera Hightstown Resident/Artist
Catherine Rodrigue Peddie School Representative
Jonathan Shahn Roosevelt Resident/Artist
Adam Welch Hightstown Resident/Artist

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The Borough of Hightstown
156 Bank Street
Hightstown, New Jersey 08520
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Creating a plan to forge an artistic identity of a town is not a simple endeavor. Creating the public art master plan has been daunting, rewarding, liberating. The opportunity to steer Hightstown toward a "creative community" has stirred spirited discussion. "Multiculturalism" is both our greatest asset and our greatest challenge. The hope of the Cultural Arts Commission is that the Public Art Master Plan in conjunction with the existing events and festivals will become an asset in expanding our worldview and demonstrate the liberating potential of art.

At no time in this town's history has one group been able to design and shape the cultural and artistic landscape. The CAC has taken this process very seriously and created a plan to set in motion a gradual yet enriching art and cultural presence in Hightstown. This plan has the potential to bring together and celebrate our disparate identities and create a community united in the promotion, pursuit and enjoyment of art.

The Public Art Master Plan benefits from the efforts of many other towns as it combines Master Plans from communities across America. However, we started with the spirit of our town's creative capacity. We feel we have curated a program grounded in our town's strengths while highlighting the importance of education and cultural enrichment in the hopes of developing a discourse around an expanded worldview.

As an artist, critic, educator and arts administrator I am especially proud to have been able to serve my town in this manner. It is the hope of the CAC that through these initiatives, with support from the civic leadership and the community, we can direct our potential into a fruitful and creative community.

Ann Marie Miller, Cultural Arts Commission

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Adam Welch, Cultural Arts Commission

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PURPOSE VALUES VISION

PURPOSE

The Hightstown Cultural Arts Commission (CAC) is charged with the development of artistic and cultural appreciation as an important consideration in the progress and growth of our society generally and Hightstown specifically. The CAC's pursuit through the presentation of cultural/artistic events and programs, and establishment of art installation sites and venues is declared to be a significant goal benefiting Hightstown residents.

The Borough Ordinance 2014-10 tasks the CAC to encourage artistic awareness, participation and expression, promote the employment of artists and those skilled in the crafts. This document and its policies and procedures for the acquisition, placement, care, and management of works of art for the Borough Art Collection endeavors to achieve the full representation of the arts. All artworks owned or presented, shown or contracted by the Borough, now or future, will be adopted through the procedures and guidelines established by the CAC and approved by the Council.

VALUES

The CAC is committed to acquiring works of art for the Borough Art Collection of the highest aesthetic standards reflective of diverse social and cultural perspectives. Acquisition of Art by the Borough implies a commitment to the preservation, protection and display of the artwork for the public benefit.

VISION

HightstownCreative is the result of research, SITE assessment and community engagement undertaken to chart a course for Hightstown's art and cultural development.

THE MISSION OF THE CAC IS TO IDENTIFY AND PROMOTE HIGHTSTOWN'S CREATIVE POTENTIAL, SET GOALS FOR PUBLIC ART AND CULTURE, CREATE EDUCATIONAL INITIATIVES, COMMUNITY PARTNERSHIPS, AND COLLABORATIONS REFLECTIVE OF OUR TOWN'S CULTURAL DIVERSITY.

CREATIVE PLACEMAKING

Identify Hightstown's creative potential, assets and challenges, define goals for public art and culture, create dynamic educational initiatives, community partnerships, collaborations and to make recommendations to invigorate Hightstown's cultural initiatives.

Outline strategies for borough-wide implementation to create Hightstown as a focus for arts, culture, community, and creativity in the region. To create Hightstown as a "Creative Economy," to integrate art into the concept of the Borough's quality of life.

Recommend the acquisition and placement of art in public places. Including best practices related to the selection and placement of art, the pooling and appropriation of available funding for public art held to the highest possible allocation (the State's \$1.85 average per capita spending) the creation and monitoring of an Art Enrichment Fund, an Art Maintenance Fund, the conservation of artwork, and the process for the development of the cultural arts within the Borough.

Endeavor to paint a broad picture of arts and culture that includes performance, dance, music, murals, intervention, as well as public art.

Recognize that arts and cultural participation is a community value and integral to daily life.

Develop and implement an education component that serves to enhance the community's understanding and enjoyment of works of art and the creative process from which they were derived. Includes providing information on all artwork. Initiate public relations systems to develop a greater awareness of Hightstown's art and cultural community and sponsor educational outreach programs in the area schools. Create cultural maps relating to site-specific works and arts and cultural venues within the Borough.

Advise and make recommendations to the Planning Board regarding the inclusion of matters relating to public art and sites of possible cultural activity relating to venues for performance or dramatic arts, within the Borough's Master Plan, or as to any other matters as requested by the Planning Board.

HIGHTSTOWNCREATIVE PROCESS

THIS IS THE FIRST TIME IN HIGHTSTOWN'S CULTURAL legacy that civil government have sought to develop the Arts, thanks to the initiative of Rick Pratt, the Borough Council, and former Mayor Steve Kirson, for creating the commission. In July 2014, the Borough Council decided to establish a group of experts to define best practices for the cultivation of Public Art specifically and a district for Arts and Culture generally.

The Council recognized that they could not support arts, culture, and creative industries without the development of significant cultural strategies to sustain the creative culture of Hightstown. The CAC was formed with the intention that there are nine members and up to four alternates that meet the following criteria. Three members who are artists or affiliated with art organizations, but not necessarily residents of Hightstown. Three members who are residents of Hightstown and hold an appreciation for the arts. Four alternate members with two composed of youth members between 15-18 years old and students at either Hightstown-East Windsor Regional High School or the Peddie School. One member of the Parks & Recreation Commission and one representative of the Borough Council.

With monthly public meetings the CAC put in place measures to affect change and create interest in the creative industry of the Borough. However, without significant investment from both Council and residents no real progress can be made.

ART WORKS: ARTS AND CULTURAL PRODUCTION

In 2011, the impact of the Arts and Culture on the U.S. Economy accounted for 3.2 percent or \$504 Billion of the Gross Domestic Product.

The Gross output of the Arts and Cultural Production (ACP) was \$916 billion. Of the leading contributing industries were Advertising, Arts Education, Cable production and distribution, Motion picture and video goods and services, independent artist and performing arts, book, newspaper and periodical publishing, radio and television broadcasting and design and selected architectural services.

In 2011, the production of arts and cultural goods and services employed 2 million workers and generated \$289.5 billion in employee compensation.¹

The state's nonprofit arts industry generates more than \$1.5 billion annually with nearly 25,000 arts-related business employ more than 87,000 people.²

Combined with related spending by visitors to cultural events (meals, lodging, parking) the art and cultural industry generates over \$40 million annually in state income and sales tax.³

Attendance at art events generates income for local businesses. An average arts attendee spends \$24.60 per event not including the cost for admission of which 31.8 percent of attendees travel from outside the county in which the event took place and 68.2 percent were local with nonlocal audiences spending an average \$39.96 compared to the local spending \$17.42.⁴

¹ arts.gov/news/2013/us-bureau-economic-analysis-and-national-endowment-arts-release-preliminary-report-impact
² nj.com/opinion/index.ssf/2014/08/creative_placemaking_making_njs_communities_economy_stronger_through_arts.html
³ artpridenj.com/resources/arts-mean-business/
⁴ americansforthearts.org/by-program-reports-and-data/research-in-studies-publications/arts-economic-prosperity-iv/national

HISTORY OF DEVELOPMENT

Tabula Rasa

HightstownCreative, Hightstown's Public Art Master Plan, began in late September 2014 with Resolution 2014-133 and the appointment of the CAC to create, facilitate, oversee and manage the process. Since no formal structure was in place within the Borough to establish an artist registry, it was decided to conduct a survey, create a Facebook page, and begin the Art Master Plan.

The Borough realized the necessity of increasing access and exposure of Arts and Culture as essentially linked with its vitality and economic future. Subsequently passing an ordinance that formed the CAC to help with the task and to formulate a Public Art Master Plan that will assist the Planning Board and the local government to make educated decisions regarding its efforts in that direction. This Commission was in part formed by need within the government, but also to create a stable arts culture in the town to encourage economic development.

The CAC having no funding and no structure in place decided a two pronged approach was most suited to initiate activity involving developing a master plan and begin research to and gauge community interest.

ARTS AND CULTURAL PRODUCTION

13-member Cultural Arts Commission

Monthly Community Meetings

Town Internet Survey

Facebook Page

Research and review of Master Plans

Consensus building and decision making among community

Integration with ongoing planning efforts with established events

Grants Writing

Promote artists events and attend.

