

# Athens Public Art Master Plan





Cover collage, clockwise from top left:  
Lou Kregal, Nack, City Hall, Harold Rittenberry, David Hale, Daily Groceries Co-op

# Athens Public Art Master Plan

Accepted by the Mayor and Commission of the  
Unified Government of Athens-Clarke County,  
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<b>EXECUTIVE SUMMARY</b>	<b>4</b>
<b>THE BIG PICTURE: CREATIVE AND PROGRAM DIRECTIONS</b>	<b>16</b>
• Introduction	16
• Vision, Mission, Goals	17
• Capital Projects / SPLOST	18
• Downtown Art Walk, Cultural Trail	19
• Bus Shelters, Bike Racks	21
• Murals	22
• Artist- and Community-Initiated Projects	24
• Planning and Policy	25
• Public Art in Private Development	28
<b>NEXT STEPS: FIVE-YEAR PLAN</b>	<b>30</b>
<b>HOW TO GET THERE: TECHNICAL RECOMMENDATIONS</b>	<b>34</b>
• Criteria for Selection Programs, Projects and Sites	36
• Annual Work Plan and Budget	38
• Public Art Project Plans	38
• Artist Recruitment, Selection Processes	39
• Volunteer Leadership and Professional Staffing	43
• Public Funding Sources	46
• Private Funding Sources	49
• Artist Development	51
• Partnerships: Public Art Ecosystem	53
• Communications and Marketing	55
• Collection Management	57
• Evaluation	60
• Roles and Responsibilities	61
• Definitions	64

<b>IMPLEMENTATION GUIDES FOR PUBLIC ART</b>	<b>66</b>
• Implementation Guide #1 SPLOST Projects	68
• Implementation Guide #2 Art Walk and Cultural Trail Projects	72
• Implementation Guide #3 Murals	76
• Implementation Guide #4 Bus Shelters	80
• Implementation Guide #5 Bike Racks	82
• Implementation Guide #6 Grants to Artists and Organizations	84
• Implementation Guide #7 Artist Residencies	86
• Implementation Guide #8 Major Grants	88
<b>APPENDICES</b>	<b>90</b>
• 1. SPLOST Project Recommendations	92
• 2. Guidelines for Donations	96
• 3. Guidelines for Public Art in Private Development	100



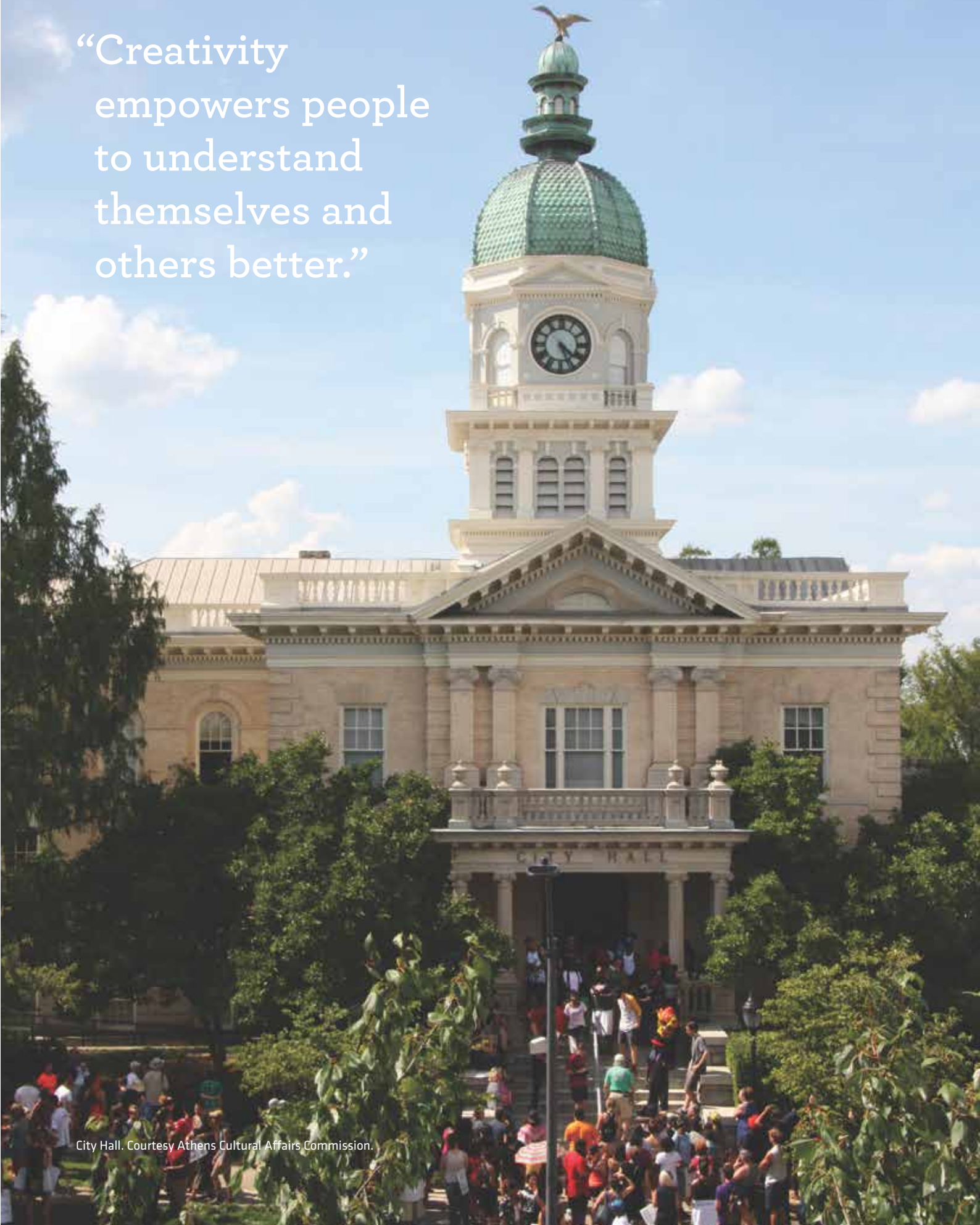
*Spirit of Athens*, Torchlighter, William J. Thompson, City Hall. Courtesy Athens Cultural Affairs Commission.

Athens–Clarke County (ACC) is best known as the home of the University of Georgia, whose founding in 1801 at the location of a trading post along the Oconee River became the impetus for organizing the town a few years later. While ACC is the smallest county in Georgia, it is quite diverse, with the university, a bustling downtown, small industry, productive agricultural lands and a thriving music and culinary scene.

Today, as the pace of change in ACC is accelerating, community leaders hope that public art can be an integral piece of the puzzle that provides a sense of place in the community – contributing to broader efforts at beautification and allowing a new generation, and new genres, of artists to leave their mark.

This master plan follows on a new and growing commitment by the Athens–Clarke County Unified Government (ACCUG) to invest in public art. The plan sets out a vision for public art in the community, identifies key projects, outlines a work plan for the next five years and beyond, and concludes with policies and procedures that will help the Athens Cultural Affairs Commission (ACAC) move projects forward.

“Creativity  
empowers people  
to understand  
themselves and  
others better.”



City Hall. Courtesy Athens Cultural Affairs Commission.



Robert Clements, *Untitled*, Athens-Clarke County Library. Photo courtesy ACAC.

“Help us to be a more ‘creative collective’ of people who are innovators, idea generators.”

## PLAN DEVELOPMENT

Athens-Clarke County’s public art initiative dates back to 2010, when the Mayor and Commission adopted the recommendation of a special task force to dedicate one percent of capital expenditures to public art, and to appoint a volunteer Athens Cultural Affairs Commission (ACAC) to oversee public art and other cultural initiatives.<sup>1</sup> That same year, voters approved the continuation of the Special Purpose Local Option Sales Tax (SPLOST) to fund 33 community projects, including a pool of funds to be allocated for public art.

Since then, the ACAC has commissioned about a half dozen art projects, relying mostly on volunteers to shepherd projects through the development process, has launched a community grants program, and has managed the development of this public art master plan. Because of its workload, the ACAC has been expanded from nine to eleven members.

The ACAC began organizing the public art master plan process in summer, 2014, outlining the following goals for the project:

- Assess the city’s cultural assets and opportunities,
- Engage stakeholders and the community at large,
- Develop a long-range (twenty-year) plan for public art,
- Recommend action steps for implementing the plan and estimate costs where appropriate, and
- Deliver public outreach materials to communicate the values, vision and process of the final master plan.

In January 2015, the ACAC issued an RFP for the project, ultimately contracting with Todd W. Bressi, Urban Design • Place Planning • Public Art to serve as the planning consultant. The planning process involved research, public and stakeholder engagement, extensive site visits throughout Athens and ongoing review of progress by an advisory committee.

<sup>1</sup> Chapter 1-25 of the Athens-Clarke County Municipal Code, “Athens Cultural Affairs Commission.”



## Public Engagement

Public engagement was very important to the ACAC and was at the heart of the planning process. There were several approaches – guest artist projects, stakeholder conversations, an advisory committee, public events and an Internet survey.

- Bressi invited artists Seitu Jones, Matthew Mazzotta and Wing Young Huie to accompany him on visits in October, December and April. The role of the artists was to engage the community using their own research methodologies, thereby connecting with a wide variety of people who wouldn't ordinarily take part in a public art master plan, and demonstrating a variety of approaches to public art practice beyond traditional sculpture and murals.
- The planning team conducted extensive interviews with public officials and community, civic and arts leaders, including faculty and administrators at the University of Georgia. The interviews provided detailed information about arts, civic and government organizations.
- The planning team conducted several stakeholder roundtables – two that were open to any artist who wanted to attend, one with downtown stakeholders, and one with people interested in making murals. These were opportunities for open-ended discussions about the arts and creative life in Athens–Clarke County, as well as focused conversations that were useful in exploring recommendations for public art downtown and for murals throughout the community.
- The ACAC convened a master plan advisory committee comprised of civic, community, arts and business leaders. The advisory committee contributed its observations about opportunities and needs for public art in Athens–Clarke County, and reviewed early versions of the vision statement, goals and recommendations that are incorporated into this plan.
- The ACAC scheduled four public events during the course of the planning process, including lectures by guest artists and an open house. These events helped seed high expectations for public art, as evidenced by comments at the open house about when the ACAC would be able to develop the types of projects that the visiting artists talked about during their residencies.

## Athens Food Stories

As part of the Athens public art master plan process, led by the Athens Cultural Affairs Commission, the planning team invited artist Seitu Jones to develop a project that assists with community engagement and demonstrates contemporary practices in public art. Seitu visited Athens from October 13-16, 2015 to collect food stories from residents.

Many of these food stories relate to a place...a housing complex, a South American country, a table, a market, a restaurant, or home. These are just a few of the almost 30 stories collected by Seitu and artist Kira Hegeman. All of us have food stories and these stories could possibly help inform the placement and execution of public art projects in Athens.



**Arlene Stern**

otherwise we have about 30 people out of 113 apartments.

First story has to do with how you get seniors to come to meetings of things that are really important and educational is to serve food. Anytime we put out a little buffet the main lobby is packed, we have **Good Neighbors Day** that's coming up next Tuesday and we do a big lunch and the whole building is coming down,



**Ethel Collins**

Is described as an angel in our midst and began as a volunteer for the Athens Land Trust. Miss Ethel grows food for the West Broad Farmers Market, using methods learned as a girl. She then prepares foods using recipes and techniques learned from her grandmother. She has always used food for healing and preventing ailments affecting many other older adults.



**Maru Castellanos**

My favorite food is by far, black beans...I love black beans, because black beans is something that in Guatemala, you will have in the morning and in the evening and sometimes for lunch. You can prepare different types of black beans, with different stuff. They go with everything. I just love it.... Here I buy canned black beans from the Latin American market...Canned black beans from Guatemala...I just bought black beans yesterday.



**Broderick Flanigan**

Growing up I remember my grandmother making salmon patties. She would take canned salmon and put it in a bowl then add seasonings and one egg to help it stay together while it was being fried. Those and turnip greens were some of my favorites that she made. I would get some hot sauce and mustard and make a great sandwich with some white bread.

Seitu Jones, *Athens Food Stories*, collected during master plan process.

## Survey

The ACAC also invited public comment through a survey open to the public over the Internet and circulated printed copies of surveys at its public events. Some of the key findings<sup>3</sup>:

- The character of Athens-Clarke County is defined by an intangible feel or aura that constitutes the spirit of the community, in all of its facets. Many of the words used to describe this refer to a colorful, quirky and independent spirit.
- Athens-Clarke County's character as a creative place is prominent in people's minds. People recognize three aspects of creative identity – visual art, food and music – as being equally important.
- Two main hopes for public art were expressed: that it will help beautify or enhance the appearance of the city, and that it will help stimulate creative and community life.
- Respondents expressed an overwhelming desire for more murals. They recognized that downtown could be a testing ground for new ideas, but hoped there could be murals.
- Respondents said they looked to Chattanooga, Greenville and Asheville as cities that might be emulated; Atlanta was mentioned in the context of Living Walls and the Belt Line.
- Respondents frequently reinforced the idea that public art should provide opportunities for people to contribute to the community, make an impact, and connect.



Artist Seitu Jones at Clarke Middle School. Photo by Todd W. Bressi.

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<sup>3</sup> A summary of the survey findings can be found in the appendix.



“Art creates a safe space for expression, understanding, and peaceful transformations.”

## KEY RECOMMENDATIONS

Based on this research and public input, the master plan sets out a vision for how public art can impact Athens–Clarke County, goals for what public art can accomplish, and initiatives and projects that the ACAC should focus on in order to achieve these goals.

### Athens’ Vision for Public Art

- Public art will be found throughout Athens–Clarke County, in both civic locations and unexpected places, conveying the sense of our creative, culturally diverse community.

### Goals for Public Art in Athens Clarke–County

- Make Athens look like it feels – express Athens–Clarke County’s creative voice and beautify the community,
- Connect people throughout Athens–Clarke County by engaging them in cutting-edge community-based projects,
- Influence the overall planning and urban design of the community and its infrastructure, and
- Stimulate the vitality and economy of Athens–Clarke County.

Athens Design Development, *Blazeberry*. Commissioned by Athens Area Arts Council. Photo by Holly Alderman.

## Key Program Directions and Project Opportunities

- Continue to facilitate the inclusion of public art in capital projects developed by ACCUG.
  - + Complete projects in the current SPLOST program;
  - + Advocate for the continuation of current SPLOST public art funding policies as well as the inclusion of several specific public art projects in the next SPLOST cycle;
  - + Advocate for public art projects in the proposed T-SPLOST program; and
  - + Advocate for public art in downtown infrastructure built through other public funding, such as any Tax Allocation District that might be created.
- Catalyze artist- and community-led initiatives that bring new approaches to public art, engage people and connect various components of the Athens community.
  - + Expand the number of community grants, allow non-profit organizations to apply for grants, and establish an artist residency model.
  - + Submit applications to Our Town and Art Place to support special public art initiatives.
- Facilitate and guide the creation of more artist-designed bus shelters and bike racks.
  - + Revive the popular artist-designed bus shelter initiative and add bike rack projects to the mix.
  - + Encourage shelters and bike racks along key corridors; encourage developers and businesses to contribute shelters and bike racks.

- Facilitate and guide the creation of a downtown Art Walk and Cultural Trail.
  - + Athens' Downtown Plan introduced the concept of an "art walk." ACAC should facilitate a temporary sculpture exhibition downtown (Art Walk) and a series of permanent artworks related to the history and culture of Athens (Cultural Trail). These should involve a broad partnership with downtown business, tourism, art and history organizations.
- Facilitate the creation of more murals in Athens.
  - + Athens residents, businesses and artists alike want more murals. The ACAC should spur interest by creating a wall where it can present murals on a rotating basis, and developing tools that make it easier for murals to be commissioned privately or initiated by artists.
- Advocate for public art in ACCUG planning projects.
  - + The ACAC should serve as a resource to ACCUG agencies, other commissions and outside consultants in design and planning projects related to corridors, gateways and trails, and in the development of new policies, guidelines and codes that guide development.

## A "Percent for Art" Vision for Downtown

The plan recommends a simple, bold concept: the Mayor and Commission should endorse a voluntary "percent for art vision" for downtown development, whether it is public, private or university. ACCUG should leverage its commitment to including public art in public projects to urge that developers and institutions voluntarily make the same commitment for their projects.

## Managing the Public Art Program

The plan recommends that the ACAC should build additional capacity and partnerships that will enable it to take on a wider range of projects that will reach a wider segment of the community.

- ACCUG should expand the ACAC budget over the next four years to provide for a full-time professional public art manager. This manager should be part of the community arts staff that is based at Lyndon House Arts Center.
- The ACAC should collaborate with other organizations, such as Lyndon House and the Athens Area Arts Council, that can help expand its capacity.
- The ACAC should create task forces, chaired by ACAC members but including stakeholders and other community members, to focus on the work of specific initiatives.
- The ACAC should forge a working relationship with the Lamar Dodd School of Art, collaborating on a special fieldwork class that uses Athens as a laboratory for studying public art and provides resources for bringing guest artists.

## Funding Public Art

The ACAC Public Art Program is currently funded through three sources – SPLOST funds, ACCUG capital improvement program funds, and ACCUG operating funds. The plan recommends that in the future, the ACAC should also develop the following streams of public and private funding:

- Seek funding from corridor enhancement funds approved by the Mayor and Commission to support projects related to corridor beautification, as well as federal grants that ACCUG recently applied for, to support bus shelters and bike racks.
- Explore funding from proposed T-SPLOST program for transportation related public art, such as bike racks, bus shelters and corridor projects.
- Continue current funding practices in SPLOST cycle that is expected to commence in 2021.
- Propose additional public art projects (Cultural Trail, conservation) for inclusion in the next SPLOST cycle.
- Continue funding from ACCUG operating budget, with incremental increases to the level that would support a full-time staff person within four years.
- Seek sponsorships from businesses and developers for specific artworks – such as bus shelters, bike racks, murals, an Art Walk and a Cultural Trail – near their properties.
- Seek Our Town and ArtPlace funding for more ambitious projects.

## NEXT STEPS: A FIVE YEAR PLAN

The next five years will be especially critical for the Athens Public Art Program because of funding opportunities that are available now and additional funding opportunities that will take shape by the year 2020. A key threshold is the expected launching of a new cycle of SPLOST projects in 2021. The master plan outlines an aggressive, prioritized five-year work plan (attached) that will enable the ACAC to take advantage of these opportunities. It prioritizes projects by identifying:

- *Core activities* that are central to the ACACs mission and continue current activities,
- *Critical path activities* that will help ACAC advantage of funding opportunities, and
- *Discretionary activities* that can be undertaken when the ACAC has capacity.

## PROSPECTS FOR PUBLIC ART IN ATHENS

The ACAC starts on a sound footing as it embarks on the implementation of this master plan.

It begins with a strong commitment from the Mayor and Commission to funding the public art program at level that allows it to produce projects throughout the community and support locally-initiated projects.

It continues with a dedicated, volunteer commission that builds more expertise and experience each year.

It is driven by a clarity of purpose, with a generally agreed-upon sense of what public art can add to the city.

It can count on public interest and enthusiasm, generated by the leadership of the ACAC and the engagement that took place in this planning process.

And it can take advantage of present opportunities to expand resources and activities.

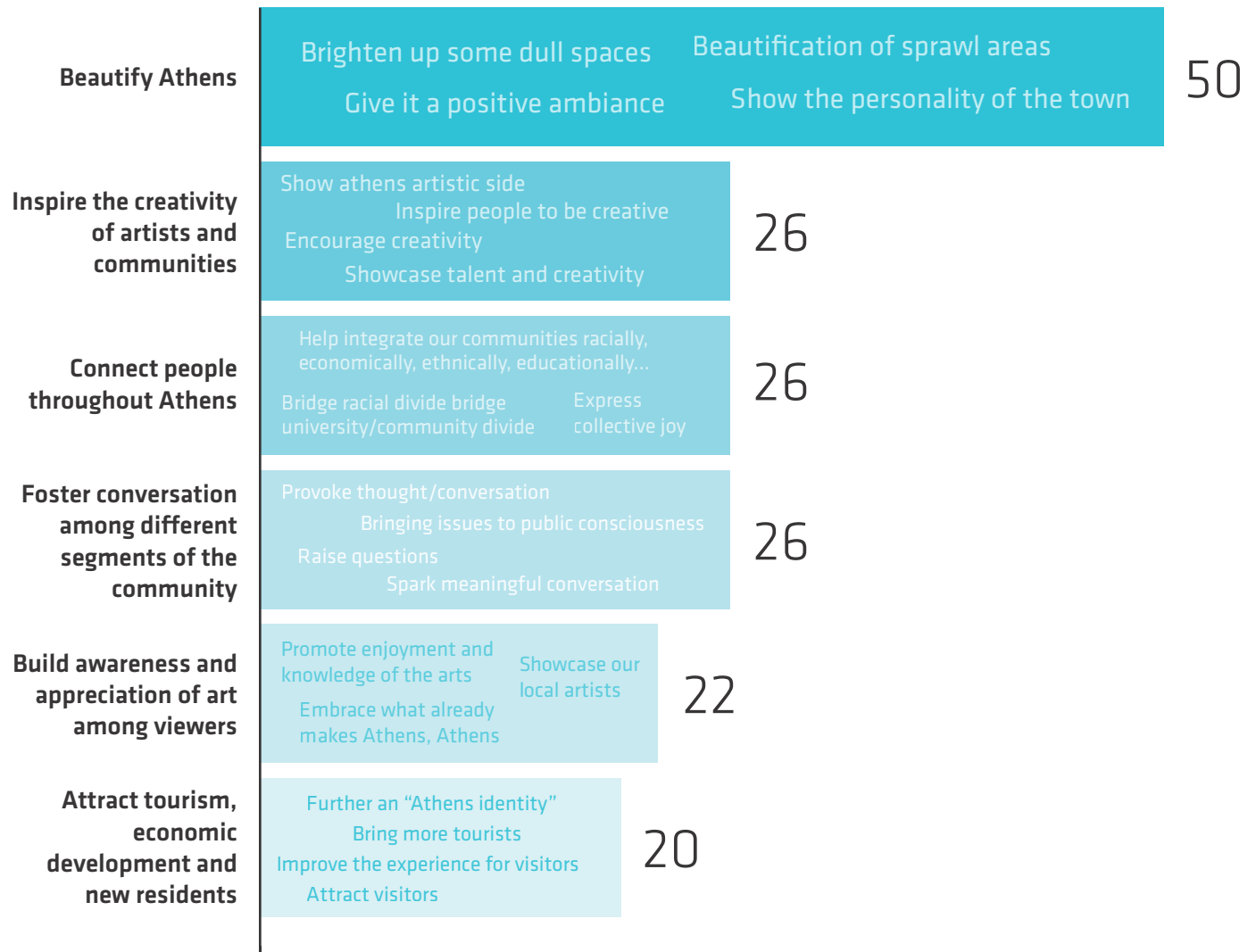
With this plan, Athens-Clarke County has a navigational guide that the community's civic and arts leaders can follow to bring its ideas to fruition, and bring its streets to life with the presence of public art.

**“Help weave together communities, each with their own richness, and challenge us to be better and do better for one another.”**

# What impact do you think that public art should have in Athens?

The survey asked respondents how public art should impact Athens as an open-ended question. As with other questions of this nature, we compiled a list of all responses, noted keywords and key ideas, and then grouped them into like categories to determine what ideas were discussed most frequently.

There were 278 responses to this question. Some responses generated multiple keywords, and some did not generate any, so the total number of keywords is different from the number of survey responses. The most frequently discussed ideas are summarized here, and a sampling of the comments follows.



## THE BIG PICTURE: CREATIVE AND PROGRAM DIRECTIONS

This section of the Athens–Clarke County Public Art Master Plan sets out a big picture visions and a framework for the creative opportunities that the ACAC should pursue. The creative opportunities consider the vision, mission and goals proposed for the ACAC and the public art program, as well as the capacity of the volunteer commission. They represent strategies for projects that could be located in any area of Athens–Clarke County, as well as a long-term vision for downtown.

