

2011

Rudy Bruner Award

Submission

December 10, 2010

2011 RUDY BRUNER AWARD PROJECT DATA



PROJECT DATA

Please answer questions in space provided. Answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

NOTE: This sheet and a selected image will be sent to the Committee in advance.

Project Name _____ Location _____

Owner _____

Project Use(s) _____

Project Size _____ Total Development Cost _____

Annual Operating Budget (if appropriate) _____

Date Initiated _____ Percent Completed by December 1, 2010 _____

Project Completion Date (if appropriate) _____

Attach, if you wish, a list of relevant project dates _____

Application submitted by:

Name _____ Title _____

Organization _____

Address _____ City/State/Zip _____

Telephone () _____ Fax () _____

E-mail _____ Weekend Contact Number (for notification): _____

Perspective Sheets:

Organization	Name	Telephone/e-mail
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Public Agencies _____

Architect/Designer _____

Developer _____

Professional Consultant _____

Community Group _____

Other _____

Please indicate how you learned of the *Rudy Bruner Award for Urban Excellence*. (Check all that apply).

- | | | | |
|----------------------------------------------------|------------------------------------------------|--------------------------------------------------------------|-------------------------------------------------|
| <input type="checkbox"/> Direct Mailing | <input type="checkbox"/> Magazine Announcement | <input type="checkbox"/> Previous Selection Committee member | <input type="checkbox"/> Other (please specify) |
| <input type="checkbox"/> Professional Organization | <input type="checkbox"/> Previous RBA entrant | <input type="checkbox"/> Online Notice | |
| | | <input type="checkbox"/> Bruner/Loeb Forum | |

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Date 12/10/10

2011
RUDY BRUNER AWARD
PROJECT
AT-A-GLANCE



PROJECT AT-A-GLANCE

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Project Name _____

Address _____

City/State/ZIP _____

1. Give a brief overview of the project.

2. Why does the project merit the *Rudy Bruner Award for Urban Excellence*? (You may wish to consider such factors as: effect on the urban environment; innovative or unique approaches to any aspect of project development; new and creative approaches to urban issues; design quality.)

2011 RUDY BRUNER AWARD PROJECT DESCRIPTION



PROJECT DESCRIPTION

Please answer questions in space provided. Answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

1. Describe the underlying values and goals of the project. What, if any, significant trade-offs were required to implement the project?

2. Briefly describe the project's urban context. How has the project impacted the local community? Who does the project serve? How many people are served by the project?

2011 RUDY BRUNER AWARD AWARD USE




AWARD USE

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Please separate this page from the rest of the application. Award Use should be submitted in a sealed envelope along with the application materials. It will not be used in judging entries or be seen by members of the Selection Committee.

Please describe how *Award* monies will be used to benefit the project. (The *Award* check will be made out to the Applicant unless otherwise specified.)

** This statement should be signed by the applicant. Photocopies or facsimile copies of the statement with original signature is acceptable. Award Use statement should be submitted in a sealed envelope along with the application materials.

 Director of Development 12/10/10
Name and Title Date

2011
RUDY BRUNER AWARD
OTHER
PERSPECTIVE



OTHER PERSPECTIVE

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Name Reed Perkins Title Assoc. Professor of Env Science
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Signature Reed Perkins Digitally signed by Reed Perkins
DN: cn=Reed Perkins, o=Queens University of Charlotte, ou=Dept of Environmental
Sciences, email=perkinsr@queens.edu, c=US
Date: 2010.12.07 14:18:31 -0512P Date 12/3/10

1. What role did you play in the development of this project?

I came to this project as an environmental educator, but I would say that the project has really developed me. I teach primarily undergraduate students, and my university is in the Little Sugar Creek Watershed. I have been using the installation site as a field teaching location for approximately ten years. When I first met Daniel McCormick and Mary O'Brien, the project was in its early stages. The McColl Center (working with the Catawba Lands Conservancy/Carolina Thread Trail) had agreed to host Daniel and Mary, but had not decided on a specific project. Daniel and Mary had chosen a highly visible location between a neighborhood and Little Sugar Creek, and were meeting community partners (including me).

My role was to make connections to education and science. Daniel and Mary were extremely gracious and invited my students and I to help build the Watershed Sculpture. So, as part of my Introduction to Environmental Science course, we spent many lab periods measuring and mapping trees, hauling brush, building the berms, and labeling the site. We also spent those hours talking about ecosystem restoration, conservation biology, urban hydrology, and stream water protection. Without a doubt, the Watershed Sculpture allowed my students a chance to really understand these topics. It also gave them the indelible lesson that environmental science must include people. As I describe below, countless people stopped by to chat and ask questions when they saw us working.

I have taken my students back each semester since then. When I take my students or community members to the site, I let them approach it on their own terms. I don't bias their impressions with a lead-in or description. Instead, I let them figure it out on their own. They ask, "Is it environmental art or is it environmental science?" The discovery **of course, is that the project is both.**

2. Describe the impact that this project has had on your community. Please be as specific as possible.

This project has been an incredible spark for environmental education along Little Sugar Creek (LSC). And, to understand that, you have to understand what this reach of LSC is for the community. LSC is the heart of Freedom Park, and attracts thousands of people each month for walking, running, sitting, singing, and just relaxing. Wealthy people, poor people, environmentalists, consumerists, high-level executives, and hourly support staff all come together in Freedom Park. It is not unusual for people to visit the park twice a day every day. Without hesitation or exaggeration, they consider it an extension of their backyards. This means they "own" it. Of course, when someone starts changing your backyard, you take notice and start asking questions! I remember when Daniel, Mary, and I were doing some early site prep (clearing out some invasive species and discussing where to place the sculpture), a woman walking her dog walked straight over to us and interrupted our conversation. We were standing a good 20 feet off the path and in the wooded area of the site, so this was no small change of direction for her. She came straight up to us and asked, "What are you all doing here? I live here and I want to know what's going on." When we explained the project, she was thrilled. She came by nearly every day and checked on the sculpture's progress. One day, she left her dog at home and brought a neighbor instead. Together, they helped build the sculpture. Neighborhood groups came. School groups came. Every time, our conversation about water quality and pollution control was repeated. The most wonderful part of this, though, is that many of the people who came had never volunteered on this kind of project before. They left with a sense that this project wasn't Daniel's and Mary's -- it was the volunteers'. That is quite an impact!

3. What trade-offs and compromises were required during the development of the project? Did you participate in making them?

As far as I'm concerned, there were no trade-offs or compromises regarding my university or working with my students. It was a huge success on all accounts.

4. What do you consider to be the the most and least successful aspects of this project?

Let me start with the easy part of this question. I don't think there has been a least successful aspect of this project. The only aspect of this I would like to improve is the ability to replicate its success. Freedom Park is only one location in a very large urban area. The issue is not one of the project's size per se (we don't need a larger version of the sculpture), but one of exposure to larger numbers of people. The Carolina Thread Trail is the connector for 15 counties and over a million people. Not all of them make it to Freedom Park.

For the people who DO come to Freedom Park, they are in for a real and powerful demonstration of environmental art/science. This gets me to the first part of the question. The most successful aspects of the Watershed Sculpture are that it works educationally, scientifically, and as a way to build community. The sculpture teaches many lessons, including an important one that making a difference does not need to be grandiose. It can be soft, constant, and gentle. The sculpture has developed a quiet - but very real - engagement with the community near Freedom Park. I know from conversations with park visitors that they take note of the sculpture each time they pass. There is a constancy to the Watershed Sculpture that I think is powerful and right. When it rains, I know my students - and I expect many others, too - imagine that spot near Little Sugar Creek. They are dreaming of water moving down the hillside, between homes and driveways. They are picturing the water flowing quickly onto the slope of the Watershed Sculpture and running into the natural berms built by Daniel and Mary. All of the sediment, fertilizers, and other pollutants accumulated along the way are then stopped. The water and pollutants are absorbed into the soil, where they can be mitigated slowly and biologically, rather than dumped into the stream. This presents a rich opportunity for scientific study: we can test the effectiveness of the Watershed Sculpture to trap sediment, fertilizers, and other chemicals by collecting and testing soil samples above/below the berms. Again, is it environmental art or environmental science? It's both, and it works.

2011
RUDY BRUNER AWARD
COMMUNITY
REPRESENTATIVE
PERSPECTIVE



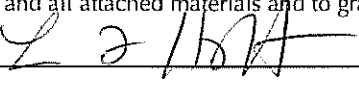
COMMUNITY REPRESENTATIVE PERSPECTIVE

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This sheet is to be filled out by someone who was involved, or who represents an organization that was involved, in helping the project respond to neighborhood issues.

Name	Lisa Hoffman	Title	Director
Organization	Charlotte Nature Museum	Telephone (704)	348.1989
Address	1658 Sterling Road	City/State/ZIP	Charlotte, NC 28209
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Signature		Date	12/7/10
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1. How did you, or the organization you represent, become involved in this project? What role did you play?

The mission of Charlotte Nature Museum is to connect the community to the natural world. We aspire to encourage understanding and stewardship of our environment. The installation of Daniel McCormick's Watershed Sculpture represented a new and innovative way for Charlotte Nature Museum to meet mission, contribute to the resolution of a local environmental problem while educating the community about ecological art, its value and the advantage it gives compromised sites.

As a community partner, Charlotte Nature Museum assisted with initial site selection and the acquisition of volunteers to assist with installation.

2. From the community's point of view, what were the major issues concerning this project?

The Watershed Sculpture was installed in an area that serves as the intersect for Charlotte Nature Museum, Little Sugar Creek Greenway and Freedom Park. This area is in the "backyard" of a residential neighborhood adjacent to Little Sugar Creek and had a dense green cover of exotic invasives, the creek has also been undergoing a seven-year restoration to improve water quality and return the creek to its original form, pre-cement buffers and man made interventions. Even though water quality has substantially improved, the area adjacent to the creek still suffered from soil erosion and a proliferation of exotic invasives which suppressed the growth of native plants and degraded the land. Additionally, due to the unstable landscape, runoff from adjacent neighborhoods washed through causing contamination of the creek. The McColl Center had to deal with perception as to whether a public art statement of this kind was of value to the environment and worth improvements to landscape by the removal of the perceived desirable green cover. Residents, greenway users and Charlotte Nature Museum visitors had to be educated on a variety of topics including the impacts of polluted runoff on local waterways, exotic invasives, best management practices of erosion control and the how ecological art can be utilized to alleviate the effects of environmental damage due to urban expansion.

COMMUNITY REPRESENTATIVE PERSPECTIVE (CONT'D)

3. Has this project made the community a better place to live or work? If so, how?

Yes, this project has not only provided an aesthetically pleasing solution to a significant and long-standing environmental problem, it has contributed to the improved environmental health of Little Sugar Creek. The removal of exotic invasives has provided a bed for native plants to thrive and flourish thereby stabilizing this urban wildlife habitat. The sculpture serves as a filter, cleansing storm water and slowing soil erosion. Additionally, the project is a community resource, a convergence of art, science and education. Visitors are encouraged to observe and monitor the effects of the sculpture over time. Monitoring changes in the sculpture provides a vehicle into scientific inquiry allowing the community to delve deeper into environmental problem solving. Installation of the Watershed Sculpture has provided a foundation for assisting the community in making the intellectual leap between global environmental issues and the local action necessary to resolve these issues.

4. Would you change anything about this project or the development process you went through?

The McColl Center did an excellent job coordinating partners ensuring all representatives of the community were engaged in the planning and development process. The project was well executed and involved core constituents from its inception to achieve the ultimate goal of installation of the Watershed Sculpture. The artist brought extraordinary talent and design experience to the site and was able to create a strategic intervention which salvaged the land, improved water quality of the creek and promoted a sense of stewardship amongst community members. I would not change anything about the project or the process.

2011
RUDY BRUNER AWARD
PUBLIC AGENCY
PERSPECTIVE





PUBLIC AGENCY PERSPECTIVE

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This sheet is to be filled out by a staff representative of a public agency directly involved in the financing, design review, or public approvals that affected this project.

Name _____	Title _____
Organization _____	Telephone () _____
Address _____	City/State/ZIP _____
Fax () _____	E-mail _____

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Signature :  _____ **Date**  _____

1. What role did your agency play in the development of this project? Describe any requirements made of this project by your agency (e.g., zoning, public participation, public benefits, impact statements).

2. How was this project intended to benefit your city? What trade-offs and compromises were required to implement the project? How did your agency participate in making them?

3. Describe the project's impact on your city. Please be as specific as possible.

4. Did this project result in new models of public/private partnerships? Are there aspects of this project that would be instructive to agencies like yours in other cities?

5. What do you consider to be the most and least successful aspects of this project?

2011
RUDY BRUNER AWARD
COMMUNITY
REPRESENTATIVE
PERSPECTIVE



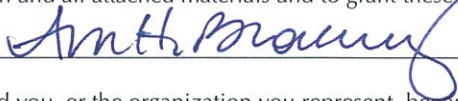
COMMUNITY REPRESENTATIVE PERSPECTIVE

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This sheet is to be filled out by someone who was involved, or who represents an organization that was involved, in helping the project respond to neighborhood issues.

Name	Ann Browning	Title	Carolina Thread Trail Project Director
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Signature		Date	12-6-10
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1. How did you, or the organization you represent, become involved in this project? What role did you play?

The McColl Center for the Visual Arts approached us to be a partner with them to work with Daniel and Mary as part of their artist-in-residence program. We were immediately interested because we felt incorporating ecological art along a trail would be a creative and compelling way of engaging and educating the community. The Carolina Thread Trail is a 15 county regional trail initiative focused on engaging communities to develop a connected network of trails and conserved lands, particularly along stream and river corridors for the protection of our water supply. The outcome of Daniel and Mary's work exceeded our high expectations.

Our role was to assist with the evaluation of potential project sites and help promote the project. The Freedom Park site was selected because of high exposure due to the popularity of the park, significant storm water runoff degradation, the ability to collaborate with partners like the Nature Museum and Mecklenburg Park & Rec, and the strong potential for engaging the local community. Daniel and Mary were wonderful at involving neighbors, groups and passers-by in creating the installation. They generated great enthusiasm for the project in the presentations in which I participated. Working with Daniel and Mary, we have identified several other very interesting locations for additional installations.

2. From the community's point of view, what were the major issues concerning this project?

I have heard nothing but very positive reactions to both the process of creating the installation and the finished project. As effective as the engagement elements of the project were as it was being created, the installation is still generating curiosity, inquiry, and learning, particularly through the programming at the Nature Conservancy and Queens University and through users of the Carolina Thread Trail. I believe that this project is a model for collaboration. Each entity that participated was able to involve its audience to broaden the reach of the initiative.

COMMUNITY REPRESENTATIVE PERSPECTIVE (CONT'D)

3. Has this project made the community a better place to live or work? If so, how?

It has. Storm water runoff and water quality are very significant issues in our region. Daniel and Mary's work presented a creative, aesthetically pleasing way of addressing these issues. Not only did they raise awareness of the problem, but they educated many, including local governments, about solutions that provide texture and beauty to our urban landscape. They definitely showed us a new way of addressing a problem.

4. Would you change anything about this project or the development process you went through?

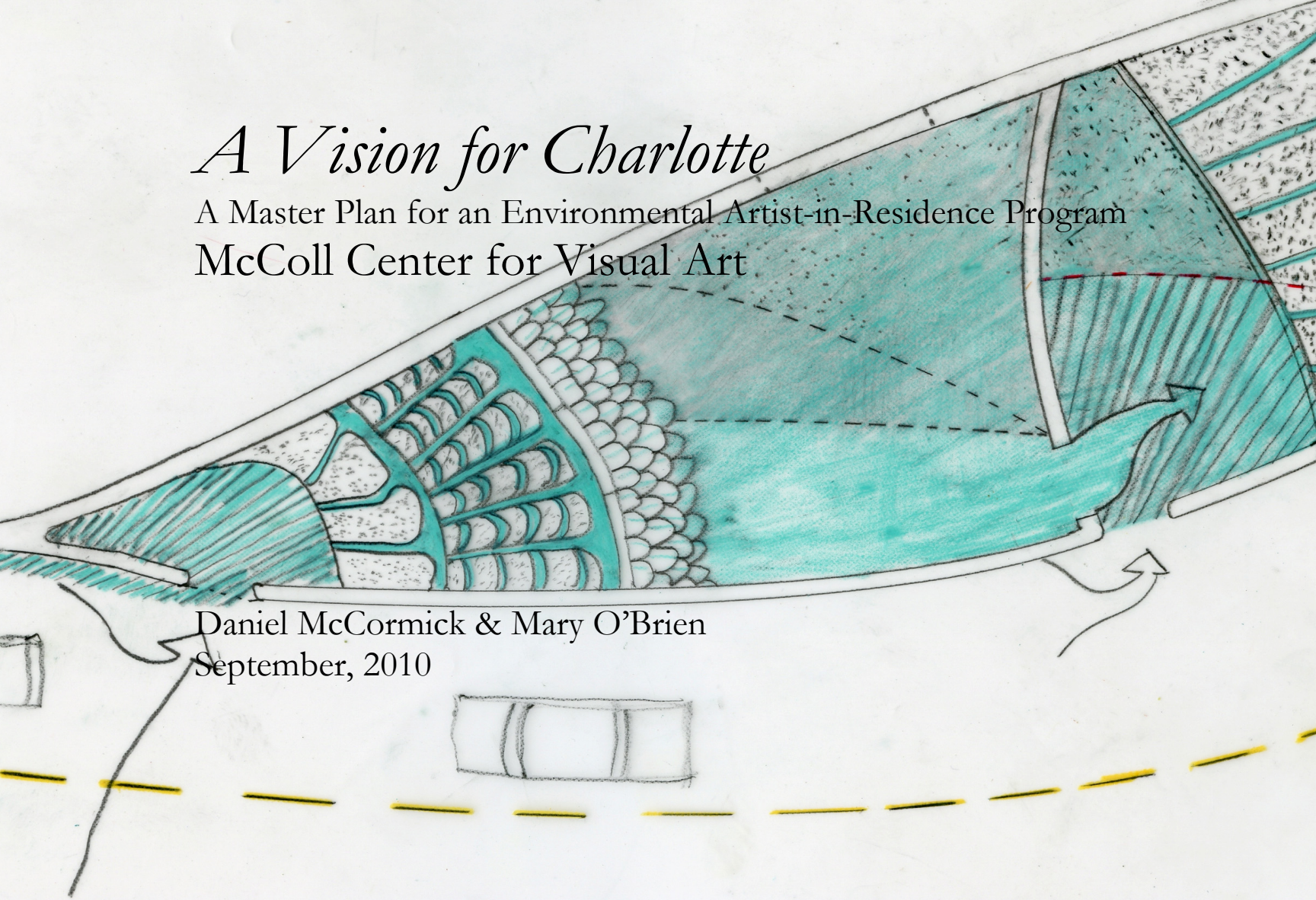
I think it was a huge success, so I can't think of anything I'd change. The scale of the Carolina Thread Trail is very large, touching over 2 million people. There is a terrific opportunity to create installations throughout the region that highlight the uniqueness of each landscape, while thematically tying them together around protecting our water supply. We will have missed the chance to build upon the success of the Freedom Park project if we do not pursue a region wide program.