COMMUNITY CREATIVITY COLLABORATION

Hightstown—located in the center of New Jersey—is a Borough in Mercer County. Reputedly founded by John and Mary Hight in 1721, they settled in this area, having purchased 3,000 acres of land from the British crown. On the north side of Rocky Brook, currently the site of the Hightstown firehouse, they erected a log cabin. Later they built a mill, blacksmith shop, and at least two other buildings nearby. The borough is an independent municipality surrounded entirely by East Windsor Township. Hightstown is at the central-most point of New Jersey and is roughly equidistant from Philadelphia and New York City. Hightstown was incorporated as a borough by an Act of the New Jersey Legislature on March 5, 1853, within portions of East Windsor Township. The borough became fully independent c. 1894. Additional portions of East Windsor Township were annexed in 1913, 1915 and 1927. It was named for the Hight family.

As of the 2010 United States Census, the borough's population was 5,494 people, 1,976 households, and 1,352 families residing in the borough. The population density was 4,536.0 per square mile. There were 2,108 housing units at an average density of 1,740.4 per square mile. The racial makeup of the borough was 69.44% (3,815) White, 8.05% (442) Black or African American, 0.56% (31) Native American, 4.08% (224) Asian, 0.15% (8) Pacific Islander, 13.56% (745) from other races, and 4.17% (229) from two or more races. Hispanics or Latinos of any race were 30.29% (1,664) of the population. There were 1,976 households, of which 32.0% had children under the age of 18 living with them, 51.2% were married couples living together, 11.2% had a female householder with no husband present, and 31.6% were non-families. 24.6% of all households were made up of individuals, and 6.7% had someone living alone who was 65 years of age or older. The average household size was 2.73 and the average family size was 3.23. In the borough, 23.9% of the population were under the age of 18, 8.6% from 18 to 24, 31.1% from 25 to 44, 26.7% from 45 to 64, and 9.6% who were 65 years of age or older. The median age was 36.9 years. For every 100 females there were 99.5 males.

The Census Bureau's 2006-2010 American Community Survey showed that median household income was \$66,250 and the median family income was \$72,583. Males had a median income of \$49,861

versus \$42,361 for females. The per capita income for the borough was \$32,976. About 8.2% of families and 8.7% of the population were below the poverty line, including 17.2% of those under age 18 and 1.1% of those age 65 or over.

Hightstown is governed under the Borough form of New Jersey municipal government. The governing body consists of a Mayor and a Borough Council comprising six council members, with all positions elected at-large on a partisan basis as part of the November general election. A Mayor is elected directly by the voters to a four-year term of office. The Borough Council consists of six members elected to serve three-year terms on a staggered basis, with two seats coming up for election each year in a three-year cycle. The Borough form of government used by Hightstown, the most common system used in the state, is a "weak mayor / strong council" government in which council members act as the legislative body with the mayor presiding at meetings and voting only in the event of a tie. The mayor makes committee and liaison assignments for council members, and most appointments are made by the mayor with the advice and consent of the council. Hightstown is located in the 12th Congressional District and is part of New Jersey's 14th state legislative district. Prior to the 2011 reapportionment following the 2010 Census, Hightstown had been in the 12th state legislative district. Prior to the 2010 Census, Hightstown had been part of the 4th Congressional District, a change made by the New Jersey Redistricting Commission that took effect in January 2013, based on the results of the November 2012 general elections. As of March 23, 2011, there were a total of 2,891 registered voters in Hightstown, of which 1,105 (38.2%) were registered as Democrats, 542 (18.7%) were registered as Republicans and 1,241 (42.9%) were registered as Unaffiliated. There were 3 voters registered to other parties.

Students in public school for pre-Kindergarten through twelfth grade attend the East Windsor Regional School District, a comprehensive public school district serving students from East Windsor Township and Hightstown Borough. Public school students in seventh through twelfth grades from Roosevelt Borough (a community in Monmouth County that had a 2010 Census population of 882) are sent to the

district's schools as part of a sending/receiving relationship with the Roosevelt Public School District. As of the 2011-12 school year, the district's six schools had an enrollment of 5,054 students and 373.5 classroom teachers (on an FTE basis), for a student-teacher ratio of 13.53:1. Schools in the district (with 2011-12 enrollment data from the National Center for Education Statistics.) are Walter C. Black Elementary School (525 students; in grades K-5), Perry L. Drew Elementary School (558; K-5), Ethel McKnight Elementary School (636; K-5), Grace N. Rogers Elementary School (699; PreK-5), Melvin H. Kreps Middle School grades 6 - 8 with 1,233 students and Hightstown High School with 1,403 students in grades 9 - 12. Hightstown is also home to the Peddie School, a coeducational, independent high school founded in 1864.

Hightstown is located at the cross-roads of several major roads. The main highway through the borough is Route 33 (which is also multiplexed with County Route 539 and County Route 571). U.S. Route 130 just barely passes through the northwest corner, but is usually accessible by Route 33, CR 571 and CR 539. The Hightstown Bypass is north of the borough. Hightstown is also immediately adjacent to Exit 8 of the New Jersey Turnpike (Interstate 95) in East Windsor.

As of 2010, the borough had a total of 16.74 miles of roadways, of which 12.70 miles were maintained by the municipality, 2.74 miles by Mercer County and 1.30 miles by the New Jersey Department of Transportation.

The freeway, which opened to the public in November 1999, was ultimately given the designation of Route 133 and runs from CR 571 to Route 33. It only has two interchanges and has traffic signals at both ends. Without a proper connection to the New Jersey Turnpike, the bypass has not lived up to its original expectations and congestion through Hightstown still largely remains. However with the expansion project of the Turnpike, Exit 8 was relocated from its original location (immediately at the border of Hightstown) further into East Windsor near Twin Rivers that connects directly to the end point of Route 133 with a grade-separated interchange along Route 33 that was

completed in September 2013. This connection was to encourage Turnpike traffic to use the bypass by giving a more direct route to other parts of the region, such as Princeton, and having to avoid downtown Hightstown.

Public transportation is provided by the Route 130 Connection shuttle, as well as the Princeton Junction Shuttle. There is also direct service to New York, as well as other New Jersey communities on the Suburban Coach route 300 to the Port Authority Bus Terminal, Grand Central Terminal and other destinations in Midtown Manhattan and the 600 route to Downtown Manhattan / Wall Street.

Hightstown has a total area of 1.242 square miles, of which, 1.211 square miles of it is land and 0.031 square miles of it (2.52%) is water. Climate—the record low was -16 °F (-27 °C) on January 28, 1935. The record high was 105 °F (41 °C) on July 9, 1936.

Notable People from Hightstown

Kay B. Barrett (1902-1955) Hollywood talent scout who acquired the movie rights to the book *Gone with the Wind*.

Hilly Kristal (1931-2007) founder and owner of the New York City music club CBGB.

Larry Kelley (1915-2000) football player who won the Heisman Trophy in 1936.

Randal Pinkett (b. 1971) business consultant who in 2005 was the winner of season four of the reality television show, *The Apprentice*.

Martin Waldron (1925–1981) winner of the 1964 Pulitzer Prize for reporting on unchecked spending on the Florida Turnpike.

Paul Watkins (b. 1964), novelist.

John Archibald Wheeler (1911–2008), physicist.

Nick Williams (born 1990), wide receiver who has played in the NFL for the Washington Redskins.

John Woodruff (1915-2007), Gold Medalist at 800 meters at the 1936 Summer Olympics in Berlin.

(http://en.wikipedia.org/wiki/Hightstown,_New_Jersey)

BOROUGH AND COMMUNITY ROLES

Pride Progress Peddie

Borough Council initiated the CAC to define and recommend the roles and responsibilities of government with respect to cultural development. This was a giant first step for a small town with limited funding. It is important that as much community engagement as possible happen in support of the Borough's current endeavors in order to build the necessary momentum to sustain these initiatives. It is incumbent upon Council that they engage and support these initiatives. Without Civic leadership investment and support it is likely that others will not follow suit.

Establish Public Art Master Plan

Create a Borough Art Collection

Create Arts Enrichment Fund

Create an Arts Maintenance Fund

Create 2% for the Arts on Capital Improvement Projects

Support Arts Events

Support Businesses that Support Art Events

COMMUNITY STRENGTHS

Location, Location, Location

Myriad individuals and organizations in the creative sector, private sector, and broader community play equally import roles in forwarding Hightstown's Public Art Master Plan.