The framework for creative opportunities that follows is not prescriptive, in that it does not map out specific projects for specific places. Rather, it outlines types of projects and initiatives that allow for the actual projects to grow through the creativity of artists and the participation of the community. There is room for a wide variety of projects, from murals to sculptures to artworks integrated into capital projects to temporary projects. It will be up to the ACAC, its collaborators, its stakeholders and Athens–Clarke County’s creative community to bring these strategies to life through the engaging and innovative thinking that we hope artists will offer.



## VISION, MISSION, GOALS

The following vision, mission and goals are derived from the ACAC guidelines that existed before this planning process took place, and revised to reflect the findings of the planning process and recommendations from the master plan advisory committee. This new language should be incorporated into the ACAC guidelines.

### Vision

Public art will be found throughout Athens–Clarke County, in both civic locations and unexpected places, conveying the sense of our creative, culturally diverse community.

### ACAC mission

The overall mission of the Athens Cultural Affairs Commission is to:

Make recommendations to the Mayor and Commission on developing and promoting practices and policies pertaining to arts and culture,

Foster the development and enjoyment of performing, visual, musical, literary arts and other cultural activities in Athens-Clarke County, and

Expand public awareness, understanding and enjoyment of arts and culture in everyday life

In regard to public art specifically, the mission of the Athens Cultural Affairs Commission is to:

Commission high-quality, impactful art throughout Athens–Clarke County,

Support artists, arts organizations and others who wish to create art in public spaces,

Maintain an inventory of public art in Athens–Clarke County and collaborate with ACCUG on developing maintenance and conservation strategies,

Champion public art and engage the community in the development and enjoyment of public art projects.

### Goals for the Athens–Clarke County Public Art Program

As it develops public art projects, the ACAC should:

Foster a stronger awareness of public art, and encourage broader public participation and interaction with public art,

Explore new concepts in public art, create new works and reach new audiences,

Include the work of a broad range of artists, and

Stimulate the creation of a healthy and diverse network of artists, organizations, arts professionals, arts businesses, educators and others involved in public art.

## CAPITAL PROJECTS / SPLOST

*The ACAC will facilitate the inclusion of public art in Special Option Local Sales Tax (SPLOST) projects, developed by ACCUG, and advocate for additional public art projects in upcoming T-SPLOST and future SPLOST programs.*

The ACAC was created, in large part, to assist with the planning and commissioning of artworks funded through ACCUG's Special Option Local Sales Tax, which is currently the main source of funding for ACCUG capital projects.

This should remain the core function of the ACAC. The ACAC should prioritize work on art projects related to remaining projects in the current SPLOST cycle (ending in FY20). Beyond that, the ACAC should advocate for the inclusion of public art funding in future SPLOST and T-SPLOST initiatives, including several specific projects to be funded by the next SPLOST initiative.

### SPLOST 2011

In the current SPLOST cycle, public art is funded in two ways. First, the ACAC can designate part of the budget of any specific SPLOST project for public art. Second, there is a separate \$400,000 allocated for the public art program, above and beyond allocations from the budgets of any specific project.<sup>4</sup>

The ACAC should finalize its work plan for incorporating public art into the remaining projects in the current SPLOST program. In doing so, the ACAC should focus on fewer projects with larger budgets, in order to reduce workload and produce more substantive artworks. In particular, it should supplement budgets for priority projects with additional SPLOST public art funding,<sup>5</sup> and it should seek opportunities for using SPLOST funding to begin implementing the Art Walk project.

The SPLOST projects listed below are the best opportunities for public art. Detailed recommendations, including project goals and budgets, are outlined in an appendix. Not all of the projects described below can be funded at the recommended levels with current resources. In the final stages of this planning process, the ACAC should prioritize the options and recommended budget levels.

- Fire Station #2 Replacement, Project #03
- Cooperative Extension Center Facility, Project #10
- Transit Vehicles and Bus Stops, Project #07
- Rails-to-Trails, Project #08

- Greenways, Project #09
- Sandy Creek Park Improvements, Project #14
- General Park Improvements, Project #16
- Dudley Park Improvements, Project #17
- Youth & Community Facility, Project #22
- Costa Building Renovation, Project #32

### T-SPLOST and SPLOST 2020

The current SPLOST program expires in Fiscal Year 2020. Discussions about what projects might be proposed to the voters for a future round of SPLOST-funded capital projects are just beginning.

The Georgia state legislature recently passed legislation that enables regions in Georgia to enact T-SPLOST programs, which would fund transportation infrastructure projects through special sales-tax levies. Athens-Clarke County is anticipating a T-SPLOST referendum within the next year or two.

The ACAC should advocate for continued public art funding through SPLOST and T-SPLOST. Specifically, in addition to the project-by-project public art allocations that are considered under the ACCUG public art ordinance, ACAC should advocate for public art funds that are not designated with any specific capital projects, as in the current SPLOST, as well as special projects for the Cultural Trail and capital maintenance and conservation.



## DOWNTOWN ART WALK, CULTURAL TRAIL

*The ACAC will facilitate and guide the creation of a downtown Art Walk and a downtown Cultural Trail.*

Downtown Athens – twenty square blocks at the heart of the community and adjacent to the university campus – is a crossroads where almost every segment of the Athens–Clarke County community, and almost every facet of its history and economy, cross paths.

The *Athens Downtown Master Plan 2030* recommends making downtown, which is already an easily and enjoyably walkable place, even more so. The downtown master plan<sup>6</sup> calls for improved pedestrian walkways and greenways linking all areas of downtown, and identifies some of them as priority corridors for public art. Specifically, it suggests a focus on Hancock and Jackson Streets, connecting the Classic Center and the Lyndon House

Based on precedents in similar cities in the region, the “art walk” could take two forms. In the near-term, it should be developed as a temporary exhibition of artworks that can be enjoyed by people walking around downtown, a strategy referred to as an “Art Walk.” In the long-term, it should be developed as a series of permanent artworks that interpret various aspects of Athens’ history and culture, and organized as a “Cultural Trail” that could be enjoyed by residents and visitors alike.

- Provide as many people in Athens–Clarke County as possible with access to art
- Encourage more people to come downtown and walk around
- Explore and make visible the community’s many cultural and historic narratives, and
- Strengthen the role of downtown as a shared space for everyone in the community.

Interpretive sculpture on the North Oconee River Greenway Heritage Trail. Courtesy Athens Cultural Affairs Commission.

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<sup>6</sup> Athens Downtown Master Plan (Athens: The University of Georgia, Graduate Program in Environmental Planning and Design, 2013)

## Art Walk

The first scenario would involve a temporary exhibition of artworks, generally sculptures, along key pedestrian corridors downtown.

The artworks would be selected by a jury and loaned by artists for the duration of the exhibition. Models for this can be found throughout the U.S. and regionally in Columbus, Macon, Suwanee and Watkinsville.

Depending on the scope of the exhibition, the overall cost could be in the range of \$25,000, most of which would be honoraria for artists who loan their works.<sup>7</sup> Funding would come primarily from sponsors, but could be seeded by SPLOST Project #21 funds, which could be used for infrastructure costs, such as foundations and pads.

In this scenario, the ACAC role would be to facilitate the planning of locations, recruitment of artist submissions, creation of a process for selecting artworks, coordination of marketing and promotion, and the securing of sponsorships. ACCUG would need to assist with approvals and, in some cases, installation.

## Cultural Trail

This project involves the creation of urban interpretive trail that follows a designated, walkable route, with public art installations highlighting important cultural and historical features along the way. Specific stopping points could be identified and interpreted through artworks, or could incorporate existing resources, such as the Double Barreled Cannon, the Bens Epps sculpture on Washington Avenue and the interpretive features at Dudley Park.

The trail could provide visitors with insight into all the key aspects of Athens–Clarke County’s history, from the intertwined history of the city and the university, to racial and social issues, to political history, to music and other arts and culture topics. The best model for a project like this is the “Cultural Trail ” in nearby Asheville, N.C.

Though the trail itself would traverse existing streets and sidewalks, costs would include the artworks and markers. Artworks at each station could be in the range of \$25,000-\$50,000

and sidewalk inset markers could cost several hundred dollars each. Overall, the Cultural Trail could cost more than \$500,000, depending on the number of interpretive stations. It could be built incrementally, as developments and public improvements take place down, so that this cost would spread over many years.

Funding for a Cultural Trail could come from a variety of sources. Fundraising would be a key source, with potential sponsorships for each art station. Future SPLOST funds, ACCUG capital funds, Hotel Occupancy Tax proceeds, Tax Allocation District funds and Downtown Development Authority funds could all be applied to this project, with proper foresight. ACAC should also investigate the possibility of generating funds from SPLOST Project #13, Morton Theatre Repair/Renovation, and from SPLOST Project #32, Costa Building Renovations, to help fund interpretive projects at those locations. Project #13 funds could be used to support a mural that has been requested by the Morton Theatre.

The ACAC role would be to lead a stakeholder process to plan and obtain permissions for locations, raise funds and recruit artist submissions, and oversee the development of interpretive materials, with an eye towards the artistic quality of the project.

The Cultural Trail would be a thoroughly collaborative project. The Classic Center Cultural Foundation and the Downtown Development Authority could be key funding and implementation partners; the Athens–Clarke Heritage Foundation could play a key role in helping to develop the interpretive content along the lines of the walking tours it has already created. In addition, community and university resources such as designers and historians could be asked to assist with the planning of the Cultural Trail.

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<sup>7</sup> In these types of exhibitions, artists are generally responsible for the costs of transporting their work to the site, installing it, and removing it when the exhibition is over. The exhibition sponsor provides locations and infrastructure such as concrete pads.

## BUS SHELTERS, BIKE RACKS

*The ACAC will revive the program of artist-designed bus shelters and initiate a program of artist-designed bike racks.*

Between 2008 and 2012, the Athens Area Arts Council commissioned eight bus shelters, created by artists and designers from Athens, and installed them along various Athens Transit System bus lines. Four honored the Athens music scene and the bands that made it famous.<sup>8</sup> For each shelter, the ACCUG contributed the cost for an ordinary bus shelter, and the AAAC raised the rest.

The shelters are highly visible, well-known and popular. We often heard, in our conversations about public art in the community, that more bus shelters should be commissioned. We also heard, when talking about bus shelters, that bike racks should be commissioned as well.

One advantage to commissioning new bus shelters is that all of the technical issues have been worked out. In regard to bike racks, they are relatively simple to fabricate and install. Both types of projects serve a community purpose, connect with people who might not ordinarily seek out public art, and can be undertaken by a wide range of artists and other creative types in Athens-Clarke County, thereby bringing the community's creative voice to the streets.

Funding for both bus shelters and bike racks could come from ACAC's SPLOST Project #7 (Transit Vehicles and Bus Stops) and Project #21 (Public Art) funds.

### Bus Shelters

The ACAC should develop a strategy for adding incrementally to Athens' collection of artist-designed bus shelters, perhaps two a year, potentially in collaboration with the Athens Area Arts Council and Athens Transit. Project budgets should be increased to between \$10,000 and \$15,000, and consideration should be given to placing shelters in places where they will have high visibility, according to criteria such as:

- Bus stops with highest usage, so they will be seen by high numbers of bus riders,
- Bus stops adjacent to neighborhood centers, community centers, employment centers and gateways, as designated in the comprehensive plan, and
- Bus stops located on roads near exit ramps from the perimeter highway, so they will be seen by people arriving in Athens-Clarke County.

### Bike Racks

The ACAC should develop a strategy for commissioning and installing artist-designed bike racks throughout Athens. The first step would be to consult with bicycle advocacy groups to determine their goals and priorities, and to craft a program design that will help address those. The program design should also include priorities for the location of bike racks, which should include proximity to:

- Marked bike routes and hike-bike trails,
- Community activity areas such as schools, libraries, parks and recreation centers,
- Employment centers, and
- Multifamily housing areas.



Joshua Jordan, *Bike*.  
Commissioned by  
Classic Center Cultural  
Foundation. Photo by Holly  
Alderman.

<sup>8</sup> <http://athensarts.org/you-me-the-bus/>

## MURALS

*The ACAC will provide guidance to artists, business and arts organizations interested in creating murals on public or private property.*

The ACAC should ensure that mural-making is a robust component of public art in the community going forward, for a number of reasons that were articulated during the planning process:<sup>9</sup>

- Murals can help stabilize a neighborhood as both residents and visitors can see the investment of human capital there.
- Murals can represent communities in Athens–Clarke County that aren't always seen or whose histories aren't well understood. By making these communities more present in people's minds, they can also be a bridge between different cultural communities.
- By placing murals that represent Athens' full diversity downtown, that could make downtown feel like more of a shared place, not the province of a few groups of people, and therefore more welcoming to all.
- Murals can represent a productive collaboration of business, community and local government.
- Murals, like other genres of public art, can attract tourism.
- The mural-making process can be coupled with other forms of community engagement that bring attention to or help address a range of social, cultural or economic issues.
- Respondents to the public art master plan survey indicated a strong desire to see more murals.

The role of the ACAC should be to catalyze mural-making by artists and arts organizations in Athens–Clarke County, and to support the Athens Planning Department in ensuring that murals are consistent with the sign ordinance and ensuring that mural sponsors can obtain approvals with a minimum of hurdles.

### Challenges

Artists and arts administrators have described several issues that have prevented artists and private property owners from creating more murals in Athens–Clarke County.

- Not all artists who are interested in making murals have the technical skills to do so.
- Not all mural artists are interested in or experienced with the community engagement aspect of muralism, which is important to reaching a broader community with public art.
- Businesses are not always comfortable making an investment in a mural, particularly if they have questions about codes. There are not enough positive examples.<sup>10</sup>
- Though the ACC sign code is relatively friendly to murals, there are questions about how businesses that support murals can be recognized in the mural or in the credits. There are no clear guidelines.

### How the ACAC Can Support Murals

The ACAC should directly support the creation of murals by:

- Leasing a wall for the painting of rotating murals, perhaps one every four to six months. This would eliminate site permissions and sign code concerns that artists encounter. By rotating the murals, the ACAC can provide opportunities for a variety of artists to develop their skills. Artists could be offered small stipends, such as \$1,500 to \$2,000 plus materials to white out a previous wall and to paint a new mural. Artists would be selected on qualifications, not concepts.
- Inviting proposals for murals through its grants process, as described elsewhere.

<sup>9</sup> These comments are based on a roundtable on mural-making that was held on December 5, 2015, with artists, curators and organizations interested in promoting mural-making.

<sup>10</sup> The sign code clearly defines "artworks" and further states, in the definition of "sign," that artworks are not subject to the regulations of the sign code (ACC Municipal Code, Chapter 7-4, Signs, §7-4-3, Definitions). However, there is no process for determining what specifically constitutes an artwork.



“When someone goes to the trouble to put an awesome mural on the side of their building or a colorful spirography thing like the ones you see all over town, it makes you feel cared about.”

Top: David Hale, *Birdsong*, commissioned by Athfest Creates.

Bottom: Mural by Eleanor Davis on home.made restaurant. Photo by Holly Alderman.



Harold Rittenberry, bird cage sculpture. Courtesy Athens Cultural Affairs Commission.

## ARTIST- AND COMMUNITY-INITIATED PROJECTS

Artist- and community-initiated projects can play an important role in helping Athens–Clarke County achieve its vision for public art, because they can be one of the most direct ways of bringing artist and community voices to life through art projects. ACAC funding for artist- and community-initiated projects can provide opportunities for:

- Artists to experiment with new ideas or to build their skills in creating public art, and
- Communities where public art resources might not otherwise be flowing to work with an artist to develop projects that are meaningful to them.

The ACAC should:

- Continue to support artist-initiated projects through its grants program. For the time being, grants should be focused on projects that produce a specific public art outcome.
- Provide grants for projects initiated by communities or independent arts organizations. Communities should be required to team with an artist or an independent arts organization. Arts organizations should be required to team with an artist, though to provide flexibility in program design, the artist could be selected after the grant is awarded.
- Provide grants for community-based artist residencies. Residencies should generally be in a community facility such as a recreation center or school.
- Look to a minimum of three artist- and community initiated projects per fiscal year, overall.
- Provide review criteria and program guidelines for both types of projects, without making the applications for these projects too onerous.
- Evaluate the output of the grants program and consider the need for bigger budgets in the future.

For the most part, ACAC should receive and review applications annually, and make its grants on that basis. However, some community partnerships might require flexible decision-making, so ACAC should be prepared to issue grants at any time.



## PLANNING AND POLICY

*The ACAC should serve as a resource to ACCUG agencies, other commissions and outside consultants in design and planning projects related to corridors, gateways and trails, and in the development of new policies, guidelines and codes that guide development.*

Long-range plans for public facilities, infrastructure and development in Athens–Clarke County should consider what opportunities there are for integrating public art. There are several upcoming opportunities for the ACAC to coordinate the long-term planning of public art with improvements to public facilities and the public realm.

### Public Art and ACCUG Planning Processes

The Athens Cultural Affairs Commission should be consulted in the course of all planning projects undertaken directly by ACCUG, or contracted for by ACCUG, that would ultimately involve capital projects or the regulation or guidance of land development.<sup>11</sup> This consultation could occur in a variety of ways, as appropriate to the nature of the planning process.

ACCUG agencies should consult with the ACAC when they are developing the scope and work plan for a planning process to determine if a consideration of public art should be part of that process. For example, a neighborhood plan might involve artists in surveying community attitudes about the need for public art, or an infrastructure master plan might recommend opportunities for including public art into future capital projects.

For planning processes in which public art should be considered, those tasks should be incorporated into the scope of work. If the plan is undertaken internally, the ACCUG agency should consult with ACAC during the process. If the plan is undertaken by an outside consultant, the consulting team should include professional public planning services. ACAC should be involved as a resource during the planning process, and should review and comment any recommendations regarding public art before the plan is approved or adopted.

Some planning processes might be enhanced by working with an artist who can help to broaden community engagement. In that that case, ACAC should be consulted on the selection of an artist

and development of an approach to community engagement. ACAC funding could be considered for engaging an artist in this manner.

Anticipated planning processes include:

- Atlanta Highway and Lexington Road corridor enhancement projects
- Dudley Park master planning
- Leisure Services master plan update
- Downtown Master Plan implementation
- Zoning Code
- West Broad Street Revitalization

Elsewhere these recommendations suggest that the ACAC initiate task forces to explore the implementation of specific recommendations, such as a Cultural Trail, Bus Shelters, Bike Racks and Grants to Artists and Organizations. The task force can be a tool the ACAC could use in other circumstances to explore how public art can be integrated into the planning of infrastructure systems, for example, to develop more specific recommendations for the greenways.

### Atlanta Highway and Lexington Road Corridor Implementation Projects

In 2012, the Planning Department completed studies of and recommendations for the Oak Street / Oconee Street and the Prince Avenue corridors as they relate to land use and design goals outside of the right-of-way, with a secondary focus on right-of-way improvements.

There are now public–private partnerships looking at implementing corridor improvements along Lexington Road and Atlanta Highway. The Mayor and Commission have allocated seed

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<sup>11</sup> The Ordinance that created the ACAC vests the Commission with the responsibility to “advise on cultural affairs and aesthetic development of the built environment.”

funding for visual enhancements along those corridors.

Several ideas have emerged in preliminary conversations with Commissioners engaged with these initiatives, including the installation of artist-designed bus shelters and bike racks along these corridors, and the organizing of temporary sculpture exhibitions on properties that ACCUG owns or maintains along Lexington Highway.

- The ACAC should keep abreast of these discussions and/or take part in them as warranted.
- The ACAC should seek funding for projects such as bus shelters, bike racks or temporary sculptures that meet the goals of the corridor improvement.

As the corridors themselves will require a multifaceted approach to beautification, the ACAC should be cautious about investing public art funds along the corridor until there is a more comprehensive strategy with other resources committed.

### **Dudley Park Master Planning**

Leisure Services will soon undertake a master plan for Dudley Park, in order to plan for improvements that will be made with this round of SPLOST funding.

- The ACAC should monitor this process or take part in it to help inform the stakeholders about public art and the public art master plan, and to help identify opportunities for public art that would be funded through SPLOST.

### **Leisure Services Master Planning**

Leisure Services will soon undertake a master plan for the overall park system, in order to plan and prioritize improvements that will be made in future rounds of SPLOST funding.

- Leisure Services should ask ACAC to be part of any stakeholder group so that it can inform other stakeholders about public art and help identify opportunities for future public art projects in Leisure Services facilities.

### **Downtown Plan Implementation**

The Downtown Plan includes numerous recommendations for infrastructure, public facilities, public space, streetscape and private development downtown. These visionary recommendations would be funded over many years through public funding mechanisms, such as a future SPLOST cycle and a potential Tax Allocation District, as well as private investments.

- In the short run, the ACAC's priority should be to advocate for funding for the main public art-related recommendations in this plan, the downtown Art Walk and Cultural Trail.
- The Mayor and Commission should adopt an overall advisory "percent for art vision" for including public art in all downtown development, whether it is public, private or university.
- The ACAC should advocate for the inclusion of public art into major public realm improvements recommended in the plan. These include further expansion of the Classic Center, improvements to the Washington Avenue streetscape, a new park behind City Hall, and new downtown gateways.
- The ACAC should advocate for the inclusion of public art into the arts district envisioned along Foundry Street, behind the Classic Center.

**“I had the chance to help a visiting artist paint a mural in my home town as a child, and I always felt like that gave me a sense of ownership in my community — I felt like I played a part in something greater than myself.”**



Downtown Athens.  
Photo courtesy The Broad  
Collective.com.

## Zoning Code

The Planning Department is considering the possibility of revising the Athens–Clarke County zoning code. The ACAC should monitor this process or take part in it to help inform the stakeholders about public art and the public art master plan, and to help identify opportunities for supporting public art through planning and development. In particular, there should be improved coordination between the provision of urban spaces and the creation of public art, which is a feature of the current code.

- The ACAC should urge the Planning Department to explore voluntary approaches to or incentives for incorporating public art in new development, particularly in areas where the Downtown Plan or future Cultural Trail planning recommends public art.
- Either the ACAC or the Planning Department should retain a professional public art planning consultant to create recommendations for how public art can be addressed in the zoning code.

## West Broad Street Revitalization

The decision of the Athens–Clarke County school district to move its headquarters to the former West Athens School has prompted a broader redevelopment study of the area bounded by Broad, Alps, Milledge, Baxter and Hancock.<sup>12</sup>

This area, which includes the Rocksprings Recreation Center, several schools and several housing authority developments, is where several historically black neighborhoods are located. Although ACAC has already commissioned artworks near or within this area (library, Rocksprings Recreation Center) this area requires further consideration given the grouping of civic resources (Athens Land Trust garden, food stand and market; high schools; Rocksprings; and Clarke Middle School garden) and the potential for change.

- Permanent public art opportunities should be identified through the planning process.
- In addition, artists could be commissioned to work on temporary projects related to the planning process or current civic activities in the community. Artists could assist in creating and communicating a vision generated by the civic, neighborhood and business stakeholders in the area.

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<sup>12</sup> <http://onlineathens.com/local-news/2015-07-01/big-change-could-come-around-west-broad-street-area>



Molly Rose Freeman, mural at Hotel Indigo. Photo by Todd W. Bressi.

## PUBLIC ART IN PRIVATE DEVELOPMENT

Private development brings valuable resources to the community and can dramatically influence the visual character and experience of the community for years to come. Georgia state law provides cities with very limited opportunities for requesting that developers include amenities such as public art in their projects. However, the ACCUG, working collaboratively with the Mayor and Commission, City-County Manager and Planning Department, should set very clear expectations that developers should consider including public art in their projects, even if on a voluntary basis.

### Public Art Downtown Vision

ACCUG should leverage its commitment to including public art in public projects to urge that developers and the university voluntarily do the same for their projects. The Mayor and Commission can do this by adopting an overall advisory “percent for art vision” for including public art in all downtown development, whether it is public, private or university.

### Implementing the Vision through ACCUG Projects

For ACCUG-sponsored projects that are funded through SPLOST, there is already a commitment to include public art in SPLOST projects through the provisions of the ACC public art ordinance. This commitment should be extended to other funding mechanisms, such as any Tax Allocation District that might be enacted, or any public-private partnerships that are developed.

## Implementing the Vision through Private Development

The ACCUG advisory “percent for art vision” should be leveraged to encourage developers of commercial and mixed-use developments downtown and Athens–Clarke County to follow the leadership that ACCUG is demonstrating.

