

City of Atlanta Municipal Art Plan

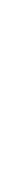


2010 - 2015



Department of Parks, Recreation & Cultural Affairs
Office of Cultural Affairs Public Art Program

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EXECUTIVE SUMMARY

Atlanta's Public Art Policies set into practice the vision established for Public Art in Atlanta

NATIONALLY, THERE ARE NUMEROUS PUBLIC ART PROGRAMS at the federal, state and local government levels. Most programs mandate a percent for art as part of their public art policy. Many have a private development policy that requires public art enhancements in private development. The commitment to sustain a vibrant cultural environment for future generations is a national trend. Quality of life sustainability and economic vitality are at the core of the commitment to public art. Atlanta, as a leader in "quality of life" development, has embraced the spirit of

the percent for art policy since 1977 and continues to refine and strengthen its program.

From 2004-2008 representatives of Atlanta's Public Art Advisory Committee along with the Office of Cultural Affairs worked with the City's administration and other departments to enlist support for changes to the original Percent-for-Art Ordinance. Its ambiguous and confusing language led many eligible capital improvement projects to go without a Percent-for-Art allocation. In 2008 a new ordinance was adopted that eliminated the ambiguity, clarifying the kinds of capital projects eligible for or exempt from the 1.5 percent set aside for public art.

This Municipal Art Plan sets into practice the 2008 ordinance. This plan also updates the policy for public art while outlining the priorities for the program for the next five years. It is the intent of this plan to present in clear and simple terms the key components of Atlanta's Percent-for-Art Program and set a vision for municipal art in the City of Atlanta.



EVOLUTION OF PUBLIC ART IN ATLANTA



Working with its advisors, the BCA developed an initial plan that guided Atlanta through the 1996 Olympic Games and the installation of numerous new projects.

IN 1977, ATLANTA, in sync with many other major metropolitan cities, adopted its first public art ordinance that set aside a percent of capital improvement funds for the development of public art. Like many other cities, however, Atlanta did not keep pace with the changing times and the complexity of implementing a Percent-for-Art ordinance. In 1994 the then Bureau of Cultural Affairs (BCA), along with concerned citizens, initiated a planning process for the development of a Public Art Master Plan (PAMP). Working with its advisors, the BCA developed an initial plan that guided Atlanta through the 1996 Olympic Games and the installation of numerous new projects. The initial plan was revised in 1999 and the PAMP was adopted by the City of Atlanta in 2001.

After the adoption of PAMP and amendments made to the City of Atlanta's code of ordinances, several changes were implemented to address public art stewardship: The definition of a percent for art was broadened and policy was established that strengthened the administration of public art.

The new percent for art ordinance increased the allocation for public art from one percent to 1.5 percent and through PAMP an organizational structure was defined for the Public Art Program.

In 2002, under Mayor Shirley Franklin administration, the program was assigned a manager and additional staff dedicated to collection management and administration. The program also became a division of the reorganized Office of Cultural Affairs and began the work of fulfilling the PAMP.

In 2008, a new public art ordinance was adopted by the city of Atlanta that further clarified the percent for art and the exemptions to the ordinance.

ATLANTA'S PUBLIC ART PROGRAM GOALS 2010 - 2015

I. Enrich the public environment for residents and visitors

Atlanta's Public Art Program operates on the premise that public artwork and design positively impacts generations of residents. It is the goal of the Public Art Program to develop art projects that reflect individual communities and respond to the audiences and surroundings of the spaces in which they are sited. To expand the work of bringing public art to Atlanta communities, the Public Art Program will develop a mechanism for soliciting and receiving contributions towards the purchase or commissioning of public artworks from the private sector.

II. Utilize the unique vision of artists in the development of capital projects

Atlanta's Public Art Program employs artists to support the City's capital improvement program. Artists bring a unique approach to problem solving and the City of Atlanta understands the importance of creativity as an underpinning of good government. Therefore, it is the goal of the Public Art Program to integrate artists alongside other professionals to support the Capital Improvement Program for the City of Atlanta.

III. Engage artists and audience in meaningful consultation and community development

The goal of the Public Art Program is to more fundamentally involve artists and the community in the Capital Improvement Program. Fostering exchanges between artist and community in all stages of project development ensures that the art created is responsive to the site and reflective of the community. Therefore, supporting outreach and education programs such as the development of mural programs in Atlanta's Centers dedicated to youth development (Centers of Hope) and project partnerships with BeltLine Inc. Broaden the community's understanding and appreciation of creative community development.

