

City of Atlanta

Office of Cultural Affairs

Public Art Maintenance Standards

The City of Atlanta takes pride in its vast collection of publically owned and displayed works of art and recognizes the importance of this artwork to the cultural and economic well being of the community. The city is committed to the documentation, preservation, and maintenance of this collection. The Office of Cultural Affairs Public Art Program has established Conservation and Maintenance Standards to guide our policy as we strive to effectively care for an expanding and aging Public Art Collection.

The goal of the Public Art Conservation and Maintenance Standards is to maintain and stabilize the City's publically owned artwork to ensure the City of Atlanta's citizens long term enjoyment of the collection while increasing public awareness and accessibility to these cultural assets of the community.

The Public Art maintenance standard spells out the documentation, preservation, and maintenance process that will support that goal. The Public Art Maintenance Standards will be implemented based on the previous assessments of individual artworks within the collection by public safety concerns, public visibility, and financial needs as we determine how to allocate limited resources.

In 2008, the Office of Cultural Affairs funded both a Conservation Assessment by McKay Lodge and a separate Public Art Appraisal to inform future decisions concerning art maintenance. Both documents will inform how we prioritize maintenance decisions moving forward. The Art Conservation Assessment will serve as a blueprint to assist our staff and hired contractors to follow best practices when restoring artworks to ensure quality control.

In order to control costs, The Public Art Program has built a Conservation and Maintenance Program that has trained and vetted contractors to assist us to maintain artworks. The Public Art Program has a separate warehouse to house and store maintenance equipment, inventory, the portable art collection, and archival materials.

The cost of utilizing a professional art conservator for routine art maintenance such as general cleaning is cost prohibitive and usually not required. However, when the city determines a profession conservator is required to restore artworks, our program makes it a point to have our "staff" technicians work alongside professional conservators, thus building relationships and a knowledge base that assists our ability to clean artworks safely and economically.

SECTION 1.

CONSERVATION TREATMENT AND MAINTENANCE STANDARDS

Definitions

Maintenance: Regular routine inspection and care of artwork, such as cleaning and applying protective surface coatings. A trained technician usually carries out maintenance, though a skilled City employee can be trained by a conservator to carry out routine maintenance.

Treatment or Conservation Treatment: Repairs are done as needed to return artwork to its original condition and integrity, which may be the result of flaws, neglect, aging, damage or vandalism. A professional conservator or trained art maintenance technician usually carries out treatments, often in collaboration with artists and other experts.

Art Conservation: This level of art treatment refers to museum quality professional cleaning and repair work that does not alter the original fabric of the artwork. Conservation is defined as cleaning that can be undone if needed.

Restoration: This scope of work is more invasive and involves rebuilding, repainting, or refurbishing an artwork to bring it back to the original intent of the artist. In this process the original fabric of the artwork may require alteration in the process of repair. This type of work is additive or subtractive and therefore irreversible.

Condition Assessments: Inspections of artwork include information on the present location, the current condition and the treatment or maintenance needed. Inspections are carried out by City staff, but thorough assessments should occasionally be conducted by the Public Arts Administrator or a professional conservator bi-annually.

Artwork Assessed during title Transfer: When an artwork is purchased or donated to the City of Atlanta a detailed report of the scope of each artwork shall be created by the artist(s) and the Public Arts Administrator. This scope of work shall list in detail all materials and maintenance considerations of the artwork in question including statements of the artist's original intent and shall be acquired by the city at the time of Title transfer. This provision shall be required in all agreements and contracts for new public art acquisitions. The Public Art Program will estimate an annual cost to maintain a newly acquired artwork and assign a tracking (accession) number. Documents will be archived for the future.

Each newly acquired artwork will be professionally photo documented and the artwork will be assigned an accession number by the PAP Collections Manager or arts administration. The accession number is different than the temporary project tracking number used in the procurement phase of a public art project. The Accession number corresponds to the date of receipt of the Title Transfer when the artwork is officially accepted into the public art collection. Additional numbers are attached to acknowledge the sequence of artworks accessed in a given year (example CA 2010.01).