A Vision for Charlotte


A Master Plan for an Environmental Artist-in-Residence Program
McColl Center for Visual Art



Daniel McCormick & Mary O'Brien
September, 2010

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Photography by Mary O'Brien, except where noted.
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Executive Summary

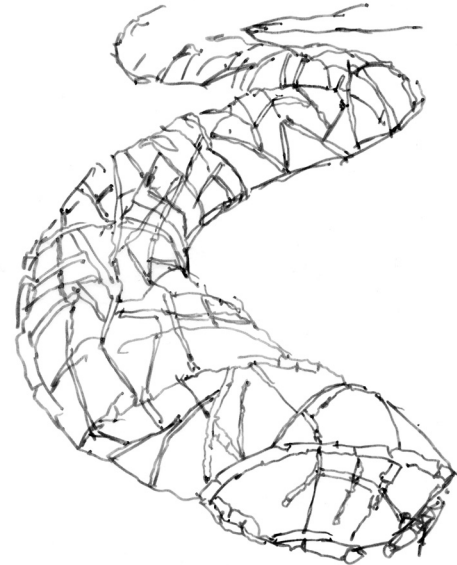


Watershed Sculpture,
Daniel McCormick
Photo Ben Premeaux

McColl Center for Visual Art's (MCVA) Environmental Artist-in-Residence (E-AIR) program is founded on the principle that artists, in collaboration with other disciplines, can create remarkable works that encourage sustainability and stewardship of the environment. Focused on fostering four primary goals, the E-AIR program employs art, science, education and community engagement to create positive impacts on the Charlotte region.

MCVA engaged pioneering ecological artist Daniel McCormick to create the model for this special residency program. From his *Watershed Sculptures* created in 2009 in Charlotte's Freedom Park along Little Sugar Creek and one of the initial segments of the Carolina Thread Trail, came the impetus for a program that engages artists of all levels to work within the community to create restorative works of art in the urban milieu.

This art master plan proposes a program, projects, processes and the support needed to initiate the nation's first Environmental Artist-in-Residency focused on bringing scientifically relevant, meaningful and beneficial works of art to the public domain.



This plan outlines a process of attracting and working with national, international and locally known artists who work with the environment, land, and other natural elements, as well as artists who use other media they can apply to this genre in a beneficial way. It includes guidance on the process of executing several manageable projects for artists with different approaches and levels of experience.

The projects described in this plan evolve from those of a single site focus, to more ambitious projects in larger, more complex sites, to those that forge beneficial relationships with private partners and city and county government agencies. While the paradigm shift this plan evokes is not a simple one, the E-AIR program can be initiated at several project sites already secured, relying on available funding (i.e. urban cost share grants), the support of some site owners and the existing art residency resources within the Center. This plan also includes action plans, site analyses and an artist call that can be integrated into the standard artist-in-residence operations of MCVA.

At its foundation, this art master plan holds a new vision for Charlotte in which McColl Center for Visual Art plays a vital role. The environmental artist residency presents contemporary artists and design professionals with a new way to address environmental issues in the public domain. It offers opportunities to affect positive impacts on the community through incorporating ecological issues and environmental art.



Watershed Sculpture after tropical storm Ida, 12/2009



Introduction

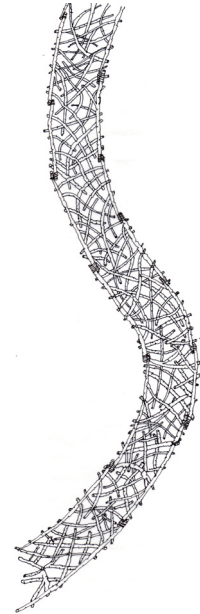
McColl Center for Visual Art (MCVA) recognizes the timeliness of engaging with socially responsible artists and has included environmental artists in their residency program in the past. In 2009, MCVA sponsored an artist's residency that continues to bring dramatic environmental benefits to the Charlotte metropolitan region. Ecological artist Daniel McCormick created an installation at Charlotte's Freedom Park that engages art, collaboration, community engagement and restoration science to demonstrate the impact of water in the civic infrastructure, particularly in the Piedmont region. MCVA launched this innovative residency by forming partnerships with Catawba Lands Conservancy, Carolina Thread Trail, Charlotte Nature Museum, Mecklenburg County Parks and Recreation and Queens University of Charlotte.



Photo: Michael Andrews

To create his “landscapes of meaning”, McCormick enlists the aid of local businesses, civic and neighborhood groups as well as schools and universities to create the massive sculptures. For the Freedom Park project, students from a variety of educational levels helped build, learn from, and will continue to study the structures for years to come. This collaboration of art and community expands and challenge people's perceptions of what an artist does and what an artist's role in the community can become.

McCormick's work in Charlotte became a demonstration of an aesthetic and ecological restoration of degraded urban sites, and also a replicable model for an innovative approach to collaborative dialogues that engage art, science, community and education in enhancing the livability, sustainability and health of the urban fabric.



It becomes an engaging and cost-effective way to use art in the public domain to mitigate environmental damage caused by urban development.

The Center created an alliance with Charlotte area professionals and assembled an Environmental Art Advisory Committee to help identify opportunities, raise issues and propose innovative ideas that provide a strategic framework. The committee's work aids identification of artists, site planning, relationship building, educational objectives, fund raising and other activities that contribute to the Center's goal to foster increasingly successful, beneficial environmental art pursuits in the Charlotte metropolitan region.



To prepare this Master Plan for the Environmental Artist-in-Residence, Daniel McCormick and partner Mary O'Brien created a data base of appropriate sites throughout the Charlotte area. They met with MCVA staff, partners, supporters and the MCVA Environmental Artist Advisory Committee.

To initiate the mentoring aspect of the E-AIR program, a pilot project was designed. The team created a special E-AIR Call-for-Artists, and a prospectus informed candidates of the opportunities, resources, and issues of potential installation sites. An Uptown

Charlotte site was chosen for the pilot project, and McCormick mentored a local artist. Together they created an ecological art installation in front of Trinity Episcopal School. They also initiated ongoing community outreach program involving the school and the surrounding First Ward neighborhood.



Conceptual schematic of a series of urban runoff filtration systems using storm water best management practices to reframe them as ecological art installations.

This Master Plan addresses the practicalities of support and operations necessary for the success of a program of this manner. It looks to private entities; county cost share programs, grants and other sources for support. Through stronger and meaningful relationships with Charlotte's leaders, City and County involvement is expected. The plan addresses MCVA staff needs for a program which can be replicated year-after-year, and be administered within the parameters of the Center's standard artist residency operations. The Center's goal to attract a variety of local, national and international artists from emerging to mature status is embraced.

A Vision for Charlotte

‘Is it possible, over time, to change local attitudes and turn Charlotte’s network of creeks into a filigree of proud green parks throughout the city? ‘Come visit our historic creeks,’ we could tell visitors. ‘They’re what makes Charlotte special.’

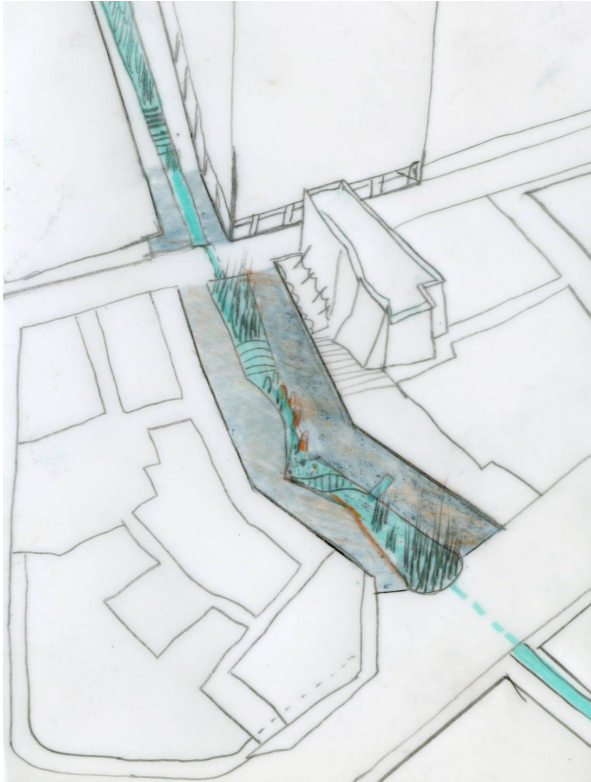
Mary Newsom, Associate
Editor, Charlotte Observer,
2/14/1998

The Environmental Artist-in-Residence (E-AIR) program will further the mission of McColl Center for Visual Art to actively participate in, and contribute to the energy, vibrancy and identity of the city and region of Charlotte. Through a series of art projects that enhance understanding of current ecological issues, the E-AIR program looks to artists for creative solutions to some of our culture’s most pressing problems.

Initially, it will foster awareness of innovative solutions that can give ecological advantage to the region’s watersheds. As a geographic indentifying feature of the Piedmont, creeks and watersheds have always played an important historic role in character of the area. Looking toward the future, the E-AIR program will also bring attention to energy and air quality issues. A major focus of this program is to grow the outreach portion of the Center’s mission to engage the community in the actual process of art and its ability to transform places and the people who live there.



Urban water features reframed as ecological art installations act as reminders of creeks, rivulets and springs that characterized the geographic identity of the Piedmont region.



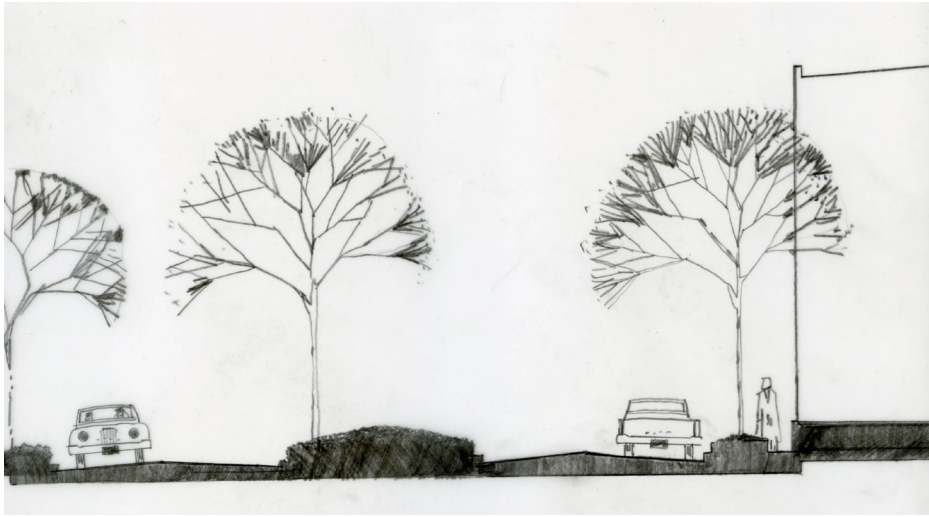
Urban infrastructure modified by ecological art installations can act as wet areas, sculpted ponds and aeration structures aiding in the filtration of water and allowing storm water retention efforts to become urban water features. These water features mirror the piedmont's original geographic identity.

This vision involves enhancing the quality of life in the region, through ecological art in public greenways, commercial industrial parks, private botanical gardens, museums and along the Carolina Thread Trail. The artist's projects will engage the various communities of Charlotte with innovative, as well as functional art that also articulates educational, environmental and economic benefits. Collectively, over a period of time, E-AIR program accomplishments will build and resonate with citizens, leadership and governing bodies of the area.

This vision contributes to defining Charlotte's identity in the twenty-first century, offering what could become part of the next generation's response to the problems they face, addressing issues as opportunities, and encouraging a collective community approach to the urban landscape by becoming more innovative, and more sustainable.

“Counties with higher proportions of workers in arts-related occupations are more likely to retain current residents and attract new ones. Creative workers are found not only in cultural industries but also contribute to the success of other businesses.”

North Carolina Department of Cultural Resources, 2009

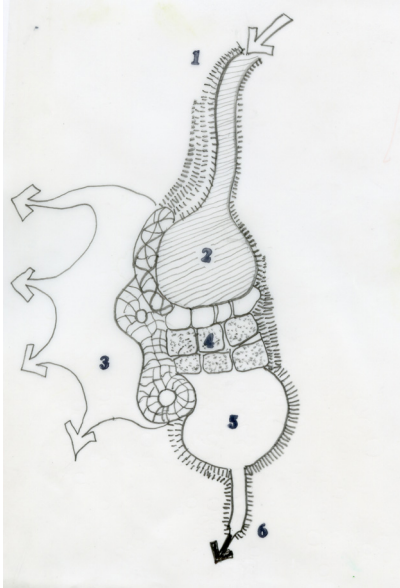


Existing infrastructure (medium strips, for example) can be modified and maintained to become temporary water features accepting storm water and aiding in filtering runoff.



These water features work in an ecological way to sink and restore groundwater.

Ecological Art: a Definition



Environmental art is conventionally described as: “art dealing with ecological issues” (Wikipedia.com, 2010). Ecological art, in the context of the Center’s E-AIR program, goes beyond this definition. It includes a biological emphasis and adds the caveat that the art needs to have a beneficial relationship with the land. It should have two trajectories—both framing and then restoring lands impacted by development, pollution, water issues or other factors.

These works should initially impart an aesthetic weight, and through natural succession into the environment, the art becomes *part* of a restoration process. This approach proffers a laboratory for artists and habitat specialists and others, and allows for an ever evolving experience for the viewer, engaging the community in the workings of the natural systems of their region. On the other hand, as MCVA E-AIR installations are integrated more and more into the urban fabric, installations with more of a “hardscape” character may become appropriate.

Reframing: Environmental Art in the Urban Environment

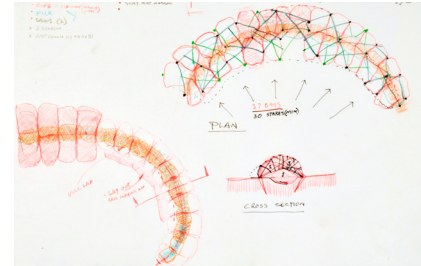
1. Point source runoff from impervious sources in urban neighborhoods,
2. Small retention pond settles fine silts.
3. Filtered runoff is distributed to open pervious area allowing it to sink and recharge groundwater.
4. A bio-filter reframed as ecological art installation leads into:
5. a retention pond and
6. a rock swale overspill.

“Creek restoration projects are having a positive effect. Rusty Rozzelle, Mecklenburg County's water quality program manager, credits work by many people over four decades.”

Charlotte Observer, August 4, 2010

The Environmental Artist-in-Residence Program

The E-AIR residency at the McColl Center for Visual Art is founded on the principle that artists and design professionals, in collaboration with ecologists, horticulturalists, botanists, hydrologists, geofluvial morphologists, engineers and other specialists, can create sustainable works of art that help restore damaged areas, encourage stewardship and become a regenerative asset of a community. The model for this residency comes from the *Watershed Sculpture* installation created in 2009 by MCVA Artist-in-Residence Daniel McCormick.



Strategic Projects

The E-AIR program asks artists to develop environmental art installations and/or design solutions related to sustainable principles and practices. Projects are strategically sited along Charlotte blueways, greenways and other areas accessible to the public. Projects will reference local best management practices (BMPs) and other recognized restoration methods used to remediate damage in watersheds and take on issues such as soil erosion, storm water overruns, pollution and energy consumption.

Unique Opportunities for Artists

Artists will have a network of resources including specialists and research to work with in order to gain the information, specifications, and the advice they need to investigate the ecological issues that a site poses.

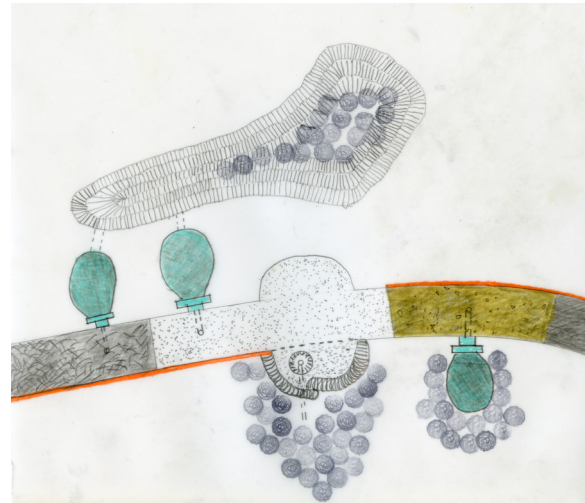
Using diverse trail surfaces to create a way of learning water conservation:
Three pervious surfaces serve as methods of water conservation.
1 & 6. Water runs over impervious blacktop trail to:
2 & 5 Different kinds of pervious services, and then into:
3. Artist created pond or water feature and interpretative installation.

By using technologies of urban ecology, artists will cultivate new palettes and develop techniques that they can apply to other urban and rural environments, and bring back to their own communities. Artists will work primarily away from the studio environment—outdoors, on site *working with the land*, rather than just placing art on the land.

The residency presents an opportunity for artists to leave a beneficial impact on a specific site in urban Charlotte, as well as advancing their art practice in a new genre. The artists have the opportunity to acquiring new skills and approaches that they can bring back and contribute to their own communities. In order to connect and interweave their specific project to the greater MCVA E-AIR program, artists will also be given opportunities to contribute not only to the design and planning of the specific site they will work on, but also to the design of other sites that have been selected for future project.

Provisioning an Interim Program

Until appropriate funding resources are secured, the program should continue in an interim manner. Rather than substituting other forms of environmental art such as documentation, performance, acts of eco-activism, or decorative “land art”, the core concepts of the E-AIR program—to create works of art that deal with issues and are beneficial to land, water and air systems—can be continued with projects that focus on the examination and investigation of the existing ecological art installations in Charlotte’s Freedom Park and First Ward, and with the conceptualization of other sites through models and materials experimentation (as in the Nature Museum’s “One Cubic Foot” program).



Rain garden best management practice (BMP) reframed as an ecological art installation.

Project Models

Model 1. Completed Project in Freedom Park: *Watershed Sculpture*

In the Little Sugar Creek Floodplain, along the Carolina Thread Trail in Charlotte's Freedom Park Daniel McCormick's watershed sculptures are constructed from riparian materials from a hardwood forest. These sculptures aid in the saturation of storm water and in the containment of soil in the greater Catawba River watershed.

"It always has a story to tell. When you see it on a sunny day, it's one thing. Then what happens to it when it rains? What was the building process— what's underneath? The plantings? The native species? What will it look like in future years? There are so many stories it tells."