The Mayor and Commission should require developers to meet with a specially-designated ACAC task force before they receive their development approvals to explore how public art can enhance both their developments and the community. The task force should consist of up to five people, including ACAC members (one or two), designers (architects, landscape architects), artists and leaders of civic organizations, such as the Chamber of Commerce. This would be a standing task force whose members would serve a maximum of three two-year terms.

The Planning Department offers applicants an optional “visioning” meeting prior to the official submittal of a plans review application. This provides applicants with guidance when plans are still in the idea development stage. The department should invite an ACAC representative to this meeting.

## Public Art in Events

The ACCUG advisory “percent for art vision” should also be leveraged to include events in Athens that require a public space usage permit. The organizers of events and festivals would be urged to commission public art in conjunction with the activities they are planning. Pursued creatively, this recommendation could result in creative explorations of the relationship between public art and food, music, film and other festivals that are held downtown.

Though this would be an advisory vision, event coordinators should be required to meet with a specially-designated ACAC task force in advance of the event to discuss possibilities for a special public art commission.

## How the ACAC Can Support Public Art in Private Development

The ACAC can support the advisory percent for art policy by:

- Establish a liaison with the Planning Department so that an ACAC commissioner can take part in visioning sessions when appropriate.
- Establishing a task force that would meet with developers in fulfillment of the voluntary percent for art policy recommended above.
- Providing background information to developers and businesses that explains the benefits of including public art in their projects, provides examples relevant to Athens–Clarke County of how developers can approach this, and information about resources that developers can draw on to develop projects.
- Asking the Mayor and Commission to provide recognition to developers and businesses who voluntarily include public art in their projects.
- Including artworks commissioned by developers and businesses on the ACAC’s published inventories of public art.

**“I don’t think we should spend tax money on art projects unless they are of practical use. I would rather see businesses and social groups supporting public art.”**

## INTRODUCTION

This work plan provides a year-by-year series of steps that the ACAC can take to implement the recommendations of this plan. The steps are broken into several categories:

- *Core activities*, or the continuation of ACAC management of SPLOST projects and grants programs,
- *Critical path activities*, or steps related to positioning the ACAC to take advantage of new funding opportunities, to apply for funding from grant opportunities (Our Town and ArtPlace) and to request increased public art funding in the next SPLOST cycle,
- *Staff capacity*, or steps related to building the professional and support capacity that ACAC can draw on, and
- *Discretionary activities*, or additional projects that can be taken on when ACAC determines that it has the capacity.

This work plan recommends an aggressive approach to implementing projects as the best approach to taking advantage of the following current and upcoming funding opportunities:

- The Mayor and Commissioners are currently identifying opportunities for enhancement projects along major transportation corridors, using special funding dedicated for the purpose, and are interested in including public art.
- The current SPLOST will conclude in 2020 and the program for the next SPLOST is being developed over the next few years, setting the stage for a decade's worth of new capital projects.
- The Our Town program, which could be a major source of funding for the ACAC, may change when there are new leadership and new priorities at the National Endowment for the Arts after the upcoming federal elections.
- The ArtPlace program, which could be a major source of funding for the ACAC, will phase out in four years.

This work plan should be reviewed on an annual basis, in light of current information at the time. For example, the schedule for any particular SPLOST project could accelerate or be delayed for factors beyond the control of the ACAC. Priority should be given to the following projects, in this order:

- Completing SPLOST-funded projects
- Continuing and expanding the grant program
- Advancing other projects that can draw on ACCUG, Our Town or ArtPlace funding
- Activities related to advocating for public art funding in the next SPLOST cycle
- Activities related to advocating for public art in planning and development
- Developing projects that require external funding (besides Our Town or ArtPlace)

### **After Five Years**

In Fiscal Year 2020, when the outlines of the next SPLOST cycle are complete, the ACAC should develop a new work plan that covers the time frame of the next SPLOST cycle.



Lyndon House Arts Center banner. Photo by Holly Alderman.

## Discretionary Activities

- The following projects should be initiated by ACAC when it has the capacity to do so:
- Outreach to UGA about Public Art in Athens class and service learning projects
- Implement Art Walk exhibitions
- Implement Cultural Trail Projects
- Implement recommendations related to encouraging murals in Athens (creating a mural wall, creating a muralist roster, providing on-call technical assistance).
- Implement recommendations related to encouraging developers to include public art in their projects, including the establishment of a private development task force.
- Research additional major funding sources
- Implement fundraising campaign to generate sponsorships

	FY17 (July 1, 2016 through June 30, 2017)	FY18 (July 1, 2017 through June 30, 2018)	FY19 (July 1, 2018 through June 30, 2019)
Core Activities	<ul style="list-style-type: none"> <li>• SPLOST #16, World of Wonder Park (complete)</li> <li>• SPLOST #21, Public Art Master Plan (complete)</li> <li>• SPLOST #8, Rails to Trails Network (initiate)</li> <li>• SPLOST #9, Greenway Extension (initiate)</li> <li>• SPLOST #3, Fire Station 2 (user group meeting)</li> <li>• SPLOST #10, Cooperative Extension Service Center (user group meeting)</li> <li>• Convene a task force for FY18 grants, with the goal of expanding grant eligibility to community-based non-profit organizations, expanding to three grants, and making at least one grant for a residency model.</li> </ul>	<ul style="list-style-type: none"> <li>• SPLOST #8, Rails to Trails Network (complete)</li> <li>• SPLOST #9, Greenway Extension (complete)</li> <li>• SPLOST #14, Sandy Creek Park (user group meeting)</li> <li>• Make three grants, at least one using a residency model</li> <li>• Commission two bus shelters with SPLOST / corridor funds</li> <li>• Develop work plan for next cycle of SPLOST projects</li> </ul>	<ul style="list-style-type: none"> <li>• Complete unfinished SPLOST projects</li> <li>• Commission two bus shelters with SPLOST / corridor funds</li> <li>• Make three grants, at least one using a residency model</li> <li>• Commission two bike racks with SPLOST / corridor funds</li> <li>• Develop work plan for next cycle of SPLOST projects</li> </ul>
Critical Path Activities	<ul style="list-style-type: none"> <li>• Plan, prepare and submit application to NEA Our Town for FY 18 funding (Morton Theatre mural)</li> <li>• Convene a Bus Shelter Task Force to consider implementation of corridor-funded and SPLOST-funded projects</li> <li>• Develop scope of work for a conservation report and seek FY18 operating funds for conservation report</li> <li>• Explore use of Bicycle Transportation Improvements (SPLOST #06) for new bike racks</li> <li>• Explore use of Transit Vehicles and Bus Stop Improvements Program (SPLOST #07) for new bus shelters</li> <li>• Explore use of Costa Building (SPLOST #32) for Cultural Trail interpretive project</li> </ul>	<ul style="list-style-type: none"> <li>• Implement Our Town project</li> <li>• Make an ArtPlace application for FY19 funding</li> <li>• Commission conservation report, develop plan, develop recommendations for funding in next SPLOST cycle</li> <li>• Convene an Art Walk / Cultural Trail Task Force, develop Cultural Trail plan, develop recommendations for funding in next SPLOST cycle</li> <li>• Convene a Bike Rack Task Force to consider implementation of corridor-funded and SPLOST-funded projects</li> </ul>	<ul style="list-style-type: none"> <li>• Complete Our Town project</li> <li>• Launch ArtPlace project</li> <li>• Make conservation recommendations for funding in next SPLOST cycle</li> <li>• Make Cultural Trail recommendations for funding in next SPLOST cycle</li> <li>• Make general public art recommendations for funding in next SPLOST cycle</li> </ul>
Staff Capacity	<ul style="list-style-type: none"> <li>• Seek FY18 annual funding for ¾ time public art program manager</li> </ul>	<ul style="list-style-type: none"> <li>• Hire full time public art program manager, with a combination of ACCUG and Our Town funds</li> <li>• Create public art internship opportunities</li> </ul>	<ul style="list-style-type: none"> <li>• Continue full time public art program manager</li> <li>• Continue public art internship opportunities</li> </ul>



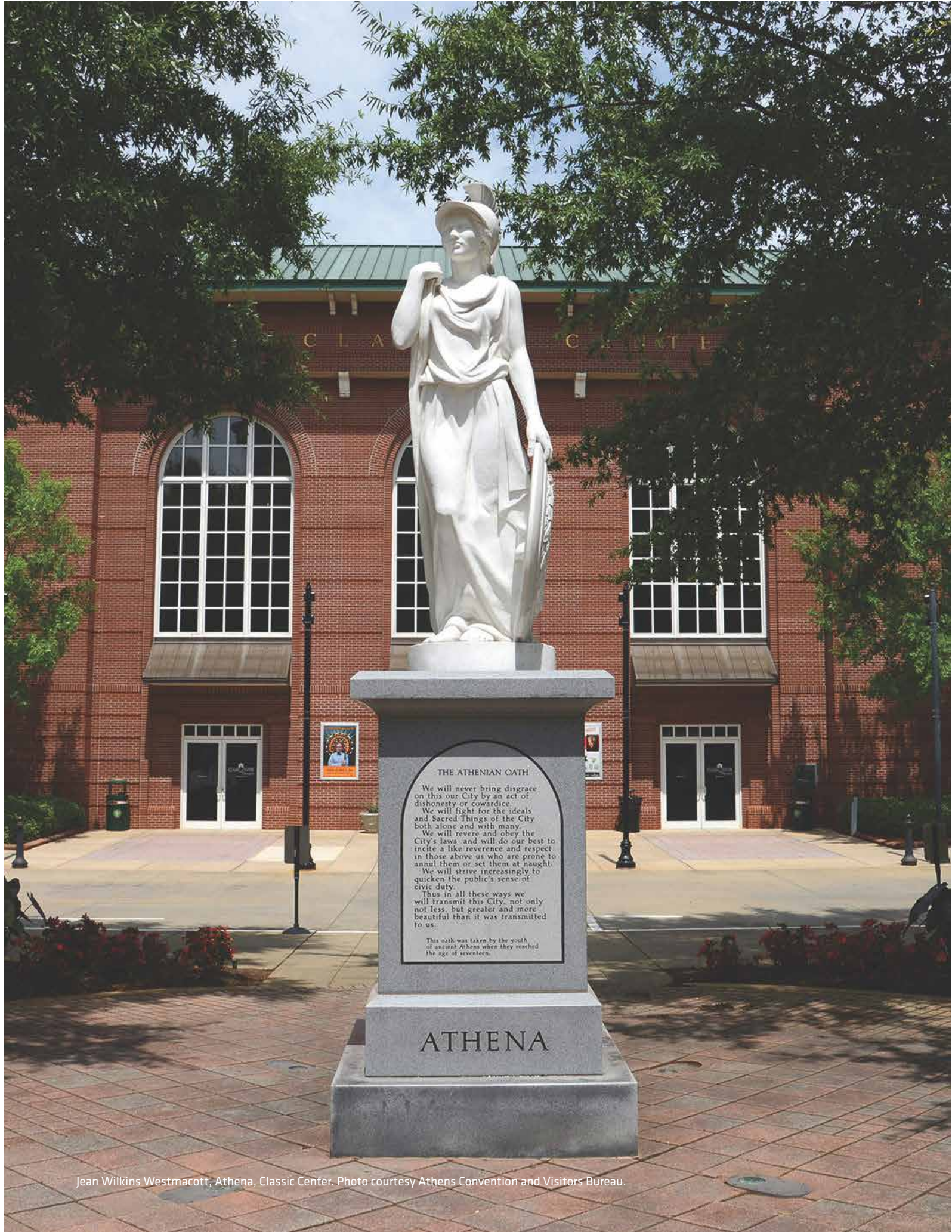
	FY20 (July 1, 2019 through June 30, 2020)	FY21 (July 1, 2020 through June 30, 2021)
Core Activities	<ul style="list-style-type: none"> <li>• Begin implementing projects from new SPLOST cycle</li> <li>• Commission two bus shelters with SPLOST / corridor funds</li> <li>• Commission two bike racks with SPLOST / corridor funds</li> <li>• Make three grants, at least one using a residency model</li> <li>• Evaluate progress to date and prepare new five-year work plan for FY21 through FY25</li> </ul>	<ul style="list-style-type: none"> <li>• Begin implementing projects from new SPLOST cycle</li> <li>• Continue annual grant program, increasing scope to least four per year</li> <li>• Commission two bus shelters</li> <li>• Continue Art Walk program, every other year</li> <li>• Continue Cultural Trail program, one per year</li> <li>• Continue annual ACCUG funding for full-time staff person, develop sponsored funding for part-time staff person</li> <li>• Seek external grants for major projects</li> </ul>
Critical Path Activities	<ul style="list-style-type: none"> <li>• Complete ArtPlace project</li> </ul>	
Staff Capacity	<ul style="list-style-type: none"> <li>• Continue full time public art program manager</li> <li>• Continue public art internship</li> </ul>	<ul style="list-style-type: none"> <li>• Continue annual ACCUG funding for full-time public art program manager</li> <li>• Develop sponsored funding for part-time public art program coordinator</li> <li>• Continue public art internship</li> </ul>

The second important goal of a master plan is to outline the preferred governance and operation of a public art program, so that it can implement the projects and vision that will define its work in the future.

With the approval of this master plan, the governance and operations of the ACAC Public Art Program will be guided at three levels:

- The ordinance that established the Athens Cultural Affairs Commission enumerates the purpose, powers and composition of the ACAC, and it establishes a funding basis for public art through ACCUG capital funds, SPLOST capital funds, and operating funds.
- The ACAC guidelines describe the ACAC’s process for selecting, purchasing, commissioning, placing and maintaining works of art. They also include criteria for accepting donations, creating an inventory, de-accessioning and artist contracts.
- The Public Art Master Plan provides detail on the purpose, goals and operations of the Public Art Program. The plan outlines priorities for program directions over the next five to twenty years, and it recommends a specific work plan of projects over the next five years. The plan also provides “playbooks” or implementation guides for recommended projects.

The following technical recommendations explain how the ACAC can go about doing its work. Some of these recommendations clarify and expand the current ACAC guidelines, taking into account the broad range of activities recommended in this plan. These sections should be incorporated into the ACAC guidelines. Other recommendations outline new tools (such as an annual work plan and project plans) and strategies (such as funding, staffing, public outreach, evaluation and developing Athens’ public art ecosystem) that will also guide the ACAC’s work but do not need to be included in the guidelines.



THE ATHENIAN OATH

We will never bring disgrace on this our City by an act of dishonesty or cowardice.  
We will fight for the ideals and Sacred Things of the City both alone and with many.  
We will revere and obey the City's laws, and will do our best to incite a like reverence and respect in those above us who are prone to annul them or set them at naught.  
We will strive increasingly to quicken the public's sense of civic duty.  
Thus in all these ways we will transmit this City, not only not less, but greater and more beautiful than it was transmitted to us.

This oath was taken by the youth of ancient Athens when they reached the age of seventeen.

ATHENA

Jean Wilkins Westmacott, Athena, Classic Center. Photo courtesy Athens Convention and Visitors Bureau.

# CRITERIA FOR SELECTING PROGRAMS AND PROJECTS

*The following recommendations should be incorporated into the ACAC Guidelines as appropriate.*

The ACAC should use the following criteria for evaluating potential programs and projects. These criteria can be used to determine whether an opportunity merits ACAC support, or how an opportunity might be modified so that it better fits the ACAC's goals and priorities.

## Primary Criteria

The highest priority should be given to programs and projects that meet as many of these primary criteria as possible:

- Reflect the priorities recommended in the Public Art Master Plan,
- Are adequately resourced, in terms of budget and the capacity of the ACAC to manage them, and in terms of providing fair compensation to the artists for their efforts,
- Are dispersed widely into all areas of Athens–Clarke County, and connect with all aspects of its diverse community,
- Directly support the community's public art ecosystem by strengthening the creative and technical abilities of local artists and arts organizations, and
- Have the strongest possibility of strong artistic outcomes.

## Secondary Criteria

In addition to addressing the above priorities, each potential project or program should address as many of these secondary criteria as possible:

- Be located in places that are easily visible to the public, or are focal points for community activity,
- Build awareness of and connections among the many communities in Athens–Clarke County that might be separated by culture, economics or geography,
- Enhance capital or programmatic investments that the public, non-profit or philanthropic sectors are making in the community.
- Directly support beautification goals as expressed in the ACC comprehensive plan, corridor plans or similar initiatives,
- Involve appropriate partners (government, community, university) necessary to supplement the capacity of the ACAC to complete the project successfully, and for which there is demonstrated commitment to be involved in the project, and
- Expand the overall body of programs and projects that the ACAC undertakes represent the variety of approaches to public art that are practiced today.

Because the ACAC's resources are limited, when possible, the ACAC should consider whether worthwhile opportunities or proposals for projects can be incorporated in a SPLOST project, developed as part of the Cultural Trail, or pursued through the annual grant program.

## Approaches to Site Acquisition

Sites for public art may be obtained in one of the following ways:

- ACCUG, and/or one of its departments, dedicates a property or site to public art as part of a capital project.
- ACCUG, and/or one of its departments, agrees to designate all or a portion of a government-owned property or site for public art purposes.
- Another governmental entity agrees to transfer property to ACCUG, or to enter into a long-term legal agreement, for the placement of public art.
- The legal owner(s) of a private property or other location agrees to donate the property, or to place an easement upon the property, for the placement of public art.

## Technical Considerations

In recommending the use of a site for public art, the ACAC should keep the following technical considerations in mind:

- Public access can be guaranteed.
- Sites should be reviewed and accepted by the Public Works Director, or other individual as identified by the ACC Manager, who may establish reasonable conditions on the installation to assure public safety or other public needs,
- The location, including the surface or structure upon which the art is to be placed, is both sound and in good repair, or there is a binding commitment to assure that it will be made so.
- Reasonable security from vandalism/theft can be provided as part of the project design.

“I hope public art gives jobs and commissions to local artists and not outsiders, I hope it inspires children to value the arts, I hope it beautifies Athens in a sophisticated way and not a provincial one, I hope it brings attention to the visual arts and all the underappreciated working artists here, similar to the way the music scene is valued worldwide.”

## ANNUAL WORK PLAN AND BUDGET

*The following recommendations should be incorporated into the ACAC Guidelines as appropriate.*

The ACAC should develop an Annual Public Art Work Plan that outlines proposed public art activities and projects for the coming year.

The Work Plan should include a budget request for ACCUG operating funds, covering administrative, project management, curatorial and planning support; grants to artists and organizations; and expenses for communications and marketing.

The Work Plan should also list new and ongoing public art projects, including location, proposed budgets, allocation, artist selection process or artist (if already selected), anticipated completion date and a brief project description. This would be an informational report to the Mayor and Commission, and would be similar to the project status reports that ACAC already produces.

The Annual Public Art Work Plan should be approved by the ACAC and forwarded to the Mayor and Commission for their information. The budget request should be submitted to the Mayor and Commission for their approval as part of the annual budget process.



Yvonne Studevan, *Untitled*,  
Police Evidence Facility.  
Photo courtesy ACAC.

## PUBLIC ART PROJECT PLANS

The following recommendations should be incorporated into the ACAC Guidelines as appropriate.

For each project, the ACAC should prepare a public art project plan. A project plan documents, for all parties involved, how a project will be planned and executed.

Each project plan may be more or less comprehensive, depending on the nature of the project, but the goal is to provide a clear framework for managing the project, and for accountability and evaluation. Normally, a project plan will include the following topics:

- the goals for the project,
- the project's location and siting considerations,
- the timeline,
- the budget and funding sources,
- the preferred artist selection process,
- the community engagement process,
- documentation needs,
- a list of internal and external stakeholders, and
- post-installation needs.

The project plan should be drafted by ACAC staff or the Commissioner who is a liaison to the project. It should be approved by the ACAC.

For SPLOST projects, the ACAC should consult with the user group in developing the project plan. The project plan should be forwarded to the Mayor and Commission approval as part of the Project Concept approval phase.



## ARTIST RECRUITMENT AND SELECTION PROCESSES

*The following recommendations should be incorporated into the ACAC Guidelines as appropriate.*

### Artist Selection

For each project, the ACAC should employ the artist identification and selection process that is most appropriate, depending on the goals for the project, the budget, timeline, scope of work and other factors. The method of identifying and selecting an artist for each project shall be incorporated into the public art project plan, and approved by the ACAC or the Mayor and Commission, as appropriate.

#### General

The ACAC's artist selection processes should:

- Provide flexibility for the ACAC to follow a process that is best suited to each specific opportunity,
- Enable the ACAC to identify the artist who is best qualified to each specific opportunity,

- Allow for the representation of all relevant stakeholder groups, and
- Ensure the ACAC draws on the expertise of arts professionals

#### Artist Recruitment Processes

The first phase of an artist selection process involves recruiting artists to be considered for a project. In the public art field, there are several generally accepted methods for recruiting artists:

- Open Competition,
- Limited or Invitational Competition,
- Roster, and
- Curatorial Process.

Nack, mural on Preserve restaurant, Normaltown. Courtesy Athens Cultural Affairs Commission.

### Open Competition

An *open competition* is a general call to artists in which artists are asked to submit evidence of their qualifications for a specific project. The call to artists should be tailored to the specific opportunity, such as stipulating artists who have specific qualifications or who are from a specific geographic area. A call to artists should be sufficiently detailed to permit artists to determine whether their work is appropriate for the project.

Depending on the volume of responses, the ACAC will either present all artist submissions, or prescreen the submissions and only present the most qualified. The artists who respond are presented to a selection panel, which develops a short list.

### Limited or Invitational Competition

A *limited or invitational competition* is a process through which a limited number of artists are invited to submit evidence of their qualifications for a project. The ACAC would establish criteria and/or qualifications for the artist in the public art project plan, and ask one or more qualified third parties, such as artists, curators, art faculty, public art consultants or other arts professionals to recommend a list of artists. The recommended artists are then invited to respond to an RFQ or RFP.

A selection panel would confirm the invitational list before artists are contacted to submit qualifications for the project, and would conduct the interviews and artist selection process.

### Roster

A roster is a list of artists who are pre-qualified to undertake projects. It is best used when the ACAC expects to commission numerous projects in a short period of time or numerous projects in a particular media, as the roster will provide an efficient alternative to multiple RFPs for both the ACAC and interested artists. For example, this plan recommends that the ACAC create a roster of muralists and use a roster to locate “associated artists” for major commissions.

To create a roster, the ACAC would develop an RFQ with specific criteria related to the pool of artists it would like to create, distribute the

roster as thoroughly as possible, then convene a selection panel to review the artists on the roster against those criteria. The selection panel would determine whether each applicant is qualified, and if so, add them to the roster.

To find artists for a specific project, a selection panel would simply need to review the roster and pick a short list of artists for consideration. The selection panel would then proceed following one of the Artist Selection Processes below.

The ACAC should consider outsourcing the creation of a roster to an independent arts organization through a contract. In outsourcing the work, the ACAC should ensure that the roster is a public resource, accessible to the ACAC and to others as needed.

### Curatorial Process

A curatorial process is a research-based process in which a fine arts professional, such as a curator or a public art consultant chosen for their expertise in the kind of project that is being commissioned, identifies the artists who will be considered for the project. The curatorial process would consider artists who, based on their past work and demonstrated ability, could respond to the conditions posed by the particular project or other project goals (i.e. artists who reside in a particular community or neighborhood where a project is occurring, local artists or regional artists, etc.) as expressed in the public art project plan.

In a curatorial process, the recommendations of a curator should be reviewed by a selection panel, which would ultimately recommend the final selection of an artist.

## **Artist Selection Processes**

In the second phase of an artist selection process, finalists are invited either to develop a site-specific concept for the project or to interview with the selection panel.

### **Qualifications Process**

Artists can be selected on the basis of their qualifications alone, through a Request for Qualifications (RFQ) process. If an interview were requested, artists would be invited to have a conversation with the selection panel in person



or other mutually agreeable means. The selection panel would make a recommendation based on the artists' credentials and interviews, using criteria set out in the public art project plan.