Art Maintenance Program Objectives

- To inspect the condition of City-owned public artwork on a regular basis
- To clean and provide other appropriate routine maintenance to public artwork
- To insure timely conservation of public artwork
- To integrate longevity and maintenance considerations into artist's planning, and City approval processes for artwork
- Maintain artworks so that they continue to be safe and contribute to the vitality of communities
- To continue a treatment and maintenance program for public art with regular procedures, agreements and documentation
- To educate public employees about public art and its important role in public infrastructure and planning
- To use public funds wisely by avoiding costly conservation expenses resulting from neglect; and
- To leverage private and volunteer support for maintenance of public art, whenever possible.

General Policies for Conservation Treatment and Maintenance

Purpose: Art works shall be efficiently maintained and preserved in the best possible condition as understood by the Office of Cultural Affairs Public Art Program and consistent with the artist's original intention.

Responsibility, Authority and Partners

The Office of Cultural Affairs Public Art Program shall have the final authority in decisions regarding conservation of public art within the City of Atlanta's Collection. The Public Art Project Supervisor shall oversee the condition assessment, treatment, maintenance, disposition and relocation of artwork, working in collaboration with the following:

Experts: Arts professionals, professional arts conservators, city staff, and other individuals familiar with art materials, fabrication methods, and the artistic intent shall inspect and evaluate artwork.

Artists: Artists shall develop artwork with maintenance requirements that can be realistically maintained by the City. Artist's specifications may be taken into account in maintaining artwork along with applicable conservation standards. Artists (if possible) shall be notified of all repairs and may be involved in conducting treatments and maintenance.

Site Owners, Site Managers and Other Partners: The City of Atlanta Public Art Program may work with the following site representatives and partners, as appropriate, to implement these policies: Department of Parks and or Parks Design, Department of Recreation, The Mayor and Executive Offices of the Atlanta, Park Pride, Atlanta Public Art Legacy, Central Atlanta Progress, and any City Department or Agency actively participating in the Percent for Art Program.

Contractual agreements for treatment and maintenance shall be developed for artwork on the property of the City of Atlanta including DPRCA or other governmental agencies or private businesses. These agreements shall seek to insure the integrity of the artwork. They shall also be consistent with the policies and procedures of each partner and shall stipulate the roles of each respective party in staffing and funding treatment and maintenance for the life span of the artwork. Property owners shall be responsible for keeping the area surrounding the artwork clean and groomed. They shall also be responsible for protecting the artwork from grounds maintenance lawn equipment, such as mowers.

Maintenance Planning and Documentation for Existing Work

Assessing Repair and Maintenance Needs of Existing Works developed through the Public Art Program's Conservation and maintenance team: Artwork shall be inventoried and receive cursory inspections once a year during the City's year-end physical inventory process. Artwork shall receive regular, thorough, condition examinations, which include the present locations

and conditions of artwork, as well as cost estimates for treatment and maintenance projected for the following year. These thorough examinations shall occur every 2 years, depending upon the needs of individual works. They shall also occur when required by reports of damage. These contractors / partners shall report to the Art in Public Places program any damage, vandalism or graffiti to artwork. Except in cases of emergency, they shall not remove or relocate artwork without the consent of the Public Arts Administrator / Project Supervisor.

Maintenance Plans for Existing Works: Treatment and maintenance plans for existing artwork shall be developed by the Office of Cultural Affairs Public Art Program as treatments and repairs are applied. A maintenance plan shall include detailed specifications for monthly maintenance, seasonal maintenance, maintenance of plantings (if applicable), annual routine maintenance, other periodic maintenance and a long-term prognosis. The Public Art Program Manager shall periodically request a copy of these maintenance or treatment plans.

Maintenance Planning and Documentation for New Works

Preventative Maintenance:

- Sustainable Artwork: Artists shall be commissioned to develop sustainable artwork, that is artwork which can be realistically maintained by the City, using City resources and within the guidelines described in these policies and procedures. Artists shall work with The Public Art Program program and its partners to implement preventative maintenance strategies (such as applying graffiti coatings, selecting durable materials and providing wood chip borders near mowed areas) as part of the construction and installation of artwork, as long as those strategies do not interfere with the approved artist's proposal or integrity of the artwork.

Graffiti Removal Standards:

Graffiti removal begins with an evaluation. As best as possible attempt to determine what was used to apply the graffiti and what surface is the graffiti on (painted, brick, stone, etc.). Testing the chemicals that will be used to remove graffiti is important because applications may damage paint, discolor surface or leave a ghost image of the graffiti once the removal is complete.