Art Station Studio

Two Elementary Schools

Two High schools

Shops supporting local artists

Restaurant Gallery

Local Artists

No Public Art or Artistic Presence

Two Photography Studios

Proximity to Art Supply Store

Proximity to Public Transit

Proximity to Princeton, New York and Philadelphia

Summer Concert Series

Farmers Market

Theatre in the Park

Community Cultural Festivals

HIGHTSTOWN STRENGTHS CHALLENGES OPPORTUNITIES

A Public Art Master Plan should be grounded in the unique character of its SITE, community and history. Arts & Culture are necessary fixtures of contemporary life and add to Hightstown's unique and distinctive identity. Arts and culture contribute directly and indirectly to community prosperity through economic generation, employment, and most importantly, the quality of life for Hightstown residents. Hightstown's arts, culture, and creative sector, and all of their associated activities and products, drive creativity. There are numerous individuals throughout the borough working in the arts and creative industries that have the potential to create new cultural, intellectual, and economic opportunities. Additionally, jobs and revenue are generated through the distribution of creative works and those that perform services in proximity to cultural activities – galleries, home stores, coffee shops, restaurants, etc.

Additionally, tourism centered on arts events, festivals and galleries can bring additional business to the Borough. In looking for an opportunity to have a destination experience in a small town, Hightstown has the potential to offer many diverse and rich experiences.

HightstownCreative defines the roles and responsibilities of Government with respect to cultural development, cultural artifacts, and cultural responsibility. The CAC needs for the Borough and the Community to play an active role in our initiatives and help us make HightstownCreative a reality for the betterment of our community.

Domains of cultural vitality are defined by three ideas: Presence, Participation and Support. Does Hightstown have the presence of opportunities for "Creative Placemaking": cultural participation and support for cultural participation? If we are to succeed in creating a "Creative Economy" we need to extend our partnerships beyond traditional ideas of fundraising and foundations. We need to include a mixture of nonprofits, commercial and public partnerships that can help sustain our initiatives.

Hightstown is a small town and small community and we will need to enlist every possible participant to include our library, parks,

businesses, and wherever art and culture can happen on a more sustained level in addition to our occasional events such as our parades, farmers markets and festivals.

A Public Art Master Plan should be grounded in the unique character of its SITE, its community and its history, all of which Hightstown is well endowed. Art projects should be geared toward the promotion of excellence in art, developing a sense of our town's cultural diversity and more importantly our future. Work should not be limited to monuments, historical pieces, or contemporary sculpture and not privilege one over the other based on leadership bias. Despite the impressive and visible nature of large monumental public art projects we cannot lose sight of the importance of promoting all cultural arts activities.

Arts and Culture contribute to Hightstown's quality of life by providing activities, opportunities and creative industry, but few celebrate or acknowledge the community's growing diversity. During the planning process, it was noted that the community is in need of creating dynamic collaborative relationships that reflect its cultural diversity and collaborations will help ensure the Public Art Master Plan will amplify the town's unique and creative capacity.

Hightstown has sustained a modest 6.7% population growth over the last decade, due in part to its proximity to both New York City and Philadelphia, in addition to the Borough's reputation as a tolerant community and considerably lower housing costs than the neighboring communities of Princeton, West Windsor and Cranbury. However, civic leadership cannot rely on that to sustain growth and support arts and culture. Though the success of such campaigns undertaken by local organizations, the Rocky Brook Garden Club, the now defunct GHEWIP (Greater Hightstown/East Windsor Improvement Project) and Downtown Hightstown's projects, including the Flower Baskets, the Holiday Lights, The Holiday Window Painting, the Triathlon, the Harvest Fair, the Farmers Markets, the total support is sparse involving little investment from the town and its citizens. As taxes increase and the town becomes less affordable, it will become critical for leadership to respond creatively to maintain Hightstown's vitality.

PUBLIC SITE/NON-SITE

Public SITE/NON-SITE addresses the CAC's desire to represent all aspects of our town's cultural activity and create an approach that encompasses all arts. Drawing from the artist and critic Robert Smithson's writing through title and inspiration, "A Provisional Theory of Non-Sites" that addresses a theory of a work he created here in New Jersey, Public SITE/NON-SITE is an idea that art is not only a thing but in the words of philosopher Martin Heidegger, is the thingness of the thing. Art exists at the SITE, but is also found in the NON-SITE, it exists in the outdoor sculpture and the performance in the park.

HightstownCreative recommends the promotion of site-specific public art, in an effort to highlight Hightstown's unique and distinctive identity. HightstownCreative was "branded" to capture the richness and artistic capacity of our community. The Public Art Master Plan consists of two distinct though interrelated parts: "Standard Operating Procedure" and a "Plan for the Geographic Placement of Public Art".

The Standard Operating Procedure describes the "who, what, where, how and when" of the Public SITE/NON-SITE for the development of the Cultural Arts. These procedures create the foundation of how we will go about creating an environment conducive to the free and open exchange of ideas while seeking to protect the interest of the community, Borough, and the artist(s) involved.

The Plan for the Geographic Placement of Public Art has been developed after extensive discussions regarding the most effective public art program considering the Borough as a whole. This plan develops a comprehensive look at our geographic assets and creates a priority of possible SITES for art and enrichment. In the Maps section are possible locations for Public Art though these will remain as "priority sites" until such time as we receive sufficient funding to proceed.

PUBLIC SITE

Artist-Designed Hatchcovers (manhole covers)¹

Painted Telephone Poles²

Electric Box Project³

Sculpture in Lake

Public Sculpture

Summer Stage

Painted Cross Walks

Line Greenway with Placards of Photography and Poetry

Digital Projection: City of Lights

Convert trash cans to pedestals

Murals

Yarn Bombs

Chalk Art

1. seattle.gov/light/neighborhoods/nh4_art.htm
2. dycultures.org/2011/09/12/diy-public-art-project-flaming-cactus/
3. www.publicartboston.com/content/paintbox

GOALS OF THE ART COLLECTION

Artwork acquired and maintained within the collection should reflect the highest aesthetic standards.

Objects accepted into the collection must be of known authorship and be accepted based on their value as works of art.

Artwork considered "Permanent" accepted into the collection should be able to be permanently exhibited in an appropriate site, and be able to be maintained by the CAC for public display according to the guidelines herein.

The Borough's collection should be diverse in its representation of artists and artistic styles and be reflective of the our cultural diversity.

The Borough's collection should emphasize local artists, but should seek to include work of nationally known artists so that local culture may be seen within a larger context.

CAC ART REVIEW PROCESS

An idea for a project is brought to the CAC

Identify location and scope within the SITE

Commissioners waive their right to vote to avoid a conflict of interest

Facilitate a request for proposals

Review of proposals by the CAC

Narrow the proposals to 3 finalists

Selected finalists are notified to develop a site specific proposal for the area and present the renderings to the CAC

Interview artists and model presentations given by the finalist

Schedule SITE visits and a public forum

CAC selects designs from finalist to award commission

Timetable established for the completion and installation of the work

Contract signed with artist and payment schedule established

Contracts made with any other parties (such as engineers, landscape designers, site preparers, etc.,) and payment schedule established

Construction of artwork begins and progress payment made

Final payment after Collections Survey and Technical Maintenance Conservation Information Form is received

Dedication

Conservation and follow up

PUBLIC PARTICIPATION

CAC shall attend one Open Council meeting to give a brief presentation about the Art Project at the beginning of the planning phase.

In the event that the Project proposed to be high profile a panel will be convened. The Community shall be notified that Selection Panel meetings are open to the public and that interested persons are welcome to attend and may speak during public comment.

Up to 3 Community representative(s) shall serve on the selection panel barring there is no conflict of interest.

Proposals shall be publicly displayed on the Borough website and may be displayed at or near the project site depending upon the nature of the project.

PUBLIC EDUCATION

Schedule unveiling/opening ceremony/reception for the Work/ Performance.

Submit press-release to the local, regional and state news agencies regarding the project.

Provide information on all artwork projects.

Initiate public education programs to develop a greater awareness of the Public Art Master Plan, programming and events.

Co-sponsor educational outreach in the area schools to include public art components.

Maintain documentation for the Borough and CAC websites.

Create and supply literature and Maps of Borough's Art Projects.