### **Concept Proposal Process**

Artists can be selected on the basis of a concept for the project, through a Request for Proposals (RFP) process. In this approach, artists are given a small contract to visit Athens-Clarke County and to develop a concept for the artwork they would create. The artists would begin with an exploratory site visit. Subsequent to that visit, artists would present a physical representation of their work (rendering, three-dimensional model), and a written description of the project, its concept, its materials and fabrication techniques, expectations regarding site infrastructure needs, a preliminary budget and a timeline. The selection panel would make a recommendation based on its review of the concepts and the artists' presentation, using criteria set out in the public art project plan.

### **Direct Selection**

At times the ACAC may recommend a direct selection, in which it would contract directly with a specific artist for a particular project. Such a selection may occur for any reason, but will generally occur when circumstances surrounding the project make either an open or limited competition unfeasible (for example: a small budget, a short project timeline, community or social considerations, client demand, etc.). Direct selections would be made through a Curatorial Process, using criteria set out in the public art project plan.

### **RFPs versus RFQs**

The two most common approaches to soliciting artists is to ask for their qualifications (Request for Qualifications / RFQ) or to ask for a proposal (Request for Proposals / RFP).

Public art professionals try to avoid the RFP process at the outset of an artist selection process for several reasons. Asking artists to provide concepts without compensating them for their work is regarded as unfair to artists. Asking artists to provide concepts without

thorough immersion in the project, the site and the community is not regarded as a way of getting strong proposals.

Instead, public art professionals usually begin with a process like an Open Call or an Invitational process to identify a short list of qualified artists. At that point, a selection can be made either through a Direct Selection process, after an interview, or by asking the short list of artists to respond to an Request for Proposals, as described above.

### **Local, Regional and National Artists**

It will be important for ACAC to work with a range of local, regional and national artists. Working with local and regional artists is important to tap into local knowledge and to help local artists build their practices. Working with national artists is important to tap into broader currents of public art practice.

The decision on whether local, regional or national artists are appropriate for a project depends on several factors.

- *Budget.* Artists from outside Athens will require larger budgets, to compensate them for travel time and expenses. Regional artists will probably require a budget of \$25,000 or more, and national artists will probably require a budget of \$100,000 or more.
- *Complexity.* Some projects might require specialized experience that necessitates searching more widely for artists in order to have a competitive pool.
- *Need for local knowledge.* Some projects might require a deep knowledge of the community, which would make it more difficult for an artist from elsewhere to be successful.

In cases where national artists are sought, there are still possibilities for involving local artists as an associated artist, as outlined in the Artist Development section of this plan.

## **Selection Panels**

The ACAC should appoint selection panels to recommend the selection of artists and concepts for ACAC projects. Selection panels would operate on an ad-hoc basis, and would be composed of internal stakeholders, external stakeholders and independent arts professionals. For SPLOST projects, the selection panel would include user group members as well as arts professionals.

The role of the selection panels should be to:

- Learn about the long-term goals, strategies and parameters for public art related to the facility where the art will be located,
- Review artist qualifications and select finalists,
- For commissions, review Concept Proposal(s) and/or qualifications, interview finalists and recommend final selection to the ACAC,
- For acquisitions, review candidate artworks and make a recommendation to the ACAC, and
- Provide a report on the reasons for its recommendations.

## **Criteria for Artist Selection**

Artists should be chosen on the basis of their qualifications, as they relate to the specific criteria set out in the public art project plan and the RFQ for the project, and on the probability of successful completion of the project.

## **Criteria For Concept Selection**

Artist concepts should be evaluated against the following criteria, in addition to any specific criteria set out in the public art project plan.

- The artwork will be original work created by the submitting artist.
- The artwork shall demonstrate the highest level of skill or craftsmanship.
- The artwork shall be appropriate within the proposed architectural, geographical, socio-cultural, and historical context, including use of appropriate scale and materials for the site.
- The budget and timeline shall be realistic, with a high probability of success.
- The design, fabrication and installation shall consider durability, resistance to vandalism, long-term maintenance issues and weather performance.
- The project must not pose a threat to public safety.

## VOLUNTEER LEADERSHIP AND PROFESSIONAL STAFFING

The Athens Cultural Affairs Commission has operated, until recently, as an all-volunteer organization that handles the professional duties of managing a public art program. ACAC members have helped the SPLOST office commission artworks for capital projects in the 2011 SPLOST cycle, managed an annual grant program and managed the public art master plan process. Commission members also propose, advocate for and manage annual operating budgets from the Mayor and Commission.

Last fiscal year, the ACAC hired a part-time staff person to coordinate administrative and logistical work, especially for the public art master plan.

Volunteer leadership has played a critical role in the success of the ACAC to date, particularly in regard to ensuring the work of the ACAC reflects the needs and desires of the community. However, the volunteer structure has limitations when it comes to managing current projects and handling an expanded workload. Because commissioners are limited to a fixed term of service, the ACAC has difficulty in maintaining continuity of experience. To implement the goals and expanded program recommended in this plan, the ACAC will require a combination of continued volunteer leadership and expanded professional support.

### Volunteer Leadership and Engagement

#### ACAC Commissioners

ACAC will continue to benefit from its commissioners' volunteer leadership of and involvement in day-to-day public art efforts. ACAC commissioners will be able to provide valuable community leadership, tap into broad networks of collaborators and facilitate community engagement in ways that a staff member cannot.

However, over time, the ACAC should gradually transfer its hands-on project development and program administration responsibilities to professional staff, and function more as a working board. The commissioners' efforts should focus more on community leadership, outreach, engagement and resource development. When necessary, ACAC commissioners could supplement the capacity of the staff, particularly in the areas of communications, research and meeting logistics.

#### ACCUG Liaison

ACAC requires a direct, policy-level liaison with ACCUG leadership, such as the Mayor, Commissioners and City-County Manager's office. The ACAC chair or a designated ACAC commissioner should play this role. The liaison should make budget and work plan presentations.

ACAC also requires consistent liaison with ACCUG departments, such as Central Services and SPLOST. Currently, this responsibility falls to ACAC members who handle different projects. As a staff member is brought on board as an ACCUG employee, this employee should provide that liaison. The employee should report to the Director of Leisure Services, through the Arts and Nature Division administrator.



ACAC volunteers Helen Kuykendall and Laura Hoffman with visiting artist Wing Young Huie. Photo by Todd W. Bressi.

## **Ad-Hoc Task Forces**

The ACAC should establish ad-hoc task forces to guide the projects recommended in this plan, especially those that require partnerships with ACCUG agencies and other organizations. Ad-hoc task forces would be similar to the user groups established for SPLOST projects in that they would draw on stakeholders specific to an initiative, have focused missions and scopes of work and, in most cases, be active for only a limited period of time. Task forces would enable the ACAC to draw on broader community expertise when needed, build working collaborative models, recruit potential new commissioners and expand the base of support for the public art program.

Each task force should be chaired by a member of the ACAC who has ample time remaining in their term to fulfill the duties of the task force, and should include at least one other ACAC member. Preferably, each task force should include one member of the ACAC project management group and one member of the ACAC communications and outreach group.

The membership of task forces should include a variety of stakeholders, not just ACAC commissioners. Their activities could be supported by the ACAC professional staff, or by ACAC commissioners acting as volunteers.

The general role for members of ad-hoc task forces should be to:

- Provide overall guidance for projects,
- Advise on technical details that are beyond the expertise of the ACAC, and
- Provide liaison to stakeholder groups and help obtain support in terms of site permissions, funding, marketing and in-kind assistance from them.

This master plan recommends the following task forces:

- Art Walk and Cultural Trail Task Force, to develop an overall strategy, seek out immediate opportunities for implementation, and assist with marketing.
- Bus Shelter Task Force, to develop an overall priority list for projects and assist in the implementation of immediate priorities.
- Bike Rack Task Force, to develop an overall priority list for projects and assist in the implementation of immediate priorities.
- Grants Task Force, to recommend opportunities and strategies for public art grants each year.

- Public Art in Development Task Force, to meet with developers to discuss the potential for public art in their projects. The meetings would be mandatory, but including public art would be voluntary.

## **User Groups**

The ACAC should continue to work through user groups for SPLOST projects. User groups consist of ACCUG staff who are involved with the project, along with community members who are stakeholders for the project.

## **Selection Panels**

The ACAC should establish a selection panel for each artist selection. In cases where there is a task force or user group, the task force or user group can form the core of a selection panel. However, the selection panel should be expanded to include arts professionals or artists who can contribute a perspective from an artistic point of view.

## **Professional Assistance**

In the near term, the ACAC will require professional assistance on both a part-time, ongoing basis, and specialized professional assistance on an occasional on-call basis. Future ACAC operating and capital budgets should include adequate funding for this assistance, starting with a half-time staff person now, with hours increasing to full-time over the next four years, by the time the next round of SPLOST projects is being implemented.

Following are the types of professional assistance that will be needed.

## **Project Management**

The ACAC will require ongoing professional project management assistance in developing and implementing specific projects. The core duties involve:

- Facilitate planning processes, such as planning of the downtown Art Walk and Cultural Trail with community task forces,
- Coordinate artist calls and selection processes for specific projects and annual grants,
- Coordinate project design, fabrication and installation with artists, the SPLOST team and design teams,
- Manage communication with project partners,
- Provide key liaison to ACCUG department directors and staff,

- Manage special projects, such as a maintenance and conservation plan,
- Coordinate content development for ACAC web, blog and social media, and
- Oversee budgeting, contracting, billing and payments related to the above projects.

Additional duties may include:

- Prepare grant requests, and
- Support the ACAC in making its annual budget request.

### **On-Call Assistance**

The ACAC should identify a range of public art professionals who could be contracted with on an on-call or as needed basis to accomplish certain tasks.

### **Curating**

The ACAC will require the involvement of arts professionals who understand the local and regional art scene and will be able to help the ACAC recruit artists (from both Athens and beyond) to take part in projects, to facilitate artist selection processes and to work with artists to develop their projects.

### **Public Art Planning**

The ACAC will require the assistance of a public art planner who can advise ACCUG on several matters, such as including public art recommendations into the upcoming zoning revision, and developing guidelines for public art signage and the acknowledgement of sponsors on murals.

### **Mural House Calls**

The ACAC will require the assistance of a seasoned muralist who can provide guidance to businesses and community groups about creating murals.

### **Administrative Assistance**

The ACAC will require ongoing project management support and administrative assistance. This should be a staff function. The core duties of the ACAC staff will be to:

- Provide logistical support for community engagement processes,
- Facilitate internal communications among ACAC members, including sharing of meeting agendas, reports and other information,
- Facilitate ongoing communication on behalf of the ACAC with other ACCUG agencies and external project partners,
- Manage external communications (web page, blog, social media),
- Track the overall ACAC budget and provide account status reports, and
- Support fundraising and grant writing.

### **Staff Organization**

The ACAC staff should be located in a supportive environment, where there is an opportunity for creative and professional stimulation and the availability of technical and administrative support.

In Athens, the most appropriate place to locate a public art staff member is within Lyndon House, a community visual arts center owned and managed by the Leisure Services Department, Arts and Nature Division.

Lyndon House is a unique asset, including professionally curated gallery spaces, specialized art studios with extensive course offerings, meeting rooms, a research library, event spaces and festival grounds. Lyndon House would be able to provide creative and community-engaged environment for public art staff, through interaction with the curators and artists who work there, the exhibitions and events that take place there, and the residents who visit for classes and programs. The facility could provide the base of operations for artist residencies and support the production of smaller-scale public projects. Lyndon House could also help with administrative support, providing office space.

## ACCUG Capital Improvement Program Appropriation

ACAC currently draws on three sources of funding: an appropriation from the ACCUG operating budget, an annual allocation from the ACCUG capital improvement budget, and funding through the SPLOST program. These funding sources should remain the core of ACAC funding.

### ACCUG Operating Appropriation

The ACAC should continue to request increased appropriations from the ACCUG operating budget. Appropriations should be requested for the following costs:

- Project management, curatorial and administrative support,
- Artist and arts organization grants,
- Communications, and
- Contracted services (artist rosters, artist development, on-call public art planning consulting, on call public art conservation consulting)

ACAC should also seek operating funds in its FY18 budget for a conservation and maintenance study. This would build on the recently completed inventory and would provide a baseline of information that would allow ACAC to request conservation funds as part of the next SPLOST program.

### Capital Improvement Program Appropriation

The ACAC should monitor allocations from the ACCUG Capital Improvement Program each year to ensure it is receiving the full amounts required under the Sec. 1-25-5 of the ACC code.

The ACAC should confer with the Finance Department to ensure that funds allocated from the annual CIP are being used with the maximum flexibility allowed.

### SPLOST Funding

The ACAC should maximize the use of existing SPLOST funding and pursue project funding as recommended elsewhere in this plan.

The current SPLOST program includes public art funding that can be allocated at the ACAC's discretion. The first priority for this funding should be to supplement the public art budgets for capital projects for which the ACAC determines that a one percent budget allocation would not be adequate. The second priority for this funding should be to implement "critical path" projects as identified in the five-year work plan.

The ACAC should also work with the SPLOST office to establish a policy for "construction credits." A "construction credit" arises in a situation where an artwork replaces a design component that would have been constructed otherwise. Generally the cost estimating for the entire project would have identified a base cost for that design component. Since that cost would now be covered by the art budget, the base cost for the component should be credited to the public art budget.

## **Future SPLOST Cycles**

The ACAC should seek “percent for art” funding in the forthcoming T-SPLOST and SPLOST programs, as required by the Athens public art ordinance, and as allowable by state law.

In the forthcoming SPLOST program, the ACAC should also continue to seek flexible project funds, as it received in the current SPLOST program. In addition, in the forthcoming SPLOST program, ACAC should request funds for implementing:

- at least one Cultural Trail project, to be designated in the future, and
- priority recommendations of the proposed conservation plan.

## **Special Opportunities**

From time to time, the Mayor and Commissioners may set aside funding for special initiatives, or the ACCUG may apply for grants, that would provide opportunities for public art funding. In general, the public art opportunities would have to be aligned with the mission of the initiatives and the grant. The ACAC should work to ensure these funding sources do not unintentionally preclude the use of funds on public art.

### Atlanta Highway and Lexington Road Corridor Improvements

The Mayor and Commission have dedicated several hundred thousand dollars for improvements to major arterial corridors, such as Atlanta Highway and Lexington Road. There could be opportunities for gateway artworks and artist-designed bus shelters along each route.

### ACCUG Transportation Grant

ACCUG has applied for federal Transportation Investment Generating Economic Recovery (TIGER) funding for transportation improvements. These funds could support the cost of artist-designed bus shelters.

## **Future Public Funding Sources**

The ACAC should seek to tap into other streams of revenues when doing so will help achieve the goals of both the ACAC and other ACCUG entities.

## **Tax Allocation Districts**

Tax Allocation Districts allow for tax-increment financing for infrastructure and economic development projects. Athens-Clarke County has the authority to create TADs but has never done so. The recently-completed downtown master plan calls for a broadly-based TAD to support a range of public and private investments around downtown.

In Georgia, TAD funds can be used for grants for capital costs, which include: construction of new buildings; public works or improvements; renovation, rehabilitation, demolition, or expansion of existing buildings; acquisition of equipment; and clearing and grading of land. The redevelopment plan for each district specifies the permissible uses of the funds that support the goals outlined in the Plan.

As ACC continues to explore this financing tool, there should be consideration of using TAD funds as a source of funds for public art. Public art could be required in any public or private development that is supported by TAD funds, and a public art initiative such as the Cultural Trail could be established as an independent public improvement to be supported by TAD funds. Any redevelopment plan that is associated with a TAD should incorporate public art recommendations from this plan.

## **Hotel Motel Tax**

ACCUG collects a seven percent tax on charges for hotel/motel accommodations, amounting to about \$2.5 million in FY16. As a new hotel comes online, HMT funds will increase.

The allowable expenditures for these funds are defined by state law. At least four percent of Athens' HMT levy is required by state law to promote tourism, conventions, trade shows and related purposes. This includes “Tourism Product Development,” or the creation or expansion of physical attractions that are

available and open to the public and that improve destination appeal to visitors, support visitor experience, and are used by visitors. Historically, six percent of Athens' HMT is dedicated to the Classic Center.

The remainder of the HMT levy can be used for any purpose that is eligible for general fund expenditures. For example, in FY16, Athens allocated HMT funds to be spent on traffic calming and pedestrian safety projects.

HMT funds are a viable source of public art funding. Consideration should be given to the use of HMT funds for public art projects that are related to Tourism Product Development (such as an Art Walk and Cultural Trail) and for public art marketing. Such funding would be determined through consultation with agencies that promote downtown tourism and would be approved by the Mayor and Commission.

#### **Downtown Development Authority**

The Downtown Development Authority is funded through several sources, including a tax district. The DDA assisted with the funding of artworks on the Washington Street Garage. The ACAC should discuss with the DDA the potential of collaborating on the funding the downtown Art Walk and Cultural Trail, potentially through additional requests for its beautification budget. The DDA could also be a marketing and communications partner for those projects, contributing funding to those efforts as well as incorporating those resources into its own marketing and promotion of downtown.

## **Grants**

The ACAC should attempt to expand public art funding by obtaining grants and private donations, recognizing that independent arts organizations in Athens are also competing for funding.

The ACAC should focus its fundraising on specific projects recommended in this plan, particularly if projects can be developed in collaboration with other entities that would see public art as helping to fulfill their missions.

#### **Our Town and ArtPlace America**

Our Town and ArtPlace America are grant programs that support a wide variety "creative place-making" endeavors. Our Town is managed by the National Endowment for the Arts, and funding is available only to local governments. ArtPlace is managed by a consortium of foundations, and requires a collaboration between an arts organization and a community or civic organization.

With the development of this master plan, the ACAC would be strongly positioned to apply for both types of grants. ACAC should begin with an Our Town proposal, and after it builds more of a track record, it can apply for an ArtPlace grant.

## **Cost Recovery**

When that ACAC receives grants from outside sources, such as Our Town and ArtPlace, it should attempt to use grant funds to recover some of its costs. For example, part of the grant income should be allocated to pay for staff time necessary to manage the grants and the projects.





## PRIVATE FUNDING SOURCES

ACCUG’s commitment to public art through operational and capital funding should be a powerful lever for persuading the private sector to make a similar investment.

The ACAC should provide a clear, compelling set of opportunities for the private sector to support, and civic and elected leadership should reinforce the message that Athens’ private sector is expected to contribute to this aspect of the community’s advancement. Building these expectations for private support usually takes a consistent message offered over a long period of time.

However, it is not reasonable to expect that private funding will supplant public funding, particularly because state law does not provide for formal mechanisms for requiring developers to include public art in their projects.

### Sponsors

Sponsorships from businesses and local organizations should be focused to support specific projects or events. Generally, it is easier to ask for sponsorships for discrete projects, and this will help ACAC reach milestones on its priority projects. Art Walk displays, Cultural Trail projects, bus shelters, bike racks and murals are all the types of ACAC projects that could conceivably be supported by sponsors.

### Developers

Currently, developers do not have any obligation or incentive to include public art in their development projects. Under Georgia state law, municipalities do not have direct tools for requiring developers to do this.

Nevertheless, ACCUG and the ACC should make clear their preference for developers to include public art in their projects and provide

recommendations about opportunities for doing so.

Developers of projects of a certain scale in Athens, or in certain locations (downtown, regional centers, neighborhood centers) should be required to review the Public Art Master Plan and to meet with the ACAC to discuss how public art might be incorporated into their sites, as part of the predevelopment process, or how they might sponsor artworks, as indicated above. The ACAC could establish a task force to carry out this work.

In particular, the ACAC should urge developers to assist with the development of murals, bus shelters, the Art Walk or the Cultural Trail, as those projects pertain to their property.

Mandala murals on Big City Bread, created by youth in the Lyndon House Arts Center Mural Workshop and Summer Camp, 2016. Inspired by drawings by artist-in-residence David Hale.

### **Classic Center Cultural Foundation**

The Classic Center Cultural Foundation raises funds to support the overall mission of the Classic Center, and sometimes uses those funds to acquire artworks to add to the Classic Center collection.

The ACAC should discuss with the Classic Center Cultural Foundation the potential of collaborating on the following projects:

- The downtown Art Walk, particularly aspects of the Art Walk that would improve pedestrian connectivity to the Classic Center from other areas of downtown.
- The Cultural Trail, particularly elements that relate to the Classic Center.
- A downtown mural wall, as part of the range of cultural offerings that are promoted to visitors.

### **Fundraising Campaign**

The ACAC should develop simple materials, such as a slide presentation and/or one-page “FAQ” sheets, that can be used to recruit sponsors for these projects. A slide presentation should include background on the value of public art to the community, the opportunities for supporting public art, and the benefits of sponsoring public art. For specific projects, such as Cultural Trail sites, more specific fundraising approaches and materials would be developed.

### **Acknowledgement Guidelines**

The ACAC should develop guidelines that provide clear expectations for how donors would be recognized, without interfering with the public’s enjoyment of art projects.

Generally, these guidelines should consider the relative positioning of sponsorship credits versus artist credits and basic information about a project, and limitations on the use of logos, colors and typography that brand a business. Guidelines should apply to signage, printed material and web material.

### **Cost Recovery**

When that ACAC receives grants from outside sources, such as sponsorships, it should attempt to use those funds to recover some of its costs. For example, part of the sponsorship income for an Art Walk exhibition should be allocated to pay for staff time necessary to manage the Art Walk.



Makers Fest at Lyndon House. Photo courtesy Our Arrow at the Lyndon House Arts Center.

## ARTIST DEVELOPMENT

The ACAC should be attentive to helping the community develop a robust capacity to create public art through two main strategies:

- Ensure that it offers a wide range of commissions at different budget levels, in different media and at different scales, so that artists in a wide range of practices can have access to commissions.
- Support all segments of the public art ecosystem through enrichment programming. The ACAC should carefully consider its role in these programs; while the ACAC may have resources to offer, it should consider collaborating or contracting with independent arts organizations to organize the programs described below. That would help the ACAC focus on its core mission while helping to support the growth of other arts organizations in Athens.

### Collaborations with Associated Artists

For large commissions created by experienced public artists, the ACAC should require the commissioned artists to collaborate with artists who are less advanced in their careers or not as experienced in public art. Generally, this will create opportunities for more less seasoned artists to learn from more experienced ones. In some cases, this might result in a collaborative credit that artists can use in their portfolios.

- For commissions over \$100,000, require that the commissioned artist collaborate with an associated artist who is less experienced in public art.
- The ACAC should set aside a fee for the associated artist that is separate from the commissioned artist's budget. The associated artist fee should be

a minimum of \$5,000, and higher depending on the scale of the project and the associated artist's role.

- The ACAC should maintain a roster of artists who could be considered as associated artists, and provide the commissioned artist with recommendations if necessary.
- The commissioned artist's approach to collaborating with an associated artist should be one of the criteria for evaluating the artist in the artist selection process.
- The commissioned artist and associated artist should negotiate the nature of their collaboration, what the associated artist will contribute to the project, and how credit will be offered.

## **Professional Development Workshops**

As independent entrepreneurs, public artists must learn how to stand out in a very competitive environment. Many artists would benefit from workshops focusing on aspects of putting together qualifications packages and applications, such as developing an artist statement and artist resume, photographing and documenting work and budgeting. These skills are not only important to competing for public art projects or awards, but also can be applied to other applications processes that artists might consider outside of ACAC projects.

The ACAC should consider how it can catalyze these workshops, but not be in the lead of developing, organizing or facilitating them.

The ACAC should consider offering an annual grant in the range of \$500 to \$1,000 to independent arts organizations in Athens that wish to offer professional development workshops for artists. ACAC commissioners who have managed public art commissions can be resources to these workshops in the curriculum development or facilitating of the workshops. The ACAC should ask the contracted organization to determine from local artists what professional development topics in public art would be most useful, before developing the workshop curriculum.

## **Public Art Practicums**

As artists develop public art projects in Athens-Clarke County, the ACAC should provide opportunities for them to share their project development processes in a practicum setting with other artists in the community. The ACAC should provide a small amount of funding in each artist's contract that would compensate the artist for this effort.

## **Visiting Artists / Curators**

The ACAC should catalyze local artist engagement with the broader public art community.

The ACAC should sponsor a periodic visiting artist / curator series that engages artists in Athens-Clarke County with public artists who are practicing elsewhere. Visiting artists could spend their time giving a public lecture, leading a practicum or professional development workshop, and making studio visits.