It is best to use mineral spirits as a first chemical usage in graffiti removal testing. On a small area approximately 2 square inches test the tenacity of the graffiti using mineral spirit applied to a rag - lint free cotton rags preferably T-shirt material works best. The wet rag is then used to wipe away the graffiti in areas 1-2 square inches at a time. The rag should not be saturated with chemical and secondary rags is always used to catch any chemical drips. The dirty section of the rag should not be reused, always use a clean section of the rag. Using the dirty section of the rag in a second removal attempt will

transfer the graffiti material back to the surface it was removed from often causing more damage to the surface.

Chemical solvents used to remove graffiti from a painted surface will soften the paint and often remove the paint along with the graffiti. The objective is to minimize the amount of paint removed and avoid working the graffiti into the paint once it softens. You want to also minimize removing the luster from the paint. The harsher the chemicals the higher chances are the luster/gloss of the paint will be removed.

Chemical solvents each have a different evaporation rate. The faster the chemical evaporates from the surface the less time one has to remove the graffiti. If the graffiti is not removed from the surface before the chemical evaporates the remaining graffiti will blend with the paint, making its removal virtually impossible without damaging the paint or the surface of the brick, stone or concrete.

Scotch Brite pads are periodically used in the removal process where abrasives are needed. Scotch Brite pads are abrasives and should only be used in the removal process once a test has been performed to assure the pads will cause minimal to no damage to the surface material.

The following chemicals are used primarily in our graffiti removal processes and are listed from the least to the most aggressive and slowest to the fastest evaporation rate based on experience.

Mineral spirits: works well on most permanent marker, sticker adhesives, ink pen, crayon and some flat paints. Slow evaporation

Lacquer Thinner: works well on paint pen, sticker adhesives, gloss paints, enamel spray paints

Acetone: Evaporates relatively fast requiring you to remove small areas relatively fast. Great on marker and artist paint pens, removes most paints, does not work as well on adhesives.

Denatured Alcohol: Evaporates relatively fast requiring you to remove small areas relatively fast. Great on marker, removes most paints, does not work as well on adhesives.

Xylene: Very aggressive. Evaporates relatively fast requiring you to remove small areas relatively fast. Great on marker, paints and adhesives.

Methyl Ethyl Ketone (M.E.K) Rapid evaporation, Very aggressive and only used as a last option.

Treatment Guidelines for typical sculpture materials:

Bronzes: Careful consideration should be given to determine if a professional consultant such as an art conservator is needed prior to taking action. In general, we limit our activity to washing and waxing the bronzes.

When we encounter stickers, paint, and marker graffiti it can be removed with acetone or xylene based solvents on a cotton rag. Blot the surface with clean and dry cotton rags to absorb the solvent and pigments and do not use great pressure or push the pigments back into the pores of the metallic surface. Once the surface is clean, wash the location and surrounding area with Tsp. of Orvus detergent and clean water. Dry thoroughly, and apply appropriate wax. Do not do anything that changes or removes the original patina. If patina is damaged or it is desired to re-apply, a qualified foundry should be called to assess.

Stone: Requires specialized research after determining the composition and type of stone and existing and grade of finish I.E. polish. The Public Art Program is moving toward the use of sacrificial (anti-graffiti) wax coatings to protect the stone and marble from future graffiti attacks. This sacrificial coating allows graffiti to be removed with hot water or solvents after an occurrence. The anti graffiti wax maker is "Prosoco" and the alternative brand is "Graffiti Melt". The coating should be re-applied annually to be sure it is stable and offers substantial protection. Environmental contamination should be removed via water from a hose or pressure washer and Orvus soap (note high PSI can permanently damage stone and pointing and is not advised. Once clean it is possible for wax application.

Losses in the stone due to collisions, vandalism, carving, aged pointing, and or incising should be dealt with under the recommendation of an art conservator or other professional. Using a poultice compound of specialty clay and solvents is the traditional stain removal method for stone and it usually applied by a professional conservator. For mold and lichen, treat stone with a biocide such as D2 by Cathedral Stone and a stiff nylon scrub brush.

Concrete: bare concrete can be treated with paint stripper, the system we use is the Peel Away 7 system by manufacturer Dumond. The process is slow, safe, and may require several applications. General cleaning can be accomplished with a pressure washer. Depending on the location, a biocide such as D2 by Cathedral Stone can remove and prevent lichen and mold. Use biocide and paint stripper per directions.