IV. Conduct a fair and transparent selection process

The selection process for Atlanta's Public Art Program is an open, fair and transparent process open to all artists on the Public Art Registry. Selection and procurement processes are conducted as stipulated in the Public Art Master Plan. Limited competitions or direct selection should not be the aim of the administration. Only

when it is determined that a site would be best served by commissioning artists) with specific backgrounds or qualifications or when there is a recognized time constraint to complete the project should direct selection be considered.

V. Ensure inclusiveness and non-discrimination in Atlanta's Public Art Program

Atlanta's Public Art Program is open to all artists regardless of race, color, creed, gender variance, national origin, age, religion, marital status, political opinion or affiliation, mental or physical handicap. It is the responsibility of the Public Art Program to ensure that all artists are evaluated based on their merits without bias.

VI. Collaborate to strengthen the artistic vision for Atlanta

It is the goal of the Public Art Program to work with organizations such as the BeltLine and Greenspace projects, as well as the Fulton County Arts Council, Metropolitan Public Art Coalition, Metropolitan Atlanta Arts and Culture Coalition (MAACC), private developers, artists and cultural leaders to ensure that a framework for a world-class city is created that connects people with great public art and public spaces.

VII. Support a private public art development policy

Atlanta's Public Art Program supports the establishment of a one percent set-aside for public art enhancements for private development. Should a policy be established, the one percent public art requirement may be satisfied by the development of on-site artwork, financing cultural or artistic facilities or depositing the percent into the Public Art Trust, to be used for the artistic enrichment of the City's public spaces and maintenance of the Public Art Collection.

VIII. Establish revenue stream for the maintenance and conservation of the Public Art Collection

Identify and enact a separate funding source for maintenance of the collection in addition to the percent allocation on an annual basis. The Public Art Program will propose its annual budget for maintenance needs in conjunction with the Public Art Assessment Report and have it available for budget planners. The aim is to have maintenance of the collection funded by Budget Management according to need and available funds.

PROGRAM GUIDELINES

SINCE ITS INCEPTION IN 1977, the Public Art Program has supported the creation of public art through City of Atlanta Percent-for-Art Ordinances. All of the ordinances have required that a percentage of major capital improvement project construction costs be set aside for public art. Public art policies and plans set the guidelines that govern the program. These policies enable the city to fulfill its public art objectives effectively and efficiently and guide all Public Art Programs administered by the City of Atlanta including the Hartsfield-Jackson Atlanta International Airport (Department of Aviation) Public Art Program. However, because of separate budgets, audiences and stakeholders, the Department of Aviation's Art Program is responsible for its own program guidelines.

The Public Art Policy documents do the following:

- Define the administration of public art,
- Define the coordination of planning for Percent-for-Art projects,
- Define the processes for art selection,
- Define the coordination of public art interests citywide,
- Provide an appendix with original ordinance documents,
- Establish guidelines for the inclusion, maintenance and conservation of public art.

Planning Documents

Each year an annual public art plan is written and presented to the Public Art Advisory Committee (PAAC) by the program staff. The planning document addresses the year's goals and initiatives, on-going and new projects and provides an accounting of the Percent-for-Art allocation. The plan prioritizes the program goals for the year and is updated quarterly for PAAC review. Public Art Program staff then work to implement the plan.

The Public Art Program staff also authors a five-year plan that is presented to PAAC. This planning document addresses broader goals and initiatives for the program and reflects on changes to policies and procedures established by the City of Atlanta.

The public art master planning document is comprised of the adopted guidelines for the development, administration and conservation of public art. The Master Plan has been adopted by City Council and approved by the Mayor, enabling the City to fulfill its objectives under the Public Art Program and the Department of Aviation Public Art Program.



FUNDS AVAILABLE FOR PUBLIC ART

THE 1.5 PERCENT PUBLIC ART ALLOCATION is devoted to the procurement and conservation of public art. All requests for legislation for eligible capital projects shall include the anticipation of an amount equal to 1.5 percent. This funds permissible art projects that are either stand alone projects or tasks within specifically identified projects where the funding is restricted. Funds appropriated for public art are only expended as prescribed by the City's current Public Art Master Plan. The Public Art Program for the Department of Aviation is responsible for the capture of eligible funds for airport projects.

Eligible Funds shall include 1) non-restricted grant funds, 2) general obligation bond proceeds, 3) general funding made available for eligible projects, 4) certain revenue bond proceeds and 5) other funds budgeted for eligible projects. Any funds restricted in their use by applicable law, bond covenant, or by the terms of the subject grant are not included in the definition of eligible funds.