The visiting artist / curator series could be organized in collaboration with faculty from the University of Georgia, who would be able to provide access to service learning or humanities enrichment funding.

## **Professional Networking**

The ACAC should investigate approaches to helping artists network with professional public art organizations. These approaches might be undertaken in collaboration with the Athens Area Arts Council or the Lamar Dodd School of Art.

## **Scholarships**

The ACAC could consider offering scholarships, through mini-grants, to professional artists from Athens-Clarke County who would like to become involved with larger public art networks. Grants of \$250 could be used to underwrite registration fees or travel costs for artists who wish to attend public art networking conferences such as the Public Art Network, Open Engagement or Hand-in-Glove.

## **Simulcasting**

The ACAC could consider simulcasting the Creative Time Summit, a leading social practice conference, for local artists who are not able to attend.



Beverly Pepper, *Ascension*,  
Georgia Museum of Art.  
Photo Courtesy Georgia  
Museum of Art.

## PARTNERSHIPS: PUBLIC ART ECOSYSTEM

In vibrant cultural communities, public art agencies are part of a broader ecosystem. Artists, artist collaboratives, independent arts organizations, galleries, fine arts schools, curators and fabricators all play an important role in creating public art projects and advancing the work that artists do.

### University of Georgia

The University of Georgia has numerous resources that help shape the arts and culture community in Athens-Clarke County. Most notably among these are the Lamar Dodd School of Art and the Willson Center for Humanities and Arts. In addition, the Office of Service Learning creates “engagement hubs” that support campus-wide collaboration, community engagement and interdisciplinary service-learning around topics such as food systems, watersheds, hunger and K-12 learning that are important public policy issues.

- ACAC should cultivate, where possible, institutional partnerships where the resources of the university and ACAC are combined to create innovative frameworks for sharing resource to advance public practice in Athens.

- + ACAC should consider sponsoring artist residencies within an Office of Service Learning “engagement hub” as a means for an artist to connect with experts on import current issues, and for the university partners to have an additional channel of access to the community. The Watershed UGA “living laboratory,” for example, has already catalyzed several on campus art projects related to watershed and water quality awareness.
- + ACAC should collaborate with the Lamar Dodd School of Art on a service learning course related to public art in Athens, which combines student field research on the existing collection and student studio work creating new projects. Visiting artists could be brought to Athens under this course format. ACAC could recommend artists who have a major commission, or make a commission in Athens part of the arrangements.

- + ACAC should consider supporting extra time for visiting artists to UGA (who typically come for a brief time to lecture and visit classes) to provide time for activities that directly engage the local community. Visiting artists are chosen by faculty committee.
- ACAC should also cultivate partnerships with individual faculty members who can access resources from their departments, schools and the Willson Center for initiatives that advance teaching, research and public art practice.

In order to facilitate this cross fertilization, the ACAC should set aside one or two commission spots for University appointees.

### **Independent Visual Arts Organizations**

Athens hosts several independent visual arts organizations, most notably the Athens Area Arts Council (AAAC) and Athica. AAAC provides support for practicing artists, and launched the popular artist-designed bus shelter program. Athica is a contemporary art gallery.

ACAC should collaborate with these organizations in order to increase its creative reach, reduce the workload of its staff and volunteers, and generally strengthen the climate for public art in ACC. Options include:

- Contracting with independent arts organizations to manage the implementation of projects like bus shelters and murals.
- Contracting with independent arts organizations for services such as developing artist rosters or professional development programming.
- Allowing independent arts organizations to apply for grants for public art projects.

### **Downtown Organizations**

There are several organizations that are dedicated to promoting the economy and well-being of downtown, notably the Downtown Development Authority, the Classic Center Cultural Foundation and the Convention and Visitors Bureau. The ACAC should collaborate with these organizations on various activities:

- implementing the Art Walk and the Cultural Trail, as outlined in the implementation plans for those projects,
- ensuring that public art is included in other public and private developments downtown, such as the proposed amphitheater near the Classic Center,
- encouraging murals downtown, and
- developing public education and marketing materials.



Matthew Mazzotta, outdoor living room at Lamar Dodd School of Art. Photo by Todd W. Bressi.

## COMMUNICATIONS AND MARKETING

### Goals and Messages

Successful communications and marketing starts with a series of key goals and messages to support those goals. Communications across all platforms should be to support these key goals and messages.

The ACAC's key goal should be to convey the following messages about public art:

- public art is a community asset, beautifying Athens-Clarke County and connecting its diverse communities.
- the ACAC is a wise steward of public resources, using them to catalyze creative expression, leverage other resources and strengthen the local arts community.

The ACAC's secondary goals for communications and marketing should be to convey:

- the breadth and depth of the resources in Athens-Clarke County,
- public art welcomes, and depends on, community engagement and community support, and
- public art involves a depth of thought, creativity and collaboration.

The ACAC can also provide a service by offering “how-to” information to businesses and others that would like to commission art projects such as murals.

### Audience

Successful communications and marketing also identifies and addresses itself to key audiences.

For the ACAC Public Art Program, the key audience is the general public, especially people who the ACAC hopes will benefit from public art projects and whose participation and

support is needed. Secondary audiences include the visual arts community, particularly when the ACAC is distributing a call to artists, and the stakeholders in the area of a project that is being developed.

The ACAC should also consider the Mayor, Commission and ACCUG administrative leadership a key audience as well, as their support will be necessary for the funding and operation of the program.

### Content

Over time the ACAC should develop more content about the works in its collection. This could include updated photography and comments and interviews from people who encounter the art. Additionally, existing content should be re-evaluated to ensure that it helps to convey the key messages described above.

For projects that are in development, the ACAC should consider providing “real-time” updates, such as concept proposals, reports from stakeholder meetings and “work in progress” reports from the artists and stakeholders. These updates should be archived, as they provide a first draft of the formal documentation of the artwork. The ACAC has begun this process for the project at World of Wonder Park.

These content improvements are important for conveying the message that the ACAC is creating fresh, relevant work. It is especially critical for temporary projects, for which the documentation will be the key way for people to access information about the project. And it helps keep the program and its operations in the public eye.

The ACAC occasionally uses its Facebook and Twitter feeds to promote public art opportunities and news from other local, regional and national public art organizations. The ACAC should evaluate whether the announcements dilutes the ACAC messages about its own work.

## **Tools**

### **Internet and Social Media**

The ACAC's main communication tools are its web page, blog, Facebook page and Twitter feed. While its Facebook and Twitter feed provide current information about the program, the banners and project areas of the web page can feel dated, and should be refreshed more frequently.

### **Print and Radio**

The ACAC has strong relationships with print and radio media. Coverage of the master plan included daily and weekly print publications, and interviews on four radio programs. The ACAC should maintain these contacts and create regular story availabilities for these media.

### **Dedication and Celebration Events**

As each project is completed, it creates an opportunity for a community celebration. All those involved in the selection and creation of the artwork should be invited to celebrate it and welcome it into the community. These events can be as simple as a press conference, or they may turn into a block party depending upon the scope of the project and its location.

## **Maps/Public Art Tours**

As the public art collection continues to grow, and as funding is available, ACAC should develop a digital and print map of where public art is located throughout the city with information about each piece highlighted. The ACAC should delay plans to develop an audio tour or a smartphone app until there is more of critical mass of projects within walking distance.

In general, public art programs are better off building on existing digital platforms rather than building their own. One important reason is, using third party platforms relieves the public art program from being responsible for software or platform updates. For example, Culture Now offers a web site that currently integrates the mapping of more than 75 public art collections, and makes a version of the web site available over smart phones.

### **Collateral Materials**

Collateral materials, such as brochures, booklets, cards and posters about public art projects, can provide more in-depth documentation in a format that people can keep and enjoy. The ACAC should develop a strategy for creating collateral material for existing and forthcoming artworks.

## **Grants for Audience Engagement**

The ACAC should consider using some of its grant funds to support innovative approaches to engaging audiences with public art in Athens-Clarke County. Potential projects could range from artistic reinterpretations of public art to "how-to" guides for certain types of projects to interpretive materials available in print, on the web or through apps.





Bob Quinn, Ben T. Epps. Courtesy Athens Cultural Affairs Commission.

## COLLECTION MANAGEMENT

*The following recommendations should be incorporated into the ACAC Guidelines as appropriate.*

### Ownership

All public art funded by ACCUG and/or located on ACCUG property should be owned and insured by ACCUG.

### Documentation of the Collection

ACAC will be responsible for keeping records of the ACCUG public art collection, including developing records for existing work and documenting new works entering the collection.

### Project Identification

Each new artwork should be identified with standard signage stating the artist's name, the artwork title, the media and the date the work was created. The signage should be placed in an appropriate location near the artwork that can be easily viewed by pedestrians.

Over time, signage should be created or updated for existing works in ACCUG's collection to ensure that the works are recognized as belonging to ACCUG and that people can learn about the work.

ACAC should adopt standard signage design so that over time the public can more easily recognize which artworks are in the ACCUG collection.

### Project Records

Files for each commission, acquisition or donation should be maintained in a single location accessible to ACAC and Central Services.

The files should include, as appropriate:

- Plans and drawings generated by the artist during the commissioning process.
- Copies of project correspondence.
- The maintenance instructions provided by the artist and subsequent conservation records.
- A copy of the artist contract.
- Hard copies of images of the artwork during fabrication, installation and after installation.
- Media clippings.

## **Public Art Inventory**

ACAC should maintain a full inventory or database of the entire ACCUG public art collection, in a format accessible to ACAC and Central Services. This inventory should include, as appropriate:

- Artist name and contact information
- Title of work
- Location (kept in a format compatible with the City's GIS system)
- Year completed/installed
- Media
- Dimensions
- Budget/cost and source of funds
- A brief description of the work suitable for publication
- Maintenance and conservation needs as defined by the artist and conservation assessments
- Schedule of maintenance or conservation needs
- Conservation history
- Accession number

## **Conservation And Maintenance of the Collection**

Public art is a community asset that should be properly maintained. Conservation and routine maintenance should be undertaken to preserve artworks in the best possible condition.

### **Maintenance**

Maintenance is the routine care and repair of works of public art that does not require specialized expertise (i.e.: dusting, washing, lubrication of moving parts). ACAC will coordinate with Central Services and ACCUG departments to ensure an appropriate maintenance for each artwork.

Central Services will be responsible for routine maintenance and repair of public art located on ACCUG property. Central Services should not conduct any repair work without consulting with the ACAC. Central Services should notify ACAC immediately if an artwork is damaged or stolen.

The ACAC should inspect each artwork at least once a year, and provide recommendations to Central Services about maintenance or repair needs.

## **Conservation**

Conservation is the regularly scheduled examination, documentation, treatment and preventative care of public art. Conservation work is conducted by a professional art conservator.

ACAC and Central Services should collaborate on the commissioning of a baseline conservation study of the current public art collection, through a funding request to the Mayor and Commission. The study would involve hiring a professional conservator to conduct a survey of the condition of each work in the ACCUG public art collection and make recommendations for conservation, cost estimates and a recommended schedule for implementation. The survey should be conducted every five years.

Central Services will be responsible for subsequent conservation work. Conservation should be paid for by Central Services operating funds or through special grant funds or funds set aside by ACAC specifically for conservation. Central Services and ACAC should request a conservation fund as part of the next SPLOST program.

ACAC should take steps to identify conservation needs of new artworks prior to their fabrication and installation. ACAC should require, when necessary, that artists consult with a conservator during the design development phase of the project to identify the conservation needs of the project. Alternately, ACAC should require that design documents be reviewed by an independent conservator prior to executing the fabrication and installation portion of a contract. For commissioned works, the artist should provide ACAC with a worksheet that identifies the conservation and maintenance needs of the work, including the frequency, methods and materials recommended. Central Services should be consulted during the maintenance review.

## **De-Accession and Relocation of Artworks**

ACCUG should seek to ensure the ongoing integrity of the artwork in the ACCUG collection and the sites for which they were created, to the greatest extent feasible, in accordance with the artists' original intentions, and consistent with the rights afforded by the 1990 Visual Artists Rights Act. However, from time to time there will be circumstances when ACCUG will deem it necessary to relocate or remove a work of art in the ACCUG collection.

The ACAC must review and recommend to the Mayor and Commission any proposal for de-accessioning or relocating an artwork. Consideration of de-accession or relocation should involve the same degree of careful review as a decision to commission a work of art; decisions should be informed by professional judgment and in the interests of the public.

### **Criteria**

The ACAC may consider the de-accession, relocation or removal of a work of art for any of the following conditions:

- The condition or security of the artwork cannot be reasonably guaranteed;
- The artwork requires excessive maintenance or has defaults of design or workmanship and repair or remedy is impractical or unfeasible;
- The artwork has been damaged and repair is impractical or unfeasible;
- The artwork endangers public safety;
- Significant changes in the use, character, or design of the site have occurred that affect the integrity or relevance of the work;
- Significant adverse public reaction has been documented over an extended period of time (a minimum of five years);
- The work is of inferior quality or is judged to have little aesthetic and/or cultural value;
- A suitable location for the artwork has been identified that better satisfies the original goals of the project; or
- The artist requests removal or relocation of the artwork due to any of the concerns listed above.

### **Procedure**

Central Services and ACCUG agencies should notify the ACAC immediately if an artwork is seriously damaged, or if a department plans to relocate an artwork, remove an artwork or in any way alter the site where an artwork is located. ACAC should notify Central Services and the affected agency if it determines that relocation or de-accession should be considered.

The ACAC shall review the circumstances surrounding the damaged artwork or proposed de-accession or relocation. The ACAC may appoint a task force to review

the matter. The ACAC may choose to hold a public meeting for the purpose of gathering community input. The ACAC must notify the artist and solicit their input.

The ACAC may recommend any of the following courses of action as a result of its review, in the following order of preference:

- Repair the artwork
- Relocate artwork
- Remove work from display and store
- If no other alternative is evident, remove and permanently dispose of artwork. Disposal should first include return to the artist, then donation to charity or other government entity.
- Sell or trade artwork (secure professional appraisal and advertise sale; seek competitive bids; dispose of work)

In the case of a relocation or de-accession, the ACAC will make a recommendation to the Mayor and Commission, which makes the final decision.

### **Visual Artists Rights Act**

Conservation, maintenance and de-accessioning should take place in accordance with the Visual Artists Rights Act of 1990. Artists whose work is under consideration for de-accessioning shall be notified by reasonable means, to include written notification by registered mail, and shall have the right of first refusal to purchase the artwork(s) or reclaim the artwork(s) if purchase is not required.

## EVALUATION

Evaluation is discussed frequently in the public art field but most public art programs do not have experience with evaluative processes. There are two general reasons for doing evaluations. One is to assess whether a project achieved its goals, which is often necessary for reporting to funders. The other is to inform future designs about processes, programs and projects, which useful to improving the impact public art has on a community.

An evaluative process can focus on a specific project or an entire program. The ACAC should consider steps to implement both types of evaluation.

### **Project Evaluations**

The ACAC should evaluate individual projects at their conclusion by asking people who were involved to complete a simple survey or exit interview. The survey and/or interview should focus on questions about the goals and process of the project. If the evaluation is conducted as a survey, it should allow for open-ended responses as well as structured responses. The findings should be used to inform goals and process strategies for future projects.

### **Program Evaluations**

The ACAC should periodically evaluate its overall progress and the artworks it is creating by collecting information from a broad group of people, from project insiders to casual observers.

The easiest way to do this is through an online survey for residents, businesses, visitors and users. The survey could be supplemented by key stakeholder and intercept interviews. The survey should track several baseline questions, such as people's familiarity with the ACAC and its specific commissions, as well as people's engagement with public art projects and commissions that were undertaken since the Public Art Master Plan was adopted.

The online survey should build on the survey was conducted for this master plan, so results can be compared, and could include additional questions that could be carried forth on future surveys.

The first survey should be undertaken in three years, to help evaluate progress on the recommendations of the master plan and to obtain information about public priorities before the next SPLOST cycle is approved.

### **Event Evaluations**

When the ACAC sponsors or collaborates on an event, such as a lecture or a professional development workshop, it should develop a short questionnaire that collects feedback about the event. The questionnaire can be focused on meeting format, content and location, as well as questions that gauge whether the meeting achieved its goals.

### **Ongoing Informal Feedback**

The ACAC should collect ongoing informal feedback through a portal on its web page / blog that allows people to upload comments, or through comments it receives through social media platforms. It should also encourage comments on topical blog posts. This feedback should be reviewed and archived, though it should be recognized that it carries different weight than evaluations that are conducted systematically.

# ROLES AND RESPONSIBILITIES

## Mayor and Commission

The Mayor and Commission are the chief legislative body of Athens–Clarke County Unified Government. The Mayor is elected at large. The members of the Commission are elected by district. The Mayor and Commission:

- Approve the Public Art Master Plan,
- Approve ACAC annual budget and work plan,
- Approve public art recommendations for SPLOST projects,
- Approve schematic plans for SPLOST projects,
- Approve contracts as required by ACCUG purchasing policies, and
- Accepts donations of public art.

## City–County Manager

The City–County Manager is the chief executive officer of the Athens–Clarke County Unified Government. The City–County Manager:

- Approves contracts as required by ACCUG purchasing policies.

## Athens Cultural Affairs Commission

The Athens Cultural Affairs Commission is an eleven-member, volunteer group that was created by the ACCUG to oversee and implement public art and other cultural affairs programs in ACC. The ACAC mission is:

- Make recommendations to the Mayor and Commission on development and promotion of practices and policies pertaining to arts and culture,
- Foster the development and enjoyment of performing, visual, musical, literary arts and other cultural activities in the Athens–Clarke County community, and
- Expand public awareness, understanding, and enjoyment of arts and culture in everyday life.

Its specific role in regard to public art is:

- Develop an annual work plan and annual budget request and monitor ACAC annual budget,
- Create selection panels and task forces when necessary and appoint members,
- Make recommendations to Mayor and Commission about project budgets and scopes, artist selection and schematic development of SPLOST projects,
- Make recommendations to Mayor and Commission about donations of public art,
- Coordinate the review of de-accessioning and relocating public art, and make recommendations to the Mayor and Commission,
- Provide key liaison to elected officials,
- Coordinate external outreach to arts and community organizations, and the university,
- Assist in the development of communications materials, and
- Assist in the development of fundraising materials and in fundraising outreach.

## ACAC Staff

The Athens Cultural Affairs Commission staff provides project management and administrative support. Currently, ACAC contracts with a part-time arts administrator to provide administrative and logistical support. In the long run, ACCUG should hire a full-time employee to provide project management and administrative support.

- Facilitate planning processes, such as planning of the downtown Art Walk and Cultural Trail with community task forces,
- Coordinate artist calls and selection processes for specific projects and annual grants,
- Coordinate project design, fabrication and installation with artists, the SPLOST team and design teams,
- Manage communication with project partners,
- Provide key liaison to ACCUG department directors and staff,
- Manage special projects, such as a maintenance and conservation plan,
- Coordinate content development for ACAC web, blog and social media, and
- Oversee budgeting, contracting, billing and payments related to the above projects.

Additional duties may include:

- Prepare grant requests, and
- Support the ACAC in making its annual budget request.

## Task Force

Ad-hoc Task Forces are established by the ACAC to guide the projects recommended in this plan, especially those that require partnerships with ACCUG agencies and other organizations.

The general role for members of ad-hoc Task Forces should be to:

- Provide overall guidance for projects,
- Advise on technical details that are beyond the expertise of the ACAC, and
- Provide liaison to stakeholder groups and help obtain support in terms of site permissions, funding, marketing and in-kind assistance from them.

Ad-hoc Task Forces are different from standing ACAC committees in that they have focused missions and, in some cases, limited time frames. They also include a variety of stakeholders, not just ACAC commissioners.

## User Groups

Project-specific “user groups” are formed by the SPLOST office to provide input on specific capital projects. User groups:

- Provide recommendations to the ACAC on the approach to public art that is desired for each capital project.

## **Selection Panels**

Selection panels are appointed from time to time by the ACAC to recommend the selection of artists and concepts for ACAC projects. They operate on an ad-hoc basis, and are composed of internal stakeholders, external stakeholders and independent arts professionals. Selection panels:

- Learn about the long-term goals, strategies and parameters for public art related to the facility where the art will be located,
- Review artist qualifications and selects finalists,
- For commissions, review Concept Proposal(s) and/or qualifications, interview finalists and recommend final selection to the ACAC,
- For acquisitions, review candidate artworks and makes a recommendation to the ACAC, and
- Provide to the ACAC a report on the reasons for its recommendations.

## **SPLOST Office**

The SPLOST office, part of ACCUG, administers SPLOST funds and manages SPLOST projects. The SPLOST office:

- Collaborates with ACAC on the development of approaches for including public art in SPLOST projects, and
- Oversees the financial management of SPLOST projects.

## **Central Services**

Central Services, part of ACCUG, is responsible for the management for providing general services to ACCUG. In this capacity General Services:

- Oversees the maintenance, repair and conservation of artwork in the ACUUG collection,
- Collaborates with ACAC by providing early review of sites and strategies for projects in the public realm, such as Art Walk and Cultural Trail projects, and
- Administers the donation review process.

## DEFINITIONS

### Accession

The act of adding or acquiring a work of art to the Athens–Clarke County Public Art Collection through commission, purchase or gift.

### ACCUG

The Unified Government of Athens–Clarke County.

### Annual Work Plan

A plan developed by ACAC that outlines public art activities for the coming year, reports on the status of ongoing and proposed public art projects, and recommends and operating budget for the ACAC for the coming year.

### Artist

An individual who meets one or more of the following criteria:

- realizes income through the sale, performance, publication or commission of original works of art;
- has previously exhibited, presented, performed or published original works of art in museums, galleries or other recognized art venues and publications;
- has formal training or education in a field of art; and
- has received awards or other forms of recognition from arts juries, arts grant panels, critics and similar entities for his/her artistic abilities or accomplishments.

Environmental design professionals, such as architects or landscape architects, can be considered artists if they otherwise meet the criteria in this definition.

### Artwork

Tangible creations in all forms, media or combination thereof created by or under the direction of one or more artists, whether two or three dimensional, existing in a single copy or in a limited edition, that is not mass produced, include commercial representation or incorporate a logo.

### Call to Artists

The general term for a request for artists to apply for a public art commission. A call to artists can be issued as Request for Proposals (RFP), which asks for the submission of both an artist's credentials and a conceptual proposal for an artwork, or a Request for Qualifications (RFQ), which asks for the submission of an artist's credentials.

### Capital Improvement Program (CIP)

The ACCUG program for advance planning of capital developments.

### Construction Project

Any capital project paid for wholly or in part by ACCUG to construct or remodel any building, decorative or commemorative structure, park, or parking facility or any portion thereof.

### Curator

A fine arts professional who assists in the development of a public art project, primarily by locating an artist suitable for a project, assisting the artist in developing their concept, and assisting in the implementation of the project.

### De-accessioning

The permanent removal of a work from the ACCUG public art collection by selling, donating or destroying it.

The removal of an artwork from the ACCUG Public Art Collection.

### Donations

Artworks donated to ACCUG from a private individual or institution and/or other outside sources.

### Loan

Artworks provided to the ACCUG to be displayed in public space for a fixed period of time and to be returned to the owner after the loan period expires.



**Mural Selection Panel**

An ad-hoc group appointed by the Athens Cultural Affairs Commission to make recommendations about adding artists to the ACAC muralist roster, and to select muralists for the ACAC rotating mural wall.

**Policy**

This Public Art Policy as adopted by the Athens Cultural Affairs Commission, including any future additions, deletions or revisions thereto.

**Project Plan**

A document, developed by the ACAC, that outlines the work that must be done to undertake a specific public art commission or acquisition and establishes the goals against which the project will be reviewed. The project plan is approved by the ACAC before a project begins. It is also referred to the Mayor and Commission, in the case of SPLOST projects.

**Public Art**

An original artwork in any media, produced by an artist or by a team of artists that has been planned and executed with the intention of being staged in the physical public domain, usually outside and accessible to all.