PUBLIC ART MASTER PLAN

STANDING OPERATING PROCEDURE

1. Prepare a quarterly Borough Art Plan (BAP) for the Borough Council, discussing project progress, designating specific project sites, events, funding allocation, and recommend approaches for all art projects for the upcoming FISCAL year.
2. Recommend budgets and the amount of expenditures to be allocated for maintenance and conservation of existing works and for the administration of future projects.
3. The CAC will work in concert with the Borough's Chief Financial Officer to establish and maintain an Art Enrichment Fund to be used to establish, conserve, promote and maintain the guidelines set forth in this Public Art Master Plan.
4. Create a Plan for the Geographic Placement of Public Art.
5. Identify the placement or development of potential venues for future development such as pavilions, theaters, art centers.
6. Public SITE/NON-SITE inventories will be compiled for current and future projects, which are in the CAC's 10-year Art Master Plan.
 - A. When compiling a Public SITE/NON-SITE inventory for the Public Art Master Plan for artworks that are temporary, permanent or relating to the performing arts, the CAC will take into consideration
 - i. Public access and visibility including compliance with ADA
 - ii. Geographic Diversity: for the SITES and for the community
 - iii. Gateways into, out of, and through the Borough
 - iv. Environmental conditions and on-going conservation and maintenance
 - v. Art and architectural integration
 - vi. Design and construction schedule
 - vii. Function and significance: neighborhood identity, commemorative/historical/cultural, or interactive.
 - viii. Areas where more visitor traffic is desirable
7. Develop an Arts Education program that is community oriented, involves local public and private schools, and provides lifelong learning opportunities for pre K, aging populations and disabled persons.

Project Budget

1. The project budget is any expense which is directly related to arts programming, artist selection and artwork design, fabrication and installation of the artwork, including but not limited to the following:
 - A. Artist's fee for instruction, consultation, design, execution and installation of the artwork(s) as described in the artist's budget, including any and all labor, materials, bonding, insurance, permits, or any other costs directly related to the implementation of the art project.
 - i. Frames, mattes, pedestals, and devices necessary for the security, preservation and display of the artwork.
 - ii. Competition and selection panel expenses, including postage, photocopies and printing.
 - iii. Project-related photography.
 - iv. Identification plaque installed per CAC recommendations. (see Definitions; Plaque)
 - v. Fire retardant and/or graffiti resistant treatments or other sealers or coatings as required.
 - vi. Fine Art Insurance.
 - vii. Plumbing, electrical and mechanical devices or equipment which are an integral part of the artwork.
 - viii. Consultant fees for other costs relative to the art project, such as architectural fees, engineering, cost estimates, lighting design, and other services as identified and as approved by the CAC.
 - ix. Any other expenses as deemed appropriate by the CAC for the design, fabrication, transportation, installation and public accessibility of the artwork.
2. Exclusions: In general, the portion of capital appropriation reserved for Art Enrichment may not be expended for:
 - A. Art objects that are mass produced and of standard design. However, limited editions signed by the artist of original prints, cast sculpture, photographs, etc., may be included.
 - B. Expenses related to the ongoing operation of the artwork such as electrical, water or mechanical service required to activate the work and utility costs.

Art Project/Program Plan

At the commencement of each art project or program, the CAC shall develop an Art Project/Program Plan which shall identify the art opportunities, project scope, budget, selection process, level of community involvement, timeline, and take into account an assessment of the resources required to commission and maintain the proposed artworks or complete the program which could be commissioned or procured under the plan.

The Art Project and Program Plan shall be presented to the Borough Council for approval and shall serve as guidelines for the implementation of the Art Project.

1. Selection Methods: Artists and artwork may be selected in the following manner.
 - A. Open Competition
 - B. Limited Competition
 - C. Direct Purchase
 - D. Direct Request/Invitation
2. Artist Recruitment
 - A. Project description.
 - B. Project parameters and scope-of-work
 - C. Application procedure and submittal requirements
 - D. Application deadline and project deadline
 - E. Selection procedure
 - F. Criteria for selection of artist and/or artwork
 - G. Budget
3. The Recruitment Plan: The CAC shall advertise to a broad and diverse group of artists that shall include, but not be limited to the following efforts:
 - A. Announced via e-mail.
 - B. Press release sent to the daily, weekly and monthly papers.
 - C. Direct solicitation of qualified candidates.
 - D. Commission recommendations.
 - E. Posting the opportunity on the CAC Facebook Page.
 - F. Posting the opportunity on the Borough Website.

Review Procedures of Artwork Proposals

In order to ensure that artists propose feasible and durable artwork, the CAC shall review the development of artwork proposals in this multi-step process.

1. Concept Review: Within four weeks of being selected, finalists (or artist selected on the basis of qualifications) shall meet with the CAC, Planning Board representative and Council Representative to present and discuss the project concept with renderings. At this meeting the representatives shall inform the artist of any concerns they have relative to the proposed project's design including:
 - A. aesthetics
 - B. feasibility
 - C. maintainability of the artwork
2. The CAC shall review all finalists' proposals before the proposal materials are publicly discussed or displayed. The CAC will inform the artist if there are concerns related to the aesthetics or feasibility of the proposal, or if the graphic depiction poorly represents the proposal so that the artist may revise or clarify his/her proposal to address these concerns prior to public display.
3. Contractual Agreements: The CAC will contract with artist(s) using the Borough contract developed by the CAC and Borough attorney specifically for this purpose. (Borough Artist Contract see appendix page 94)
4. Artist's Fee Policy: It is the policy of the CAC to pay professional fees for all creative work requested from artists. The CAC requires a consistent policy for awarding equitable artist fees for art projects. Because the particular circumstances for each project vary, the CAC must consider a number of factors in determining whether or not an artist's proposed fee is appropriate. Factors Affecting the Amount of an Artist's Fee: Projects may be designed and executed by the Artist him/herself, or the Artist may be the designer and the project is fabricated by others. In either case, the CAC may consider the following factors in determining the artist fees awarded for each project:
 - A. The scope of work and length of artist involvement
 - B. The project budget

- C. The artist's experience
 - D. The fee for similar scopes of work on comparable projects
 - E. Documented value for similar examples of the Artist's work
5. **Project Completion:** At the completion of each project, the following procedures will be followed to facilitate the transfer of the project responsibility from the CAC to the Borough Art Collection.
- A. As a condition of final payment to the artist, the artist must complete a Public Art Collection Art Conservation Condition Report Form (see Appendix Page 92-93), which documents fabrication methods, artistic intent, and maintenance requirements.
 - B. Upon project completion, the CAC will turn over the project files to the Borough Clerk and ask that the Borough Council accept the artwork into the collection and provide a copy of the Resolution accepting the artwork into the collection to the Borough Clerk.

Selection of Works of Art: Permanent or Otherwise

1. Collaboration between an artist and other design professional at the beginning of each project should be pursued whenever possible. (i.e. SITE development)
2. If the SITE inventory has indicated a potential for art and architectural integration then the CAC should select the artist at the same time as the design professionals for the SITE to insure success in the collaboration.
3. Seek out partnerships to insure the greatest success of the project.
4. Seek out venues/organizations to house, sponsor, promote, or partner with.
5. Support Local Artists and Performers.

Criteria for Selecting Artists or Performances

1. Artists will be selected on the basis of their qualifications, as demonstrated by the quality of their past work and appropriateness of their artistic expression, professional experience, or specific proposal, and the ability of the Artist to successfully complete the project within the project/program timeline, as determined by the CAC.

2. The CAC encourages artists of diverse racial, sexual, and cultural identities to apply for art project commissions sponsored by this program.
3. Commission of a work of art specific to its site is usually preferable to selection of an already completed work.
4. Selected works of art must be one of a kind. Works created as one of an edition are prohibited except in specific circumstance. Reproductions are prohibited. This does not apply to performing arts or temporary works.
5. Selected work must be of the highest quality possible for the designated budget.
6. Works that are decorative, ornamental, or contain functional elements of architecture or landscape design may be considered if they are designed by an artist in collaboration with an architect or landscaped architect where the artist has had the most significant input into the resulting work or where the artist-designed work is an integral aspect of the structure or SITE.
7. Selected artwork may be commemorative in nature.
8. Local artists should be considered for all commissions. However, no selection process should designate that only local artist may be considered unless a compelling reason exists to do so. The best artwork for the SITE should always be the first consideration. Open competition announcements should be made in the local media and through direct mailing to local artist and visual arts organizations or a mailing list maintained by the CAC, on the CAC Facebook Page, Borough Website, CAC website, this assuring local artist opportunity for all projects.
9. **Eligible artwork:** For the purposes of these guidelines, all forms of original creations (or limited editions) of visual art are eligible for acquisition through the Public Art Master Plan.
10. **Eligible Artists:** all practicing artists living in the United States are eligible to apply for Borough art commissions.
11. **Geographic Eligibility:** There are no restrictions on geographic eligibility. Certain projects may require the artist to attend meetings in Hightstown.