Visitor to Freedom Park installation, November, 2009

Initial 2009 E-AIR installation *Watershed Sculpture*, addressing the water runoff and soil erosion issues in a small woodland that receives high levels of storm water runoff due to a proliferation of impervious surfaces from developed suburban neighborhoods adjacent to the site in Freedom Park. The installation site is adjacent to both the Carolina Thread Trail and Little Sugar Creek in a high traffic section of one of Charlotte's most popular parks.



Model 2. Pilot Project: First Ward, Uptown Charlotte (Trinity Episcopal School)



According to Charlotte's Sustainable Environment for Quality of Life (SEQL), sediment is the single biggest polluter of streams in the area.

This ongoing pilot project tests the logic model developed through the initial E-AIR installation that was created by Daniel McCormick in the Fall of 2009 in Freedom Park. It addresses the water runoff and water quality issues of a small pond that drains into to Upper Little Sugar Creek in the Belmont neighborhood of Charlotte.

Daniel McCormick mentored local performance artist de'Angelo Dia, a teacher at Trinity Episcopal School where the pond is located. A critical area planting BPM was chosen as the foundation for their art installation which was designed to control bank erosion and over sedimentation of the pond. The project also addresses a service-learning program at the school.

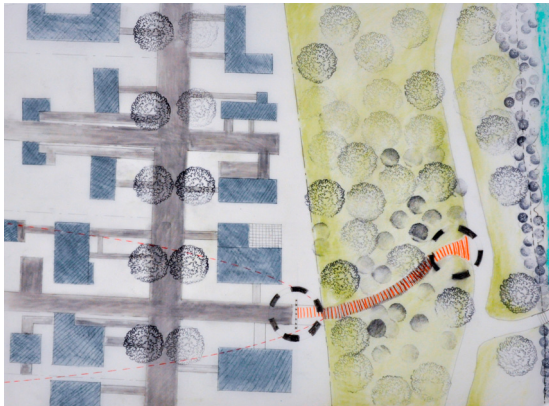


POTENTIAL PROJECT MODELS

To extend the portfolio, find the most blighted sites including additional sites on the Carolina Thread Trail. Large and small projects should be included. Small projects are good mentoring opportunities, whereas larger sites are suitable for a team of artists or collaborators.

Model 3. Habitat Restoration (Access Mitigation)

Visitors entering Freedom Park from the western neighborhoods have created a shortcut into the park through a naturalized area. The resulting erosion has created a habitat disturbance and subsequently encouraged additional trail cuts concentrated in the same area. This example provides multiple installation opportunities for several artists.



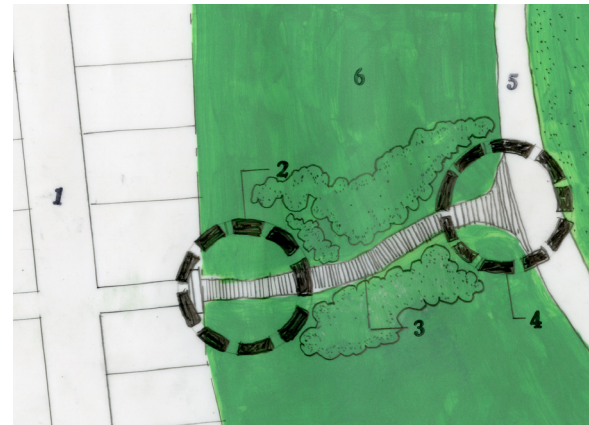
Trail cut in Freedom Park

1. Neighborhood
2. Installation A: Unauthorized access area. Installation of structures to divert, and discourage access from neighborhood
3. Installation B: Eroding pathways. Installation of nutrient enhancement devices, invasive plant removal, habitat restoration projects and riparian buffer BMP projects.
4. Installation C: Trail cut off established trail. Installation of erosion control structures.
5. Carolina Thread Trail
6. Riparian area

“Erosion is latest fallout of recession

Developers in bankruptcy or foreclosure sometimes leave eroding sites...Mud flowing off those sites becomes everyone's problem. Silt is the leading pollutant of Carolina waters, choking the life out of streams.”

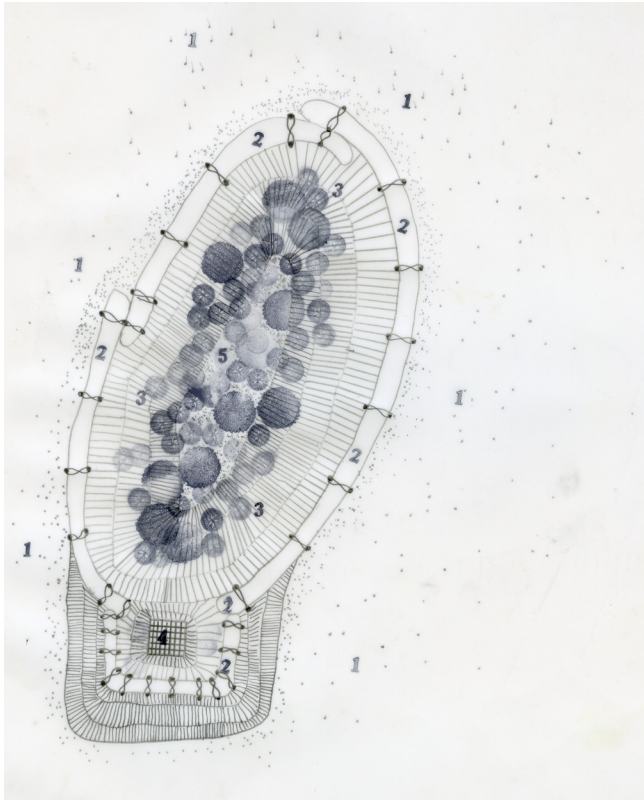
Bruce Henderson, Charlotte Observer, Feb 20, 2010



Model 4. Rain Garden

A landscaped area that collects storm water runoff.

Artist conceptualizes the form and shape of the rain garden basin, selects the planting palette and gives form to the filtering objects. (Consultation with specific technicians and/or Mecklenburg Soil and Water Conservation District engineers on the form of the rain garden structure may be necessary.)

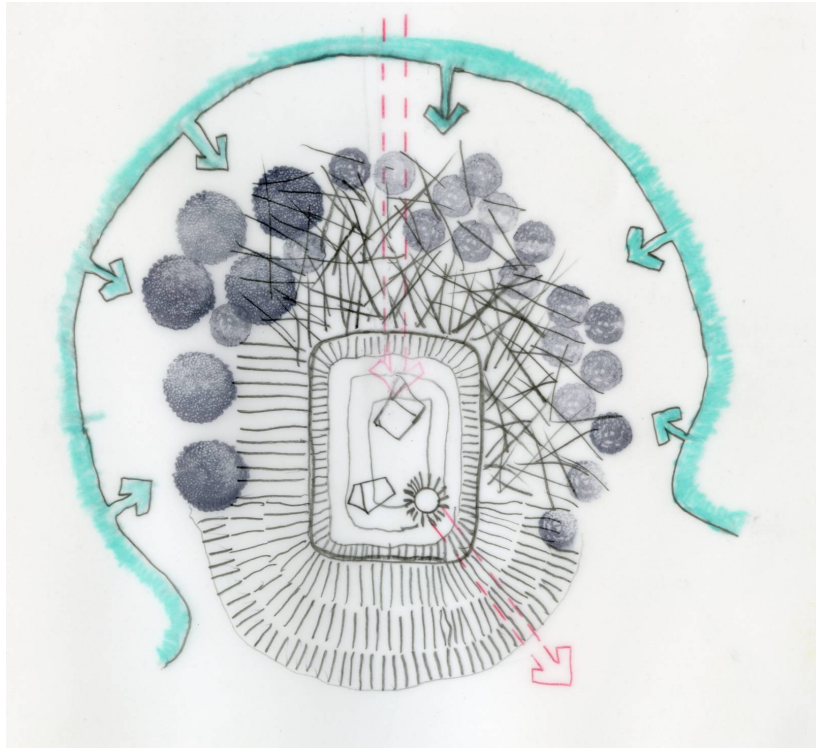


Rain Garden Reframed as an Art Installation

1. Low area in open space or along pervious perimeter of paved parking lot
2. Inlet filter allows water to slow and flow into rain garden
3. Landscaped area that collects storm water runoff
4. Drain overflow
5. Native plant palette

Model 5. Critical Area Planting:

In steep slope development areas, rainwater runoff water carrying large amounts of sediment can cause problems in the watershed creating extreme turbidity in creeks. Establishing permanent vegetation on these slopes will mitigate high erosion rates.

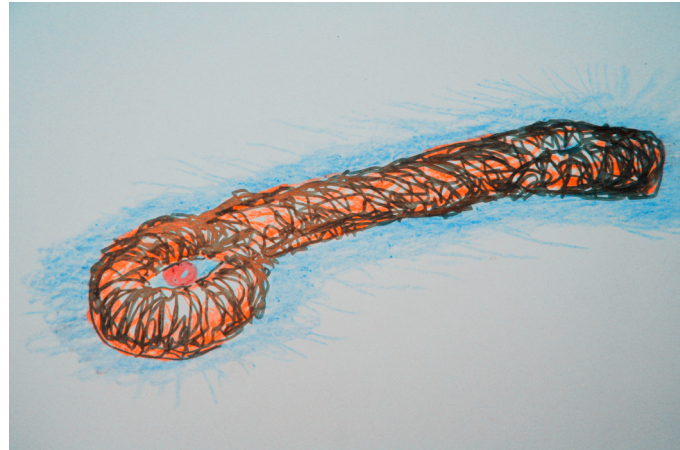


An artist can add to the BMP for vegetation palette a series of weavings or structures that help the vegetation establish itself quickly and make use of the high flows during the rainy season.

Model 6. Sustainable MCVA

This project could be taken on by one or more E-AIR artists as an ongoing effort by to make the McColl Center for Visual Art a model of sustainability in Charlotte, the region and for art centers throughout the United States.

Suggested art installation and performance projects could include storm drain protections, rain gardens, grey water recycling devices, zeroscape landscaping, cost-effective and energy efficient creative solutions to lighting, cooling and heating use throughout the Center.



Ready for Rain, an inquiry into siltation and urban runoff by Daniel McCormick. Installed at MCVA, Oct, 2009

A Three Year Plan

Goals:

- Use science and art in the public domain to mitigate environmental damage resulting from urban development, especially erosion, compromised water quality and siltification.
- Engage environmental artists in meaningful ways with the local and regional community.
- Beautify and restore damaged portions of public green spaces, particularly those adjacent to the Carolina Thread Trail.
- Create innovative, relevant and engaging art and “citizen science” curricula topics for summer outdoor camps and schools of all levels.
- Engage diverse partners and diverse groups in a positive, collective outdoor experience that contributes to community good.
- Determine empirical models that allow cost-efficient replication of beneficial environmental art.
- Build a portfolio of projects that can be presented to county and city leaders as examples of civic capital improvements.
- Reclaim and restore a projected nine sites during the initial three year period.
- Become a recognized civic improvement entity in the public domain.

YEAR 1

The objectives and milestones within the first year will be characterized by discovery and the building of foundations for the relationships that will sustain the program. The projects will be manageable and specifically focus on water quality issues. Regional best management practices (BMPs) for soil and water conservation will be reframed as art projects.

OBJECTIVES:

Establish Pool of Eco-Artists:

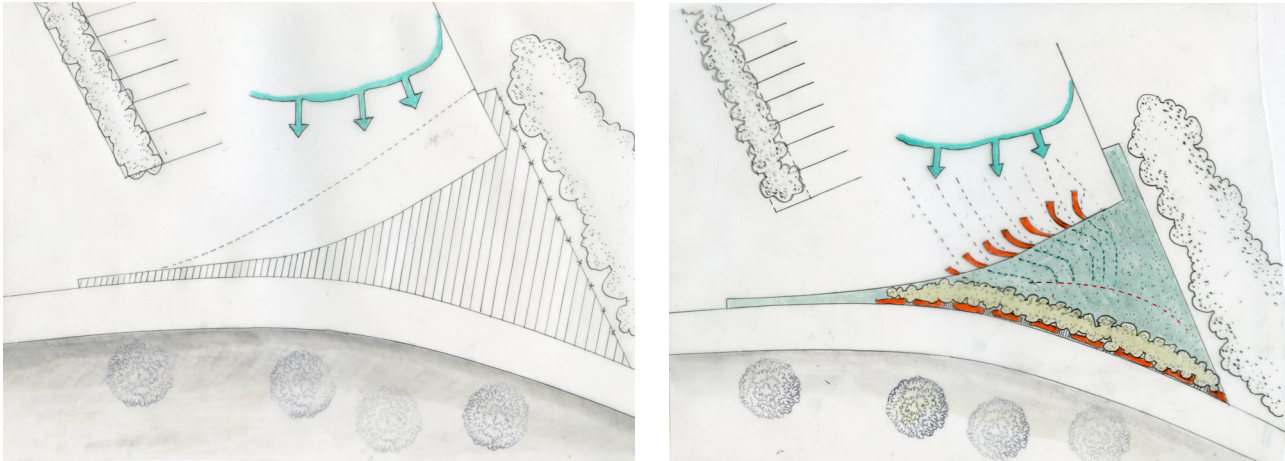
Publish Artist Call as an open “Expression of Interest”

Distribute Call to all recommended artist call outlets

Work Available Project Sites:

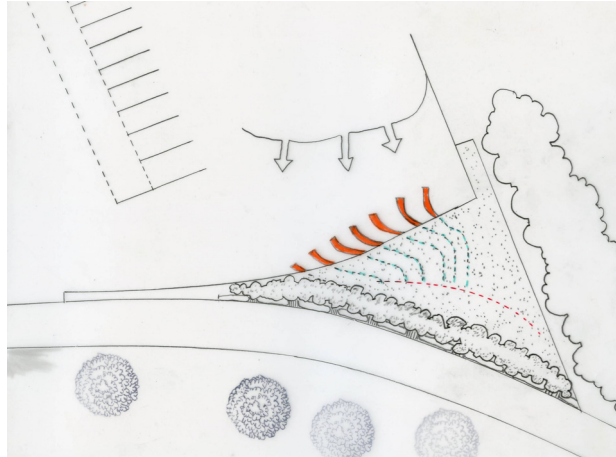
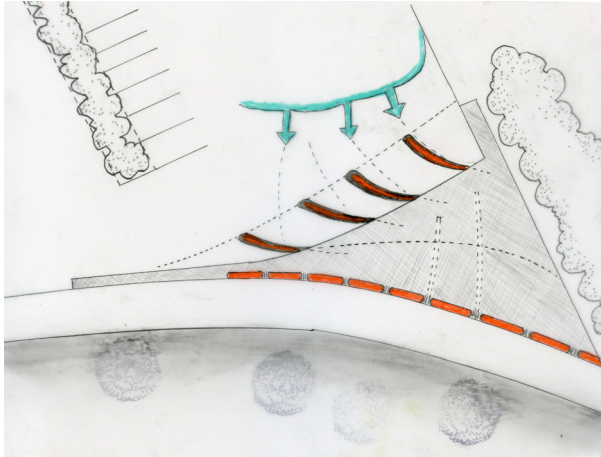
Facilitate two full-term E-AIR artists' projects (with local artists or design professionals, or curated from the E-AIR call artist pool) using these sites:

1. **Potential Freedom Park Sites:** There are several sites in close proximity to the Nature Museum including eroded trail cuts and creek banks as well as riparian buffer areas overgrown with non-natives that adjacent to the Carolina Thread Trail.
 - Sites are near The Charlotte Nature Museum, which has a well-organized outreach network and programs that attract volunteers and students.
 - Art opportunities include art/science focused projects around: erosion, water runoff issues, neighborhood access and invasive species removal



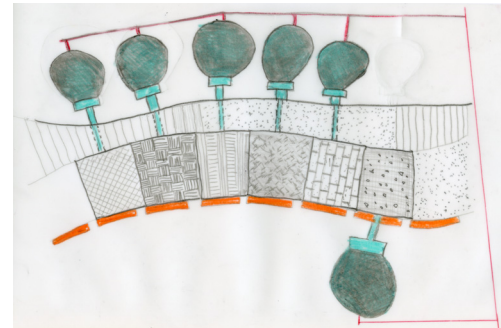
An Environmental Artist-in-Residence can undertake, during the term of a three month residency, a manageable project by using one of the best management practices (BMPs) from the Mecklenburg County Soil and Water Conservation District as a framework for their composition of elements.

In this example, the soil on a site is being stripped off the land due to sheet-flow water runoff from a parking lot and driveway. Reframed as an earthwork, the project becomes an inquiry into the innovative adaption of a “nutrient management” BMP, adding aesthetic weight to the process of remediating storm water issues.



A compost filter sock or berm placed perpendicular to the direction of the sheet-flow retains sediment, while water bars properly direct the flow of water throughout the site. A compost blanket composed over the site further aids soil rebuilding, prepping the site for future planting. Sediment is retained at the site and the process of rebuilding the soil begins. The result is a soil-enriched site suitable for another artist-led BMP adaption, for example a “critical planting area”, and another small project for a future E-AIR is developed.

2. Additional Freedom Park Sites: Within the park, are several manageable projects that lay a foundation or bridge the way to other more complex, or issue-ridden projects:
 - Riparian buffers
 - Creek bank stabilization
3. Trinity Episcopal School: Continue addressing the water quality issues of a small wetland/pond



that leads to Upper Little Sugar Creek.

Build Relationships:

Continue to identify and secure consultants for projects

Contact all resources, partners and donors and inform them of the program's progress.

Establish a social media contact matrix and communications schedule. Study the feasibility of adding a special art residency, affiliate position or intern to further this goal.

Create Educational & Outreach Plans:

Continue existing outreach to partners and sponsors.

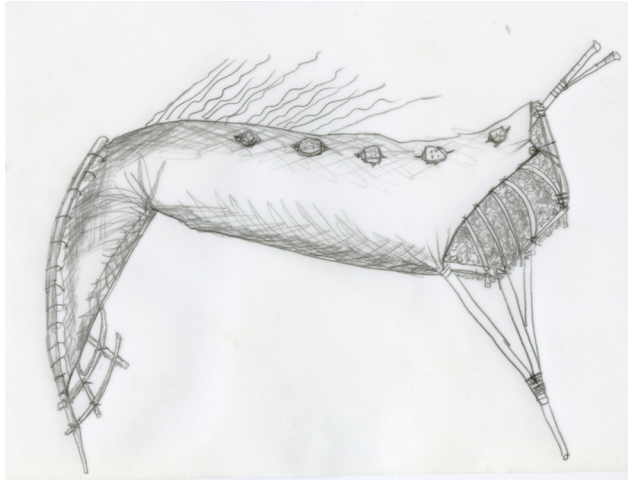
Begin to introduce the program to county and city officials who can help further the vision.