**Public Art Collection**

The body of artworks that have been reviewed against adopted and standardized criteria, approved and formally recommended for ACCUG ownership by the Athens Cultural Affairs Commission and for installation or exhibition in public locations, in or on publically owned buildings, on publically owned land, or in or on other locations leased or provided to ACCUG through donation, easement or other means.

**Public Art Ordinance**

The legislation that authorizes the Athens Cultural Affairs Commission and the allocation of funds for public art, as recorded in Chapter 1-25 of the Athens-Clarke County Municipal Code, "Athens Cultural Affairs Commission."

**Roster**

A registry of artists who are pre-qualified to be considered for various projects sponsored by the ACAC; for example, a roster of muralists. The registry would include specific criteria for the inclusion of artists, depending on the nature of the project.

**Selection Panel**

An ad-hoc group appointed by the Athens Cultural Affairs Commission to make recommendations about artist selection and artist concepts to the ACAC.

**SPLOST**

The "Special Purpose Local Option Sales Tax," which is the primary funding mechanism for capital projects in Athens-Clarke County.

**Task Force**

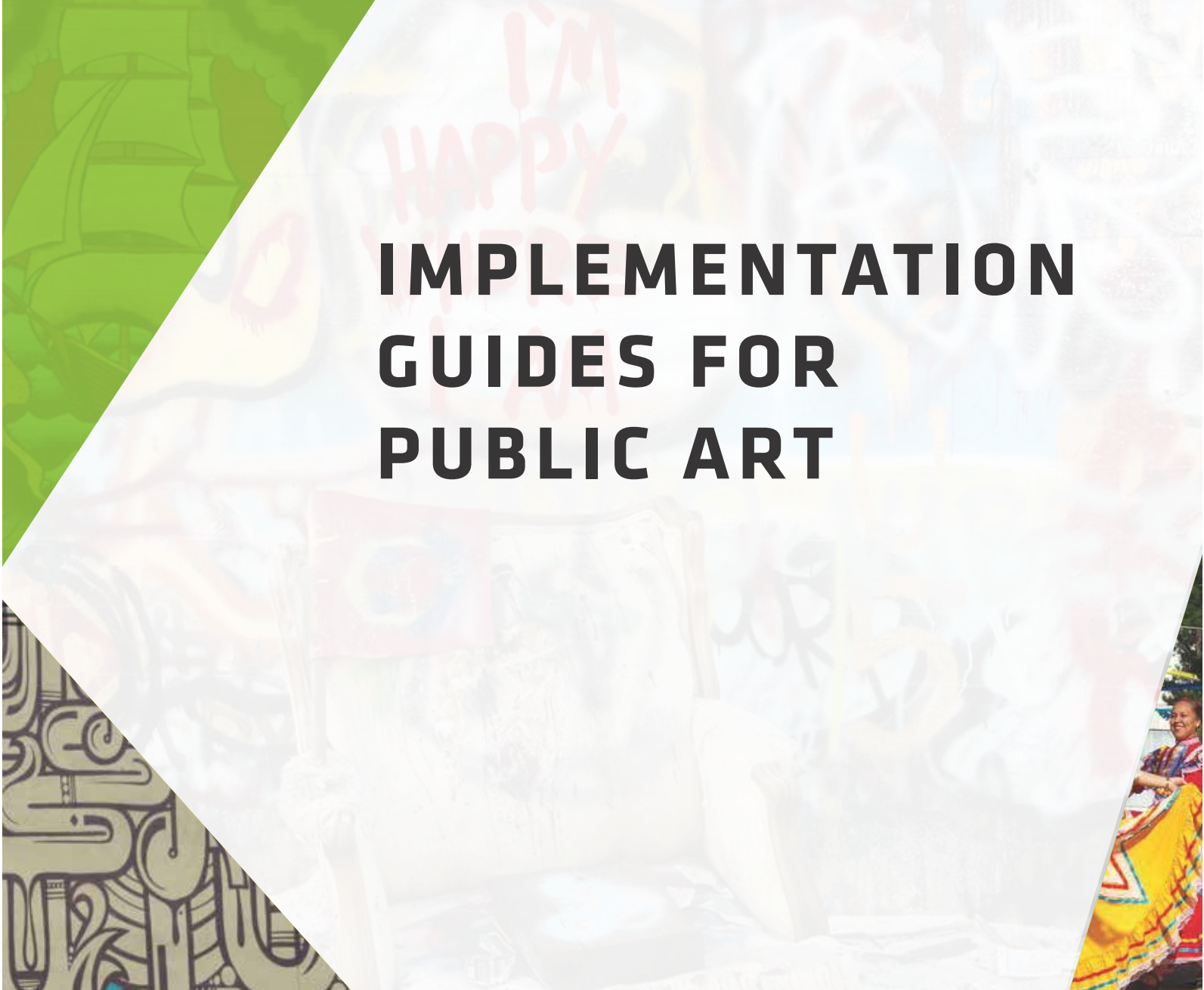
A group appointed by the Athens Cultural Affairs Commission to handle a specific task related to the administration of the Public Art Program, such as providing recommendations on bus shelters or the grant program. Task forces include both Commission members and others with expertise specific to the task at hand. Task forces are appointed with fixed responsibilities and, usually, for a fixed duration of time.

**User Groups**

A group appointed by the SPLOST office that generally consists of internal and external stakeholders for a SPLOST project, and which works with the ACAC in the planning of the public art component of that SPLOST project.



# **IMPLEMENTATION GUIDES FOR PUBLIC ART**





The following implementation guides have been developed as “playbooks” or instruction manuals for the ACAC to follow when implementing specific public art projects. They are meant to exist on their own, literally, to be excerpted and photocopied as one might take a recipe out of a cookbook.

As the playbooks are working documents, they are advisory: they can be amended annotated, expanded or updated by the ACAC to reflect lessons learned in implementing past projects. Similarly, the ACAC can draft additional “playbooks” should it decide to take on different types of projects.

Artist Roundtable at the Broad Collective. Photo Courtesy ACAC.

Collage images left, clockwise from top left: Brian Smith sculpture, Jittery Joes sign, graffiti, LatinoFest, Peter Ferrari/Living Walls mural.

# IMPLEMENTATION GUIDE #1: SPLOST PROJECTS

SPLOST projects will remain the core of the ACAC's work. This implementation guide outlines a model approach for identifying appropriate opportunities for public art in SPLOST projects, including coordination with ACCUG agencies while projects are in the conceptual phase, and with the SPLOST phase as they move through project definition, design and construction. This model approach can be amended, annotated, expanded or updated by the ACAC to reflect lessons learned in implementing past projects.

## PRELIMINARY IDENTIFICATION

It is important to identify opportunities for public art in ACCUG capital projects at the earliest possible stage of project development, so that adequate budgets and timeframes for implementation can be anticipated, and so that community expectations can be explored early on.

### Criteria for Selecting SPLOST Capital Projects

Every few years Athens-Clarke County initiates a new round of capital projects that are funded through SPLOST. The ACAC can recommend, and the Mayor and Commission can approve, the inclusion of public art in any of those projects. The following considerations should guide the selection of public art in SPLOST Capital Projects:

- The public visibility and accessibility of the site.
- The potential for public engagement in the development of the project.
- The feasibility of integrating public art into the project, based on the type of project and the project schedule.

### Master Planning

The earliest opportunity for identifying public art projects is a long-term master planning process. In Athens-Clarke County, long-term master plans are usually undertaken by agencies or commissions, at the direction of the Mayor and Commission.

Leisure Services, for example, has proposed to undertake a parks, recreation and open space master plan, and opportunities and priorities for public art should be identified through that planning process. Those recommendations should be carried through as project planning continues.

The downtown master plan, created as an advisory document, also identifies numerous opportunities for public art. These opportunities should be examined more closely as the development of public and private projects downtown

continues. Some priority downtown projects are identified elsewhere in these recommendations.

### SPLOST Planning

A second stage of identifying opportunities for public art is when capital projects are incorporated into a forthcoming SPLOST capital improvement program. It is critical to anticipate which SPLOST projects might include public art, so budgets can be set accordingly in the SPLOST bond issue.

### SPLOST Public Art Funds

Each round of SPLOST funding should also include capital funds for public art that are independent of the funds that are attached to specific projects, and can be assigned to projects elsewhere in Athens. The ACAC should use the following criteria to guide the selection of projects that will be supported with SPLOST capital funds. Priority should be given to projects that meet as many of the following criteria as possible:

- The project cannot obtain funding from another source, such as a capital budget, grant or donor.
- The project has obtained funding from another source, such as a capital budget, grant or donor, but cannot be realized to its full potential without additional funding.
- The project is related to a larger priority of the Mayor and Commission.
- Funds can catalyze a priority opportunity in one of ACAC's program directions.



Maureen Kelly, Nest, Classic Center Atrium. Photo courtesy ACAC.

## PROJECT PLANNING

### Preliminary Project Planning

Sometimes, several years may elapse between the time that a SPLOST capital improvement program is adopted and the project development takes place. The ACAC can use this intervening time to develop more specific expectations for public art in any particular project, researching public art approaches, community engagement approaches, budgets and even potential artists. This information can then be a resource to the user groups and the design teams working on the project.

### Project Concept Phase

The SPLOST project development process first considers public art during the Project Concept phase. At this phase of the project, the basic requirements of the capital project are considered (program, siting requirements, special engineering or approval considerations). A user group, consisting of representatives of the agency building the project and community members, is convened to advise the process.

This is the phase at which ACAC can make a formal recommendation to include public art in a project, what the general approach to the public art project should be, and what the funding level should be, as per the public art ordinance. This recommendation should be based on the direction of the ACAC Public Art Master Plan, as well as input from the user group.

The ACAC and the user groups play complementary but different roles in this process.

The ACAC should consider the broad context of the public art project, in regard to the overall goals for public art in Athens-Clarke County and other recommendations of the public art master plan. The ACAC should also provide the user group with this context, as well as background on the opportunity (examples, budget ranges, selection processes). The user group should bring knowledge about the project, such as the hopes and needs of the facility users, and operational and maintenance requirements.

Based on information-sharing conversations, the ACAC should make a preliminary recommendation to the user group and the SPLOST team about incorporating public art into the project.

Based on feedback from the user group and the SPLOST team, the ACAC should make a recommendation for public art that is incorporated in the Project Concept report that is forwarded to the Mayor and Commission for approval. The ACAC's recommendation should take the form of a public art project plan, which is detailed elsewhere in these recommendations. The project plan recommendations should indicate the goals for the public art, the type of artwork that is being sought, the artist selection process, community engagement process, proposed budget and schedule.

### **Budget Level Considerations**

The Athens public art ordinance allows the ACAC to recommend that one percent of the construction budget for a SPLOST project be used for public art, more than one percent, or less than one percent. In the current round of SPLOST projects, most public art budgets, if they were calculated to be one percent of the overall project budgets, would be too small on their own to support a public art project that best meets the goals of the opportunity. In addition, projects with small public art budgets still require full ACAC oversight and management, which can be an inefficient use of its resources.

When a public art budget for a SPLOST project is too small, the ACAC should consider the following options. If the project is a high priority based on the project selection criteria recommended elsewhere in this plan, ACAC can recommend supplementing the SPLOST project funds with:

- SPLOST public art funds or city capital funds that are otherwise allocated to the ACAC,
- under-spending from other SPLOST projects,<sup>1</sup> or
- funding from external sources, such as partnerships, to the extent that the time that it takes to secure such funding does not impede the schedule for the project.<sup>2</sup>

If the project is not a high priority based on the project selection criteria recommended elsewhere in this plan, ACAC can recommend:

- using the SPLOST project funds to support a simple design element, such as a bike rack, bus shelter, bench or stamped concrete, as appropriate to the location and the budget available, or
- using the SPLOST project funds to support a related opportunity, such as an artist residency related to the site.

### **Schematic / Preliminary Plan Phase**

The second phase of capital project development is the Schematic Phase (for vertical structures) or the Preliminary Plan Phase (for horizontal infrastructure). This brings projects to 30 or 40 percent design, thereby confirming basic design assumptions and cost estimates. The Schematic or Preliminary Plan documentation is also approved by the Mayor and Commission.

When possible, the ACAC should select an artist according to the process outlined in the approved project plan, contract with the artist, obtain an artist concept and coordinate the schematic design of the artwork with the schematic design of the project, so that those aspects of the public art can be reviewed by the Mayor and Commission at the time the schematic design of the overall project is reviewed and approved by the ACAC. If this timing is not possible, the schematic design of the artwork should be referred to the Mayor and Commission in as timely a manner as possible.

## **PROJECT IMPLEMENTATION**

### **Final Design and Fabrication**

The ACAC should coordinate with the SPLOST office on a schedule for final design, fabrication and installation.

### **Community Engagement Phase**

Community engagement processes are an important part of the public art process. This topic is discussed in a separate section of these recommendations.

### **Community Education, Marketing and Communications**

Each public art project should have a specific community education, marketing and communications plan. This topic is discussed in a separate section of these recommendations.

<sup>1</sup> In this case, the public artwork would need to be installed independently of the project construction, as SPLOST under-spending are usually not confirmed until the out-years of a SPLOST cycle.

<sup>2</sup> This is most appropriate if the community has a strong desire for a particular outcome, and has capacity to generate additional funding. In this case, the public artwork would need to be installed independently of the project construction.



Costa Building, a future SPLOST project. Photo by Holly Alderman.

# IMPLEMENTATION GUIDE #2: ART WALK AND CULTURAL TRAIL PROJECTS

The Art Walk and Cultural Trail are potential new short-term and long-term initiatives for the ACAC. This implementation guide describes how those projects can be mobilized through ACAC leadership, working with a variety of partners and drawing on a variety of resources. This is a recommended process for developing these projects; it can be amended by the ACAC to reflect lessons learned and changing circumstances.

## THE ACAC ROLE

The ACAC should play a leadership role in developing the Art Walk and the Cultural Trail. The ACAC's leadership role is important to ensure that:

- Public resources are coordinated effectively and can be used to leverage partnerships and private resources.
- The Art Walk and Cultural Trail are coordinated with Athens marketing and tourism strategies and funding.
- The quality of the artworks in the Art Walk and Cultural Trail are managed so that they represent a fresh and evolving set of artworks.
- Professional standards are maintained in securing artworks and displaying them, and
- The Art Walk and Cultural Trail supported with education and communications resources that make them accessible to the broader community.

## ART WALK AND CULTURAL TRAIL TASK FORCE

The implementation of an Art Walk and a Cultural Trail will require a variety of partnerships. The ACAC should form and lead a task force for the project. The task force should include, at the minimum, representatives of:

- ACAC
- Classic Center and Classic Center Cultural Foundation
- Convention and Visitors Bureau
- Downtown Development Authority
- Athens Historical Society
- Central Services

The role of the task force should be to:

- Provide guidance to the preliminary planning of the Art Walk and the Cultural Trail.

- Provide guidance to the development of narrative storylines for the Cultural Trail.
- Review and recommend curatorial plan for the Art Walk.
- Ensure that the full range of partners are involved in the development of the Art Walk and the Cultural Trail.
- Advise on Art Walk RFQ and RFQs for Cultural Trail projects.
- Appoint representatives to the selection panels for Art Walk exhibitions and for Cultural Trail projects.
- Review recommendations of artists selected for Art Walk and Cultural Trail.
- Identify resources for the Art Walk and the Cultural Trail.
- Advise on and assist in implementation of community engagement strategies for the Art Walk and the Cultural Trail.



Downtown Master Plan proposal for a greenway and an artwalk connecting to Lyndon House Arts Center.



## TEMPORARY ARTWORKS: THE ART WALK APPROACH

The development of an Art Walk could begin in the near term. It would not only result in temporary artworks on view downtown in relatively short order, but also allow for the site evaluation, partnerships and funding necessary to pursue the longer term Cultural Trail.

### Preliminary Planning

The initial steps in planning an Art Walk are developing a curatorial strategy, securing sites for the display of artworks, setting a schedule for the exhibition, developing a budget, obtaining funding, putting necessary partnerships in place, developing a communications strategy and developing a call to artists. This work could be led by an “exhibition coordinator,” either the recommended public art program manager or a paid consulting curator. The exhibition coordinator would work in with the Art Walk and Cultural Trail Task Force.

### Siting

At the outset of organizing an exhibition, the Exhibition coordinator, in consultation with the task force, should inventory a series of potential locations to consider for temporary installations. The inventory should take into account the ownership of the site, considerations related to pedestrian circulation, and considerations related to installation, such as the presence of underground utilities at the site. The siting strategy should be approved by the ACAC.

### Criteria for Selecting Art Walk Locations

Projects related to the Art Walk will be driven by the availability of partnership opportunities and sites. Priority should be given to projects that meet as many of the following criteria as possible:

- The project site can be made ready for the presentation of public art with minimal additional site preparation and expense.
- The site is available for the display of art on a permanent basis or for the length of the exhibition, depending on whether it is a permanent or temporary artwork.
- The project site will reinforce pedestrian connections to major downtown destinations, such as the Classic Center, Lyndon House, the Morton Theatre and the University of Georgia main campus. Future phases could extend outward along major corridors, such as West Broad, East Broad, Prince and Oconee streets.

- There is a willing partner, such as a property owner, an art donor, a funder, or an organization that can assist with funding the project.

### Curatorial Strategy

The curatorial strategy will discuss the approach to selecting artworks and the relationship between the public art and people’s experience of the city. Some of the key questions to be addressed are: Should the work of one artist or many artists be shown? What is the geographic area from which artists should be considered? Is there a theme that guides the selection of artists, or that artists are asked to respond to? Are there multiple sites chosen, or just one? The curatorial strategy should be developed by the Exhibition Coordinator, in consultation with the task force, and approved by the ACAC.

### Budgeting and Funding

Budgeting should consider costs for site preparation, curator and artist fees, transportation and installation, marketing and related public events.

Some of these costs could be absorbed into operating, marketing and promotion budgets of partnering organizations. Other sources of funding could include revenues from the ACC’s Hotel Occupancy Tax and private-sector sponsorships.

ACAC funds should be committed only in accordance with the guidelines provided elsewhere in this plan.

The budget and funding plans for each exhibition should be approved by the ACAC.

### Artist Selection

Artist selection should occur through one of the artist selection processes described elsewhere in these recommendations. Two processes should be given special consideration. An Open Call method would be appropriate for a juried exhibition, such as a regional sculpture exhibition. The Curatorial method would be most appropriate for a thematic exhibition or for rotating work at a particular site, such as Lyndon House or City Hall. The ACAC should approve the artist selection process, as well as the artist selection.

## Responsibilities

Artists should be required to loan an existing artwork or create an original artwork, transport it to the site, install it, remove it when necessary, and carry adequate insurance for the artwork while it is being transported. They should be encouraged to sell their work, but not to remove it until the exhibition is over.

The curator and project manager should handle the creative and administrative details of developing and installing the Art Walk. The curator should provide information about the artworks, the artists and the overall exhibition to the public.

The ACAC should pay artists an honorarium for their services, facilitate permissions, provide insurance for the artwork while it is being exhibited, and assist with marketing and outreach.

## Partnerships for Art Walk Temporary Exhibitions

The ACAC should seek a variety of partnerships for developing Art Walk exhibitions.

Partnerships could include ACCUG agencies (Central Services), owners/operators of exhibition sites, arts organizations, funders, and downtown promotion organizations such as the Downtown Development Authority and Convention and Visitors Bureau.

- Site partners will provide access to locations for displaying temporary artworks. These partners might also assist with site preparation, site management and marketing, depending on their capacity.
- Funding partners will provide funds for exhibition expenses (such as artist fees and transportation) that can't be covered through operating budgets.
- Artistic partners will provide access to artworks for display. For example, a gallery may be willing to loan an artwork for an exhibition.
- Marketing partners will ensure that information about the Art Walk is accessible to residents of Athens and available as part of Athens' tourism promotion.

Partnerships should be documented, outlining the role of each partner.

## Community Education, Marketing and Communications

Each public art project in Athens–Clarke County should have a specific community education, marketing and communications plan. This topic is discussed in a separate section of these recommendations.

For the Art Walk, this plan should consider two audiences, residents of Athens and visitors.

## PERMANENT COMMISSIONS: THE CULTURAL TRAIL APPROACH

The development of a Cultural Trail would be a long-term endeavor. Work could begin concurrently with the work on the Art Walk, which could provide a way to test the feasibility of projects in various locations and build partnerships necessary to pursue the Cultural Trail. Projects would probably take several years to come to fruition.

## Preliminary Planning

The development of a Cultural Trail should begin with the creation of a strategy for interpreting the multiple narratives of Athens throughout the spaces of downtown. This strategy should outline interpretive themes and inventory and map potential sites that could be used to interpret different aspects of those themes. For each site, the inventory should include a short synopsis of how one of the themes could be interpreted at that site, and who potential partners for developing an artwork at the site might be. Overall, this inventory would result in a long-term strategy that would be implemented, project by project, over many years.

## Partnerships

The ACAC should seek a variety of partnerships for developing the Cultural Trail.

- Planning partners will assist in the development of the Cultural Trail strategy – interpretive themes, locations and partners.
- Site partners will provide access to locations for installing artworks along the Cultural Trail. These partners might also assist with site preparation, site management, maintenance and marketing, depending on their capacity.

- Funding partners will provide funds for Cultural Trail project development, as well as expenses (maintenance, marketing/education) that can't be covered through operating budgets.
- Marketing partners will ensure that information about the Cultural Trail is accessible to residents of Athens-Clarke County's and available as part of regional tourism promotion.

### Criteria for Selecting Cultural Trail Locations

Projects related to the Cultural Trail will be driven by the availability of partnership opportunities and sites. Priority should be given to projects that meet as many of the following criteria as possible:

- The project site can be made ready for the presentation of public art with minimal additional site preparation and expense.
- The project site will reinforce pedestrian connections to major downtown destinations, such as the Classic Center, Lyndon House, the Morton Theatre, the University of Georgia main campus and Dudley Park (where interpretive features already exist). Future phases could extend outward along corridors like West Broad, East Broad, Prince and Oconee streets.
- There is an adjacent ACCUG capital project can contribute to the cost of implementing the project.
- There is a willing partner, such as a property owner, an art donor, a funder, or an organization that can assist with the interpretation.
- Adequate funding has been identified, whether through SPLOST funding completely, or a combination of sources.
- The project will address one of the community's key narratives.

### Commissioning Phase

The ACAC will implement permanent Cultural Trail projects as opportunities become available. This will primarily be determined by funding opportunities.

Additions to the permanent Art Walk will be driven by the availability of sites and of partnerships.

Artist selection should be through the process described above. Because budgets are small, an invitational process is recommended.

### Budgeting and Funding

Budgeting should consider costs for site preparation, curator and artist fees, fabrication, transportation and installation, marketing and related public events.

Some of these costs could be absorbed into operating, marketing and promotion budgets of partnering organizations. Other sources of funding could include revenues from the City's Hotel Occupancy Tax and private-sector sponsorships. ACAC funds should be committed only in accordance with the guidelines provided elsewhere in this plan.

The budget and funding plans for the initial planning process, and for the implementation of each specific project, should be approved by the ACAC.

### Community Education, Marketing and Communications

Each public art project in Athens should have a specific community education, marketing and communications plan. This topic is discussed in a separate section of these recommendations.

For the Cultural Trail, this plan should consider two audiences, residents of Athens and visitors.



Morton Theatre wall, potential mural site. Photo by Holly Alderman.

# IMPLEMENTATION GUIDE #3: MURALS

The ACAC can support the creation of more murals in Athens through several strategies. This is a recommended process for developing murals; it can be amended by the ACAC to reflect lessons learned and changing circumstances.

## DOWNTOWN MURAL WALL

The ACAC should support the creation of murals in Athens-Clarke County by organizing and managing a wall for rotating murals. Every year, the ACAC should support at least two mural projects that would be painted on the mural wall.

### Preliminary Planning

The ACAC should secure permission to work on a wall that meets as many of the following criteria as possible:

- is in a location that is highly visible to the public, preferably downtown,
- is adjacent to a space that is activated by other uses
- can be secured with an agreement for use for at least a year at the outset, but preferably longer,
- can be secured at low or no cost,
- owner will allow for ACAC to curate the wall with no, or minimal, owner oversight of the artist selection or the creative content of the murals, and
- requires minimal preparation.