12. **Ineligible Applicants**
 - A. Elected officials or members of their family are not eligible for consideration for public art commissions.
 - B. City staff are not eligible for consideration for art commissions
 - C. Artists who, at the time of application, already have an active contract with the Commission are ineligible.
13. Consideration should be given to a culturally diverse pool of artists. The CAC is committed to acquiring artworks and presenting programs that reflect diversity in style, scale, media, and artistic sources as well as diverse cultural communities and perspectives. The CAC also encourages exploratory types of work as well as established art forms.
14. All materials for selected works of site-specific art shall consider its permanence, require minimal maintenance, and be resistant as much as possible to vandalism and abuse. Additionally, any temporary work should not require conservation.
15. Selected art shall be appropriate for the SITE considering the cultural and physical environment in which they are placed.
16. **Inherent Artistic Quality:** The assessed aesthetic merit of the piece as a work of art.
17. **Context of Artwork within the Borough Art Collection:** Proposed artwork should be evaluated within the context of the larger collection, and whether it is judged to strengthen the collection.
18. **Context of Artwork with SITE:** Works of art must be compatible in scale, material, form, and content with their surroundings. Consideration should be given to the architectural, historical, geographical and social/cultural context of the site.
19. **Media:** All forms of visual art may be considered.
20. **Permanence:** Due consideration shall be given to the structural and surface soundness, and to inherent resistance to theft, vandalism and weathering.
21. **Ability to Maintain:** Significant consideration shall be given to the cost and amount of ongoing maintenance and/or repair anticipated, and to the Borough's ability to provide adequate maintenance in the Art Maintenance Fund to pay for it.

22. **Public Safety and Accessibility:** Each work shall be evaluated to ensure that it does not present a hazard to public safety and complies with all applicable building codes and accessibility requirements.
23. **Feasibility:** Proposed objects shall be evaluated relative to its feasibility and convincing evidence of the artist's ability to successfully complete the work as proposed. Factors to be considered include, but are not limited to: project budget, timeline, artist's experience, soundness of materials, borough council approval requirements, and level of community support.

Installation and Performance of Works of Art

1. The artist is responsible for all aspects of the installation of the work of art and is accountable to the CAC unless otherwise stated in the Contract.
2. The Performer(s) are responsible for all aspects of the performance.
3. The CAC will work with the artist(s)/performer(s) and the Borough (or Borough Department) to coordinate all aspects of installation/performance.
4. The artist must verify that the artwork is theirs and that it is original and free of liens.
5. The artist's responsibility for design, structural or fabrication flaws should end one year after acceptance of the work by the CAC and the Borough, after which time the CAC and Borough will hold the artist harmless against all claims.
6. After acceptance, maintenance and repair of the work will become the responsibility of the CAC and Borough, which should follow instructions provided by the artist and approved of by the CAC.
7. The artist should have the opportunity to make or supervise repairs or restorations at a reasonable fee during the artist's lifetime.
8. The artist must submit a completed Public Art Collection Art Conservation Condition Report Form (see Appendix Page 92-93) prior to the final payment/installation/performance

Panel Selection for Site-Specific Art and Eligibility Requirements for High Profile Public Art Sites with a Budget in excess of \$5000

1. Screening by CAC:
 - A. The CAC may pre-screen and evaluate applicants, relative to the appropriateness of the artist's work to the project/ program site and qualifications outlined in the Art Project/ Program Plan.
2. CAC Approval of Panelists:
 - A. Members of the Selection Panel are approved by the CAC. The Commission will make a good faith effort to appoint panels that have a balance of gender and ethnic representation. In general, panelists will be drawn from Hightstown, but occasionally, the CAC may have an out-of-town panelist to provide an outside perspective.
3. Besides the CAC, the panel will consist of at least three (3) other non-CAC members.
4. Conflict of Interest: Persons who would directly benefit from the selection of a particular artist or artwork are ineligible as panelists (i.e. gallery owners, brokers, artist representatives, etc.). Perspective panelists may be asked to fill out a conflict of interest form prior to be approved for service on a Selection Panel.

Role of Selection Panel on Site-Specific Art works

All Selection Panel recommendations will be submitted to the CAC for approval.

1. Review application materials of the pre-screened candidates presented by the CAC.
2. The Selection Panel will be asked to review applicants and either
 - A. select a single artist for the commission
 - B. or select a group of finalists who will be asked to make a specific site proposal
 - C. or be scheduled for an interview session with the panel prior to the panel making a final recommendation.
3. If the Selection Panel selects finalists for further review, the same panel will reconvene for this review.

Recourse

At any stage, the selection of an artist or project proposal may be interrupted by a majority vote of the CAC. If this occurs, the following options are available.

1. Panel:
 - A. Ask artist for clarification or redesign of proposal
 - B. Select another artist
 - C. Make no selection
2. CAC Committee:
 - A. Reject panel's recommendations
 - B. Develop new program
 - C. Convene new panel
 - D. Abandon project and/or rescind previous approvals

Conservation and Maintenance of the Borough Art Collection

In order to maintain the integrity of the art on display, it is necessary to develop a conservation program which respects the artist's original intent and that maintains the best appearance for the town.

1. The CAC will provide for the additional responsibilities for the care of the Borough's Art Collection.
2. Cataloging, Care and Maintenance of Art Media; sculptures, statues, murals, paintings and other art media belonging to the Borough or in its charge during temporary installation, shall be under the jurisdiction of the CAC.
3. Authorization of the Sale or Exchange of Works of Art by a 2/3 vote, wherein the CAC will recommend to the Borough to sell or exchange works of art under its jurisdiction under the terms described here under Deaccessioning.
4. Chair of the CAC, shall coordinate the care and maintenance of the Collection, including:
 - A. Developing and maintaining an inventory of the Collection maintenance needs
 - B. Identifying funds for maintenance and conservation needs and applying for grants
 - C. Contracting for and managing maintenance and conservation contracts
 - D. Maintaining an inventory of the Borough's collection

5. The Borough will be responsible for routine landscape work such as mowing and weeding.
6. Artwork needing conservation should be reported to the CAC, who will visit the site to make a preliminary assessment. Should the situation warrant it, a qualified professional will visit the site and make recommendations for conservation. The CAC must approve all expenditures for conservation and maintenance. Approval of conservation budget and the contract is signed by the CAC Chair on vote and discussion from the entire commission.
 - A. Conservation methods should comply with prior contractual obligations, if practical.
 - B. To the extent, it is practical; the artist should be consulted prior to any conservation.
 - C. In cases where it is necessary to hire an outside contractor, the CAC will enter into an agreement with the contractor. The contract will specify:
 - i. Exactly what is to be done
 - ii. Who will be doing the work
 - iii. The amount to be paid for the services and a schedule
 - iv. The date by which the work is to be completed
 - v. Photographs before and after treatment
 - vi. Written documentation of the work that was done
 - vii. Final payment upon approval of work by CAC
8. Temporary works shall not be conserved.
 - A. "Temporary" refers not to the material with which a piece is constructed but to the intent of the CAC and the artists when the piece was installed.
 - i. The original agreement must indicate a date for removal by the artist or the CAC.
 - ii. If the piece is not removed by that date, CAC reserves the right to remove and dispose of the piece without additional compensation to the artist. This is not synonymous with "deaccessioning" and the deaccessioning policy does not apply.
 - iii. If a piece becomes a hazard before its scheduled date of removal, the artist will be notified before the piece is removed and it will be discussed what approach for disposal is appropriate.
 - B. Ownership for a temporary piece remains with the artist.