Engage CMS and Mecklenburg Parks and Recreation curriculum directors.

Secure Access to Additional Sites:

Secure access for specific projects for years two and three, and establish project schedules to meet specific time frames.

Develop plans for larger sites including the ReVenture and DSBG Art Master Plans.



Watershed sculptures can prevent erosion common to parks and greenways. When staked with willow or other reestablishing plant materials, they will aid in restoration.

Establish a Marketing Plan

Establish an E-AIR program email list sign-up function on the MCVA website.

Focus on getting published in print and online publications, as well as on partner's websites.

Create regular social media communications and e-mail blasts to update partners, supporters, donors, artist outlets.

Create and send posters announcing the artist call to colleges, universities and other educational intuitions, public and non-profit art centers and civic entities.

Continue Funding Efforts

Submit Mecklenburg County Soil and Water Conservation district (MCSWCD) Urban Cost Share Best management Practices (BMP) applications for specific sites and projects. Lead times are necessary for these grants.

Revisit all the prospective sites analyzed in 2010, find the BMPs that apply to those sites, reframe them as art projects, and apply for Urban Cost Share Grants.

Research conservation, education community and art related grants.

YEAR 2

Schedule 2-4 E-AIR projects for more complex sites that will help transition and bridge to the larger vision of ecological art in a connected, sustainable Charlotte. Include habitat restoration issues along with more erosion issues. Draw artists from the pool of artists developed during the first year of the program.

OBJECTIVES:

Establish an Artist Mentoring Program:

Using the pilot project as a reference, seek to attract local artists of different genres from the Carolinas.

Forge New Relationships:

Contact all resources, partners, and donors and inform them of the program's progress.
Build the relationships that will create a culture of sustainability throughout the region and state-wide.

Escalate Outreach Efforts to New Arenas:

Broaden outreach to the Charlotte community at-large
Reach the city and county decision-makers
Educate both civic entities and the community on the nature and value and potential of program
As part of the artist's outreach program present site plans and documentation to the City of Charlotte and Mecklenburg County as well as volunteer groups like Hands on Charlotte to engage them as permanent partners/sponsors.

Research Additional Sites:

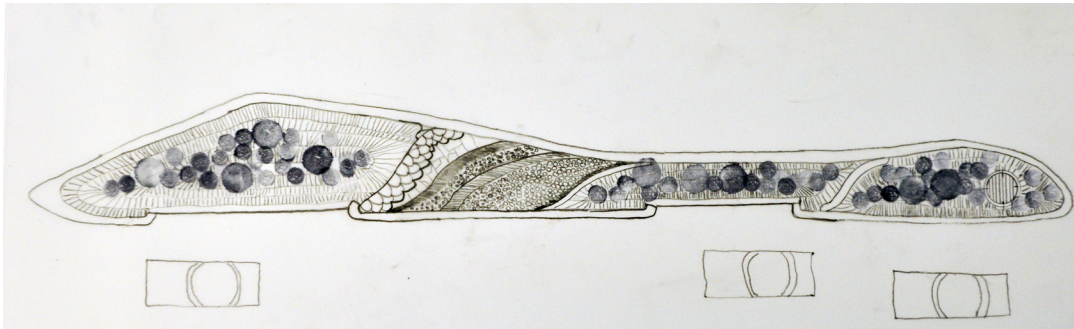
Identify pros and cons from each of the first year

Continue scouting new sites

Develop art plans for larger sites including ReVenture, Daniel Stowe, and potentially the Charlotte History Museum

Propose an integrated plan for the Carolina Thread Trail and identify potential project sites.

Suggest additions to their tool kit for trail surfaces that include reframing regional ecological issues as art installations.



Using the existing county plan and BMPs that encourage water resource conservation, urban medium strips, trails and plazas can be modified to act as wet areas. These sculpted ponds and aeration structures aid in the filtration of water and serve as reminders to citizens of the Piedmont’s geographic history.

Marketing

Refine portfolio of projects into collective communication for distribution

Continue print and social media campaigns

Funding

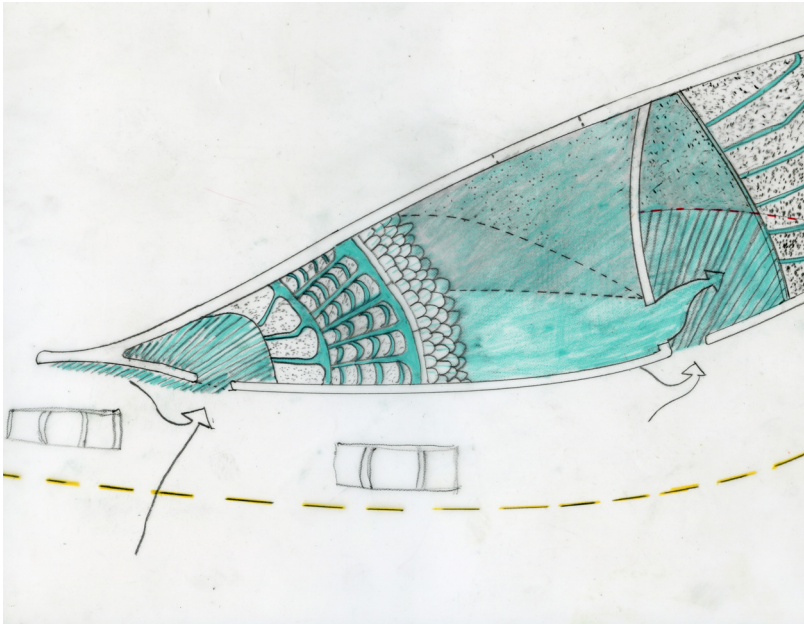
Continue to implement projects under the MCSWCD Urban Cost Share Program. (This allows the reimbursement of costs over time; begins building a relationship with government entities and moves forward the idea of art as capital improvements.)
Research and seek funding from entities in all categories funding matrix (art, science, education, civic/community grants).

YEAR 3

OBJECTIVES:

Expand the Sphere of Influence:

To engage additional entities concerned with the civic infrastructure and bring more of the value of the E-AIR program to the table, it is recommended that MCVA present the E-AIR projects as civic capital improvements created through art in the public domain. These projects will be larger, multi-faceted sculpted installations and can become important elements within the civic infrastructure. This approach will have as its foundation the successes with the Urban Cost Share grants during the first two years of the program. It will also take the program into another arena of funding—state and local and federal grants for municipal works.



Using features that already exist in the Charlotte civic infrastructure, and modifying them to capture and filter storm water brings the historic geographical identity of the area back to the city.

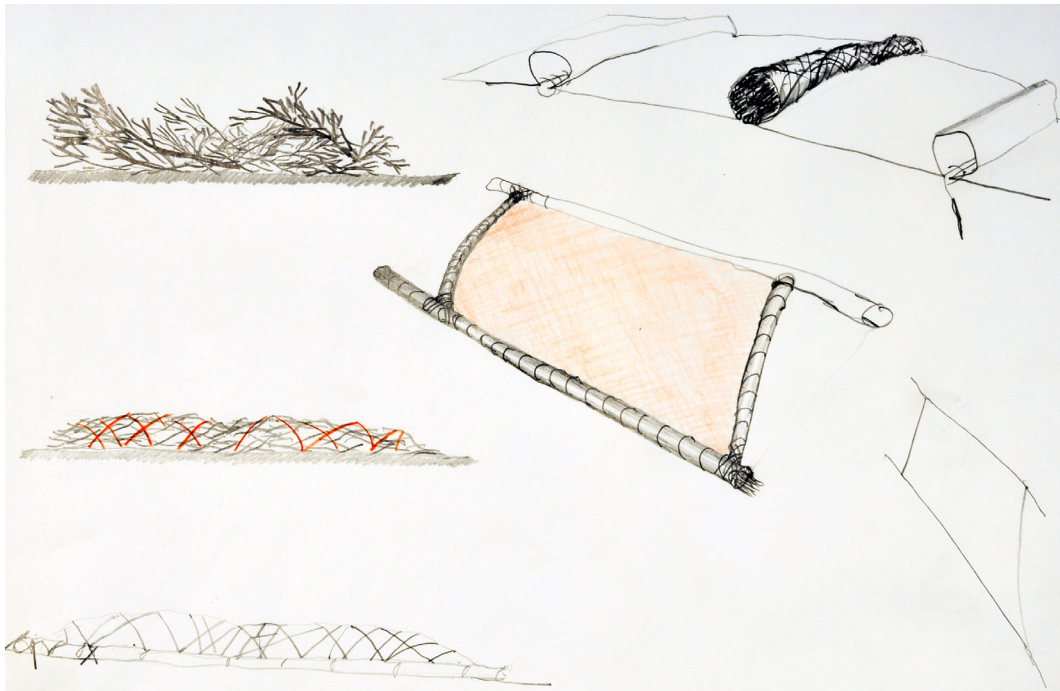
Further Educational Outreach:

- Artist becomes more a designer on the team than a builder. Working in the greater urban fabric creating projects that have an urban design focus.
- Reinforce the program's ability to

bring the historic geographical identity of the Piedmont back into the urban core.

Secure Access to Regional Sites:

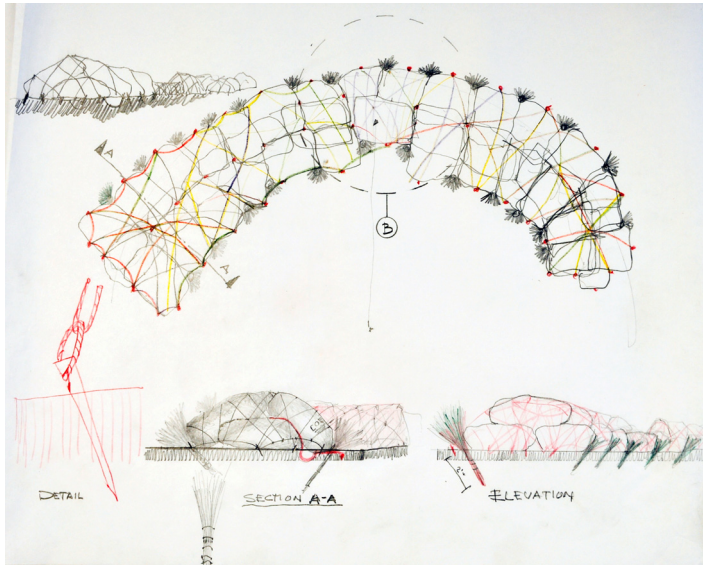
- City wide and regional focus for projects.
- Program becomes an entity in the public domain.
- Work with design professionals to implement the goals for the E-AIR program.
- Program Manager plans the next steps and looks for urban projects with the City of Charlotte, or with landscape architects that are doing municipal work.



Program Management

Program Manager Responsibilities

- Develop ecological management practices for water issues, water treatment and conservation models.
- Research the opportunities for other ecological art including those engaging energy and air quality issues.



- Work with E-AIRs to develop project site plans.
- Mentor E-AIR artists on necessary documentation (photography, results, testing and collected data from school & college study programs), as well as the design of the maintenance plan for specific sites.
- Compile project documentation for a grants resources data-base, which will be necessary in order to step from art and culture grants to science/education/conservation grants.
- Identify all the sites appropriate for installations within the city and neighboring counties, and in the Charlotte Mecklenburg Park and Recreation system.
- Conduct guest lectures, to deliver to outreach messages.

Site Selection

- Small projects should be highly visible and demonstrate the creative possibilities.
- Create opportunities to observe pockets of wilderness within the city.
- Larger sites should be viewed as ways to reinforce the historic geographical identity of the area.

Selection of Artists:

- Initiate additional efforts to attract and select artists. Because this is a more complicated residency, ample publishing and lead times should be given to both the artists applying and the selection committee choosing artists.
- Recommend outlets to advertise the call as an open and ongoing expression of interest from qualified artists.

Outreach

- Research publications and social media opportunities that can be used to keep the installation sites active in the community.
- Research outreach avenues for artist calls, including different artist communities (MFA programs), art schools, design professionals, and professional communities (Civic-by-Design, UNCC Architecture and Landscape Architecture)

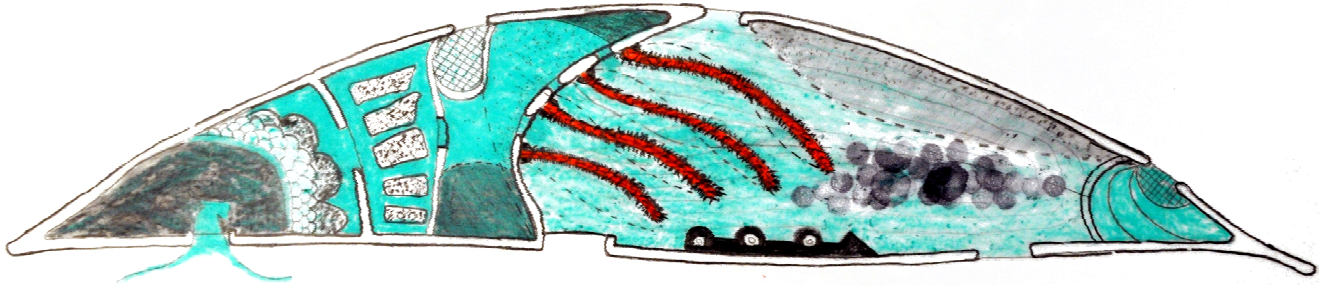
Champion Special Projects

- Seek special outreach opportunities as the leader of a design advocate group/program.
- Identify regional sources of runoff and create conceptual plans that can be brought to the city/county and other forums.
- Conduct forums with professional landscape architects, architects, planners, and technologists to work through issues pertinent to Charlotte.
- Continually seek information on the latest ecological practices and urban design issues in Charlotte.
- Guide/mentor artists as planners of future site-specific projects (Daniel Stowe, ReVenture and the Charlotte History Museum).

Mentoring

- Mentor local artists or pair local artists with other experienced artists, professionals or scientists. Collectively, the mentoring opportunities become the process of the artists engaging in the exploration of innovation rather than in an object-oriented art process.

- Provide artist with ecological resources palette that fits the design criteria of the local BMPs and to use in design of their site installation plan.



A city waterscape—a conceptualized plan integrating urban infrastructure components with historic springs and watercourses to create storm water collectors.

Program Outreach Efforts

- Bring the program to Charlotte City Council and Mecklenburg County government.
- Advance a regional ecological art plan building on the foundation of the portfolio of projects and other Art Master Plans (ReVenture, Daniel Stowe Botanical Garden and the Carolina Thread Trail).

E-AIR Process Model

In order to create art that has a beneficial relationship with the land, the E-AIR artist will be informed of ecological issues on a particular site and work with teams of habitat specialists, scientific professionals, and civic leaders to investigate an ecological problem. Artists are encouraged to use sites and materials in unexpected ways to explore current ideas and issues about the environment.

It is important to provide community involvement opportunities during the evolution of the E-AIR program. Charlotte's culture of volunteerism is strong. Engaging the community in aspects of the art-making, will foster support and respect for the innovative concepts the artist is engaging in and create citizen ownership. This design criterion should be insisted upon in order to instill community ownership and stewardship.

Artist call

Site and specific project is secured via site management, partners, steering committee, etc.

Site issues/problems are mapped and analyzed by consultant.

Back-up site is also negotiated and issues mapped in a general manner.

Responding artists are given info on sites: photos, diagrams, BMPs, and a preliminary analysis.

Short-listed Artists

Program Manager and Residency Director short-lists 2-4 artists.

Artists are interviewed as to their appropriateness for the site.

Artists are encouraged to develop general ideas about site installation for this discussion.

Artists must demonstrate the professional capacity to oversee the design, fabrication, and installation of environmental art installations.

Artists must also demonstrate the ability to gather information relevant to their project and work in collaboration with project teams.

Artist is chosen

If none of the short-listed candidates resonate with the call, short-listed artists are asked to submit a written/graphic proposal specific to the needs of a chosen site, for the purposes of defining suitability.

Six months before residency

Artist is chosen. Dialogue between selected artist, MCVA and site manager or field personnel begins. Selected artist prepares an installation plan. The selected artist should be prepared to work with volunteers and engage the community with new perspectives on the environment.

Five months before residency

Artist is contacted by MCVA associates for outreach information. Artist and MCVA discuss themes and ideas for outreach

MCVA contacts site management for site/project area.

Artist accesses available research appropriate to residency theme, potential sites and specific issues of sites.

Two months before residency

Write and send out press releases to Charlotte Magazine, Uptown Magazine, Charlotte Observer and partner/ sponsor organizations with request that they also generate and distribute press releases.

1st week of residency

Artist visits site(s) and meets partners, site manager, outside experts and discusses scope, issues and problems of each site.

Artist formulates ideas of what to do with site or issues.

Through meetings with site managers, outside experts and site partners artist develops concept and focus of residency project.

Schedule first public outreach—i.e.: pecha kucha night, trail marking, Mint Museum talk, Charlotte Museum of History, Winghaven, Press Day at site with partners/sponsors/supporters/volunteer groups.

2nd & 3rd week of residency

Artist creates outreach plan—schools, universities, Hands On Charlotte, Nature Museum.



Artist creates blog or other communication media plan.

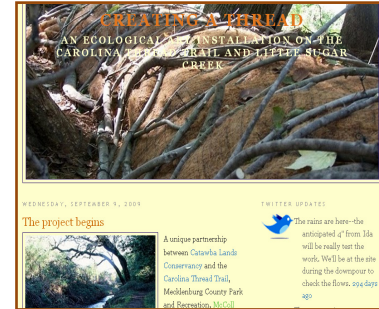
Materials donations/discounts and in-kind donations are secured.

Artist arranges for delivery of materials.

Meetings with outreach groups begin to plan volunteer network needed for project.

Site manager and artist review plan of project—scope, issues, problems, solutions with site manager.

Artist preps site, lays out project, begins installation.



Week 4



Signage created and installed –short description of project, partners, sponsors, donations.

Construction continues.

Photography.

Weeks 5-8

Construction with volunteer groups.

Document with site drawings, photography, video, audio recordings.

Weeks 9-11

Review project with technicians, make adjustments.

Demonstrations and on-site tours.