Eligible Projects shall mean 1) the construction or remodeling of buildings, commemorative structures or parking facilities, 2) street improvements (excluding street repair or reconstruction) or 3) streetscape improvements. Projects required for compliance with the Consent Decree and the First Amended Consent Decree or any other project mandated by order issued by a state or federal court or agency shall not be considered an Eligible Project. For purposes of the ordinance, the only projects within the Department of Watershed Management that are considered "Eligible Projects" are those that are funded with water and wastewater revenue bond proceeds.

Establishing a Percent-for-Art Project

The Percent-for-Art should be identified as soon as the Capital Improvement Program budget is established in order to ensure that planning for art inclusion coincides with the development of the project. Contacting the Office of Cultural Affairs Public Art Program manager with specifics about the project will ensure that the appropriate planning is implemented to begin the inclusion of public art in the capital project.

Establishing Percent-for-Art Budgets

Capital project set-aside amounts are to reflect the 1.5 percent set aside stipulated in the ordinance and budgeting will be ensured by the Department of Finance's Office of Budget & Fiscal Policy.

Public Art Program set-asides can be budgeted at the overall award level or at the individual project level. For example, if a bond meets the set-aside requirements, the art funding can be either as a standalone "municipal art program" project, based on 1.5 percent of the overall bond amount, or as a specific task within an individual capital project, based on 1.5 percent of that project's budget.

Setting-up the Percent-for-Art in Oracle

Oracle is the iSupplier application utilized by the City of Atlanta to manage procurement and accounting for Atlanta City Government. In the Oracle Projects and Grants and General Ledger module, any project that pertains in whole or in part to the Percent-for-art set-aside must have at least one task "owned" by the Office of Cultural Affairs (The Public Art Program), with a matching function activity code 6110000 Cultural Affairs/Recreation Administration. Project task and/or sub-task budgets are established with 70% of funding allocated specifically for Art and 30% of funding allocated for professional services.

The project and/or task manager for public art projects is the current Public Art Program Manager, Department of Parks, Recreation and Cultural Affairs, Office of Cultural Affairs.

PROCESS FOR SELECTING ART



IT IS THE GOAL OF ATLANTA'S PUBLIC ART PROGRAM to select artwork in a fair and transparent process. Art selection panels review and selects artists and recommend sites for public art. Panel members or "stakeholders" are determined for each project. Panels consist of a balance of community members who live or work near the project site and panelists who are knowledgeable about art. Each panel is charged with the selection of the best possible artists) to develop the project.

The number of panel members may vary but the composition will consist of the following:

- At least one community representative. This individual may be a community leader or activist, neighborhood association member, employee or user of the facility or business owner. This member need not have any formal training in visual art.
- At least one member of the Public Art Advisory Committee appointed by the Mayor.
- At least one professional artist who has peer recognition as an artist in their chosen discipline.
- At least one art professional that can provide insight into the process and outcome of the public art installation.
- At least one representative from the commissioning agency or department preferably the project manager.

The aforementioned members shall serve as voting members to the process. Additional panel members can be included as voting or non-voting members to provide technical assistance

The art selection panel process is facilitated by the Office of Cultural Affairs and is open to members of the public. Observers are not permitted to participate in the process. Staff members may participate in the pre-selection process but or not allowed to vote as an art selection member.

Conflict of Interest

A conflict of interest is deemed to exist if a panelist or staff member is related to an artist, either through family, marriage or domestic partnership, or has any other relationship of economic interdependence, a business relationship such as representing the work of an artists as a gallery owner; or if a panelist stands to gain direct benefit, whether financial or otherwise, from the selection of a particular artist. It is anticipated that selection committee members or Public Art Program staff may be aware of the work of some artists who submit their work for consideration for public art projects. Such awareness alone does not constitute a conflict of interest. If a panel member has a conflict of interest as stated above he/she shall state that they have a conflict of interest and shall recuses him/herself from voting.

Panel Meetings

At the initial panel meeting, the committee reviews the artwork scope, potential sites, selection criteria and any other criteria. The project designer or architect presents the facility, bringing any plans, renderings models or other visual representations. The public art program representative facilitates the meeting and the committee discusses the project scope, site and concept, as well as concerns raised by the community. If the stakeholders' committee determines that an off-site location for the artwork is preferable to one on the project site this request will be forwarded to the commissioning agency for approval.

While it is usual and customary for off-site percent-for-art funded projects to be located on property owned or leased by the City, exceptions can be made if an appropriate easement or long-term agreement with the property owner is reached (seven year minimum). Private owners are encouraged to help pay for site preparation, installation and maintenance. Once site decisions have been confirmed, the panel decides on the mechanism by which artists and artwork are selected and the criteria to be included within a "Call to Artists" or "Notice to Artists" if applicable.