Painted surfaces such as murals, metal, concrete, and wood: These must be assessed on an individual basis. Graffiti removal is possible with the right choice of solvent after testing a small area. Care must be given not remove original paint while removing the contaminant paint. If both paints are the same type and composition, one alternative is to mechanically remove the graffiti paint and repaint (restore) the surface to match the original. If the artwork is highly valuable it should not be restored without consulting with an expert. To retain the historical and monetary value a conservator should

advise if there is an alternative treatment to remove the graffiti while keeping the original fabric of the artwork intact. It is recommended in certain cases to apply an authorized wax based anti- graffiti coating. This coating must not detract aesthetically from the artwork so we test the finish in an inconspicuous area first.

Corten Steel (rusty): Solvents and or the Peel Away Seven paint stripper system are used to address graffiti removal on Corten steel. It is extremely difficult to remove all residual paint from a porous surface such as this. Therefore, it can be anticipated that some “ghost” imaging may remain after treatment.

Stainless Steel: Solvents can be used to remove graffiti without causing damaging, some abrasives such as scotch brite pads can be used to remove residue but will change the polished look on some finishes.

Therefore test prior to using any abrasive. If a wire brush is used to clean, make sure it is 100% stainless steel to avoid contamination and rust.

• **Design Approval and Final Receipt and Completion:** Before design approval and prior to final receipt and completion, an art conservator, or other qualified City staff, such as engineers, concrete experts, landscape architects (Parks Design), maintenance crews and police, shall review the proposed design for possible flaws in structural design and fabrication.

Supplemental Landscaping: Maintenance of decorative landscaping that is supplemental to the artwork and not part of the artist’s original design shall not be maintained or funded by the Public Art Program. This may include landscaping in the area where the artwork has been installed or landscaping that has been added later. The Public Art Program will advise the property owner to consult with the artist who shall approve such landscaping in advance. The resulting landscaping should not obstruct the view of the artwork.

Tree and Foliage Obscuring View of the artwork: Should, the trees, plantings, foliage surrounding a public artwork block the view, lighting, signage, or base of a given artwork, it is the job of the contracted art maintenance technician or art assessor to report problems to the Project Supervisor who will forward requests or concerns to City arborists or Parks district managers for mitigation. The types of services requested may involve tree trimming, or removal of invasive or inappropriate plant species. Tree removal is unlikely unless the tree is damaged or proven diseased. Public safety issues such as a fallen tree or dead overhanging branches that could damage artwork shall be reported to the Collections Manager immediately.

Life Span of Artwork: Condition assessments and maintenance plans for new works shall also include an estimated life span for each artwork. This life span shall be selected from one of four categories: 1) temporary-up to 5 years, 2) midspan-up to 15 years, 3) long term-up to 50 years, 4) permanent or site integrated- part of site/structure and cannot be removed.

Implementing Conservation Treatment and Maintenance

Roles and Responsibilities: When treatment or maintenance is approved, the Public Art Program, shall handle repairs, in consultation with a qualified art conservator or specialized professional contractor. The artist shall be notified (if possible) of all major restorations and may be involved in the treatment and maintenance of the work, if practical and for a reasonable fee. The Public Art program holds title of the artwork and reserves the right to hire professionals other than the artist to restore a given artwork. If an artist disagrees with the conservator's condition assessment and does not think the suggested alterations are in keeping with the integrity of the artwork, they may request changes to the repair plan in writing to the Public Art Administrator. Other independent contractors shall be involved in treatment and maintenance as needed.

Annual Maintenance Plan: Condition examinations and plans for artwork shall be reported to the Public Art Advisory Panel by the Public Arts Administrator, which shall meet annually to review potential treatment and maintenance projects and make recommendations for priorities. The Public Art Program's recommendations shall result in an annual treatment and maintenance plan, which shall include staffing, treatments and restoration for specific artworks, ongoing routine inspection and maintenance for all artwork, and list any artwork to be de-accessioned.

Repair by Other City Departments, Site Owners and Managers: To ensure proper repair, other City departments, City agencies, other governmental partners, site owners and site managers, shall consult with the Public Arts Administrator before beginning any cleaning procedures, treatment or emergency maintenance activities conducted on artwork under the jurisdiction of City departments. The Art in Public Places program shall periodically request an update from these partners of the public artwork in their location and as a rule of thumb third parties shall be responsible for cleaning the surrounding grounds, maintaining plantings and mulch, and reporting vandalism, requests for cleaning, or concerns to the Public Art Program's Collection Manager.