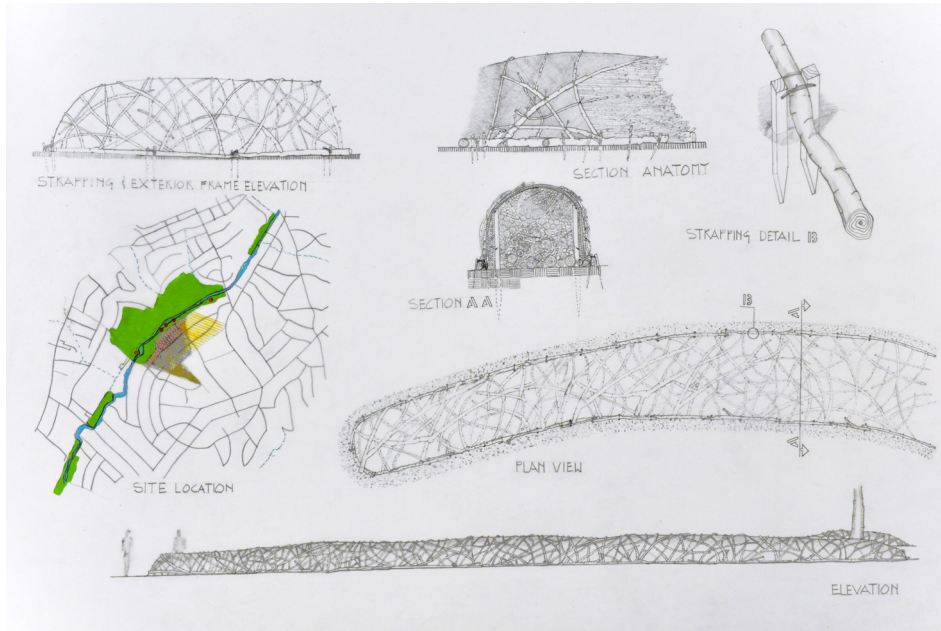
Outreach presentations to neighborhood and civic.

Photography.



Week 12

Final Photography and site plan documentation (before and after).
Site tours and outreach presentations to neighborhood and civic groups.



Freedom Park *Watershed Sculpture* site plan and construction anatomy details

“The value is in the great potential its innovative approach has for Charlotte. It benefits us not just as a two dimensional “quality of life” benefit. Rather it is transformational of Charlotte’s citizens.”

Visitor to Freedom Park installation, December, 2009

Next Steps

The E-AIR program is currently designed to fit into existing MCVA residency model. However, it is also designed with the expectation that in one to two years it will garner the momentum necessary to receive the level of monetary and community support needed to sustain itself.

In order to properly launch the program next steps should include:

- Building a pool of ecological artists by running the Call-for-artists in the manner it was designed—as an open “Expression of Interest” in all the publication outlets listed in the call document. Because this is a more complicated residency, ample publishing and lead times should be given to both the applying artists and the selection committee choosing E-AIR artists.
- Launch a wide-reaching publicity campaign
 - Press releases should be used to foster program goals and vision.
 - Feature the before and after of each site in press releases
 - Create social media campaigns and email blasts to developed a following
 - Monitor and re-edit ongoing calls—distribute to universities with an environmental emphasis in their curriculum
- Continue the site analysis efforts with new sites as they come on board
- Keep consistent Partner/Sponsor communications in order to foster lasting relationships
- Address the results and recommendations from the pilot project:
 1. Ensure that all artists that apply are aware of the information and resources specific to the E-AIR residency.
 2. Weather is a consideration and sometimes poses challenges that should be avoided. Consider scheduling E-AIR residencies to avoid delays due to the coldest winter and hottest summer weather.
 3. Off-the-shelf materials should be considered for E-AIR installations for their availability and ease of use. .

Conclusion



Charlotte's strong volunteer base can help fuel the engine that drives ecological art for the region.

The E-AIR program is set up to create manageable installations that will give advantage to ecological systems, and work towards restoring their equilibrium. These works, sculptures, installations, and other art should initially give aesthetic weight to the restoration process, but through natural succession into the land or environment, the art becomes *part* of the restoration process. These art installations may evolve into a more ephemeral state, as the restoration process is established, and the artist presence becomes less and less apparent. The art installations created by the environmental artists-in-residence at the McColl Center for Visual Arts using available resources and creative endeavors can become capital improvements and significant features of the urban fabric of Charlotte, North Carolina.

The city has no signature landscape feature. We lack a harbor, grand river, lakeshore, even a glimpse of a majestic mountain peak. What we have is creeks – modest streams easily overlooked and undervalued. For 200 years the city's creeks have been treated as storm sewers, forced into culverts, engineered into straight-line mutations, their banks insulted with ugly riprap.

Mary Newsom, Associate Editor, Charlotte Observer, July 30, 2010

Addendum

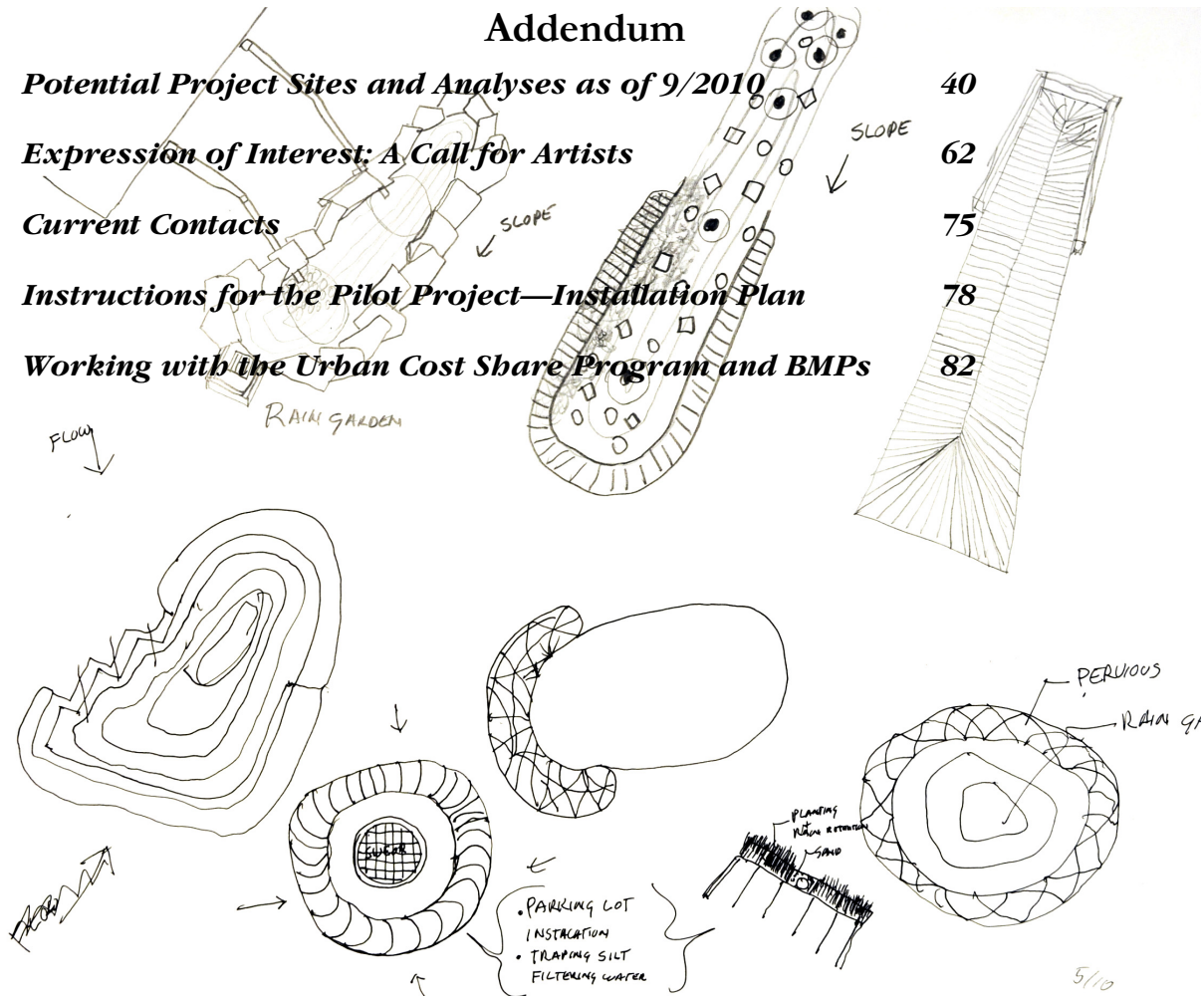
Potential Project Sites and Analyses as of 9/2010

Expression of Interest: A Call for Artists

Current Contacts

Instructions for the Pilot Project—Installation Plan

Working with the Urban Cost Share Program and BMPs



Potential Project Sites and Analyses as of 9/2010

The research for the MCVA Environmental Artist-in-Residence program comes out of the model of the initial art installation by Daniel McCormick in Freedom Park, Charlotte, in the fall of 2009. The details of each of these sites can be leveraged for potential AIR projects. They represent opportunities for artists who work with the land, rather than just on the land.

This information can also be used for other program requirements as needed, for example to find sites for fast turn-around projects, long-term projects, steering committee recommendations, and to implement available funding.

Included for each site analysis is a “Funding Matrix” suggesting funders, sponsors and grant sources specific to each project site.

Lakewood Neighborhood

Contact Information & Partners:

Dean Thompson, Communications Director

Carolina Thread Trail

(704) 376-2556 x 218

dean@carolinathreadtrail.org

Jamaal Griffin, Family & Children Outreach Coordinator

Lakewood Community Development Corporation (CDC)

jamaal@lakewood-cdc.org

(704) 369-2603

Jamaal also works for the CTT in an outreach capacity.



Partners

Carolina Thread Trail

Potential - Lakewood Community Development Corporation (CDC)

Characteristics:

- An urban neighborhood of roughly 700 residents undergoing revitalization. Listed as “Challenged” in the 2008 CLT Quality of Life Index.

- A 47 acre woodland area along the south border of the community could contain a branch of the Carolina Thread Trail, but is still in the process of acquiring the land. 3 miles of Stewart Creek runs through this parcel.
- The woods needs to be opened up for neighborhood access. It is characterized by overgrown vegetation, a good canopy over the creek, lots of birds, the sounds of the creek (which drown out the airplane sounds) and fish in the creek.
- A local volunteer (Harry Johnson) for the Lakewood Community Development Corporation (CDC) worked with the neighborhood to make a banked and curvy bike trail with the neighborhood kids through the woods.
- Through the CDC, the neighbors have been coached on building self reliance. “We have everything we need to rebuild our community inside of us.”
- Habitat for Humanity has build/is building several homes in the neighborhood (40%? of new homes-- need to check on this number)
- Lakewood was once called the “Coney Island of the South” due to the amusement park sited there.

Areas of Opportunities

Art & Community:

What kind of art experiences do neighbors need to make a difference in their community?

Neighborhood project mapping

History Wall/Graffiti Wall ---self expression

Community projects: small temporary community projects near the potential access points to the creek/Thread Trail.

Strategic Art Intervention

More performance oriented

Build excitement and neighborhood ownership of their creek, trail and open space (woods) bordering their neighborhood. A new section of the Stewart Creek Greenway will take the Greenway to the edge of the Lakewood community (to Rozelles Ferry Road) (<http://cmsmondo.co.mecklenburg.nc.us>)

Community Workshop to build Community Involvement

Education & Science:

When accessible, the CTT, Stewart Creek and the woods present many opportunities for developing education and science programs.

Creek is accessible now via an old stone bridge.

Issues:

Several residential streets dead-end at the woods surrounding the Creek. There is no organized access point to the Creek. The neighborhood is somewhat isolated by its borders: the I-77 Freeway, train tracks, dead-end roads, and the airport flight path (every 3-5 minutes).

Stewart Creek and surrounding woods are very isolated and the neighbors warn their children about going into the woods alone.

Funding Model:

- Any project in the Lakewood neighborhood should tap into funding for neighborhoods that have low quality of life indices. The 2008 “Charlotte Neighborhoods Quality of Life Index Study” rated Lakewood at “Challenged”:
http://www.lakewood-cdc.org/2008_Quality_of_Life_Report--Lakewood--Page_117.pdf
- Lakewood has higher violent crime, drop-out, food stamps, and etc. rates than the mean rates for other neighborhoods in the City of Charlotte.
- Habitat for Humanity, Myers Park Baptist Church and Trips for Kids are listed among the CDC’s partners.
- Carolina Thread Trail has put together a “mosaic of funding” for acquiring this site including Crossroads Charlotte, CXS and Stormwater Services.

ReVenture Park**Contact Information:**

Chris Neaville, LG, Withers & Ravenel

(919) 535-5126

(919) 757-3313 – cell

cneaville@withersravenel.com

William Archer, Facility Manager, Clariant

(704) 822-2702

bill.archer@clariant.com

Astrid Chirinos

(704) 926-9945

Astrid@calorenergy.com

Lisa Lee Morgan



(704) 926-9943
lisalee@calorenergy.com
Calor

Characteristics:

This large site is a former brown field superfund site nearing completion of its detoxification and will soon be ready for “green” development providing an anticipated 1000 “green” jobs. It borders the Catawba River (across the River from the town of Mt Holly) and borders the US National Whitewater Center. It will contain a segment of the Carolina Thread Trail, a solar energy farm, a biomass processing plant among other green industries. Long Creek and two rail lines run through the property.

Areas of Opportunities

Art:

- Needs an art master plan considering the possibilities for art expression in the traditional environmental art and ecological art.
- Art possibilities include using existing and planned infrastructure components and use of the site’s industrial and historic artifacts (stacks, metals, etc.) such as: tower, industrial artifacts, fencing and buildings
- Potential to suggest innovation— solar farm, water features in retention pond
- Entrance art to signify the site’s new “greenness—artifacts,-kinetic
- Thread Trail installations before and after trail is built. Art will include work in eroded areas and the buffer zones between trail and Catawba River.
- 40 acre park with abundant accessibility and view corridors of Catawba River waterfront

Science:

Artist can engage or bring focus on the development activities and environmental and industrial history that have occurred at the site:

- Water reuse
- Renewable energy
- Alternative fuels
- Large Solar Farm
- History of brown field clean up at the site

Education/Community:

Onsite opportunities for educating the visitor as to the site's history and transformation as well as the site's natural assets.

Mt Holly community is just across the river bridge

Issues:

- Great interest in using ecological art in the development of the property, but no plan for art as yet—needs an Art Master Plan before proceeding
- CTT is planned, but not yet designed. Bidding occurs in 2010.
- Chris Neaville has a personal connection to old Friedl Mill (oldest in area) across the river in Mt Holly. He inquired about MCVA's interest in talking about art possibilities with the old mil building (of turning it into an art colony/studio situation as in Asheville river front studios).

Funding Model:

Funded by developer?

Is there remaining funding connected with federal brown field status?

Who brings the work of the initial Art Master Plan and design workshops to the table?

Daniel Stowe Botanical Garden

Contact Information:

Kara Newport, Executive Director

(704) 829-1250

Newport@DSBG.org

Hank Bruno, Director of Horticulture

(704) 829-1282

Bruno@DSBG.org

Jeffrey Sperry, Director of Development

(704) 829-1273

sperry@DSBG.org



Characteristics:

- DSBG is building a new area of the gardens—the meadow and woodland, between formal gardens and their shoreline on Lake Wylie, that will be characterized as a naturalized area. It will show the progression of forest/meadow succession, with restored meadow grasses and perennials and a pine buffer to the hardwood forest. This area is mostly cleared former agricultural land.
- Carolina Thread Trail is coming to DSBG, but not immediately, so Meadow/Woodland area is primary focus. With an initial opening date of May 2011, this DSBG anticipates this restoration project will be ongoing for a few years, and art opportunities will continue to evolve during that time.
- DSBG has developed a strong volunteer corps and is adding more each year (it has tripled in the past few years). Camp Thunderbird (Girl Scouts) is another organization that participates in DSBG volunteer activities.

Areas of Opportunities

Art:

Needs an Art Master Plan for the Meadow/Woodland Restoration area of the garden.

Ecological restoration as the art and performance of removing unwanted plants, etc and restoring the meadow and teaching the visitor what the difference is.

Push art as an object into art as ephemeral, functional, useful

Performance/kinetic/object-oriented

- Performance art associated with the planned prescribed burns
- Art objects as a way to show movement through the site – kinetic events, land marking structures
- Objects to entice the visitor into the naturalized areas—to show that they are “safe” and inviting places to explore.

Ecological art:

- Art as the watershed as a found object
- Interpretation of an ecological process through art—abstract vs. realistic
- Invasive plant eradication installation vs. traditional removal
- Prescribed burns
- Art as a way to “tell the story” of the site

Interpretative art

- Signage & maps
- Interactive instruction
- Directional land marking
- Interpretative sculpture
- Historic origins of site
- Artistic ways of finding art/projects
- Artworks that function as directional landmarks

Education:

- DSGB has an imbedded educational element for local schools that this could help them expand.
- Opportunity to further develop educational programming that appeal more to the demographics and preferences of their typical visitors (families and older adults—55+ empty nesters).

Community:

- Create projects that develop opportunities for engaging local communities more, not just individual visitors from these communities
- Engage the “destination visitorship” community—the eco-traveler
- DSBG is looking for way to create more connection opportunities with the local community—grass root efforts and interactive engagements.

Science:

- Create projects that develop opportunities for curriculum engagement, teacher training—particularly science teachers (Molly Shaw CMS teacher’s institute)
- As a way of telling the story and teaching the community about their own land, the community could be engaged:
 - Upgrade and maintains ecological art objects (i.e. weave grasses into a structure)
 - Soil profiles—compost and chipping—make soil. Show visitor how to amend their own gardens
 - Invasive removal
 - Interpret the land use through time
 - Imploding sections of the forest (kudzu-ridden).
 - How much of this does the visitor get to see?

Issues:

DSBG has a master plan and a strategic plan for the Meadow/Woodland Restoration Project, but this does not include art. MCVA could offer a planning day/design charrette for an investigating the possibilities of creating an Art Master Plan

- Develop the framework of the art and character of expression on the site.
- Develop ways to “Tell the Story”
- Conceptual and literal interpretations.
- Ecological opportunities
- Community engagement and outreach ideas.

Are their funding sources for this site beyond the MCVA AIR program funding?

Funding Model:

Are these ideas and the work of creating an Art Master Plan something DSBG would find valuable? Will they be able to include this in their appeal to private funders?

“Future Museum” – Museum of Life and the Environment—Culture and Heritage Museums of York County, SC**Contact Information:**

Van Shields (Director & CEO) vshields@chmuseums.org

Owen Glendening (Deputy Director for Interpretation) oglendening@chmuseums.org (803) 329-2121 X 139

Sally Baker (Director of Advancement) sbaker@chmuseums.org (803) 329-2121 X 115

Characteristics:

Located in Fort Mill, the 57 acre site will contain a branch of the Carolina Thread Trail which will run from I-77 Freeway bridge past deck in front of future museum building

The museum is very interested in ecological art as well as other environmental art on the site.

Areas of Opportunity**Art:**

- Large amounts of erosion on the site
- There is a large eroded site under power lines that runs along a narrow channel near I-77 freeway bridge and the Catawba River. This site could be suitable for several ecological art pieces.