The Public Art Program is committed to using high-quality, expedient and eco-friendly practices to facilitate the public art process and whenever possible will employ digital and online tools for soliciting and corresponding with artists. The Public Art Program staff, with direction from the stakeholders committee, drafts Request for Proposals (RFPs) or Calls to Artists. Additional meetings may be necessary for this process depending upon the scope of the project. Unless other funds are available from the commissioning City agency, any additional installation and site

preparation costs normally covered by the facility construction budget are added to the costs of the art project.

At subsequent meetings, the committee reviews images from artists who have submitted applications to the project. Through a series of votes, the committee narrows the pool to semi-finalists. If the committee decides to request a design proposal or maquettes from a group of semifinalists (between two and five artists), the artists are paid a stipend according to a series of design fees set by the committee. These fees comprise a percentage of the total budget for the art project and vary depending upon the amount of work required to comply with the proposal request. Design proposals are not necessary in all circumstances; however, a design is requested when the project is a collaboration between an artist, construction managers), an architect or community.

A detailed budget is required as part of the artist's submitted proposal and whenever possible, artists are invited to present their proposals to the community. Through voting, the committee selects a finalist from the proposals submitted. It is important to note that the Office of Cultural Affairs Public Art Program manager may alter the panel meeting process depending on the circumstance.

Approval Procedure

After the stakeholder panel has selected a proposal for the specific site, the proposal should be presented to the neighborhood for which it is intended, the Atlanta Urban Design Commission (UDC) and the Public Art Advisory Committee (PAAC) for review. The artist may be asked to present the proposal directly to the UDC and to the PAAC. Pending favorable review, the appropriate building permits should be obtained from the Department of Planning, Public Works, or Parks Recreation and Cultural Affairs depending upon the commission.

MAINTAINING THE COLLECTION

Preserving the artistic heritage of Atlanta

The public art collection, featuring historically significant works by local, regional and nationally acclaimed artists, is maintained by the Public Art Program. The Program staff prioritizes cleaning, repair and conservation needs of the collection and undertakes preventive maintenance practices to preempt costly repairs and major conservation projects.

Collections management is critical to the continued preservation of the collection and continues to be a priority of the City of Atlanta. Public artworks titled to the City of Atlanta and maintained by the Public Art Program total over 110 outdoor and facility enhancements at an appraised value of over \$22 million dollars. There are also over 150 portable artworks in the Public Art Collection.

Funding Maintenance and Conservation

Funds budgeted for maintenance, conservation and restoration of the entire public art collection are made available on an annual basis and when there are special and emergency projects.

Presently the maintenance of public art is included in the annual budget request for the Office of Cultural Affairs. A biannual assessment of the entire collection determines the maintenance budget. And, of the 1.5 percent for each percent for art allocation, .25 percent of the allocation is earmarked for maintenance and conservation needs. The anticipation is that these funds will be set aside for future maintenance of public art.

The Public Art Trust (a city managed fund owned by the Public Art Program) is also a source for special and emergency maintenance funds for artworks.

The challenge for funding maintenance and conservation is the consistency of revenue and ability to appropriate funds to a consistent revenue source. It is the goal of the Public Art Program to identify a fiduciary fund to capture and appropriate maintenance funds on an annual basis.

Donations to the Public Art Collection

Because there are very limited funds to protect, maintain, and conserve public artworks and there are a finite number of suitable sites on City-owned property for these works, a careful review process is done to evaluate proposed gifts. Any gift of art to be located on City property undergoes a review process to determine if it should be accepted.

Similar to the criteria for the selection of public art projects, the acceptance of gifts is based on artistic merit, including the qualifications and proven ability of the artist. Equally important considerations include the curatorial context in the City's art collection, site appropriateness, oversight responsibility, maintenance requirements and the City's liability. Potential gifts to the City must carry a proposed maintenance agreement between the City and the donor. As part of this agreement the City requires a guarantee of maintenance, preservation, and conservation in perpetuity from the donor—unless the commissioning City agency responsible for siting a potential gift agrees to fund the performance of these duties.

Removing or Relocating Art from the Collection

De-accession applies to the disposition or exchange of public artworks and the process by which title to artwork is transferred from the City to another institution or individual, or otherwise disposed of. All de-accessioning plans and policies must consider the federal regulations set forth in the Visual Artists Rights Act of 1990.

The City's public art collection shall be periodically reviewed by the Public Art Program. If justification for de-accessioning has been established, the Public Art Program will present the request to the Public Art Advisory Committee and the Urban Design Committee for consideration. Input from the originating artist, and involved city agency should be considered in all cases.