### Artist Selection

Artists for the mural wall should be selected from the ACAC mural roster. Each year, the Mural Selection Panel should recommend at least two artists from the roster who would be invited to create a mural on the ACAC mural wall.

Artists who are selected to work on the wall should meet the following criteria, in addition to the mural roster criteria:

- Shall not have been commissioned previously to paint a mural funded by the ACAC.

The ACAC should enter into a mural agreement with the selected artist. The agreement should indicate the duration of the mural, the approximate date that it would be removed or the process through which the removal of the mural will be determined.

### Installation

At the beginning of the project, the ACAC should prepare the wall so it is suitable for long-term use as a wall where murals are painted over at least every six months.

Each mural should be painted out with a white or grey base coat before the new mural is applied.

### Funding

The mural wall can be funded from ACAC annual budget funds, CIP funds, or a sponsorship. Allocate \$1,000 per year for a wall lease and \$1,000 for initial wall preparation. Allocate up to \$2,500 per mural installation, and \$500 for painting out the previous mural.

## MURAL HOUSE CALLS

The ACAC should contract with a muralist who would serve as an on-call consultant to advise any property owner or business who would be interested in creating a mural. The mural house call would provide on-site guidance for developing a mural. The consulting contract could be structured as an annual on-call fee, or a per-visit fee. The consultant should submit a report to the ACAC before invoices are paid, and report on visits at a regular ACAC business meeting.

### Funding

The mural house call consultant should be funded from the ACAC annual budget. Allocate \$60 per site visit, with a cap of 12 per year.



Broderick Flanigan, *Show us a better way*. Photo by Ian Brown.

## MURALIST ROSTER

The ACAC should create a roster of muralists for its own use, and for the use of property owners and businesses who would like to find a muralist for a private commission.

The ACAC should issue an open call to artists, seeking muralists who could work on the mural wall or on murals in other locations in Athens, with annual deadlines. Once a year, the ACAC should convene a Mural Selection Panel to evaluate artist credentials and add qualified artists to a roster of muralists, where their credentials would remain for three years.

The roster should include examples of past work, and for each example the artists should be asked to indicate the date and location of the work, size, dimensions, materials (type of paint), costs (if known), whether the murals required scaffolds or lifts, and whether the murals were developed through a participatory process. Each artist should be invited to upload a maximum of 12 images to the slide registry. This information will provide potential clients with a good sense of the muralist's experience and capabilities, so the client can choose accordingly.

Muralists should be added to the roster if they meet the following criteria:

- Have completed at least three murals for public or private clients.
- Can provide references from at least three mural clients and/or arts professionals, and
- Live or have a studio within 100 miles of Athens.

The purpose of the Muralist Roster would be to provide the ACAC, community organizations, property owners and businesses ready access to a list of muralists that they can contact for projects. Criteria for mural-making experience and proximity to Athens are meant to help ensure muralists will be a good fit for Athens projects. These groups would be free to consider other muralists for their projects, and ACAC would not have any role in the contracting between the project sponsor and the owner.

## MURAL GRANTS

The ACAC should support the creation of murals in Athens-Clarke County by accepting applications for murals as part of its annual grant program, which is discussed elsewhere in these recommendations.

### Criteria for Mural Grants

Applications for mural grants should meet the following threshold criteria:

- The muralist must be on the ACAC Muralist Roster, or must meet the criteria for being added to the roster,
- The project should be co-sponsored by a community-based organization,
- The project should include a community engagement process,
- The community partner must match ACAC funds, and
- The artist must be paid a fee for their services.

### Criteria for Mural Locations

The development and siting of new murals will be driven by collaborations between artists, community partners and the owners of walls where murals are proposed. Priority should be given to projects and sites that meet as many of the following criteria as possible.

- There is a clear partnership between an artist, a community and a wall owner.
- The artist has demonstrated experience in producing a mural of the scope that is proposed.
- The condition of the wall is sound and will allow for the installation of a long-term artwork.
- The wall owner will grant permission for a mural to be painted and is willing to enter into a written agreement outlining the terms and conditions of the installation of the mural.
- The wall is easily visible to the public, in a place that is likely to be seen by pedestrians as well as drivers.
- The wall is in a location where there is a natural community constituency, or a community partnership, that can be engaged in the creation of the mural.

### Funding

Mural grants could be funded from ACAC annual budget funds, CIP funds or a sponsorship. Special project murals, such as murals along corridors, would be funded through funds allocated by the Mayor and Commission for those special projects.

Allocate up to \$2,500 per mural grant, plus an additional \$500 if substantial wall preparation is needed.

## SPECIAL PROJECT MURALS

From time to time, the ACAC may receive direct funding to manage mural projects in specific areas of the community. For example, murals may be a strategy for corridor improvements that are being studied by the Mayor and Commission and for which there is dedicated funding. In these cases, the ACAC may set up specific criteria for the development of mural projects, in addition to or instead of the mural grant criteria.

### Artist Selection

Artists would be selected from the Muralist Roster.

### Funding

Funding will come from direct funding provided by others, for example, corridor improvement funds.

## MURAL DOCUMENTATION

The ACAC should collect documentation of all murals that it funds. This is important to ensure that the information that is collected about each mural is consistent, and so that ACAC has more flexibility about how to use the documentation in its marketing and promotion. Photographs and/or videos of the mural in progress, photos of the completed mural and an artist interview would be baseline documentation.



Joel Rosenberg, untitled mural, 1321 Oconee St. Commissioned by St. Udio Studio.

## MURAL GUIDE

The ACAC should publish a short guide to creating murals, to help local property owners and businesses through the process. It should include a brief outline of the mural-making process, issues to consider in ensuring the longevity of murals, and a sample agreement with artists.

The guide should include relevant sections of the sign codes as well as visual examples of elements that would not be permitted as artwork and would require consideration of the mural as a sign. The guide should be posted on both the Planning Department and the ACAC web pages.

# IMPLEMENTATION GUIDE #4: BUS SHELTERS

Every year, the ACAC should consider the possibility of commissioning a small number of bus shelter projects. This is a recommended process for developing bus shelters; it can be amended by the ACAC to reflect lessons learned and changing circumstances.

## TASK FORCE

The implementation of bus shelters will require a variety of partnerships. The ACAC should form and lead a task force for the project. The task force should include, at the minimum:

- A representative of ACAC who will lead the task force and report to the ACAC
- A representative of the Athens Area Arts Council, which initiated the bus shelter program and has managed past bus shelter projects
- A representative of Athens Transit
- A representative of ACCUG Public Works
- A representative of the ACCUG Planning Department
- A rider representative

The role of the task force should be to:

- Oversee the development of a master list of priority locations
- Identify resources for new shelters
- Review opportunities and determine locations for new bus shelters
- Review proposals for externally funded bus shelters
- Advise on RFQs for artists, particularly in regard to technical specifications for shelters and the qualifications that should be required of artists and design teams
- Serve as the core of a selection panel for artists for bus shelters
- Advise on community engagement strategies

## PRELIMINARY PLANNING

The ACAC should request that the Bus Shelter Task Force submit, each year:

- a running list of priority locations and update it each year, using criteria are listed elsewhere in this plan as well as any other criteria that Athens Transit and Public Works would add,
- recommendations related to externally funded bus shelters,
- standard criteria for bus shelter design, to comply with codes and functional requirements,
- a realistic budget level for new shelters, based on the experience from constructing past bus shelters, and
- recommendations for funding sources.

Based on this report, the ACAC should commission bus shelters for which sites and funding are available. The number of shelters would depend on ACAC capacity, but the target should be two shelters per year.

## CRITERIA FOR LOCATING BUS SHELTERS

The development and siting of new bus shelters will be driven by collaboration with Athens Transit and communities along transit lines. Priority should be given to project sites that meet as many of the following criteria as possible:

- Bus stops with high use, as documented by Athens Transit data, including schools, major employers and transfer stations,
- Bus stops in locations that reinforce other ACCUG initiatives, such as corridor improvements,
- Bus stops that serve neighborhoods that voice a strong demand for artist-designed bus shelters, and
- Bus stops that are already scheduled by Athens Transit for the addition of a bus shelter.



## ARTIST SELECTION

The ACAC should issue a call to artists and design teams for bus shelter projects.

Generally, the RFQs should follow the open call method, with a qualifications-based approach. The qualifications review should be rigorous in regard to the team's design and fabrication capacity. Should the task force wish to see proposals for bus shelters, the ACAC should pay artist a stipend for their concepts.

Submissions should be reviewed by a selection panel, which should consist of members of the task force, as well as:

- At least one additional representative from the field of visual art (sculpture) and/or architectural design.

## FUNDING

Funding for bus shelters can come from a variety of sources.

- The ACAC can consider allocating funding from SPLOST project #007, Transit Vehicles and Bus Stop Improvement Program. In this case, the “percent for art” funding should cover the costs of the artist designed bus shelter above and beyond the normal cost of a bus shelter. That is, Athens Transit should provide a credit to the budget of the basic cost of a bus shelter.
- The ACAC can consider allocating funding from SPLOST project #021, Public Art Program. In this case, the “percent for art” funding should cover the costs of the artist designed bus shelter above and beyond the normal cost of a bus shelter. That is, Athens Transit should provide a credit to the budget of the basic cost of a bus shelter.
- The ACAC should seek allocations from the funds that the Mayor and Commission have budgeted for corridor improvement projects. These funds could support shelters along Lexington Road, Atlanta Highway and another other corridors that are priorities for the Mayor and Commission. These would be considered “externally funded” bus shelters. These allocations should cover the entire cost of the shelters.
- The ACAC should seek funding from a \$2 million federal grant that ACCUG has submitted for the design, engineering and construction of new bus shelters and enhancements to existing bus stops.

- For commercial, institutional or residential developments with bus stops, the project sponsors should be requested to contribute the cost of an artist-designed bus shelter. These would be considered “externally funded” bus shelters. These allocations should cover the entire cost of the shelters.

## ARTIST / DESIGN TEAM SUPPORT

As with any public art commission, the artist / design teams that are selected will be expected to produce a bus shelter that meets all codes and safety considerations, as outlined by stakeholders such as public works and Athens Transit and made available as an attachment to the RFQ. Artist / design teams must demonstrate the architectural and/or engineering capacity necessary to produce suitable designs.

The ACAC should contract with a consulting engineer who can advise artist / design teams and review their submissions from a technical perspective. The ACAC and its consulting engineer should not be responsible for bringing designs into compliance.

## PROJECT MANAGEMENT

The bus shelter projects will require professional management to oversee artist selection and the design, fabrication and installation of the shelters. The ACAC should assign this task to its professional staff, or consider the viability of contracting with outside project management, such as the Athens Area Arts Council.



Christopher Fennell, *Bus Shelter*. Commissioned by Athens Area Arts Council.

# IMPLEMENTATION GUIDE #5: BIKE RACKS

Every year, the ACAC should consider the possibility of commissioning a small number of bike rack projects. This is a recommended process for developing bike racks; it can be amended by the ACAC to reflect lessons learned and changing circumstances.

## TASK FORCE

The implementation of bike racks will require a variety of partnerships. The ACAC should form and lead a task force for the project. The task force should include, at the minimum:

- A representative of ACAC who will lead the task force and report to the ACAC,
- A representative of ACCUG Public Works,
- A representative of Central Services, and
- A bicycle organization representative.

The role of the task force should be to:

- Oversee the development of a master list of priority locations,
- Identify resources for new bike racks,
- Review opportunities and determine locations for new bike racks,
- Review proposals for externally funded bike racks,
- Advise on RFQs for artists, particularly in regard to technical specifications for bike racks and the qualifications that should be required of artists and design teams,
- Serve as the core of a selection panel for artists for bike racks, and
- Advise on community engagement strategies.

## PRELIMINARY PLANNING

The ACAC should request that the Bike Rack Task Force submit, each year:

- a running list of priority locations and update it each year, using criteria are listed elsewhere in this plan as well as any other criteria that Athens Public Works would add,
- recommendations related to externally funded bike racks,
- a realistic budget level for new bike racks, based on the experience from constructing past bike racks,
- recommendations for funding sources and partnerships

Based on this report, the ACAC should commission bike racks for which sites and funding are available. Based on ACAC capacity, the target should be two bike racks per year.



Michael Ely, *Recycles*. Commissioned by Classic Center Cultural Foundation.

## CRITERIA FOR LOCATING BIKE RACKS

The development and siting of new bike racks will be driven by collaboration with community partners. Priority should be given to locations that meet as many of the following criteria as possible:

- Locations with heavy users of bicyclists, such as schools, parks and greenways, community facilities, shopping areas, park-and-ride lots and workplaces.
- Locations that reinforce other ACCUG initiatives, such as corridor improvements,
- Locations with stakeholders that voice a strong demand for bike racks,
- Locations that meet all functional and safety considerations for bike racks,
- Locations where sponsorships for the design, fabrication and installation of the bike racks can be obtained.

## ARTIST SELECTION

The ACAC should issue a call to artists and design teams for bike rack projects. Generally, these should follow the open call method, with a qualifications-based approach. The qualifications review should be rigorous in regard to the team's design and fabrication capacity.

Submissions should be reviewed by a selection panel, which should consist of members of the task force, as well as:

- At least one additional representative from the field of visual art (sculpture) and/or architectural design.

## FUNDING

Funding for bike racks can come from a variety of sources.

- The ACAC can consider allocating funding from SPLOST project #007, Transit Vehicles and Bus Stop Improvement Program, and SPLOST project #021, Public Art Program.
- For bike racks along Lexington Highway and Atlanta Highway, the ACAC should seek allocations from the funds that the Mayor and Commission have budgeted for corridor improvement projects. These would be considered "externally funded" bike racks. These allocations should cover the entire cost of the bike racks.
- For new employment or residential develops with bike racks, the project sponsors should be encouraged to contribute the cost of an artist-designed bike racks. These would be considered "externally funded" bike racks. These allocations should cover the entire cost of the bike racks.

## ARTIST / DESIGN TEAM SUPPORT

As with any public art commission, the artist / design teams that are selected will be expected to produce a bike rack that meets all codes and safety considerations, as outlined by stakeholders such as Public Works and Central Services and made available as an attachment to the RFQ. Artist / design teams must demonstrate the architectural and/or engineering capacity necessary to produce suitable designs.

The ACAC should retain a consulting engineer who can advise artist / design teams and review their submissions from a technical perspective. The ACAC and its consulting engineer should not be responsible for bringing designs into compliance.

Alternatively, the ACAC should identify a list of approved fabricators to whom artists and design teams can be referred.

## PROJECT MANAGEMENT

The ACAC should consider the viability of outside project management to oversee artist selection and the design, fabrication and installation of the bike racks.

# IMPLEMENTATION GUIDE #6: GRANTS TO ARTISTS AND ORGANIZATIONS

Every year, the ACAC should dedicate funds for making public art grants to individual artists, non-profit community organizations and non-profit arts organizations. This is a recommended process for managing the grants program; it can be modified by the ACAC to reflect lessons learned and changing circumstances.

## PLANNING

At the beginning of the calendar year, as it begins its budget planning, the ACAC should also determine what the focus of the grant program will be for the coming year. The ACAC should develop specific goals and criteria based on its priorities and the opportunities at the time, as well as any requirements from the source of the grant funds.

In developing the goals and criteria for grants, the ACAC should strongly consider the overall goals for public art in Athens, including the priorities of expanding public art into underserved communities, and of strengthening the local arts community's ability to create public art.

The ACAC should consider appointing a task force of artists and community-based organizations to advise on opportunities and priorities for the coming year. The task force should seek input from past grantees, the School of Art, College of Environmental Design and Office of Service Learning at the University of Georgia, and non-profit community service organizations. The task force should meet once, in a meeting facilitated by a member of the ACAC, and its recommendations should be advisory to the ACAC.

## ARTIST SELECTION

Generally, the ACAC should solicit grant applications through an open call, with criteria specifically tailored to the priorities and opportunities that the ACAC would like to pursue that year. The open call should be circulated as soon as the ACAC is informed of its budget for the coming year, so that grant funds can be allocated as early in the fiscal year as possible.

The ACAC should form a selection panel to review proposals. The selection panel can be the same as the task force, or it can include different membership, at the discretion of the ACAC. The selection panel should be chaired by a member of the ACAC.

While most grants should be made on an annual basis, the ACAC should be prepared to act at any time for projects that involve important partnerships.

## ROLES AND RESPONSIBILITIES IN GRANT PROJECTS

### Artists

Artists should be responsible for establishing community partnership and for all aspects of planning and executing the projects.

### Non-profits

Non-profit organizations, both arts and community-based, can provide resources to assist the artists. Resources can include a space to work, materials and supplies, donated labor, connections to individuals and other organizations, and locations for projects. Arts organizations can also provide curatorial guidance.

### ACAC

The ACAC should provide curatorial guidance, connections to individuals and other organizations, assistance with permissions and assistance with marketing the project.

## CRITERIA

- Artists must meet the definition of artist in the ACAC guidelines.
- Artists must demonstrate evidence of qualifications to undertake the type of project they are proposing.
- Artists must demonstrate match for the grant, as required by ACAC guidelines.
- A non-profit collaborating organization must have the capacity to support the artist with work and exhibition space, services, materials, funds, communications, access to community members and/or audiences, etc.
- A non-profit collaborating organization must have the capacity to maintain artwork once it is completed.
- The proposed siting of the project must meet ACAC guidelines for the siting of projects.

Makers Fest at Lyndon House. Photo courtesy Our Arrow at the Lyndon House Arts Center.



# IMPLEMENTATION GUIDE #7: ARTIST RESIDENCIES

The ACAC should encourage artist residencies as a focused tool for developing community-based public art projects. It is recommended that at least one artist or community grant each year be for a project with a residency approach. This is a recommended process for developing artist residencies; it can be modified by the ACAC to reflect lessons learned and changing circumstances.

Residencies can take a variety of forms, but they generally involve an approach where an artist is embedded within an organization or in a particular place for an extended period of time. The goal is for an artist to have a depth of contact with a community or a place over time, which can result in a different process for developing work and for engaging with communities. A residency can also allow an artist to draw on the unique resources that a host organization can provide. Residencies can result in permanent or temporary artworks in any type of media.

For the ACAC, residencies can be an important tool for achieving its goals of reaching communities, addressing issues and developing project approaches that would not be reached by typical public infrastructure projects.

## RESIDENCY APPROACHES

Artist residencies can be established in a variety of contexts.

- A grant to an artist, non-profit arts organization or non-profit community organization can take the form of a residency. A residency could be issue-based, sponsored by an organization working on issues such as food systems, hunger or watersheds. Alternatively an issue could be place-based, in a location such as a recreation center, library, school, park, historical resource or greenway.
- A permanent capital project could also be approached through a residency. The residency approach would work best when the capital project is occurring at a facility that already exists, such as a park or recreation center. A residency could be established at the existing facility, with a process that results in a permanent artwork that is related to the capital project.
- A university-community partnership project could take the form of a residency. Artists could be connected to services projects developed through the College of Environmental Design or the Office of Service Learning.

## RESPONSIBILITIES

The key to the success of a residency is ensuring all participants know what they are bringing to the project, and what their role in the project is.

### Artists

Artists should be responsible for undertaking all aspects of the project, including developing the process for the artwork, determining the approach to collaboration, and developing the artwork.

### Sponsors

Sponsors can include non-profit groups, ACCUG agencies or university programs. Sponsors should provide resources to assist the artists with their work. Resources can include funding, a space to work, materials and supplies, donated labor, and access to individuals and other organizations. Arts organizations should also be expected to provide creative guidance.

### ACAC

The ACAC should provide creative guidance, connections to individuals and other organizations, facilitate permissions and assistance in marketing the project.

## CRITERIA FOR EVALUATING ARTISTS AND RESIDENCY PROPOSALS

The ACAC should consider supporting residencies that are generated by:

- The ACAC, in conjunction with a project it would like to commission,
- A sponsoring organization, which would then search for an artist, or
- An artist who teams up with a potential sponsor.

The following criteria should be used to evaluate proposals for residencies and the selection of artists, as appropriate.

### Artists

- Artists must meet the definition of artist in the ACAC guidelines,
- Artists must demonstrate evidence of qualifications to achieve the specific goals of the residency, and
- Artists must have the availability to fulfill the terms of the residency.

### Sponsors

- For residencies supported by ACAC grants, the sponsoring organization must be able to provide the required match. The match can take the form of cash or in-kind services or materials.
- A non-profit collaborating organization must have the capacity to support the artist with work and exhibition space, services, materials, funds, communications, access to community members and/or audiences, etc.
- A non-profit collaborating organization must have the capacity to exhibit the artwork and/or maintain artwork once it is completed.
- The proposed siting of the project must meet ACAC guidelines for the siting of projects.

## FUNDING FOR RESIDENCIES

The ACAC can draw on various funding sources for residencies, depending on the project to which the residency is attached.

- If a residency is linked to the process of developing a capital project and results in a permanent artwork, it could be funded through the SPLOST program, which allows for funding to be used for artist fees.
- If a residency is linked to a proposal for an ACAC grant, then the residency could be funded through the grant funding source. Normally that means operating funds that are allocated each year to the ACAC, but it could also include special sponsorships from businesses or organizations that have an interest in the project.



Chris Taylor, *Nest Building Project*, State Botanical Garden.

# IMPLEMENTATION GUIDE #8: MAJOR GRANTS

The ACAC should supplement its own funding and expand its capabilities by applying for grants that support major new projects.

## OUR TOWN

The next deadline for Our Town is September 12, 2016. Notification is in April, 2017, and projects can begin in August, 2017. The ACAC should strongly consider making an application. Following are some important considerations.

- *Identify a project.* The Our Town program emphasizes creative place-making. This generally means projects that are organized to bring public activity to places, and which involve partnerships between local government and non-profits. The Art Walk and Cultural Trail, Bike Racks and Bus Shelters, or projects within the food or watershed system, could be potential candidates. The idea of connections raised in this plan could be the starting point for a successful concept.
- *Identify a partner.* According to the NEA: “Partnerships must involve at least two primary partners as defined by these guidelines: a nonprofit 501(c)(3) organization and a local government entity. One of the two primary partners must be a cultural (arts or design) organization. Only the two primary partners can serve as lead applicants, but additional partners across all sectors are encouraged. If (a) state university has nonprofit status designated by the IRS, ... it may serve as the required nonprofit partner on an Our Town project.”
- *Identify match funding.* Our Town Grants must include a one-to-one match. Since the project would not start until August, 2017, at the earliest, the grant could be used to leverage funding for FY18.

The NEA offers extensive background on the program and prior grants on its web page, as well as informational webinars in the months leading to the application deadline.<sup>1</sup>

The ACAC should set up a small working group of ACAC members and potential partners to develop an application.

## ARTPLACE AMERICA NATIONAL CREATIVE PLACEMAKING FUND

ArtPlace America is a ten-year project, launched by a consortium of foundations, to explore the interaction between the arts and community development goals. Starting in 2011, it began making several dozen grants each year from its National Creative Placemaking Fund, with the last cycle of grants expected to be made in 2020. ArtPlace also has also made a one-time set of Community Development Investment Grants, and is involved with research and field building.

ArtPlace America focuses on projects that do four things<sup>2</sup>:

- Define a community based in geography, such as a block, neighborhood, city or region.
- Articulate a change the people living and working in that community would like to see
- Propose an arts-based intervention to help achieve that change
- Develop a way to know whether the change occurred

The ACAC should develop a proposal that addresses these criteria. As it sometimes takes more than one try to obtain an ArtPlace grant, it should aim to submit in the 2018 grant cycle, which will probably have a deadline of January, 2018.

The ACAC should set up a small working group of ACAC members and potential partners to develop an application.

<sup>1</sup> <https://www.arts.gov/grants-organizations/our-town/frequently-asked-questions-arts-engagement>

<sup>2</sup> This information is adapted from the ArtPlace America web page, <http://www.artplaceamerica.org/our-work/national-creative-placemaking-fund/introduction>.





Matthew Mazzotta, outdoor living room at Tate Plaza. Photo by Todd W. Bressi.



# APPENDICES



Maureen Kelly, *Nest*,  
Classic Center Atrium.  
Photo courtesy The Classic  
Center.