- Refer to the report: “*MLE Eco ART Park Study*”, authored by Lambla Artworks, LLC
- Onsite and offsite exhibitions
- Create a plan to preserve the natural ecosystem of the area.
- Signage—art as a directional landmark
- Interpretative

Community:

Museum will be part of the well established Cultural and Heritage Museums of York County, including the Children’s Museum and will be able to benefit from their established outreach programs.

Education & Science:

Education via an outdoor classroom environment is now part of the Museum’s plan, “...*starting with an outdoor pavilion for school programs and a grassy clearing for concerts and public events.*”
(Matt Garfield, Herald OnLine.com, 9/27/2009)

Issues:

Developer has dropped out of the project and therefore timeline for developing the museum is on hold.
Are there any potential funding sources for artists?

Funding Model:

Museum funding?
Education Grants?



RiverWalk/Rock Hill

Contact Information:

Dean Thompson, Communications Director
Carolina Thread Trail
(704) 376-2556 x 218
dean@carolinathreadtrail.org

Characteristics:

Former Celanese site in Rock Hill has substantial access and a large Catawba River frontage along a newly paved 2.5 miles of Carolina Thread Trail. The impervious

surface trail was completed in April, 2010 before construction of a mixed-use residential/commercial development was begun. The site in a mixed-use development: housing/commercial/sports complex (a velodrome & Olympic BMX dirt bike course).

Areas of Opportunity:

Art & Science:

- Erosion Control sculptures: The construction of the CTT has created several areas of erosion which is now being contained by erosion-control fencing. The eroded areas differ from trailside erosion to erosion around culverts and under bridges. It is undetermined if these areas will be planted by the developer.
- The trail has great view corridors to the Catawba River which could be enhanced with interpretative art.

Education & Community:

It is anticipated that the RiverWalk mixed development—will have opportunities for community outreach and education.

Issues:

More of the access to the trail needs to be developed before this site is further analyzed.

Funding Model:

Private funding from the developer—Dave Williams, The Assured Group?

Mecklenburg County Parks and Recreation Sites

NOTE: Most parks in the county have areas of opportunity similar to those listed below.

Freedom Park:

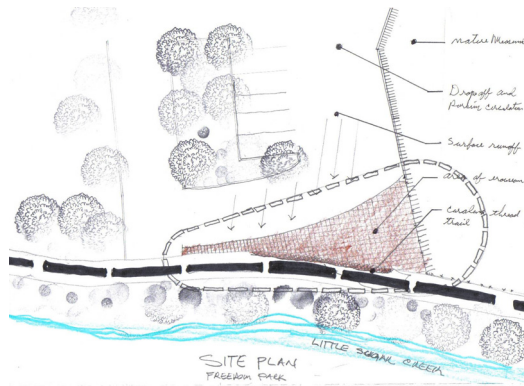
Contact Information:

Gwen Cook
Mecklenburg County Parks & Recreation
Gwen.cook@mecklenburgcountync.gov



Lisa Hoffman
Director, Charlotte Nature Museum (704) 372-6261 X 605
lisah@charlottenaturemuseum.org
Dean Thompson
Carolina Thread Trail
dean@carolinathreadtrail.org
(704) 376-2556 X 218

Characteristics:



Freedom Park is a 98 acre park in Charlotte's downtown area. It includes a 7-acre lake, a branch of the Carolina Thread Trail and is about 3 miles from Charlotte's Uptown business district and the McColl Center for Visual Art (MCVA). It is located between Charlotte's historic Dilworth and Myers Park neighborhoods. The park has paved trails, tennis/volleyball courts, sport/athletic fields and playground equipment. In addition, the park includes the Charlotte Nature Museum, an urban science center that exhibits the animals and plants of the Piedmont Region of North Carolina. It is the site where the first MCVA Environmental Artist-in-Residence installation was created by artist Daniel McCormick in 2009.

Partners:

- The Catawba Lands Conservancy/Carolina Thread Trail (CTT)
- Mecklenburg County Parks and Recreation
Summer camp: Brenda Tengel 704-336-3854, brenda.tengel@MecklenburgCountyNC.gov, or Environmental Artist in the Parks Stephanie Frisbee 704-896-9808, stephanie.frisbee@MecklenburgCountyNC.gov
- Discovery Place/The Nature Museum
- Leslie Vanden Herik, Conservation District Manager
Mecklenburg County Soil and Water Conservation District (MCSWCD)
700 N Tryon Street; Charlotte, NC 28202
(704) 336-2455

leslie.vandenherik@mecklenburgcountync.gov

- Queens University- Reed Perkins, Associate Professor of Environmental Science, (704) 337-2393, perkinsr@queens.edu
- CPCC -potential educational tie-in(they volunteered for 1st sculpture)
Mary Stauble, Instructional Laboratory Facilitator
(704) 330-4831 Mary.stauble@cpcc.edu

Areas of Opportunity

Art:

- Rain Garden/Sculpture to correct erosion and build soil--Driveway “triangle” near CTT—use as a sample for Nature Center’s “Cubic Foot” program
- Fascine-type sculpture to correct eroded stream banks both in stream and upland areas of Little Sugar Creek. (In-stream site may require engineering work and heavy equipment use by Mecklenburg Parks and Recreation)
- Sculpture or structure to correct trail over use cuts-offs from neighbors.
- Interpretative art to mitigate habit of neighborhood trail shortening
- Erosion technology/water diversion/silt control structures -donor bench program along CTT
- Fiber sculptures to intercept invasive and exotic fauna in naturalized areas along CTT



Science:

- Many opportunities and levels of entry into the science of the ecological art.
- Curriculum opportunities with CMS? (Contact Cindy Moss, CMS Director of Science Curriculum who is building scientific literacy in schools.
 - Create science kits to accompany various entry points of volunteers, visitor, schools

- Citizen Scientist opportunities--ties in with Nature Center's "Cubic Foot" program
- Mecklenburg Parks and Recreation Summer Camps (potential for environmental artist at camp, or art camps)
- Parks & Rec Hydrologist Joe Aug (aug@mecklenburgcountync.gov) is on board with artist working on in-stream restoration site ("We we do this kind of thing, but it doesn't look like what the artist can end up with".)

Education

- Involve IB programs from local Middle/High Schools-Myers Park and others
- Queens University has adopted "Watershed Sculpture" as a study program for their Environmental Science classes
- CPCC science classes have volunteered and worked on the site

Community:

- Local volunteerism organizations and individuals (Nature Center bank of volunteers, Hands on Charlotte, displaced workers)
- Potential Summer Camps Stephanie Frisbee – Education Director, Mecklenburg County Parks & Recreation
- Potential Environmental Artist in the Parks Program – Brenda Tengel, Manager, Recreation Programs, Mecklenburg County Parks & Recreation
- Strong neighborhood involvement (George & Mary Lou Buck)

Issues:

- Surface runoff creates trail disturbance along the Greenway and CTT.
- Eroded Driveway buffer and trail cut-off– Erosion has occurred due to runoff from impervious surface of sloped driveway and a pedestrian cut-off in the same area
- Eroded Stream Banks – Little Sugar Creek – requires heavy equipment initially and may require engineering
- Trail Cuts (2) – rogue paths. One is more eroded than the other
- Benches in Greenway's Donor Bench program are creating erosion



due the increased runoff from the benches concrete pads

- Woods north of Nature Center – removed invasive plants are returning
- Use of bank vegetation for reforestation is limited to 1/3 of existing mass

Funding Models:

- Mecklenburg County Soil and Water Conservation District (MCSWCD) Cost-Share Program for Best Management Practices through Leslie Vanden Herik
- MCVA AIR program – opportunities exist for several artists
- Possible Parks and Rec – Summer camp: Brenda Tengel 704-336-3854, brenda.tengel@MecklenburgCountyNC.gov, or Environmental Artist in the Parks Stephanie Frisbee 704-896-9808, stephanie.frisbee@MecklenburgCountyNC.gov
- Queens University-Reed Perkins Associate Professor of Environmental Science potential curriculum tie-in (Parks and Rec has received grants to work with his students in the field, primarily planting the greenways)
- Piggy-back Nature Center’s Cubic Foot program (specifically the study of Daniel McCormick’s *Watershed Sculpture*) for certain science grant opportunities

Other Mecklenburg County Parks and Recreation Sites:

Upper Little Sugar Creek/Trinity Episcopal School (TES)

Contact Information:

Gwen Cook

Mecklenburg County Parks & Recreation

Gwen.cook@mecklenburgcountync.gov

Need specific contact for Alexander Park and Upper Little Sugar Creek

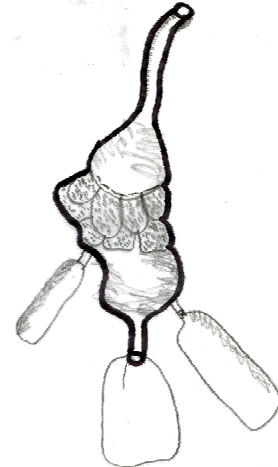
Greenway (does Devlin have?)

Father Smokey Oats. Principal, Trinity Episcopal School (TES)

750 East 9th Street

Charlotte, NC 28202-3102

(704) 358-8101



Conceptual schematic of an urban runoff filtration system

De'Angelo Dia – teacher/MCVA affiliate artist
dia_bethune@hotmail.com

Partners:

Trinity Episcopal School
Mecklenburg County Parks & Rec (active in newly landscaped Greenway and Alexander Park situated along Greenway and used by school for athletics)
Potential-Charlotte Public Tree Fund: Creek Releaf scheduled for 11/2010
Potential-Possible CATS tie-in?-near 12th Street yard

Characteristics:

An Urban site less than 10 blocks from McColl Center for Visual Art that borders Charlotte's 1st Ward and Belmont neighborhoods.
Accessible –adjacent to school property
Drains into Upper Little Sugar Creek at the new Greenway
Close proximity to (newly refurbished) Alexander Park (
Retention pond is on city property, borders TES property and drains parking lot and related areas
Near CATS 12th Street lot
Creek Releaf® program has scheduled a Replant the Floodplain community event for 11/2010

Areas of Opportunity:

Opportunities for dovetailing into existing programs focusing on this section of Little Sugar Creek and the Belmont community:
Charlotte Public Tree Fund and its Creek Releaf Program

Community:

Public planting day is planned for November 20, 2010 – www.creekreleaf.com

- Volunteer day for Trinity Episcopal School (TES)? Could have highest attendance at event. This kind of activism could help in future fundraising for the school's already existing volunteer creek clean-up and drainage pond programs.

Education:

Plan a floodplain restoration at Trinity Episcopal School.

- TES: Active staff and administration and parents willing to participate

- Enhance the school’s outdoor learning area near retention pond—curriculum of urban ecology
- Create system of drainage, measure pollution/water quality, siltation, collect runoff from school’s parking lot and related drainage areas and neighborhood use (existing pond is on city property)
- Partner with schools already existing volunteer creek-cleanup program and athletic programs in Alexander Park on the Creek
- Parks and Rec summer programs in Alexander Park?
- Neighborhood outreach and community education programs about creek health, bioretention in urban areas, native vegetation, invasive species, and proper uses of storm water drains, i.e.:
<http://www.charmeck.org/Departments/StormWater/Storm+Drain/Home.htm>

Art:

- Parking lot draining remediation system. Sculpture for retention pond stabilization.
- Art opportunities exist to work with replanting the floodplain
- Pilot project and mentorship opportunity with a local AIR
- Ongoing opportunities on a new Greenway and an area of focus for the City of Charlotte (Belmont/Upper Little Sugar Creek)

Science:

- Urban runoff that drains into creek watershed can be intercepted by a pond used as an area for outdoor education at the school
- Contributes to combating tree loss in Charlotte city center
(http://www.americanforests.org/downloads/rea/AF_Charlotte_2010.pdf)
- Test the water quality before and after AIR project

Issues:

- Retention basin at NW edge of TES parking lot is eroding and filling with silt. (It has been cleaned several times—“the dirtiest pond in Charlotte”). It drains the parking lot and then flows into Little Sugar Creek drainage. Neighbors have entered non-native invasive species into the pond as well as fish.

It is located on City of Charlotte property so there could also be neighbor involvement (Garden District housing)

- Trash and graffiti in Upper Little Sugar Creek. Volunteer clean-up program through TES, Parks & Rec, Trips for Kids?

Funding Models

- Mecklenburg County Soil and Water District matching funds for enacting their best management practices (BMPs). Up to 75% matching funds
- McColl AIR award – artist materials
- TES Capital Campaign donors and parents
- Incorporate results of the school’s water monitoring in Retention Pond and before and after results of ReLeaf program to apply for appropriate and related funding in the education, community and science (citizen scientists) and conservation arenas.
- Trips for Kids – volunteers on the greenway?
- Parks & Rec-summer and afterschool programs at Alexander Park located on the Little Sugar Creek Greenway.
- ReLeaf and Charlotte Public Tree Fund—apply for future grants
- Nature Center’s Cubic Foot program can be piggy-backed for certain grant opportunities

Latta Park, Charlotte

Contact Information:

Tim Turton, Mecklenburg County Parks and Recreation-Horticulturalist
Leslie Vanden Herik, Conservation District Manager
Mecklenburg County Soil and Water Conservation District (MCSWCD)
700 N Tryon Street; Charlotte, NC 28202
(704) 336-2455 leslie.vandenherik@mecklenburgcountync.gov

Characteristics

Another jewel-like Charlotte urban park with small creek running through it. Parks and Rec removed many of the larger invasive species bordering the creek. There are many small areas of erosion along the creek which are very accessible to an artist.

Areas of Opportunity:Art & Science

- Revegetation of creek banks with native species
- Erosion and water quality projects

Community:

- Revegetation would need several groups of volunteers. Freedom Park model could be used here (Hands on Charlotte, etc.)
- Birds: the park is believed to be a haven for many birds possibly due to the clean (spring-fed?) water in the creek. The Audubon Society is very interested in the well-being of the birds in this park.

Issues:

Partners for Parks received donations from Audubon Society and other private funders and a matching funds grant from MCSWCD to help replant the area near the creek with native species and control some of the erosion problems. The grants and funds are assigned to James Collins, a Park and Rec horticulturalist who has been laid off from the department as of 6/30/10. The grant and funds must be reassigned or returned to the funders. Research should be done to see if MCVA could work with the reassignment.

Funding Model:

- MCSWCD grant transfer possibility
- Partners for Parks

South Fork/The Pharr Preserve**Contact Information:**

Dean Thompson, Communications Director
Carolina Thread Trail
(704) 376-2556 x 218
dean@carolinathreadtrail.org

Characteristics:

- The South Fork/Pharr Preserve on the Catawba River is the site of a new branch of the Carolina Thread Trail with abundant river access. The site is north of the town of McAdenville—entry point at the Lowell Water Treatment Facility or through the River View Subdivision at the end of River View Drive, both reachable off Power Drive in Lowell.
- Community has planned their CTT extension and is moving into the design phase, working with Land Design, Charlotte.
- Trail construction expected to start June, 2010. Trail will be a natural surface. The community will maintain the trail, but they don't want maintenance to be a big issue.

Areas of Opportunities:Art:

Already, there are several areas appropriate for art interventions. As the community constructs the trail many more opportunities will arise in the areas of erosion control along the trail.

Drainage issues already exist along the trail. Gullies, tributaries, drain pipes need remediation measures.

There are several “natural” beaches adjacent to the trail that lead the visitor to the water.

Science:

Invasive plant species removal and replanting of natives.

Water testing/quality management with the impervious surface trail.

Community:

Because trail will be community maintained, there are possibilities of easily accessible projects with local volunteers.

Josh Taylor from Tarheel Trailblazers (check with Dean Thompson, CTT) is interested in bringing volunteers to help build the natural surface trail.

Education:

Needs to be researched. Trail is entered through a new River View residential community near Lowell Elementary School on Power Drive.

The very close proximity and accessibility the trail has to the River presents multiple educational possibilities.

Issues:

The trail needs to be developed before this site is completely analyzed.

Funding Model:

Community Grants

In-kind funding/volunteers from special interest community groups (mountain bikers).

Ramah Creek Farm**Contact Information:**

Frank and Kathy Bragg

16030 McAuley Road

Huntersville, NC 28078

Characteristics:

This private rural land (600+/- acres) shares a conservation easement with neighboring farms which includes an unpaved historical country road and perhaps part of the creek that runs through the Bragg property.

Areas of Opportunity**Art & Science:**

Creek flows through property and includes a small swimming pond. Several areas of the creek have severe bank erosion, however, the land owner has taken some positive measures working in-stream to try and enhance the quality of the creek. Perhaps if land owner wanted to undertake a more involved restoration of his creek, using recommended practices (see “Issues” section below) an ecological art and program could be established with MCVA artists working on sections of the creek.

Education & Community:

Land owner already opens his property to local educational groups, including The Boy Scouts. This could be used as the basis for working with the land owner to develop further community outreach.

Issues:

- Land owner has been contacted by Mecklenburg County in the past regarding his creek. The County surveyed creek and created a plan to restore the creek, but it came with the caveat of a giving a 50 foot

easement of each side of the creek to the County. This easement would encroach on the land owner's farming activities, so the work on the creek was not done.

- Obtaining a copy of the survey and creek restoration plan done by Mecklenburg County would be beneficial to any future plans regarding the creek and art projects here.

Funding Model:

Private funding?

Red Lair Farm & Forest

Contact Information:

Contact landowner, Haywood Rankin through:

Dean Thompson, Communications Director, Carolina Thread Trail

(704) 376-2556 x 218, dean@carolinathreadtrail.org

Characteristics:

This Privately owned 730 Acre nature preserve near Belmont, NC has 4.5 miles of South Fork River-front access and over 70 miles of marked hiking trails.

Property owner has conservation easement on land and is on Catawba Lands Conservancy Board

Areas of Opportunities:

Art & Science:

- Property owner has encouraged scientific study on his land for many years. A proposal for an MCVA Environmental AIR Art and Science project should be made to the property owner, Haywood Rankin and Catawba Lands Conservancy.
- There is great history and land conservation history at this site. Highly erosive soil due to historic agricultural activities on this land.
- Good potential for working with scientists and researchers. There is a great research and art project potential. Artist should think in terms of collaborating and introducing form to scientific research projects.
- Research project should collaborate with scientists and classes currently doing research at Red Lair at UNCC, Queens, CPCC, J.C. Smith, Duke.

Community:

Catawba Lands Conservancy uses site and engages their large volunteer corps.

Education:

More research needed on how university research projects could tie into educational focus.

Issues:

Land-owner needs more information on MCVA Environmental AIR project and a one-on-one with Daniel McCormick in order to get more interested in the project. Any project will require making a proposal to landowner, Haywood Rankin and another site visit.