Inherent Flaws: Artists shall be responsible for the cost and execution of repairs related to any defects in workmanship or inherent flaws in artwork, which they are commissioned to fabricate. As part of the commissioning process each artist is required to warranty the quality and craftsmanship of their work. The warranty applies for a period of 5 years after the installation and a warranty document is signed prior to final payment being released. Inherent flaws may include any quality within the material or materials (note: artists do not control the quality of the manufacturing of the materials only the methods of use and application) incorporated into the artwork which, either alone or in combination, result in the deterioration of the artwork. Artist's plans for public artwork shall be reviewed and approved by certified structural engineers. When an artist is commissioned to fabricate an artwork, this review may be at the artist's expense. The City of Atlanta Public Art Program requires that the artist signs a five year warranty agreement at the time of Title Transfer after an artwork is installed on City property (and preferably prior to final payment to the artist). The City's Project Supervisor shall encourage artists to contract with vendors, obtain warranties and hold manufacturers accountable for inherent flaws in their work.

Maintenance Plans for New Works:

All new artwork must have a treatment and maintenance plan that projects both staff time and funding needs. As part of their contractual requirements, commissioned artists shall consult with the Art in Public Places program, an art conservator (provided by the Art in Public Places program), and all other appropriate partners on a maintenance plan for each new artwork. These maintenance plans shall include documentation of materials used to fabricate the artwork and a reasonable annual budget for maintenance. Artwork that includes landscaping as an integral part shall include a maintenance plan for the landscaping elements as well. Maintenance plans for new works shall be reviewed and approved by the Public Art Steering Committees overseeing the development of artwork, to ensure there are no major concerns with materials, safety or maintenance.

Landscaping as Part of the Artwork and Artist's Original Design:

- Artwork with landscaping elements shall be commissioned only for sites with an irrigation source and an ongoing source of funding for the operation and maintenance of the irrigation system. Exceptions shall only be made if plantings are sustainable within the local climate without irrigation and a budget provides watering for two years or until the plantings are established.

- Artists shall create a landscaping plan for such artwork. Property owners and experienced horticulturists or landscape architects shall approve this plan. Such landscaping shall also be included in the artwork's maintenance plan and contractual agreements with property owners.

- The City's responsibility for funding maintenance of such landscaping shall be limited to one time costs associated with the installation of a given artwork and or installing safety borders such as protective mulch borders at its discretion.

Landscaping Altered by Installation of Artwork: Any landscaping disturbed or altered by the installation of artwork shall be restored afterward in a manner.

Emergency Repairs: The Public Art Administrator may approve emergency treatment or movement necessary to prevent damage to artwork, to facilitate emergency repairs of City infrastructure or to insure public safety. This includes removal of graffiti.

Technical Assistance to Commissioned Artists: Commissioned artists shall be apprised and advised for maintenance prevention strategies. The Public Art Program shall be responsible for communicating these Conservation Treatment and Maintenance Policies to artists, as well as any City department, City agency, or site responsible for routine maintenance of artwork or adjacent areas. Through the 2009 Conservation Assessment by McKay Lodge, a blueprint exists to train staff conducting routine maintenance of any kind on artwork. A professional conservator or professional art maintenance technician shall advise any specific issues that are not addressed in the McKay Lodge Report.

Additional staff to be consulted on maintenance issues includes facilities management, building custodians, and landscaping crews. The Public Art Program shall develop a maintenance log for each artwork and coordinate and fund scheduled services. When possible, the Public Art Program shall also provide technical assistance to community groups, private businesses, and individual artists regarding the treatment and maintenance needs of privately owned public artwork.

Signage: When appropriate, artworks shall include signage with a phone number for reporting vandalism or damage. These are referred to as "COA Public Art Tags" and the current design is 3" x 4" Stainless steel sheet metal.

We currently have PAP art signage standards and templates for OCA/PAP signage. Updated in 2009, we are currently using an etched stainless steel plate in the following sizes: 8" x10", 5" x 7", 4" x 6", and not greater than 24" x 24".