The criteria for de-accessioning public art will not be determined by the popularity of a particular style or public tastes. However, if after a work is the target of sustained objections, if it has been in place for a specified minimum of years and if the City wishes to consider removal, the following are useful guidelines for the process:

- I. Pertinent documents should be reviewed, including the original contract and federal legislation—specifically the Visual Artists Rights Act
 - a) A discussion with the artist of the circumstances prompting the review
 - b) A discussion with the parties critical of the work to determine their specific objections; and
 - c) A consultation with qualified independent professionals, including conservators, engineers, architects, art critics, and safety experts.

The reviewers may consider the following alternatives to de-accessioning artwork:

1. Relocation of the artwork at the City's expense. If the work was designed for a specific site, relocation should be to a site consistent with the artist's original intention. The artist's assistance and consent is normally required to make this determination; or
2. Covering the artwork for a period of time without damaging the work—at the City's expense (relates primarily to murals). Every effort will be made to uncover the work once the situation has been resolved.

If the reviewers recommend that the artwork be de-accessioned by sale, extended loan, trade, or gift, the City will obtain independent professional appraisals of the fair market value of the artwork. In addition, the following points need to be considered:

1. The artist will be given the first option to purchase
2. Sale of the work may be through auction, gallery resale, or direct

bidding by individuals

3. Trade of the work may be through the artist, gallery, museum, or other institution; and
4. Proceeds from the sale of the work are to be deposited into the Public Art Trust to be used only for future public art projects. Any pre-existing contractual agreements between the artist and the responsible project architect or engineer regarding the resale shall be honored.

The costs for removing or relocating artwork de-accessioned by sale, loan, trade, or gift will be borne by the new owner or recipient of the artwork.

If none of the above options are viable, the artwork may have to be destroyed.

The de-accessioning policy helps to ensure the integrity and quality of the public art collection. To reduce the necessity for de-accessioning public art from the City's collection, artworks must be of the highest quality and be acquired initially without any legal or ethical restrictions as to future use and disposition — with the exception of restrictions of copyright and certain residual rights that are part of a contract with an artist. In addition, a legal instrument of conveyance that transfers title of the artwork should accompany all works defining the rights and responsibilities of all concerned parties. For example, if the artwork is a gift, the City has the right to remove the work and will consult with the donor when possible.



2010-2015 PROGRAM INITIATIVES



Collections Management

In 2010, the Public Art Program assumed stewardship of 26 art installations previously maintained by the Atlanta Public Art Legacy Fund (APAL) established as stewards for artworks developed during the 1996 Olympic Games in Atlanta. Six new gateway art installations commissioned through the Public Art Program on behalf of the Department of Parks were also added to the collection. These artworks are centrally located and present new challenges for the Public Art Program as we strive to maintain and preserve the public art which makes up the city of Atlanta's Public Art Collection.

To assure that the new acquisitions along with the more than one hundred other permanent art objects in the city of Atlanta's Public Art Collection are maintained and preserved for future generations Public Art Program will strive to institutionalize support collaborative that will ensure the continued care of the collection.

Budget Projection:

At the current rate of general funding we project an annual budget of \$25,000 for maintenance treatment annually. With the addition of the CODA artworks, PAP anticipates an additional cost outlay of \$20,000 for the cleaning and maintenance associated with those artworks. This accounts for a total annual labor cost of \$45,000 to maintain the collection at its current condition while making modest improvements.

Maintenance and Conservation treatments are currently handled by one city administrator and independent contractors. Over the next 5 years, adding another full-time position dedicated to

managing the collection will assure that the collection is kept in good condition. The city's public art and monuments should be maintained as important city assets. In the long term, a dedicated maintenance and conservation staff may prove more cost effective than contractors whose hourly service rates far exceed the cost of a typical city employee.

Adopt-an-Artwork Program

Adopt-an-Artwork is a program that offers community organizations, corporations, civic groups and individuals the opportunity to adopt public art for the purpose of assuring the preservation of the artwork for future generations. Citizens can actively participate in the preservation of our city's cultural and artistic heritage while receiving recognition for their efforts.

The goal for 2010-2015 is to re-invigorate the program by increasing the sponsorship of public art objects. We seek to add five additional patrons to the program each year to reach a goal of at least two thirds of the collection supported by non-tax dollars. Organized volunteer days will be added as we increase awareness and public understanding of this community based philanthropic program.