Removal Alteration Destruction Deaccessioning Sale or Exchange of Artwork

The CAC will make recommendations to the Borough to acquire works of art of the highest quality. Acquisition by the Borough implies a commitment to the preservation, protection and display of the artwork for the public benefit. Acquisition implies permanency within the collection, as long as the work maintains its physical integrity, identity and authenticity. When any of these conditions no longer prevail, the CAC may consider removal from public display or deaccession or determine that it would be advantageous to the Borough, a work of art under its jurisdiction may be sold or exchanged as follows:

1. Exchange: The CAC may exchange a work of art on such terms as the CAC, by a 2/3 vote of the members of the Commission determines appropriate.
2. Private Sale: If the work is offered at public auction and no bids are received, or if the bids are rejected, or if the CAC determines, by a 2/3 vote of the members that the work may be sold through private sale.
3. Proceeds from Sale of Artwork: All proceeds from any sale or auction, less any payment due the artist under the American Royalties Too Act of 2014 (see appendix page 104-106), shall be credited to the Art Enrichment Fund, and the monies contributed to the fund from the sale, exchange or exhibition of a work of art under the jurisdiction of the CAC shall be expended exclusively for the purpose of acquiring or maintaining works of art in the collection.
 - A. Adequate Records: An adequate record of the conditions and circumstances under which objects are deaccessioned and disposed of should be made and retained as part of the Art Collections Management records.
 - B. The CAC shall abide by the American Royalties Too Act of 2014 (S.2045 -113th Congress) with respect for the expansion of copyright owners' exclusive rights, in the case of a work of visual art, to include the right to collect or authorize the collection of a royalty if the work is sold by a person other than the artists for at least \$5,000 in auction. The limit amount of such a royalty to the lesser of: (1) 5% of the purchase price; or (2) \$35,000, subject to cost-of-living adjustments. If

the artist cannot be found, the American Royalties Too Act will revert to the CAC in accordance with state law.

4. **Alteration, Modification, or Destruction of Artwork:** It is the primary responsibility of the CAC to preserve and protect the art collection under its management for the people of the Borough. However, under certain conditions, and in accordance with the constraints of the Visual Artists Rights Act of 1990 (17 U.S.C. 106A and 113 (d)), known as VARA (see appendix page 107-108), or in the case where the Artist has waived his/her rights under VARA, in accordance with the Borough's contractual agreement with the artist, the Commission may authorize actions that would alter, modify or destroy an artwork.
 5. **Deaccessioning:** In general, works of art will not be deaccessioned within 5 years of acquisition. The CAC shall deaccession and dispose of works of art in its collections only in the public interest or as a means of improving the collection.
 6. **As the Borough's Art Collection ages, it should be periodically assess to determine individual works continued intrinsic value to the collection as well as their appropriateness in their current location. The economic reality of conserving and maintaining a growing collection at increasing costs makes such an assessment prudent in order to best maintain works that decrease in value if neglected. A work of art may be considered for removal from public display and/or deaccessioning if one or more of the following conditions apply:**
 - A. The work does not fit within the CAC's mission, goals, or guidelines for the Borough Art Collection.
 - B. The work presents a threat to public safety.
 - C. Condition or security of the work cannot be guaranteed, or the CAC cannot properly care for or store the work.
 - D. The work requires excessive or unreasonable maintenance, or has faults in design or workmanship.
 - E. The condition of the work requires restoration in gross excess of its aesthetic value, or is in such a deteriorated state that restoration would prove either unfeasible or impractical.
 - F. No suitable site for the work is available, or significant changes in the use or character of design of the site affect the integrity of the work.
 - G. The work interferes with the operations of the Borough.
 - H. Significant adverse public reaction over an extended period of time (5 years or more).
 - I. The work is judged to have little or no aesthetic and/or historical or cultural value.
 - J. The CAC wishes to replace a work with a more appropriate work by the same artist.
 - K. The work can be sold to finance, or can be traded for, a work of greater importance.
 - L. Written request from the artist has been received to remove the work from public display and all funds returned.
 - M. The work is fraudulent or not authentic.
7. **Consideration of Alternatives for Disposition of a Work of Art:** In considering various alternatives for the disposition of deaccessioned objects, the CAC should be concerned that:
 - A. The manner of disposition is in the best interests of the CAC and the public it serves.
 - B. Preference should be given to retaining works that are a part of the historical or cultural heritage of Hightstown.
 - C. Consideration should be given to placing the art objects, through gift, exchange, or sale, in another tax-exempt public institution wherein they may serve the purpose for which they were initially acquired by the CAC.
 - D. Objects may not be given or sold privately to Borough employees, officers, members of the governing authority, or to their representatives.
 8. **CAC Report:** The Commission shall prepare a report which includes an evaluation and recommendation along with the following information:
 - A. **Rationale:** An analysis of the reasons for deaccessioning and its impact on the Collection and the artist, and an evaluation of the artwork.
 - B. **Community Opinion:** If pertinent, public feedback on the dispensation of work in question.
 - C. **History:**
 - i. Provide written correspondence, press and other evidence of public debate.
 - ii. Original Acquisition method and purchase price
 - iii. Options for Disposition.
 - iv. Replacement Costs.

9. The recommendation to deaccession a work of art will be considered by the CAC as part of the Committee's regular or special meeting. The Committee shall make its recommendation to the Borough Council.
10. Options: If, for any of the above reasons, the Borough finds it necessary to pursue plans that would modify, remove, destroy or in any way alter an artwork, and the CAC approves such action, then the CAC shall make a reasonable effort to notify the artist of the Borough's intent and outline possible options, which include, but are not limited to the following:
 - A. Transfer of Title to the Artist: The artist will be given the first option of having the title to the artwork transferred to him/her. If the artist elects to pursue title transfer, he/she is responsible for the object's removal and all associated costs.
 - B. Alteration, Modification or Destruction: If alteration, modification, or destruction is of an artwork protected under the Visual Artists Rights Act of 1990 is contemplated, the Commission must secure a written waiver of the artist's rights under this section. In the case of an emergency removal that may result in destruction or irreparable damage, the CAC Chair will act in accordance with the advice of the Borough Attorney.

Acquisition of Art Through Gifts

1. Gift acceptance and placement should be in accordance with adopted policy and current use of the Public Art Master Plan and should be consistent with CAC collection goals. The location and design of the gift should be appropriate for the user and context of the proposed site.
2. The CAC and Borough Council shall comply with the terms and conditions of loans, gifts, devises, bequests or agreements donating works of art or other assets so long as acceptance of the same entails no expense for the Borough beyond ordinary care and maintenance.
3. Eligibility:
 - A. Gifts of permanent works of art that meet the criteria expressed in the Goals of the Art Collection and any additional criteria outlined under this section.
 - B. Gifts of commemorative plaques that meet the criteria expressed in this section.

4. Procedure for Making of Gift of Art or Commemorative Plaque to the Borough: The following guidelines govern the procedure by which proposed gifts of works of art or commemorative plaques are considered for acceptance by the CAC.
5. Memorial Gifts: Memorial gifts will be judged as follows.
 - A. The person or event being memorialized must be deemed significant enough to merit such an honor. The person so honored shall have been deceased for a minimum of five years. Events shall have taken place at least five years prior to consideration of a proposed memorial gift.
 - B. Represents broad community values.
 - C. The memorial has timeless qualities that will be meaningful to future generations.
 - D. The location under consideration is an appropriate setting for the memorial; in general, there should be some specific geographic justification for the memorial being located in a specific site.
6. Donor Provides Written Proposal: The prospective donor of a gift of a work of art or commemorative plaque must submit a written letter of intent to the CAC. The letter shall include information on the artist, written description of the artwork (size, materials, etc.) and photograph or drawing of the artwork, and proposed site, if any. Offers of art as gifts to the Borough must be presented in writing to the CAC. The written offer should present a complete description of each work of art including:
 - A. Title, medium, dimensions, weight, date created, signature/ inscriptions
 - B. Artist's name, birth place, date, citizenship, current address if known, gallery representation
 - C. Current owner, statement of ownership, absence of liens, copy of bill of sale
 - D. Current location of work of art
 - E. Current condition of work of art including history of the conservation of the work of art or a conservator's report
 - F. Current market value as established by an independent member of the American Association of Art Appraisers.
 - G. Completion of Collections Survey and Technical Maintenance Conservation Information Form

7. The CAC shall consult with the donor about the proposed gift prior to the proposal being submitted to the Borough Council for action. After review of the project, the CAC shall prepare a written report to the Borough Council and provide a recommendation to either accept or decline the gift.
8. Placement/Site: Follow the criteria set forth in the Public Art Master Plan.
9. Project Costs: Acceptance is contingent on receipt of payment from the owner for all costs associated with the gift, including transportation, installation, and maintenance endowment funding.
10. Acceptance of the gift shall be recommended by the CAC and approved by the Borough Council. The CAC shall notify in writing the owner or owner's representative of the decision to accept or refuse the offer. Upon acceptance, the owner(s) shall be presented a Deed of Gift full documenting the gift. The CAC shall coordinate the method of transport, receiving address and delivery of the gift.
11. The CAC may accept and shall comply with the terms and conditions of loans, gifts, devises, bequests or agreements donating works of art or other assets so long as acceptance of the same entails no expense for the Borough beyond ordinary care and maintenance.
12. Approve the design and location of all works of art before they are acquired, transferred or sold by the Borough, or are placed upon or removed from the Borough, or are altered in any way; maintain and keep an inventory of works of art owned by the Borough; and maintain the works of art owned by the Borough.
13. Removal, Relocation or De-accessioning of Gifts of Art: In accepting a gift art or commemorative plaque, the Commission shall not be bound by any agreement with the donor that restricts the Commission's ability to act in the best interests of the Borough. Nothing in the acceptance of a gift of artwork shall prevent the CAC from approving subsequent removal, relocation or deaccessioning of such gifts if it serves the Borough's best interest to do so. The CAC shall deaccession and dispose of works of art in its collection in accordance with the Commission's deaccessioning policies.