Criteria for Maintenance in each of the sub-categories in the order of importance

Criteria for determining treatment and maintenance priority shall include:

1. Use Resources Wisely:

- Does the artwork not have any of the following problems: Requiring excessive maintenance or repair, having faults of design or workmanship, or securing the artwork is impractical or unfeasible (without substantially replacing it)?
- Will immediately treating or maintaining the artwork stabilize its condition?
- Is it more practical within the overall maintenance plan to repair the artwork at this time (i.e. cost-effective to do two similar treatments at same time)?
- Can City maintenance workers be trained to maintain the artwork within standard City maintenance procedures and cycles?
- Are conservation costs less than fifty percent of the artwork's financial value?

2. Contribute to Community Vitality:

- Does the artwork draw visitors to the community?
- Has it attracted strong public attachment or support over time?
- Does the conservation effort have the potential to build capacity and cooperation between the private and public sectors, artists, arts organizations and community members?
- Is the artwork a catalyst for civic dialogue about City issues?
- Is the artwork safe or will repairing it make it safe?

3. Enhance Community Identity and Place:

- Does the artwork raise awareness of the community or setting and its characteristics, including history, identify, geography and cultures?
- Is the artwork an icon associated with the community or setting and the above characteristics?
- Is the artwork integrated into the site design?

4. Stimulate Excellence in Community Design and Public Arts:

- Is the artwork engaging and high quality in concept and construction?

- Is the quality of this artwork comparable to other artwork commissioned by the City?
- Is the artwork unique, one-of-a-kind or part of a limited edition?
- Is the artist not over represented in the City's collection?
- Does the artist have a significant or engaging body of work?

5. Involve a Broad Range of People and Communities:

- Does the artwork engage a broad range of people?
- Does the current artwork and site meet ADA regulations or can it be modified to do so?
- Does the artwork celebrate one or more of the City's cultural communities?
- Does the artwork bring people together or create a gathering place?

6. Value Artists and Artistic Processes:

- Does the artist have a unique or appropriate cultural, geographic or artistic perspective?
- Is the original artistic integrity of the artwork intact?
- Will foregoing treatment or maintenance undermine the artist's intention or reputation?
- Did someone other than a practicing artist create the artwork?
- Will immediately addressing short-term maintenance needs prevent increased long-term treatment costs?
- Does conservation of this artwork provide an opportunity for a specific grant, private partnership or donation?

Funding for Conservation Treatment and Maintenance

The Public Art Program Budget: The City shall establish a Public Art Trust and utilize the General Fund by dedicating a percentage of the Public Art Program budget for funding treatment and maintenance costs for artwork generated through the program. The fund shall address increases to the City's collection of public artwork.

Other City Departments and Agencies: Departments or agencies housing artwork not generated through the Art in Public Places program shall be responsible for routine maintenance and treatment needs due to vandalism or deterioration. These entities shall secure funding and budget for art maintenance and the Public Arts

Administrator shall periodically request information from these entities regarding their spending on art maintenance. The City shall only acquire new artwork if an annual maintenance for such artwork is budgeted and funded for the life span of the artwork. The Public Arts Administrator shall be available to assist them in the development of these budgets. These entities shall be responsible for funding repairs to any artwork damaged by their staff or equipment (i.e., mowers and plows) while working in adjacent areas.

Gifts: The City shall only accept artwork as gifts and loans of public art if an annual maintenance for such artwork is donated or otherwise funded for the life span of the artwork.

Adopt a Sculpture Program: Adopt a Sculpture program may assist the Art in Public Art Program in funding conservation and maintenance of the Permanent Public Art Collection. These contractors / partners shall report to the Art in Public Places program any damage, vandalism or graffiti to artwork. Except in cases of emergency, they shall not remove or relocate artwork without the consent of the Public Arts Administrator / Project Supervisor. The sponsoring entity will contribute a minimum of 50% the estimated maintenance cost for a minimum of 2 years. Sponsorship advertising, tagging, and additional signage will not be permitted.

C&M Handbook for Contractors, 2010

This handbook is to be a list of procedures developed by the OCA to act as guidelines for Art Maintenance Contracted Technicians.