Art on Loan Program

The Portable Art Collection is comprised of artworks purchased or donated for the purpose of making available temporary loans of artworks to city agencies. Individual artworks from the collection are displayed in municipal buildings, public meeting areas and community centers accessible to the general public. Artworks are

Collected to support and preserve the heritage and culture of Atlanta while amassing important works of art by artists of this region.

The goal for 2010-2015 is to raise the profile of the Art on Loan Program. Through printed materials, public art tours and the city's website we will conduct an active campaign to promote the Art on Loan program to the public and city departments.

OUTREACH AND EDUCATION

Outreach and education (O&E) assist staff with promoting the virtues of public art. O&E initiatives reach into the community and provide information that advance understanding and appreciation of public art. O&E initiatives also provide instruction to artists and art professionals on how best to work within the restraints of city government.

The goals for 2010-2015 are to support understanding and appreciation of public art; Organize and present public art tours that promote the collection of public art amassed by the City of Atlanta; and, develop and present projects that support community access to public art.

- The program will seek to work with artists and art professionals to present programming for the general public that broaden the understanding of public art and the City's Public Art Collection.
- The Public Art Program will seek to bring vitality and interest to public spaces by organizing, exposing and presenting public art throughout the city of Atlanta

ATLANTA BELTLINE

The development of Atlanta's Beltline will support future collaborations of temporary art projects and permanent art installations. The BeltLine as Atlanta's new public realm will continue to offer opportunities to collaborate and support the efforts to develop the Beltline as the premier social engagement for communities that encircle the beltline as well all residents of Atlanta.

EDUCATION

Education initiatives will take several forms. As the program develops we will conduct seminars. There will be technical classes administered by the Public Art Program. There will also be artist talks, dedications, and community days associated with program activities.

FUNDRAISING

Fund raising will be conducted through grant writing and Partnerships. The National Endowment for the Arts has several grants that can support the program. Partnerships can support the success rates of our efforts and will be encouraged.

PUBLIC ART TOURS

For 2010-2015 the Public Art Program will develop Public art tours that focus on the Public Art Collection. The tours will reflect both the historical and contemporary artworks within the city's collection. Plans are to build a campaign around the tours to reach both a targeted audience and the general public.

City Center Art Tour

The City Center tour will start near Peachtree Center and feature artworks within the Farlie Poplar District, Woodruff Park, and

Underground Atlanta. This will be both a guided and self guided walking tour that features some of the strongest and most visible artworks within the City limits.

New Art

This driving tour will feature "New" artworks within the Collection acquired from 2010-2015. The tour will highlight some of the City's award winning monuments and murals that serve as portal into our diverse communities.

The Olympic Legacy Art Tour

The tour will feature the art installations and sites surrounding the 1996 Olympic Games. The Corporation for Olympic Development of Atlanta left a legacy of 102 artworks at 26 sites designed by 42 artists.

Murals

The Mural Program will offer a new body of vibrant Public Art to explore. We anticipate both a self guided and docent tour that is administered with vehicle support to the sites.

Cycling Tours

Public Art Tours on bike are advantageous because they

allow patrons to cover lots of ground between sites and attract a demographic of all ages that embrace a more physically active lifestyle.

The PAP bike tours will incorporate tour guides that are knowledgeable of the history of the artworks, and support riders to guide traffic, and provide support vehicles. This will provide local businesses with an opportunity to sponsor the costs of promoting the event and providing needed support personnel that constitutes safe riding through Atlanta's busy streets.

Temporary Art Tours:

We envision a robust Temporary Art Program (TAP) that will feature art installations in both Hardy Ivy and Freedom Park. Tours will incorporate these sites as needed and will be modeled after the successful tours of "New Genre Landscape" art tours of 2008.

Virtual/ Pod cast:

With virtual tours and pod cast we hope to support our efforts to bring to the community and visitors the rich and diverse collection of public art that exist within the city. We will promote this effort with the assistance of the Tourism Board and interactive web amenities added to the OCA's website.

Courthouse and City Hall Art Tours:

We will feature both the portable collection and site specific artworks at City Hall and the City Courthouse. This tour is walking from City Hall and will feature local artists as well as Sol LeWitt, Elizabeth Catlet, and "Ring of Water".

TEMPORARY ART

Temporary and Rotating Exhibits is a program featuring local and national artists at the city's designated art parks of Hardy Ivy and Freedom Park. The purpose of this program is to showcase the diversity of arts and culture of Atlanta. Individual artists are afforded opportunities to exhibit artwork temporarily including performance and site specific art that creates a dynamic platform to reach the public. This program presents just a sample of the cultural richness that can be found throughout the City of Atlanta

Art in Freedom Park 2010-2015

Goal: To establish temporary Art in Freedom Park through exhibits that are initiated by the Office of Cultural Affairs Public Art Program.