Acquisition of Art, Temporary or Permanent

1. Placement or Loan of Art acceptance and placement should be in accordance with adopted policy and current use of Public Art Master Plan and should be consistent with CAC collection goals. The location and design of the item should be appropriate for the user and context of the proposed site.
2. The CAC and Borough Council shall comply with the terms and conditions of loans of works of art or other assets so long as acceptance of the same entails no expense for the Borough beyond ordinary care and maintenance.
3. Loaner Provides Written Proposal: The prospective loner of a work of art must submit a written letter of intent to the CAC. The letter shall include information on the artist, written description of the artwork (size, materials, etc.) and photograph or drawing of the artwork, and proposed site, if any. Offers of art as loaners to the Borough must be presented in writing to the CAC. The written offer should present a complete description of each work of art including:
 - A. Title, medium, dimensions, weight, date created, signature/ inscriptions
 - B. Artist's name, birth place, date, citizenship, current address if known, gallery representation
 - C. Current owner, statement of ownership, absence of liens, copy of bill of sale
 - D. Current location of work of art
 - E. Current condition of work of art including history of the conservation of the work of art or a conservator's report
 - F. Current market value as established by an independent member of the American Association of Art Appraisers.
 - G. Completion of Collections Survey and Technical Maintenance Conservation Information Form
4. The CAC shall consult with the loaner about the proposed work prior to the proposal being submitted to the Borough Council for action. After review of the project, the CAC shall prepare a written report to the Borough Council and provide a recommendation to either accept or decline the loan.
5. Placement/Site: Follow the criteria set forth in the Public Art Master Plan.

6. **Project Costs:** Acceptance is contingent on receipt of payment from the owner for all costs associated with the loan, including transportation, and installation except where previously approved otherwise per contract.
7. Acceptance of the loan shall be recommended by the CAC and approved by the Borough Council. The CAC shall notify in writing the owner or owner's representative of the decision to accept or refuse the offer. Upon acceptance, the CAC shall coordinate the method of transport, receiving address and delivery of the gift.
8. The CAC may accept and shall comply with the terms and conditions of loans of works of art or other assets so long as acceptance of the same entails no expense for the Borough beyond ordinary care and maintenance.
9. **Removal or Relocation of Art of Loan:** In accepting a loan of art, the Commission shall not be bound by any agreement with the loaner that restricts the Commission's ability to act in the best interests of the Borough. Nothing in the acceptance of a loan of artwork shall prevent the CAC from approving subsequent removal or relocation of such loans if it serves the Borough's best interest to do so. If the Loaner sees fit to retract its loan subsequent to notice that the CAC and Borough have decided to relocate the work both parties may decide to terminate the agreement.

GEOGRAPHIC PLACEMENT OF PUBLIC ART OR PERFORMANCE

Design and Location Approval for Works of Art:

1. Approve the design and location of all works of art and make recommendations to the Council before they are acquired, transferred to or sold by the Borough, or are removed from Borough property, or are altered in any way; maintain and keep an inventory of works of art owned by the Borough; and maintain the works of art owned by the Borough.
2. No work of art shall be contracted or placed or erected on property of the Borough or become the property of the Borough by purchase, gift or otherwise unless such work of art, or a design or model of the same as required by the CAC, together with the proposed location of such work of art, shall first have been submitted to and recommended by the CAC. The term "work of art" shall comprise paintings, murals, decorations, stained glass, statues, bas-relief or other sculptures; monuments, fountains, arches or other structures of a permanent or temporary character intended for ornament or commemoration. No existing art in the possession of the Borough shall be removed, relocated or altered without having been approved by the CAC.
3. Prior to selecting a SITE for an artwork, whether purchased, commissioned or donated, the CAC shall take into consideration the following factors:
 - A. Visibility
 - B. Public accessibility
 - C. Public Safety
 - D. Traffic patterns
 - E. Relationship of proposed art to existing or future architectural features, natural features and urban design
 - F. Community and interaction with proposed artwork
 - G. Future development plans for area
 - H. Landscape design
 - I. Relationship of artwork to existing art works within the vicinity
 - J. Environmental impact

PUBLIC SITE/NON-SITE INVENTORY

Location maps with future developments indicated per CAC and Borough Art Plan recommendations.

Location maps with Borough owned property shaded.

Maps and photos documenting specific sites in the Public Art Master Plan for location of art. (Designated as "priority", "future", or other designation.)

Community input regarding history of area, buildings, structures, or parts that are "important" to neighborhoods, locations of high public uses, or accessibility, etc.

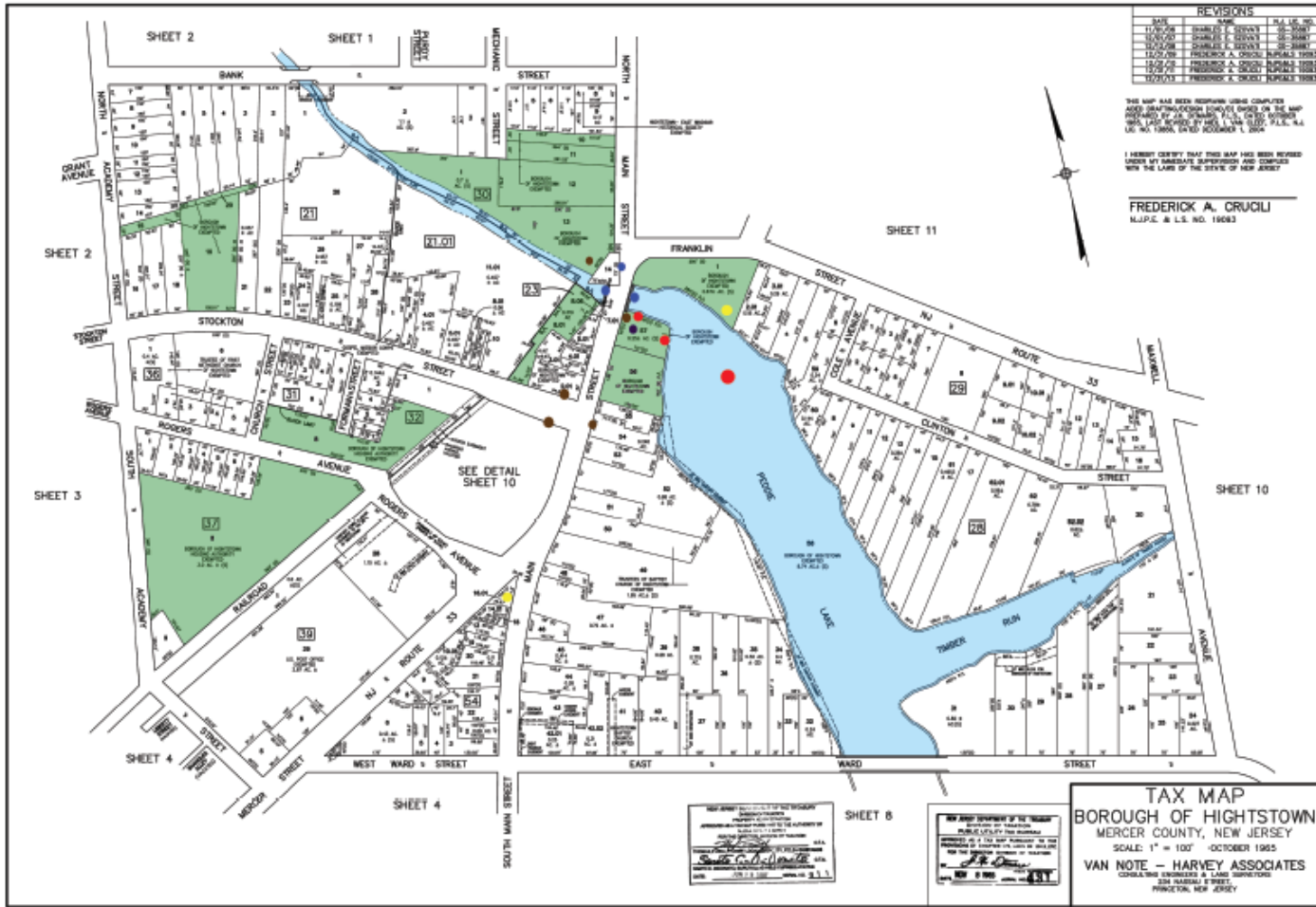
Information regarding existing and potential locations for public works of art.