Objectives of the Conservation and Maintenance Program

- To inspect the condition of City-owned public artwork on a regular basis
- To clean and provide other appropriate routine maintenance to public artwork
- To insure timely conservation of public artwork
- Maintain artworks so that they continue to be safe and contribute to the vitality of communities
- To continue a treatment and maintenance program for public art with regular procedures, agreements and documentation
- To assist the OCA/PAP to educate public employees about public art and its important role in public infrastructure and planning
- To use public funds wisely by avoiding wasteful spending and costly conservation expenses resulting from neglect; and
- To assist the Collections Manager to identify and leverage private and volunteer support for maintenance of public art, whenever possible.
- To continue self guided research for best practices in regards to art conservation and cleaning.
- To represent the Public Art Program in a professional and courteous manner when interfacing with, third parties, the general public, artists, and art conservators.
- To support the agenda and goals of the Collections Manager and report to this manager all findings and activities related to the Collection.
- To assist the Public Art Program to monitor inventory related to art maintenance. To use materials wisely and safely.

- To keep Public Safety and personal safety at the highest premium when on site.

Payment Procedures for Contractors

The circumstances under which contractors are paid are not determined by the OCA, but by the department of procurement the procurement department is responsible for issuing all payments. The OCA acts as an intermediary to advocate for the swift payment for services rendered for the OCA. The invoices submitted shall match the Purchase Order per line item and be printed with company letterhead, listing dates of work completion, vendor number, and task completed.

Typically, payments are released 30 days after an invoice is submitted. Payments can be held or mailed at the request of either the contractor or Collections Manager.

Annual Contractor Orientation

- Annual orientation during July the first month of the fiscal year with contractors to discuss projects for the following year.
- New contracted hires will go through orientation immediately and will be given a printed copy of our C&M Standards and Procedures and additional items listed contractors handbook.
- Provide contractors a project list for estimate and consideration
- The Collections Manager will clearly explain expectations for the upcoming year

Documents to include in the contractor handbook:

- Vendor registration procedures
 - RFQ, send references, CV, and insurance documentation for the collection manager /project supervisor to review on request.
 - Apply as a vendor for the City online through the city's website
 - An Access or PDF file listing the Permanent PAP Collection including locations and name of artworks, and a printout of the current AIC (conservation) Standards for review
- Proposal procedures
 - Estimate for the project, RFP
 - Scope of work
 - Estimated time to execute work/Project
- Copy of the C&M handbook and AIC conservation standards
- Invoice procedures

Contractors Estimates

- Must submit estimates for the cost of projects to be completed between June and July for the upcoming fiscal year in conjunction with the development of the project schedule. Convey in an electronic format to the Collections Manager the estimated cost of scheduled projects to be completed for the rest of the fiscal year.
- Estimates for unplanned work during the course of the fiscal year will be provided on request of the Collections Manager in a timely manner (3 -7 business days, typical).
- All estimates must be typed with a scope of work for each individual project, materials needed, equipment rental and estimated cost outlined in the estimate.

Completed Projects reported by the Art Maintenance Technician

- At the completion of the art maintenance the contractor will provide updated maintenance forms with description of the actual work performed, material cost and hours spent on the project, including formatted and labeled before and after images. Final report
 - Actual cost of project
 - Begin date
 - Completion date
 - Concerns and comments
 - Tracking inventory needs
- A summary report of completed tasks for the entire month will be submitted to the Collections Manager which includes a brief scope, accession #, title, and location of artwork. This will be formatted to match ATL STATS and copied into a project log.
- Must submit an invoice at the end of the month or the close of the line item listed on a PO (whichever comes first).
- Monthly expenditures and labor form must be submitted at the 28th of each month to the program manager in electronic and hardcopy format.
- An update form in the object file is to be filled in with the appropriate information regarding the work performed on the artwork (to be created)
- The contractor is required to create and send an electronic report via email to the Collections Manager within 5 business days of completed cleaning or restoration work. A compilation CD disc will provided to the collections manager on the 28th of each month for a total of 12 discs per year.

New Projects

- Site inspections will be conducted monthly, these will include projects that we have scheduled and are scoping out and also involve inspecting a minimum of 10 addition sites per month.
- A reporting form and data spread sheet will be utilized in all site visits. Forms will be supplied by the Collections Manager.
- Site visit the artwork prior to onset of work and ordering materials. The Collection Manager requires that we are fully prepared prior to deploying resources and also needs ample warning if additional supplies are required.
- Contact the Collections Manager /supervisor prior to performing all work and inform them of any change in date or status of a scheduled item.