Funding Model:

Education grants

Collaboration with University—UNCC/MCVA Artist-in-Residence program

CPCC – Cato Campus

Contact Information

Mary Stauble, Instructional Laboratory Facilitator

(704) 330-4831

mary.stauble@cpcc.edu

Leslie Vanden Herik, Conservation District Manager

Mecklenburg County Soil and Water Conservation District (MCSWCD)

700 N Tryon Street; Charlotte, NC 28202

(704) 336-2455

leslie.vandenherik@mecklenburgcountync.gov

Areas of Opportunity:

Art & Science

- Rain garden – expiring share funding from Mecklenburg County Soil & Water Conservation District (MCSWCD)
- Parking Lot wetland/swale – A larger site. Jason Sink, NC State will consult via Leslie Vanden Herik of MCSWCD

Expression of Interest: a Call for Artists

McColl Center for Visual Art
Environmental Artist-in-Residence—“Watersheds”

INTRODUCTION

McColl Center for Visual Art (MCVA) in Charlotte, NC, invites artists and design professionals to submit an Expression of Interest for the inaugural Environmental Artist-in-Residence (E-AIR) residency—“Watersheds”, to create restorative works of art in the urban environment. This special artist residency presents opportunities for contemporary artists and design professionals to have beneficial impacts on the natural environment through creation of art interventions that are scientifically relevant, meaningful and beneficial environmental art.

DESCRIPTION:

The Environmental Artist-in-Residency program is a three month residency program in urban Charlotte, NC that encourages artists to have beneficial impacts on the natural systems in the urban environment through the creation of environmental art installations that combine art, science, community, and education.

The Environmental Artist-in-Residency is founded on the principle that artist, in collaboration with other disciplines, can create remarkable works that encourage sustainability and stewardship of the environment. The selected artist should be prepared to work on-site in the field, and engage the community with new perspectives on the local watershed.

The inspiration for this residency comes from the Intersections Watershed Sculpture installation created in December of 2009 by McColl Center for Visual Art Artist-in-Residence, Daniel McCormick. (www.creatingathread.blogspot.com and www.danielmccormick.blogspot.com)

This residency will focus on the watersheds of Charlotte, NC. Future residencies will involve other environmental issues such as energy, air quality and pollution.

DISCIPLINES:

National, international and local artists who work with the environment, land, and other natural elements, as well as those artists, who use other media and would like to apply it in a beneficial way to the environment, are encouraged to apply.

PROSPECTUS:

Click here for a Prospectus for the Expression of Interest to the Environmental Artist-in-Residence Program. \

ABOUT THE RESIDENCY PROGRAM:

Click here for more information on McColl Center for Visual Arts Artist in Residency Programs.

<http://www.mccollcenter.org/artists-in-residence/about-center-residencies>

APPLY FOR RESIDENCY:

Click here for application documents and instructions. NOTE: Your application proposal should respond to the information provided in the Prospectus

<http://www.mccollcenter.org/artists-in-residence/apply-for-residency-programs>

CONTACT:

For more information contact Ce Scott, Director of Residencies and Exhibitions at cscott@mccollcenter.org

Prospectus
McColl Center for Visual Art
Environmental Artist-in-Residence—“Watersheds”

ENVIRONMENTAL ARTIST IN RESIDENCY:

McColl Center for Visual Arts Environmental Artist in Residence (E-AIR) will foster a series of art projects that enrich our experiences, build awareness, understanding and give ecological advantage to our watersheds.

This program is founded on the principle that artists and design professionals, in collaboration with other disciplines, as well as scientists and habitat specialists, can create remarkable biodegradable works of art that help restore damaged areas and encourage sustainability and stewardship of our watersheds.

The E-AIR residency is focused on fostering four primary goals: using art, science, education and community to create positive impacts on the natural environment through scientifically relevant, meaningful and beneficial art. The model for this residency comes from the Intersections Watershed Sculpture installation created by 2009 Artist-in-Residence Daniel McCormick. (www.creatingathread.blogspot.com and www.danielmccormick.blogspot.com)

ENVIRONMENTAL ART:

This program will foster a series of ecological art projects that enrich our experiences, and build awareness, understanding and appreciation of our watersheds. Projects will be strategically sited along Charlotte blueways, greenways and other areas accessible to the public. This is a an opportunity for artists to advance their art practice in a new genre, by using technologies of urban ecology that they can apply to other sites, other urban and rural environments, and in their own communities.

Through research, the artist will be informed and work with specialists to investigate ecological issues. The artist will create manageable installations that will give advantage to ecological systems, and work towards restoring their equilibrium. These works, sculptures, installations, and other art should initially give aesthetic weight to the restoration process, but through natural succession into the land or environment, the art becomes part of a restoration process. These art installations may evolve into a more ephemeral state as the restoration process is established, and the artist presence becomes less and less apparent.

Prospective artists should consider:

- a. The watershed as ‘the big idea’.

- b. Creating art that allows people to think about the greater Catawba River watershed, its context, and the larger scale of the watersheds on which we depend.
- c. The ephemeral nature of water as a finite and crucial resource.
- d. The opportunity to build public understanding of the watershed and our relationship with it.
- e. The opportunity to engage the community and inspire and educate others.

ENVIRONMENTAL CONSIDERATIONS:

Artists will have access to area professionals and experts on best management practices (BMPs) as project concepts are developed. Projects should be designed to include these recommendations so that they give advantage to natural systems. Artists are encouraged to use sites and materials in unexpected ways to explore current ideas and issues about the watershed.

COMMUNITY ENGAGEMENT

Engaging and interacting with the community is an important focus for the Environmental Artist-in-Residence. Selected artists should approach the design of their projects with creative strategies for community engagement.

WORKING ENVIRONMENT:

Artists should be comfortable working outdoors and with the land and natural elements, rather than just creating art that is placed on the land. Through the residency the artist should give to the community, leaving their art in the community rather than packing it up and taking it home.

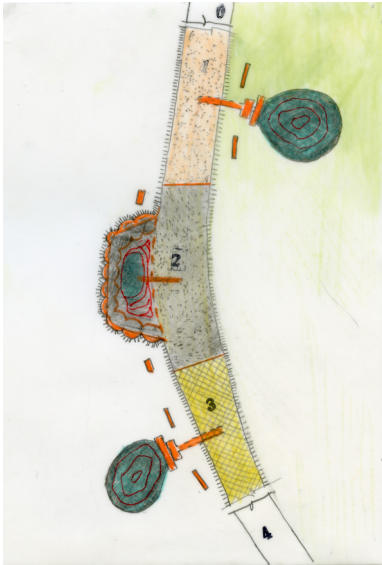
The artist may collaborate with various specialists and others who work on the site in order to define the goal of the work they will create, so that it is beneficial to the watershed and contributes scientifically relevant, meaningful and beneficial environmental art. Additionally, the artist will build relationships with volunteers and engage them in the art-making process. Artists should be comfortable working with site manager, management level personnel responsible for the site, as well as, field workers, scientists, field engineers and technical experts.

The residency presents an opportunity for artists and design professionals to have beneficial impacts on the natural environment while making a contribution to a thriving and active urban community through creation of art, civic engagement, education and outreach.

TYPICAL SITES:

The sites chosen for this call represent significant opportunity for artists to create installations that work with the watershed rather than just placed on it. Artists are encouraged to use sites and materials in unexpected ways to

explore current ideas and issues about the environment. The scope of projects will be wide-ranging and should include art with a foundation in science that engages community through education and outreach.



Trail with retention ponds and various pervious surfaces that drain into an artist designed retention pond.

SITE #1: Freedom Park

- This is a high traffic section of one of Charlotte’s most popular and prized parks. Freedom Park.
- The sites include eroded trail cuts and creek banks as well as riparian buffer areas overgrown with non-natives that adjacent to the Carolina Thread Trail.
- Sites are near the Charlotte Nature Museum, which has a well-organized outreach network and programs that attract volunteers and students.
- Art opportunities include art/science focused projects around:
 - Erosion
 - Water runoff issues
 - Neighborhood access
 - Invasive species
 - Riparian buffers
 - Creek bank stabilization



SITE 2: Upper Little Sugar Creek

- This site is in a redeveloped area of Uptown Charlotte. It is adjacent to a city street, and borders a private K-12 school.
- Project site is a retention pond that drains into Upper Little Sugar Creek
- Erosion is silting-in pond
- Pond is on City property—maintained by Trinity Episcopal School
- Trinity School has “adopted” this creek for the city’s Adopt-a-Creek program
- *Releaf Charlotte* volunteer creek planting day in 11/2010
- School is interested in watershed ecology as well as water quality testing & improvement projects

SITE ALLOCATION

Artists may request a particular area or site but final site allocation will be determined upon site visits and discussion between the artists and residency team. After doing research on the sites, the artist may elect to provide their own projects. Additional sites may be considered dependent on final program scope.

WHO SHOULD APPLY?

This call for expression of interest includes emerging, mature or senior artists. Artists who work with the environment, land, and other natural elements, such as earthworks, as well as those artists who use other media that can be applied in a beneficial way to the environment, are encouraged to apply. This does not preclude responses by artists whose chosen media is not environmental or land art. Artists who use other media such as: new media, social media to build community, interactive arts, fiber arts, and mixed media are also encouraged to apply.

ABOUT CENTER RESIDENCIES

McColl Center for Visual Art is the leading center for the advancement of creative capacity for artists and the public. As an urban artist-in-residence program, McColl Center for Visual Art actively participates in and contributes to the energy and vibrancy of the city and region of Charlotte. Through interaction with artists in their studios, the Center provides a portal from which the non-artist can gain insight into the creative process.

Click here for more information on McColl Center for Visual Arts Artist in Residency Programs.

<http://www.mccollcenter.org/artists-in-residence/about-center-residencies>

APPLY FOR RESIDENCY:

Click here for application documents and instructions

<http://www.mccollcenter.org/artists-in-residence/apply-for-residency-programs>

CONTACT:

For more information contact Ce Scott, Director of Residencies and Exhibitions at cscott@mccollcenter.org

FAQs
Frequently Asked Questions
McColl Center for Visual Art
Environmental Artist in Residence Program

How are you defining environmental art?

The artist will be informed and work with teams to investigate an ecological problem with manageable installations that will give advantage to ecological systems, and work towards restoring their equilibrium. These works should initially give aesthetic weight to the restoration process, but through natural succession into the land or environment, the art becomes part of a restoration process. In other words, scientifically relevant, meaningful, and beneficial art that has a positive impact on a particular site.

How is the Environmental Artist Residency different from your other residencies at the McColl Center for Visual Art?

The residency presents an opportunity for artists to have beneficial impacts on the natural environment through creation of art, civic engagement, education and outreach.

Who should apply?

Artists who work with the environment, land, and other natural elements, as well as design professionals and artists who use other media that can be applied to the environment, in a beneficial way, are encouraged to apply.

How can I learn more about the sites I can work on in the Charlotte area?

Before beginning the project, the artist will get site information and consult the person(s) in charge of maintaining the property as well as specialists including but not limited to hydrologists, horticulturalists, storm water engineers, native plant specialists and others who can inform the artist of the issues and requirements involved with working on the site.

Who will I be working with to get access and information about the site for my installation?

Artists must be comfortable working with the site manager, the management level personnel responsible for the site, as well as the land steward, field workers in addition to scientists, field engineers, technical experts, citizen volunteers and school groups.

What kind of installation conditions should I expect?

Artists should be comfortable working outdoors and with the natural elements and engaging different field experts in order to understand the issues the site presents. Artists will also need to involve volunteers from the Charlotte community at-large.

What expectations for my installation should I have?

Artist should focus on working with the land, creating an art installation that gives advantage to the environment, rather than just working solely in a studio creating work that is placed on the land.

What expectations do MCVA and community of Charlotte have for the Environmental Artist-in-Residence (E-AIR)? During the residency the artist should expect to make a contribution to the community with their work as well as involve various communities and volunteers in Charlotte beyond the art community. MCVA Environmental Artist-in-Residence needs to be prepared to leave their art—without maintenance issues—in the community, rather than packing it up and taking it home with them.

E-AIR Call Listings for External Websites and Listing Services:

Expression of Interest: a Call for Artists
McColl Center for Visual Art
Environmental Artist-in-Residence—“Watersheds”

Title:

Environmental Artist in Residence—“Watersheds”

Call for:

Artists and Design Professionals

Deadline:

Open

Description:

McColl Center for Visual Art invites artists and design professionals to submit an Expression of Interest for the inaugural Environmental Artist-in-Residence (E-AIR) residency – Watersheds.

The E-AIR program is a three month residency in Charlotte, NC that presents opportunities to artists to have beneficial impacts on the urban environment through creation of art interventions that are socially and scientifically relevant, meaningful and beneficial environmental art. National, international and local artists, who work with the environment, land, and other natural elements in a beneficial way to the environment, are encouraged to apply.

Contact:

For more information contact Ce Scott, Director of Residencies and Exhibitions at cscott@mccollcenter.org

Very abbreviated listing (external sites and listing services)

Title:

Environmental Artist in Residence—“Watersheds”

Call for:

Artists and Design Professionals

Deadline:

Open

Description:

McColl Center for Visual Art is seeking expression of interest from artist to create restorative works of art in the urban environment for the inaugural Environmental Artist-in-Residency (E-AIR) residency – Watersheds.

Contact:

For more information contact Ce Scott, Director of Residencies and Exhibitions at cscott@mccollcenter.org

WEBSITES AND ORGANIZATIONS WHERE E-AIR CAN BE ADVERTIZED

NOTE: Suggestion to add the term “Environmental Art” to MCVA summary for Alliance of Artists Communities and Art Res. (*Artists find McColl via search engines and the listing words bring the specific kind of residency forward.*)

Green Museum.org

Simple online form to fill out

(http://greenmuseum.org/send_info/listing_add.php)

WEAD – Women Environmental Artist Directory

<http://weadartists.org>

Focusing on women's unique perspectives, we collaborate internationally to further the field and understanding of ecological and social justice art. This website re-posted the first call announcement. They should be contacted to correct the 8/9/10 deadline to an “Open Call”).

Email: weadartists@gmail.com

Art and Healing Network

<http://www.artheals.org/start.html>

Email (preferred) ahn@artheals.org

Arts and Healing Network, PO Box 276, Stinson Beach, CA 94970.

North Carolina Arts Council News

<http://www.ncarts.org/email/artistopps/102109.html>

submit to: jennifer.huggins@ncdcr.gov.

Res Arts

Worldwide Network of Artist Residencies

<http://www.resartis.org/index.php?id=6>

Alliance of Artists Communities
www.artistcommunities.org/

Art Deadline List
<http://artdeadlineslist.com/submit/>

MesArt (listings of residency programs via state)
http://www.mesart.com/art/Resources:Artist-in-Residency_Programs

Art Opportunities Monthly (national listing service-free to non-profits)
www.artopportunitiesmonthly.com/submit_opp.html

New York Artist Online: Artist Residencies (large listing service accessible via search engines)
www.newyorkartists.net/art-residencies.html

Washingtonart.com
<http://washingtonart.com/beltway/resid1.html> (large listing service accessible via search engines)

Andree Thompson
andreest@yahoo.com
Professor of Environmental Art
Peralta Colleges, Oakland, CA

Wooloo
<http://www.wooloo.org/open-call/entry/149597>
This website re-posted the first call announcement. They should be contacted to correct the 8/9/10 deadline to an “Open Call”).

ADDITIONAL RESOURCES FOR “WATERSHED” E-AIRs APPLICANTS

National Menu of Storm Water Best Management Practices

[HTTP://CFPUB.EPA.GOV/NPDES/STORMWATER/MENUOFBMPs/INDEX.CFM](http://CFPUB.EPA.GOV/NPDES/STORMWATER/MENUOFBMPs/INDEX.CFM)

Charlotte Mecklenburg Parks and Recreation Department

<http://www.charmeck.org/Departments/Park+and+Rec/Home.htm>

Storm water Publications

<http://www.charmeck.org/Departments/StormWater/Educational+Resources/Media+and+Publications.htm>

What is storm water pollution?

<http://www.charmeck.org/NR/rdonlyres/ehuspr4ur6f77eqp2zxxgfsgekqgavzmvhehjiio6r3bnvplpuxrsbceuieov47vxc7j4c6d63jyulnjsalsz256zj6b/waterpollutionfactsheet.pdf>

The citizens guide to pollution prevention

<http://charmeck.org/stormwater/EducationalResources/Documents/PollutionPreventionGuide.pdf>

Sustainable Environment for Quality of Life

<http://www.seql.org/>

Water & Land Resources

<http://www.charmeck.org/Departments/LUESA/Water+and+Land+Resources/Home.htm>

Division of Soil and Water

<http://www.enr.state.nc.us/DSWC/>

Urban Cost Share Program

<http://www.charmeck.org/Departments/LUESA/Water+and+Land+Resources/Conservation/UCSP.htm>

Homeowner Info

<http://www.charmeck.org/Departments/GWS/Homeowner+Info/home.htm>

What can be legally put down a storm drain?

<http://www.charmeck.org/Departments/StormWater/Storm+Drain/Home.htm>

Restore Flood Plains

<http://www.charmeck.org/Departments/StormWater/Educational+Resources/Why+floodplains+are+beneficial.htm>

Soil Testing

www.mecklenburgconservation.com

Hazardous Material Recycling

www.wipeoutwaste.com

Original MCVA AIR project in fall of 2009:

www.creatingathread.blogspot.com and www.danielmccormick.blogspot.com

UNCC Sustainability Program

<http://fmbld02.uncc.edu/Sustainability/default.htm>

UNCC IDEAS—Infrastructure, Design, Environment, Sustainability

<http://ideas.uncc.edu/index.php>

North Carolina Plants (names and photos)

<http://www.carolinanature.com/plants/>

Expanded Site Analysis

McColl Center for Visual Art

Environmental Artist-in-Residence—“Watersheds”

Potential Project Sites:

The research for the MCVA Environmental Artist-in-Residence program comes out of the model of the initial art installation by Daniel McCormick in Freedom Park, Charlotte, in the fall of 2009. The details of each of these sites can be leveraged for potential AIR projects. They represent opportunities for artists who *work with the land*, rather than just on the land.

Site 1. Freedom Park:

Site 2. Upper Little Sugar Creek/Trinity Episcopal School (TES)

Contained in the original Artist Call Prospectus was the site analysis for these two sites. This information can be found earlier in the document under “Potential Project Sites and Analyses”

Current Contacts

The McColl Center for Visual Art – Environmental Art Steering Committee

The Environmental Art Advisory Committee is an ad hoc committee of McColl Center for Visual Art's Board of Directors. One Center board member serves on the committee and acts as liaison between the committee and the board. The committee's role is to identify opportunities for contemporary art and artists to have beneficial impacts on the natural environment through creation of art, civic engagement, education and outreach. The committee serves as "technical advisors" in the areas described above, suggesting strategies and relationships that advance the environmental art endeavors of the Center and its overall mission.