CAC RECOMMENDATIONS

Allocation of Funds

Arts Allocation and Commission Appropriations.

1. **2% FOR THE ARTS:** A 2% allocation be made on all Borough Capital Improvements into an Arts Enrichment Fund. In accordance with Standard Practice, allocations should represent 2% of the gross estimated construction cost. Additionally, any Capital improvement fund that is undertaken by the Borough with private funding or grants will likewise be subject to this 2% allocation. Before proposing a bond issue or making a request for an appropriation for the construction of any projects shall add thereto for the art enrichment of the proposed construction, two percent of the gross estimated construction cost. Where funding eligibility is limited by law or funding agency rules, the Art allocation shall be based upon two percent of eligible construction costs
2. **Application.** This Section shall apply to the construction or alteration of the following:
 - A. a building
 - B. an aboveground structure
 - C. a new park
 - D. a transportation improvement project.
3. **Aggregation of Funds.** The Cultural Arts Commission shall have the authority to aggregate Art Enrichment Funds for use on an alternative Borough property for another art project. **Pooling of Funds/Use of Funds:** The CAC may decide to use the Arts Enrichment Funding generated by the Borough's Capital Improvement Projects at a site other than the Capital Improvement Project generating the Funds for any of the following reasons:
 - A. The art enrichment allocation is insufficient to execute a project appropriate to the site.
 - B. There is a lack of public visibility or accessibility making an art project at a particular location undesirable.
4. **Maintenance and Conservation Funds.** The Cultural Arts Commission will set aside and expend up to 5 percent of the total Art Enrichment Allocation for each project for maintenance and conservation of artworks in the Art Collection. Funds set aside pursuant to this Section shall be invested in an interest-bearing account known as the Art Maintenance Fund. An Arts Maintenance Fund be established and that 5% of all costs associated with the art projects be set-aside into this fund to support maintenance costs over the lifetime of the artwork (not to include performing art pieces). This fund will be managed by the Borough, monitored by the CAC and only available for uses approved by the CAC.
5. **\$2.00 per capita** (based on state average art funding) be budgeted and annually accrued into the Arts Enrichment Fund to be used at the sole discretion of the CAC toward fulfilling the goals of the Public Art Master Plan.



REVISIONS			
DATE	BY	REVISION	PL. LIC. NO.
11/20/08	FREDERICK A. CRUCILI	20-2001	
11/20/08	CHARLES K. BROWN	20-2002	
11/20/08	FREDERICK A. CRUCILI	20-2003	
11/20/08	FREDERICK A. CRUCILI	20-2004	
11/20/08	FREDERICK A. CRUCILI	20-2005	
11/20/08	FREDERICK A. CRUCILI	20-2006	

THIS MAP HAS BEEN REPRODUCED USING COMPUTER AIDED DRAFTING/DESIGN SERVICES BASED ON THE MAP PREPARED BY JAMES SHANKS, P.L.L.C. OF 180 WOODBURN ROAD, LAST REVISED BY THIS FIRM UNDER P.L.L.C. NO. 10000, DATED OCTOBER 1, 2004.

I HEREBY CERTIFY THAT THIS MAP HAS BEEN REPRODUCED UNDER MY PERSONAL SUPERVISION AND COMPLIES WITH THE LAWS OF THE STATE OF NEW JERSEY.

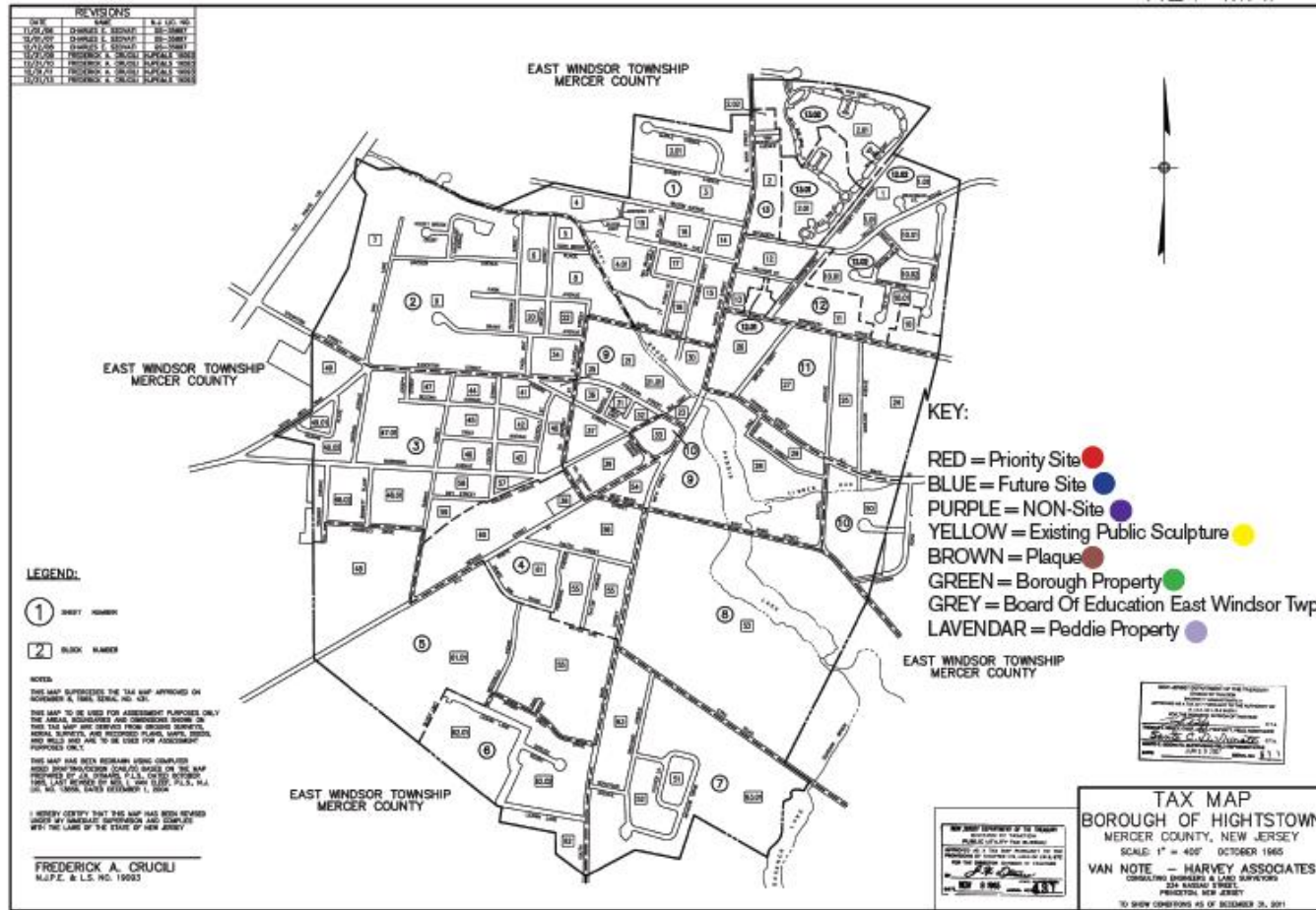
FREDERICK A. CRUCILI
N.J.P.C. # L.S. NO. 16083

NEW JERSEY DEPARTMENT OF TREASURY
BUREAU OF TAXATION
MERCER COUNTY
MERCER COUNTY BOARD OF TAXATION
MERCER COUNTY BOARD OF TAXATION
State of New Jersey
DATE: 10/13/08

NEW JERSEY DEPARTMENT OF TREASURY
BUREAU OF TAXATION
MERCER COUNTY
MERCER COUNTY BOARD OF TAXATION
MERCER COUNTY BOARD OF TAXATION
State of New Jersey
DATE: 10/13/08

TAX MAP
BOROUGH OF HIGHTSTOWN
MERCER COUNTY, NEW JERSEY
SCALE: 1" = 100' - OCTOBER 1995
VAN NOTE - HARVEY ASSOCIATES
CONSULTING ENGINEERS & LAND SURVEYORS
324 RABBIT STREET
PRINCETON, NEW JERSEY

KEY MAP



KEY MAP