Urgent Projects

- Graffiti and Vandalism occur frequently and require an immediate response. The first effort shall be to assess damage through a site visit. A brief scope for treatment will be presented to the Collections Manager and a course of action determined.
- When graffiti is removed a test is always performed to determine safety of the removal technique and be sure the diagnosis is correct.
- Public Safety problems such as structural issues are a priority. The first step is to block off area to the general public using safety tape or fencing, alert PAP management and other facilities personnel. Plan a scope of work or assessment procedure.
- Vulgar or hate graffiti is a priority to remove over standard graffiti.
- High profile assets such as the Noguchi Playscapes and APAL works are a priority.
- When a work order comes from another internal COA agency to report a problem with one of the Public Art assets, first we will determine whether the asset is under our stewardship or another jurisdiction. Once it is determined that the Public Art asset is from our collection this must be dealt with expediently and special follow up paperwork is required.
- A plan must be agreed upon amongst the Maintenance Technicians and the Collections Management to assure expedited services for unplanned incidents that turn into time sensitive projects. The plan calls for a 3 day response time to assess damage.

Policy Changes in 2010

- Contractors will be present on request for designated days of the week and the targeted window will be Tuesday and Wednesday for field work and meetings.

- This above change is in place to keep an even flow of work and to make sure all assignments are complete by the 28th of each month.
- A summary report will be turned in at the end of each month by the 28th listing all projects completed earlier in that month, the accession# , hrs. worked, and a brief scope.
- Each month will entail a minimum of 10 site visits with a check list for each object.
- Maintenance Contractors must agree to check email and phone messages for OCA correspondence on a regular basis.
- Assignments are scheduled early in the year and reviewed monthly, the contractor team is charged with executing items on the schedule.
- The contractors are charged with executing the scope by first scheduling a brief site visit /inspection, listing any missing materials required and turning that list in to the collections manager with plenty of time to order materials.
- The contractors will consult the 2009 Conservation Assessment for any restoration or major conservation work. Modifications to the treatment proposal must be justified in writing.
- Each contractor is responsible for reading and understanding the American Institute for Conservation Standards and this can be accessed online at: <http://www.conservation-us.org/index.cfm?fuseaction=page.viewPage&PageID=858&d:\CFusionMX7\verity\Data\dummy.txt>
- Each contractor must have the ability to document their work photographically and log their hours accurately. These must be readily available to the Office of Cultural Affairs upon request.
- All invoices must be turned in at the soonest available time after a line item within the PO is reached. Sitting on invoices is not acceptable and is against city protocol.
- Project Supervisor
- The project supervisor will conduct a walkthrough of every site and or object that is cleaned and work will not be considered complete until work is complete to the city's satisfaction.
- The project supervisor can adjust priorities on the schedule and or add projects such as treating newly reported vandalism.
- The project supervisor will be notified of changing condition or scope of a given project.
- The project supervisor will report ATL STATs at the end of each month, turn in invoices, make PO requests, and write a monthly report detailing C&M activities and projects for Management of Public Art, Office of Cultural Affairs, and DPRCA.
- The project supervisor will update databases, catalogue, and categorize artworks within the City's collection.

Contingency Projects:

Circumstances will change including the weather and or scope of work surrounding a given project. We will earmark a contingency project for each month that keeps the workflow even while we adjust priorities.

Close out at end of work-day

- All materials must be unloaded from the truck and re-inventoried and organized. The log in sheet in the COA truck must be signed in and mileage posted. The truck must be clean and ready for service for the entire OCA staff. Exceptions can be made upon approval of Supervisor regarding this policy. For example, the truck could be reserved for several days to complete a restoration and tools and supplies remain intact on truck until close of project.
- Time must be allocated at the end of day to unload materials and store chemicals, petrol, and equipment safely.
- Sign in and out when arriving or departing from the C&M or OCA offices at all times.
- Secure building, keys, and equipment prior to leaving or signing out.
- Relay any time sensitive reports or findings from the field work to the Collections Manager the same day via phone, in person, or e-mail.

Monthly Meetings

- To review projects will be held between the Contractors and Collections Manager. The meeting is scheduled on the final Tuesday of every month at 10 AM.
- Contractors will evaluate the scope of work and request materials to achieve scope of work in the next and or coming months.

Schedule

- Starting in 2010, we will allocate days of each week to schedule work for the Conservation and Maintenance Contractors. Whenever possible work will be scheduled to occur on Tuesday and Wednesday in order to coordinate efforts between contractors and management and distribute resources equally throughout a given month.

Year End Review

- Meet with contractors to review performance
- Discuss ATL Stats
- Review challenges
- Discuss grievances
- Conduct inventory annually with interim review