- The Art in Freedom Park initiative will encourage private / public partnerships with Museums, Education, and Cultural Institutions.

- Create permanent infrastructure within the park to display three dimensional artworks on a rotating basis. These platforms will be strategically located in highly visible and accessible regions of the park. Artworks can be leased for periods of 3 months to two years and displayed on these platforms. The platforms will be low to the ground and allow secure installation without disturbing the grounds. Sponsorship of sites and art leasing by third parties will be encouraged with the anticipation of bringing high profile, local and nationally acclaimed artists and artworks to the park.

- In addition to the creation of permanent art sites, the Office of Cultural Affairs will create a rotating exhibit of freestanding art installations that are non-traditional and integrated into the park environment. These art installations may include performance based, interactive, sound installations, digital media, or other contemporary forms of three dimensional artworks. This art exhibit is more dynamic, concentrated to occur as a seasonal exhibit and event.



MURALS ATLANTA

A new program administered by the City of Atlanta Office of Cultural Affairs that utilize Public art murals to beautify the urban environment, encourage community pride while also serving to support the city's effort to deter graffiti proliferation.

To promote a successful mural program a good relationship between sponsor, community and creators will be encouraged. The murals will enhance connections between the neighborhood's and various communities (ethnic, business, residential, etc.) In an effort to involve the entire city in the development and support of community murals.

Objectives

- Engage communities in dialogue that is communicated through mural making
- Create sustainable relationships with city government, corporations, non-profits and citizens to create community through mural making
- Give opportunities to local and aspiring artists to create art utilizing community members and youth in mural making

Goals

- Collaborate with qualified local artists that will work with the various Atlanta communities to create murals that reflect the ideals and values of that community.
- Create synergies between cultural institutions in Atlanta to coordinate efforts to support mural creations.
- Create synergies between the various neighborhoods in Atlanta to utilize murals to deter deviant activity .
- Engage the various communities of Atlanta in an expression of cross- cultural diversity.

Identifying Artists

The City of Atlanta's Public Art Program will create a artist registry dedicated to muralist. Artists who have mural experience will be encouraged to be a part of the Registry. Muralists will be juried in and community representatives will be able use the registry when choosing artists to design and paint city-commissioned murals in their neighborhoods.



GLOSSARY

Percent-for-Art:

A city ordinance, where a percent and one half is set aside for funding the inclusion of public art within the capital project.

Municipal Art:

Refers to artworks owned by the city.

Public Art Master Plan:

A planning document created to give structure to public art stewardship in Atlanta while setting forth a series of policy measures and processes to enable the City to fulfill its public art objectives effectively and efficiently.

Capital Improvement Projects:

Projects undertaken to create permanent improvements or the restoration of aspect of a project that will enhance the property's overall value or increases its usefulness.

Conservation:

The protection, preservation and careful management of artworks.

APPENDIX

PERCENT-FOR-ART ORDINANCE

Adopted by Atlanta City Council on November 17, 2008 & approved by the Mayor on November 24, 2008

A SUBSTITUTE ORDINANCE BY FINANCE/ EXECUTIVE COMMITTEE

08-0-1884

An Ordinance to establish an allocation of 1.5% of eligible project budgets for public art; and for other purposes.

WHEREAS, the City Council of the City of Atlanta adopted and the Mayor approved Sections 46-76 et seq. Of the Atlanta Code of Ordinances (“Public Art Code Sections”) which established a program for the funding of public art in the City of Atlanta (the “City”); and

WHEREAS, the Mayor issued Administrative Order 2005-1 (“Administrative Order”) directing, among other things, City departments administering capital projects to adhere to the requirement that 1.5% of construction costs of certain projects be set aside for public art; and

WHEREAS, many Departments administering capital projects have had difficulty complying with the Public Art Code Sections and Administrative Order; and

WHEREAS, the Mayor and the Department of Parks, Recreation and Cultural Affairs have requested that more clarity be provided to City departments so as to increase compliance with the Public Art Program; and

WHEREAS, it is the desire of the City to enhance compliance with the Public Art Ordinance.

THE CITY COUNCIL OF THE CITY OF ATLANTA, GEORGIA, HEREBY ORDAINS, as follows:

Section 1: That Section 46-76 of the Code of Ordinances of the City of Atlanta is hereby deleted in its entirety and replaced with the following:

Definitions.

Conservation shall include the cleaning, repair and restoration of Public Art to ensure the longevity and durability of the Public Art. Conservation costs shall be funded from .5% of the Public Art Allocation.