Membership on the committee is "flexible" in that people participate to lend their expertise to goals determined by the Center's board and the committee. The overarching goal of the group is to raise issues and propose innovative ideas that provide a strategic framework for increasingly successful, beneficial environmental art pursuits in the Charlotte metropolitan region. The committee's work aids identification of artists, site planning, relationship building, educational objectives, fund raising and other activities that contribute to the Center's goal to serve as a catalyst for scientifically relevant, meaningful and beneficial environmental art.

Committee Members:

Philip Blumenthal – Chair
The Blumenthal Foundation

Dick McCracken – McColl Center for Visual Art Board Liaison
McCracken & Lopez, P.A.

Dianne English
Community Building Initiative

Reed Perkins
Queens University of Charlotte

Lee Jones
Mecklenburg County Parks and Recreation

Ann Browning
Carolina Thread Trail

Jane Alexander
Cole Jenest & Stone

Tom Stanley
Winthrop University

Robert Corbin
Discovery Place

Ann Clark
Charlotte-Mecklenburg Schools

Consultants

James V. Collins
Horticulturist
cosmo81james@gmail.com

Leslie Vanden Herik, Conservation District Manager
Mecklenburg County Soil and Water Conservation District (MCSWCD)
700 N Tryon Street; Charlotte, NC 28202
(704) 336-2455 - leslie.vandenherik@mecklenburgcountync.gov

Partners

Dean Thompson, Communications Director
Carolina Thread Trail
(704) 376-2556 x 218 - dean@carolinathreadtrail.org

Gwen Cook
Mecklenburg County Parks & Recreation - Gwen.cook@mecklenburgcountync.gov

Lisa Hoffman
Director, Charlotte Nature Museum in Freedom Park
(704) 372-6261 X 605 - lisah@charlottenaturemuseum.org

Suppliers

ProTech Environmental Supply
1500 Continental Boulevard Suite C/F
Charlotte, NC, 28273
(704) 676-9788 - <http://www.protecherosionsupply.com>
Contact: Mitch Perkins, Sales

CFP & Ferguson Waterworks
10039 Industrial Drive #1417
Pineville, NC 28134
(704) 553-0500
Contact: Mike Newell, outside sales
Christopher Betts, Sales Manager

United Construction
General Contractors
6000 Old Pineville Road
Charlotte, NC 28217
(704) 679-9229
Contact: Ali Bahmanyar

Natives
550 E Westinghouse Blvd
Charlotte, NC 28275
(866) 537-1177
(704) 408-1683 - greg@plantnative.net
www.carolinanative.com
Contact: Gregg C. Antemann, PWS, Vice President

Instructions for the Pilot Project—Installation Plan

1st Ward Site, Uptown Charlotte at Trinity Episcopal School, August 2010

Project: An ecological art installation by artists Daniel McCormick and de'Angelo Dia that remediates steep slope erosion in the Little Sugar Creek watershed in an area bordering a fresh water marsh.

Methodology: Explore and develop a project of short-term installation duration that serves as a continuing field laboratory for water testing and watershed education. These works should initially give aesthetic weight to the restoration process, and through natural succession into the environment the art becomes part of the restoration process.

Organizational path: This will be an ongoing pilot project. The artist will work with the mentor making oral or written reports. The mentor and artist will review and summarize the findings for inclusion in the Art Master Plan. The artist will continue to monitor and document the pilot project on an ongoing basis. This site of this pilot project could become a future E-AIR project.

Implementation steps:

Access: Secure access to site. Meet with landowners or land stewards (Trinity Episcopal School-see site analysis doc for contact information)

Scheduling: Develop installation schedule for all subsequent implementation steps (for the Pilot Project the schedule duration is 4-5 weeks)

Orientation: Meet on-site with installation artist and others who will be involved in installation and outreach efforts.

Field Study: Conduct site visits at installation site. Make notes, measurements, etc.

Field Workshop: Visit other successful projects (either environmental art installations or BMP implementation in Charlotte) and study installation methodologies and materials. Discuss implementation needs and resources—tools, materials, volunteers.

Design & Installation: Create the plans for the specific site.

Outreach: Working with the public and special constituents (neighbors, students and other stakeholders).

1. First Meetings: Idea motivation, contacts, develop interest with various constituents.

Access:

- Mentor and artists will discover the particulars of the project site, including access, the project details and materials
- The principles of sustainability as they apply to the project are discussed.

Specifics of First Ward site:

How is performance a part of this project:

The relationship of the project as a stage for the performance artist to the instruction with the students during installation and after installation.

Scheduling:

- Artist and mentor map out specific days to work together (Pilot project = 6 days of collaboration).
 - Artist schedules others involved in project: teachers (science, humanities, art) and plans how their focuses and timeframes relate to the project.
2. Site Visits: design criteria—form & structure components.

Orientation: The mentor will work with the artist to inform them on the site issues and problems and ways in which these issues can be improved.

Specifics of First Ward site:

- How can the water quality of the pond be improved? Discussion will include best management practices and other restoration principles.
- Material recommendations will be discussed—which materials are available off-the-shelf, or recycled, reclaimed materials.
- A three dimensional form will begin to emerge that fits the site criteria and gives advantage to the site. As this form emerges the mentor and artist will work and brainstorm together to set in the artist imagination ways to interpret this form. Is this a task to be completed, and the process is the journey resulting in function, or does the artist see the opportunity to express themselves in additional ways?

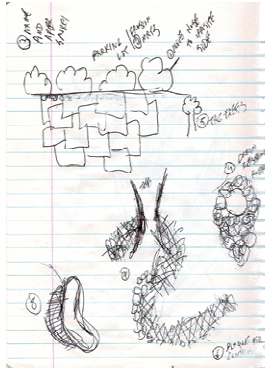


Illustration: de'Angelo Dia

- Are there ways to identify the project and the site through street art such as a directional orientation, and tags that speak of Trinity Episcopal School's involvement with the site?
 - The testing locations are determined.
3. Field Study and Field Workshop:
- Artist and mentor will visit the initial E-AIR installation at Freedom Park and discuss the materials for installation. A workshop on construction techniques and recommendations will be conducted. Artist will work with mentor to study, analyze and adjust an existing project in order to examine how it works.
 - The artist will be expected to do hands-on work as well as engage with any visitors to the site (which are frequent). Tools and materials will be provided.
 - Artist will work with mentor to make a plan for materials storage and personal and visitor safety on the Pilot project site.

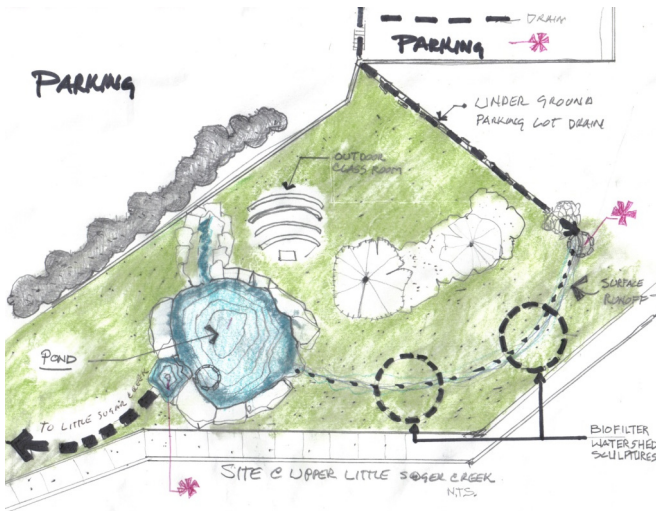
4. Design:

- The artist will work with the mentor to layout a project on paper, and a working action plan that fits with the scheduled project timeline. When completed the plan should be ready for implementation—shovel ready.

- Artist obtains a tools and materials budget from MCVA before making up materials and tools list.
- Artist works with mentor to create a materials & tools list. (Tools become property of MCVA for use by other E-AIR artists. Artist and mentor will contact MCVA facilities staff to secure location for storing tools so they are available for E-AIR program use only.
- Artist works with MCVA Program Director to design and enact an outreach plan.

5. Installation:

- Execute the Action Plan:
- Mentor and MCVA Program Director give artist resources for obtaining materials and in-kind materials donation or discounts.
- Artist obtains materials.
- Artist and mentor work on verbiage of installation sign.
- Artist orders and obtains from MCVA media lab associate vinyl installation sign and installs on site.



- Artist and mentor lay out installation on project site.
- Artist finishes the installation. Mentor will be available to advise artist as installation progresses.
- Artist cleans the site and stores tools.
- Through an interview between artist and mentor the entire implementation plan process will be reviewed and discussed.

6. Outreach:

The plan for the outreach portion of the process will be implemented throughout the installation and continue at the end of the project, if possible. (Pilot project will be used as an outdoor classroom by Trinity Episcopal School. Artist must submit photos for use in publication at end of installation.)

7. Conclusions:

Through the pilot project collaboration, Daniel McCormick artist/mentor and de'Angelo Dia the

mentored artist explored and developed an environmental art installation that serves as a continuing field laboratory for water testing and watershed education. This project showed that an inexperienced artist working in a different

field (performance art) can be mentored to help create an ecological art installation that brings benefit to the land and watershed systems. The project is located in Charlotte's 1st Ward on a medium strip in front of Trinity Episcopal School. Teachers and students are involved and will maintain the installation throughout the years. The project was designed to be manageable for two people to complete in less than a month. It is highly visible to the public and made of off-the-shelf materials from local hardware stores and landscaping supply warehouses.

“This project has gotten me to think out of the box. I want to take my art in a direction that places application to word, and where my creations are functional.”

De'Angelo Dia, pilot project co-artist

Working with the Urban Cost Share Program and BMPs

The Mecklenburg County Water and Land Resources Department's Urban Cost Share Program is an incentive-based program to help land users protect water quality in approved watersheds by using Best Management Practices (BMPs). The program offers financial and technical assistance to reduce runoff and non-point source water pollution. Approved applicants are eligible to receive 75% of the average cost, up to \$7,500, associated with installing approved Best Management Practices at their location.

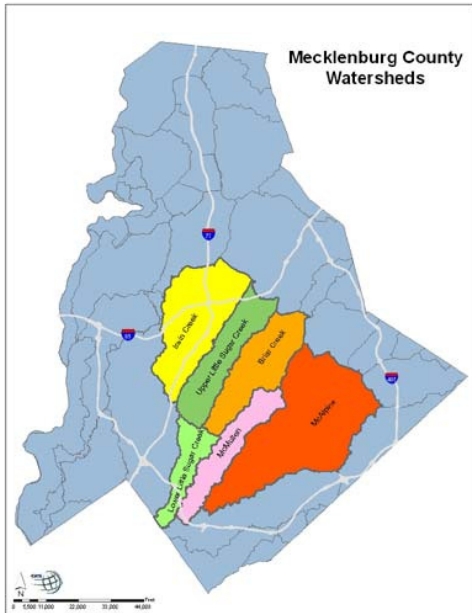


Illustration: MSWCD

Urban Cost Share Approved Watersheds:

Briar Creek
Irwin Creek
Little Sugar Creek
McAlpine/ McMullen Creek

Best Management Practices (BMPs)

Best management practices (BMPs) are state-of-the-art mitigation measures to help land users protect water quality had help ensure healthier creeks, ponds and water levels by reducing runoff and non-point source water pollution. In Charlotte, the Mecklenburg Soil and Water Conservation District (MSWCD) offers technical and financial assistance for successful BMP applications.

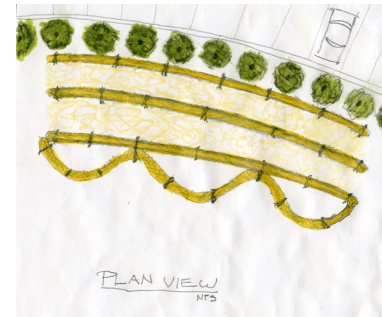
Best Management Practices Offered:

Critical Area Planting: Establishing permanent vegetation on sites that have steep slopes with high erosion rates, and on sites that have physical, chemical, or biological conditions that prevent the establishment of vegetation with normal practices.

Grassed Waterway (Swale): A

natural or constructed channel that is shaped or graded to required dimensions and established in suitable vegetation for the stable conveyance of runoff.

Invasive Plant Removal: The process of eradication exotic invasive plants. For this program, the effected area has to be on a stream.



Nutrient Management: Managing the amount, source, placement, form and timing of the application of nutrients and soil amendments.

Pet Waste Receptacles: Receptacles and supplies to better manage pet waste, usually in public areas.

Cistern: Above or below-ground storage tanks for rainwater harvesting systems used to store collected rainwater.

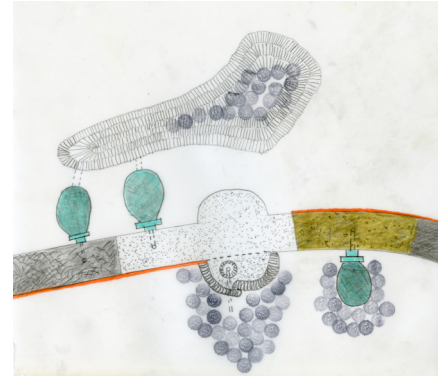
Rain Garden: A landscaped area that collects storm water runoff.

Riparian Buffers: An area dominated by trees and/or shrubs located adjacent to and up-gradient from water courses or water bodies.

Tree/shrub Establishment: Establishing woody plants by planting seedlings, potted, or burlap specimens.

For more information go to:

<http://charmeck.org/mecklenburg/county/WaterandLandResources/Conservation/Pages/UCSP.aspx>





SITE PLAN

Viewpoint

Public art as water pollution fighter

ASSOCIATE
EDITORMARY
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They look like enormous, twig-covered brown snakes, writhing through underbrush, over dead leaves, under bare trees.

Their creator, artist Daniel McCormick, calls them Watershed Sculptures. They exist in a realm where art, science, environmental protection, landscaping and storm water engineering collide. You can see them winding through a spot of woods on the Carolina Thread Trail as it runs through Freedom Park, beside Little Sugar Creek.

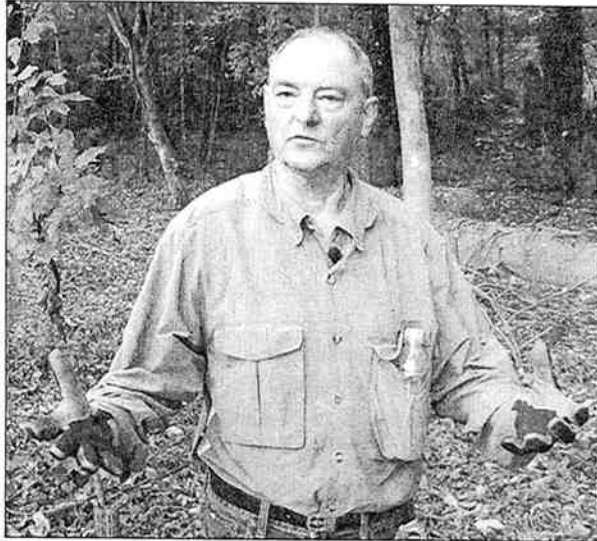
The idea is that art and science can work together, with nature as beneficiary. The sculptures are not "art for art's sake" — they have a down-to-earth function. They're designed to capture and filter polluted rainwater pouring off the rooftops, driveways and pavement along Sterling Road just uphill from the site. Otherwise, that runoff water would gush through a ditch and flow, pollution-laden, into Little Sugar Creek.

The California-based McCormick has spent the fall in Charlotte as a resident artist at the McColl Center for Visual Art. He's an environmental artist; he places works outdoors in natural settings. And he's working around the country to try to help communities get control of storm water pollution. (Not surprisingly, his college degree is in science and environmental design.)

This work was a collaboration among multiple groups: the Catawba Lands Conservancy and the Carolina Thread Trail, the Mecklenburg County Park and Recreation Department, the Charlotte Nature Museum, Queens University of Charlotte and a number of other volunteer groups.

Art as outdoor science class

The art is also functioning as an outdoor classroom for Reed Perkins, an associate professor of environmental science at Queens. He helped play matchmaker between McCormick and the Carolina Thread Trail. He's on the board of the Catawba Lands Conservancy, the nonprofit land trust administering the Thread Trail, a planned 15-county network of walking and biking trails linking the region.



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Daniel McCormick, the environmental artist behind the works at Freedom Park.

Perkins' first-semester students helped with the installation and planting. He's enthusiastic about possibilities for later classes: measuring the efficiency of the storm water filtering, tracking the decomposition, studying insects he expects the brush-filled tubes to attract: "It's like a buffet line in there for insects," he noted.

He estimates decomposition will take seven to 10 years. As students track it, he said, they'll learn that "science isn't just test tubes. It can be fun. It can be artistic. It's real."

Twigs and saplings play a role

As McCormick explained the work while we toured it last week, the mat covering the structure is coir, a sustainably produced and eco-friendly landscaping material made from coconut husks.

The twigs and branches that lace the exterior were culled from the site, as well as from the recyclable yard waste stacked on neighborhood streets.

Tree saplings are planted every few feet alongside the structure: willows, dogwood, mulberry, etc.

Inside the structure is brush — much of it cut from the site, although McCormick said he and his volunteers were careful not to include inva-

sive species. Those invasive plants, many of them widely found in people's landscaping, include English ivy, some types of holly, wisteria, honeysuckle and ligustrum or privet. They're a huge problem in natural areas, as they overtake and crowd out native species, which in turn can hurt the wildlife that relies on those native species for food.

Part of the ecological benefit from McCormick's works is the clearing of those plants from his sites; the park department will maintain the site and continue to clean out the invasives.

Last week's Hurricane Ida rainfall was a good test of whether the three large tubes would serve their intended purpose. McCormick ventured out in the rain to observe. He made a few adjustments upon the advice of storm water engineers but mostly, he said, the rain puddled where he'd wanted it to puddle, soaking into the ground instead of rushing downhill to the creek.

Why groundwater matters

It's important, for pollution and water supply reasons, to let rain soak into the ground. Contaminants are filtered out. Also, a large proportion of the water in creeks in the Piedmont seeps in through the ground. When rainwater pours in and then speeds down-



PHOTO COURTESY OF MARY O'BRIEN

Twig-covered tubes of brush and other natural materials are designed to slow and absorb rainwater runoff, protecting Little Sugar Creek from pollution.

stream, the groundwater process can't work its magic.

The Watershed Sculpture obviously isn't the same art genre as a bust by Bernini or a marble by Michelangelo. You could walk past it and possibly not notice it. As it decomposes over time, and the saplings grow up, it will become less and less noticeable.

It's "ephemeral art as public art," McCormick says.

And that's OK. Every city must deal with the mundane reality that rain pours off roofs and pavement. For a couple of millennia we've either let it gush into waterways or, more recently, tried a more responsible but uglier option of retention ponds.

Now comes someone trying to apply artistry to the situation. In my book, that's a big step forward.

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Video online

To see video of Daniel McCormick at work on the Watershed Sculpture, go to www.charlotteobserver.com and click on the "All Videos" link.