Eligible Funds shall include 1) non-restricted grant funds, 2) general obligation bond proceeds, 3) general funding made available for Eligible Projects, 4) certain revenue bond proceeds, and 5) other funds budgeted for Eligible Projects. Any funds restricted in their use by applicable law, bond covenant, or by the terms of the subject grant are not included in the definition of Eligible Funds.

Eligible Project shall mean 1) the construction or remodeling of buildings, commemorative structures or parking facilities; 2) street improvements (excluding street repair or reconstruction); or 3) streetscape improvements. Projects required for compliance with the Consent Decree entered in Civil Action No. 1:95-CV-2550-TWT (U.S. District Court, Northern District of Georgia), and the First Amended Consent Decree entered in Civil Action No. 1:98-CV-1956-TWT (U.S. District Court, Northern District of Georgia) (hereinafter “Consent Decree”) or any other project mandated by order issued by a state or federal court or agency shall not be considered an Eligible Project subject to the requirements of this ordinance. For purposes of this ordinance, the only projects within the Department of Watershed Management that shall be considered “Eligible Projects” are those that are funded with water and wastewater revenue bond proceeds.

Municipal Art Account means an account created for the purpose of housing funds of the Public Art Allocation. The Municipal Art Account shall be managed by the Department of Finance.

Municipal Art Plan means an annual plan developed and administered by the Department of Parks, Recreation and Cultural Affairs for the aesthetic enhancement of all capital construction projects paid for by Public Art Funds.

Public Art shall mean a work of visual art or an artistically designed feature created by an individual professionally engaged in the production of creative and original artwork that enhances the aesthetics of an Eligible Project.

Public Art Advisory Committee shall mean a committee of citizens that shall advise the City of Atlanta in the procurement or incorporation of Public Art.

Public Art Allocation shall mean 1.5% of the Eligible Funds of construction costs for Eligible Projects throughout the City of Atlanta, and 1% of the Eligible Funds of construction costs for Eligible Projects at Hartsfield-Jackson Atlanta International Airport.

Public Art Master Plan shall mean the adopted guidelines for the development, administration and conservation of Public Art which enables the City to fulfill its objectives under the Public Art Program.

Section 2: That Section 46-77 of the Code of Ordinances of the City of Atlanta is hereby deleted in its entirety and replaced with the following:

Purpose of the Public Art Program

The purpose of the Public Art Program is to enhance the physical and cultural amenities of the City by responding to the unique needs of each project, its architecture, site opportunities, constituent needs and historical and social context. The City's current Public Art Master Plan shall guide the development, administration and conservation of public art, and the Public Art Advisory Committee shall advise the Mayor on its implementation.

Section 3: That Section 46-78 of the Code of Ordinances of the City of Atlanta is hereby deleted in its entirety and replaced with the following:

Funds Available for Public Art

(a) To the extent permitted by law, the Public Art Allocation shall be devoted to the procurement and conservation of Public Art incorporated into Eligible Projects. All requests for legislation for Eligible Projects from Eligible Funds shall include the anticipation of an amount equal to the Public Art Allocation of 1.5% of Eligible Funds, and appropriated temporarily to a reserve account and then to identified projects for implementation. An award will be established that will fund permissible art projects established as either stand alone projects or tasks within specifically identified projects where the funding is restricted.

(b) Money appropriated for Public Art shall only be expended as prescribed by the City's current Public Art Master Plan. The Chief Financial Officer shall provide an annual report on the funding of municipal art accounts to the Mayor and City Council within ninety (90) days of the end of each fiscal year.

APPENDIX

(c) Notwithstanding the foregoing, the Public Art Allocation program may be applied to Department of Watershed Management Eligible Projects paid for with Eligible Funds, ("Projects, or singularly "Project"), provided that the following provisions are met: a) The Commissioner of the Department of Parks, Recreation and Cultural Affairs or her/his designee consults with the Commissioner of the Department of Watershed Management or her/his designee regarding each Project; b) The two Commissioners or their designees identify specific tasks within each Project for which, based upon the nature of the task, there is an opportunity to utilize the Public Art Allocation program; and c) the specifications and cost of the task to which the Public Art Allocation program is applied shall meet the specifications of the Project and shall not increase the Project cost in any way.

(d) The Public Art Program for Hartsfield-Jackson Atlanta International Airport (HJIA) is administered by the Department of Aviation, and is responsible for the capture of Eligible Funds for airport Eligible Projects.

Section 4: That all changes to this Public Art Allocation program shall be approved by appropriate legislation

Section 5: That all ordinances or parts of ordinances in conflict herewith are hereby repealed only to the extent of such conflict