## 1. SPLOST Project Recommendations

## 2. Guidelines for Donations

## 3. Guidelines for Public Art in Private Development

Collage images left,  
clockwise from top left:  
Jamie Calkin Mural  
(courtesy Athens CVB),  
double-barrelled cannon  
(Scott Kinney, courtesy  
Athens CVB), Last Resort  
Grill mural, Pinewoods  
Estates mural, guerilla  
mosaic.

# APPENDIX 1: SPLOST PROJECT RECOMMENDATIONS

## FIRE STATION #2 REPLACEMENT; PROJECT #03, 2017

*Description:* This fire station, in West Athens on Atlanta Highway, is being replaced.

*Opportunity:* The user group convened in September 2014 and supported the idea of public art inside the fire hall. However, if the fire station were at a visible location along the Atlanta Highway, an outdoor project should be pursued. This approach would help beautify one of the most important entry corridors into Athens-Clarke County and reinforce an important priority of the Mayor and Commission. This would require further consultation with the user group.

*Budget, artist selection:* The public art budget of \$26,000 would need to be supplemented substantially, perhaps to \$100,000, to achieve the goal of an outdoor project. Lighting will be important for an outdoor project, so funds would need to be allocated from the project or the public art budget for that. At the budget level of \$100,000, this could be a regional (southeast) or national call to artists, in order to tap into a broader pool of artists capable of working at this scale.

## COOPERATIVE EXTENSION CENTER FACILITY; PROJECT #10, 2016-2020

*Description:* The Cooperative Extension Service Center will provide for facilities to support staff functions, program and educational services, the 4-H Program, and other community events sponsored by the Athens-Clarke County. As of this writing, the Commission has not yet determined the location of the project. Public usage is expected to be very high, though one newspaper article indicated 200 people would visit per week. The ACAC met with the project's user group, which supported public art at the project and requested that the RFP be limited to local artists.

*Opportunity:* Because of the nature of the facility – public education around agricultural and food systems – and its audience, which includes 4H Clubs, this would be a priority location for public art. One approach to consider is the exploration of community food systems that was launched during the public art master plan process. The work might be educational or interactive; it also might seed a project that would connect the disparate parts of the Athens food system.

*Budget, artist selection:* For a place-based project, the public art budget would need to be increased from \$14,000 to \$50,000; the budget for a mural might be \$25,000 to \$30,000. The appropriate artist pool and theme should be determined when more is known about the project.

## TRANSIT VEHICLES AND BUS STOPS; PROJECT #07

*Description:* The Transit Vehicles and Bus Stop Improvements program will provide for the replacement of older transit vehicles or acquisition of new vehicles to expand service and for capital improvements to system bus stops. Capital improvements are to include installation of signage, pad pavement, seating, covered shelters, landscaping, bicycle racks, route information, and related bus stop improvements.

*Opportunity:* Continue the popular bus shelter program initiated by the Athens Area Arts Council. Develop a partnership with AAAC, Athens Transit and Public Works to plan and implement a new series of shelters. Expand by commissioning a series of artist-designed bike racks.

*Budget and Artist Selection:* Each bus shelter would cost \$10,000 to \$15,000. This amount should be evaluated against the cost of bus shelters already commissioned. Each bike rack should be budgeted at \$2,500, including artist fee, materials and transportation to the site.

*Funding:* This is not identified in current ACAC work plan as a project that would generate public art funding. Revisit this decision to see if any of these funds can be used to develop artist-designed bus shelters and bike racks. Also consider funding from Mayor and Commission allocations for enhancements along the Lexington Highway and Atlanta Highway corridors. Also seek sponsorships from developers and major employers whose properties are served by Athens Transit.

## RAILS-TO-TRAILS; PROJECT #08

*Description:* This project will complete the approved development of the first phase of the Firefly Trail between East Broad Street and Old Winterville Road, to initiate development of the Trail between Old Winterville Road and the City of Winterville. These improvements follow the Athens-Clarke County Greenway Network Plan that the Mayor and Commission updated in 2014 to create conservation zones, wildlife corridors, and recreation / transportation facilities.

The first phase of the Firefly Trail will run from downtown along East Broad Street, cross the river on a new bridge, connect to Dudley Park, and head east along a rail-trail corridor towards the perimeter highway, about a mile altogether.

*Opportunity:* There is an opportunity for public art at the trailhead on East Broad. The trailhead at Old Winterville Rd should also be considered for an opportunity. Recommended approaches are two-dimensional artworks embedded in pausing places, or artworks incorporated into any vertical or gateway features that are otherwise being designed. These types of projects should be considered because of the cost-sharing that can be achieved with the construction budget, spreading the public art further, and because they can be accessible to a wider variety of artists, potentially with less public art experience.

There is another opportunity to develop a longer-strategy for the future extensions of the Firefly Trail as well as the greenway network. In general, all trailheads and major road crossings should be considered as potential locations for artwork integrated into the trail design, so as to uniquely identify the trail and increase civic spirit.

In all cases, the ACAC should closely follow the design of the trail and the trail elements to identify specific opportunities for public art as early as possible.

*Budget and Artist Selection:* Currently, the budget is estimated at \$60,000. This should be adequate for a gateway at East Broad Street but might need to be increased by \$20,000 if a second project at Old Winterville Road were considered.

This commission might be appropriate for local artists, but the commission will need to be carefully defined and there will need to be strong project management support to assist the artist in producing the integrated artworks. The commissions might be undertaken by one artist, or if there is a simple repeatable element, by multiple artists.

## OCONEE RIVERS GREENWAY NETWORK CONNECTORS, PROJECT #09

*Description:* This project will provide for capital improvements of greenway corridors and connectors along the North Oconee River. These improvements follow the Athens-Clarke County Greenway Network Plan that the Mayor and Commission updated in 2014 to create conservation zones, wildlife corridors, and recreation / transportation facilities.

The next phase of the Oconee River Greenway will from its terminus at Oconee Street south to College Station.

*Opportunity:* There are opportunities for public art to be located at the trailheads on east Broad and College Station Road. Recommended approaches are two-dimensional artworks embedded in pausing places, or artworks incorporated into any vertical or gateway features that are otherwise being designed. These types of projects should be considered because of the cost-sharing that can be achieved with the construction budget, spreading the public art further, and because they can be accessible to a wider variety of artists, potentially with less public art experience.

There is another opportunity to develop a longer-strategy for the future extensions of the Greenway. In general, trailheads and major road crossings should be considered as potential locations for artwork integrated into the trail design, so as to uniquely identify the trail and increase civic spirit.

In all cases, the ACAC should closely follow the design of the trail and the trail elements to identify specific opportunities for public art as early as possible.

*Budget and Artist Selection:* A minimum of \$40,000 budget should be established for one project.

## **SANDY CREEK PARK IMPROVEMENTS, PROJECT #14**

*Description:* This 782-acre park surrounds 260-acre Lake Chapman and offers a variety of activities throughout the year, with facilities like those in typical state parks. Picnic sites, wooded trails, swimming, playgrounds, fishing, dog runs, disc golf course, sports area and rental pavilion facilities are highlights of this large local park.

The renovation and further development of Sandy Creek Park will make improvements in areas within Sandy Creek Park, such as the Visitors Center, as well as provide for the renovation of park restrooms to comply with ADA standards, rehabilitation of the campground, and general infrastructure improvements to park structures and roadways in accordance with the Sandy Creek Park Master Plan.

*Opportunity:* A public art opportunity should be identified when plans for this park come into closer focus.

*Budget and Artist Selection:* The projected public art budget, \$20,000, will likely need to be supplemented with general SPLOST public art funds, perhaps by as much as \$80,000. The value of this expenditure, compared to other opportunities that require support from SPLOST public art allocation, will need to be evaluated once plans for the park come into closer focus.

## **GENERAL PARK IMPROVEMENTS, PROJECT #16**

*Description:* The Parks Facilities Improvements project will provide for infrastructure improvements at various parks and Leisure Services Department facilities, and may include sub-projects such as repairs to pool areas, gym floors, and tennis courts; playground improvements; installation of field lighting; addition or replacement of park equipment such as picnic tables and grills as well as signage; general improvements to park access; and erosion control of park areas.

*Budget and Artist Selection:* The public art budget is \$20,000. Explore with Leisure Services and SPLOST the possibility of reallocating these funds to another site within the department. Commission public art a community park in an underserved area of Athens, organize a residency at a recreation center, or supplement art budgets for Sandy Creek or Dudley parks.

## **DUDLEY PARK IMPROVEMENTS, PROJECT #17, 2018**

*Description:* Improvements for Dudley Park will provide for infrastructure in accordance with the Dudley Park Master Plan, which has not yet been developed, and will ultimately be approved by the Mayor and Commission. Examples of sub-projects include the construction of an amphitheater and associated support facilities such as dressing and restroom facilities; a sound and ticket booth; administrative and security space; development of a multiuse field, playground facilities, and park signage; and other related park access improvements.

*Opportunity:* Because of Dudley Park's location – between downtown, the UGA campus and East Athens, and along the Oconee River Greenway – it could one day be a crossroads of Athens. The opportunities for public art can't be determined until the master planning process gets underway, but the artwork here should strive to something civic that embraces all the communities who might visit the park.

*Budget and Artist Selection:* However, as the capital investment is only \$650,000, the public art budget will be small, and will need to be supplemented with general SPLOST public art funds, perhaps by as much as \$73,500. The value of this expenditure, compared to other opportunities that require support from SPLOST public art allocation, will need to be evaluated once plans for the park come into closer focus.

## YOUTH & COMMUNITY FACILITY; PROJECT #22

*Description:* The Youth and Community Enrichment Facility Partnership will provide a new facility in partnership with one or more organizations for youth development and family educational programs in Athens-Clarke County. It is expected that the partner(s) will provide capital funds to the project to support SPLOST funding. The project is envisioned to include components such as a computer lab and technology center, classrooms and conference space, game room, teen center, half gymnasium, associated administrative and operational areas, and an exterior stage area and sports field. Currently, it is expected that this project will be a collaboration with the Athens Boys & Girls Clubs, and will be operated by that organization. It is not clear what the location will be.

*Opportunity:* Because this project serves youth and is located in an underserved community, it would be a good opportunity for public art. However, a project plan would need to be developed in collaboration with the Boys and Girls Clubs. This would be a good opportunity for a local artist to develop a youth-engaged project, potentially even a participatory or “social practice” type project that results in a permanent artwork, perhaps through an artist residency model. The challenge will be to ensure a strong artistic outcome with a small budget.

*Budget and Artist Selection:* There is an estimated budget of \$20,000. A project should be developed at this level of funding, or with minimal increase. Select a local artist interested in participatory art projects with children.

## COSTA BUILDING RENOVATION; PROJECT #32

*Description:* This project involves the renovation of an existing ACCUG three-story building located at the corner of Washington Avenue and Lumpkin Street, downtown. Most recently, a branch of the ACC police department was housed in the building. Originally, it was erected by the Costa Family as a factory to manufacture their famous ice cream commercially, which they did until 1939.

*Opportunity:* Create a demonstration project for an Art Walk Cultural Trail station here. Include either an interpretive artwork, or permanent pads for temporary rotating work that could be funded through an Art Walk project. This could be a model for using funds from SPLOST projects with budgets in the downtown area.

*Budget and Artist Selection:* The public art budget is estimated to be \$21,000. This might need to be supplemented modestly, by \$9,000, so that it is adequate to create an interpretive artwork on this location.

- 1 New Fire Station facility of approximately 12,000 square feet; Estimated construction budget; \$2,600,000; Estimated public art budget; \$26,000. Expected public usage, minimal; Estimated construction period; calendar year 2017; <https://athensclarkecounty.com/2041/Project-3-Fire-Protection-Services-Safet>
- 2 New Center facility of approximately 8,000 square feet w/ exterior storage & garden facilities; Estimated construction budget; \$1,400,000; Estimated public art budget; \$14,000; Expected public usage; very high; Estimated construction period; calendar year 2017; <https://athensclarkecounty.com/2061/Project-10-Cooperative-Ext-Service-Cente>
- 3 Estimated construction budget; \$1,850,000. No estimated public art budget, but 1% set-aside would amount to \$18,500. Estimated construction period; calendar years 2015 through 2020. <https://athensclarkecounty.com/2058/Project-7-Transit-Vehicles-Bus-Stops>
- 4 Estimated construction budget; \$7,700,000. Estimated public art budget, \$60,000. Expected public usage, high. Estimated construction period; varies by section; beginning in 2016 and through 2020; <https://athensclarkecounty.com/2059/Project-8-Rails-to-Trails-Network-Progra>
- 5 Estimated construction budget; \$8,000,000. Estimated public art budget; \$15,000 - \$55,000. Expected public usage; high. Estimated construction period; varies by section; beginning in 2016 and through 2020; <https://athensclarkecounty.com/2060/Project-9-Oconee-Greenway-Network-Connec>
- 6 Various improvements within Sandy Creek Park; Estimated construction budget; \$1,400,000; Estimated public art budget; \$14,000; Expected public usage; very high; Estimated construction period; beginning in 2017 and through 2020; <https://athensclarkecounty.com/2066/Project-14-Sandy-Creek-Park-Renovation>
- 7 Various improvements within multiple parks throughout the County; Estimated construction budget; \$2,000,000; Estimated public art budget; \$20,000; Expected public usage; very high to off the charts; Estimated construction period(s); varies by park; beginning in 2016 and through 2020
- 8 Various improvements within Dudley Park; Estimated construction budget; \$650,000; Estimated public art budget; \$6,500; Expected public usage; very high; Estimated construction period; 2018
- 9 New facility of approximately 13,000 square feet offering youth development programs and services; Estimated construction budget (SPLOST funding); \$2,000,000; Estimated public art budget; \$20,000; Expected public usage; very high; operated by Athens Boys & Girls Clubs; Estimated construction period; 2018
- 10 Estimated construction/renovation budget; \$2,100,000; Estimated public art budget; \$21,000; Expected public usage; unknown; re-purpose of building undetermined; Estimated construction period; 2019

## APPENDIX 2: GUIDELINES FOR DONATIONS AND COMMEMORATIVE ARTWORKS

Donations of artworks can be a useful way of building Athens-Clarke County's public art collection and serving the community. However, each proposal should be considered carefully in light of ACCUG's overall goals and expectations for public art, to ensure that public spaces and other public resources are used as wisely as possible.

ACCUG currently has an overall procedure for evaluating donations, and the ACAC has guidelines that operate within that procedure. The key components of the current ACCUG donation review procedure are:

- Proposals for donations that are perpetual in nature must be forwarded to the Mayor and Commission. Donations must be accepted or declined within 90 days unless an extended period of time is agreed to by the donor.<sup>1</sup>
- Central Services is assigned responsibility for administration of the donation review process. Any agency receiving an offer of donation should report it to Central Services, which will collect comments from all departments and forward to the ACCUG Manager and ACCUG Attorney for review. The Manager makes a recommendation to the Mayor and Commission.<sup>2</sup>
- ACAC's guidelines include a section, "Donations & Loans of Artwork," that outlines ACAC's role in making recommendations on donations.

The following guidelines should replace existing ACAC guidelines, and operate within established ACCUG policies.

### INTRODUCTION

The community of Athens-Clarke County encourages donations of works of art for public places. When donations or long-term loans of artworks are offered to ACCUG, and proposed for placement in any public space or facility, the proposal shall be reviewed by the Athens Cultural Affairs Commission in collaboration with the department that has been offered the donation, and then recommended to the Mayor and Commission or the Manager in accordance with ACCUG's overall Donations Acceptance Policy.

The following procedures for accepting donations of artworks (permanent and long-term loans) are intended to:

- Ensure that donated artworks are in keeping with the ACCUG's overall goals and plans for public facilities and

spaces,

- Ensure that donated artworks are in keeping with ACAC's vision and goals for its collection, and its expectations for the quality of the artworks in the public realm,
- Ensure that donated artworks are sited appropriately in terms of media, scale, site usage and aesthetics,
- Ensure that technical concerns and costs such as installation, lighting, insurance, easements, ongoing maintenance, conservation and safety are thoroughly considered and addressed.
- Determine whether it is appropriate for ACCUG to contribute resources to the donation.

### PROCESS FOR REVIEW

#### Informational Meeting

Donors of artworks are requested to contact ACAC to discuss the nature of the donation and applicable review procedures.

#### Application

Central Services and ACAC assist the donor in submitting an application that provides the following information:

- Title of the artwork, its dimensions, medium and date of execution.
- Digital images of the artwork or other appropriate presentation materials.
- Artist's statement about the artwork, if applicable.
- Proposed site location(s), method of display and required site improvements.
- Resume or other credentials of the artist, including samples of other work.
- Warranty of originality (certification that the artwork is an original creation or limited edition).
- Statement of appraised value of art.
- Depending on the structural and fabrication design of the piece, a certification by a Georgia-registered architect, landscape architect, or professional engineer in regard to the stability and durability of the artwork.



- Outline of installation requirements, including a cost estimate for installation.
- Outline of maintenance requirements, including a cost estimate.
- Written explanation of legal issues, including but not limited to, certifying the current legal owner of the artwork(s) and, the existence of any copyrights, patents or other title rights in or to the artwork(s); and an explanation of any conditions or limitations on the donation of the artwork(s), such as any interests to remain with the Artist.

The ACAC may recommend to Central Services a waiver of any of these requirements in cases where they do not apply.

### Internal Review

Central Services is responsible for circulating the application among various ACCUG agencies, including the ACAC, for review and comment. Before circulating the application, Central Services should confer with ACAC to ensure the application is complete.

### ACAC Review

Once an application is complete, the ACAC reviews the donor’s proposal according to the “Criteria for Donated or Loaned Artwork.” The ACAC may delegate this responsibility to a special task force consisting of ACAC members and stakeholder.

A representative of the individual or organization making a proposal will be invited to make a brief informational presentation to the ACAC or the task force that it designates. The ACAC may request additional information before making its recommendation.

The ACAC makes a recommendation to accept or non-accept the application. The ACAC may attach conditions to a recommendation of acceptance.

The ACAC evaluation of proposal will be coordinated and staffed by ACAC staff.

### Mayor and Commission Review

All donations of public art must be reviewed and approved by the Mayor and Commission. Central Services will coordinate interagency review.

## REVIEW CRITERIA

The ACAC shall evaluate proposals based on the following sets of criteria:

### Aesthetic and Siting

- The artwork should be appropriate in terms of size, scale, color, material, form and style for the location where it is to be placed. The artwork should take advantage of any special features of the site, such as light, landscape and view shed.
- The artwork shall be an exemplar of the artist’s body of work, and of work in the genre in general. It should be unique and not derivative of other artists’ work.
- The artwork shall be of a genre or media that complements the other works on view in the ACAC’s public art collection, and shall not result in a preponderance of artwork in one genre or another.
- The artwork shall be of a high level of quality, reflecting Athens’ overall desire for excellence in its visual appearance.
- The artwork shall exhibit timeless qualities, with significance and appeal that will allow it to be enjoyed over subsequent viewings and for generations to come.
- The artwork shall be appropriate to Athens–Clarke County’s community standards in regard to the genre of the artwork and its materials. Artworks shall not advocate for a particular political or religious point of view, nor shall they promote disparaging, hateful or incendiary points of view.

### Technical

- The artwork shall have been created by an artist, as defined in the Public Art Master Plan.
- The location should be consistent with the Public Art Master Plan and any other plans that have been officially adopted by ACCUG.
- The placement of the artwork should not cause an oversaturation of public art in any area of the city. “Oversaturation” means a concentration of public art beyond that recommended in the Public Art Master Plan or the location of various pieces in such proximity to each other so as to detract from the visual setting and enjoyment of each piece or the overall landscape.

- The siting of the artwork should not interfere with existing or proposed circulation and use patterns for the location where it is to be placed.
- The artwork shall be created from durable construction and materials, suitable for permanent location in an outdoor environment. It should be possible to clean, maintain, and repair the artwork with easily available materials and techniques.
- The artwork should not be susceptible to undue wear and tear or present hazards to the public.

### **Additional Criteria for Commemorative or Memorial Artworks**

- Proposed donations of commemorative artworks and memorials must have cultural significance to the general public, not just one individual or an interest group. The subject will be commemorated only if it is generally accepted that its long-term impact has uniquely shaped Athens’ history.
- Proposed donations of commemorative artworks and memorials must concern subjects that have been tangibly and directly associated with Athens–Clarke County. In the case of contributions of an individual or a particular group of people, for example, strongest consideration will be given to those who have had an impact on the history of Athens–Clarke County overall, the state of Georgia or the nation.
- Proposed donations of commemorative artworks and memorials that recognize individuals should not be considered until at least five years after the death of the individual. Proposed donations of artworks or memorials that commemorate events should not be considered until at least ten years after the occurrence of the event. Where an overwhelming and undisputed community consensus exists, proposals may be considered before these periods have passed.
- Proposed donations of commemorative artworks and memorials that recognize organizations in general, or specific topics including but not limited to historical events, disasters or health-related themes, should not normally be considered, unless it can be demonstrated that the circumstances are unique to Athens–Clarke County and that the event or topic has uniquely shaped the history of the community.

- Proposed donations of artworks that commemorate specific disasters (whether natural or man-made), health-related themes or organizations in general should not normally be considered, unless it can be demonstrated that they are unique to Athens and that their long-term impact has uniquely shaped the history of the community.
- Proposed donations of commemorative artworks and memorials must not duplicate the themes or subject matter of an existing memorial in Athens–Clarke County.
- Proposed donations of commemorative artworks and memorials shall not in any circumstances depict subjects that are trademarked or commercially licensed, nor shall any type of acknowledgement, including plaques, include logos or other commercial graphics.

### **CONDITIONS OF ACCEPTANCE**

ACCUG shall accept donations of artworks only when:

- The donation is accompanied by an appropriate warranty of originality and a legal instrument of conveyance of title (or similar acceptable documentation), and maintenance protocols and material inventory.
- The donor pays for all costs related to the donation, including transportation, installation, signage and a maintenance reserve.
- The signage for the donated artwork meets ACAC design guidelines.
- The donation is made without restrictions as to future use or disposition of the artworks.

### **INSTALLATION OF THE ARTWORK**

The siting of donated or loaned artworks will be coordinated by Central Services in collaboration with the ACAC and the department that manages the site where the artwork will be located. If possible, the artist who created the donated or loaned artwork should be consulted regarding siting and installation issues. The artist or a representative of the artist should supervise the installation.

## ACCESSIONING OF ARTWORK

The following process shall be followed in accessioning artwork that has been accepted by the Mayor and Commission:

- Assign accession number according to an appropriate numbering plan.
- Complete documentation of the artwork and incorporate it into the Public Art Inventory in the Athens Cultural Affairs Commission office.

## EXEMPTIONS

These guidelines shall not apply to:

- Artwork loaned to ACCUG for one year or less.
- Artwork loaned for inclusion in temporary exhibitions in facilities and spaces managed by ACCUG.
- Gifts of State presented to ACCUG by other governmental entities (municipal, state, national, foreign). Gifts of State may be accepted by the Mayor or City/County Manager on behalf of ACCUG in accordance with its own acceptance policies. Appropriate placement shall be determined by ACCUG after receiving recommendations from the ACAC. Appropriate recognition and publicity shall be the responsibility of ACCUG.
- Bus shelters, bike racks and other artworks that are paid for with donated funds, when they are commissioned through the standard ACAC public art process.

<sup>1</sup> Policy CSD-004 Donations Acceptance Policy

<sup>2</sup> Policy CSD-004.1 Review of Offers of Donation or Loan of Goods, Services or Other Items



Sculpture by Brian Smith donated to the Sandy Creek Nature Center.  
Photo by Meredith C. McKinley.

# APPENDIX 3: GUIDELINES FOR PUBLIC ART IN PRIVATE DEVELOPMENT

## GUIDELINES FOR PUBLIC ART IN PRIVATE DEVELOPMENT

The following guidelines should be considered as voluntary for all developers who wish to incorporate public art in their projects or wish to create public art that is donated to ACCUG.

In addition, these guidelines should be requirements for developers who are using a public funding mechanism for public art, or who are creating public art through a public requirement.

In addition, they should be incorporated by reference into any public action that requires developers to include public art.

### Accessibility

Public art should be visible and easily accessible to the general public, not in an area where access is restricted solely to the immediate users of a property.

### Commercial Expression

Public art projects cannot include any form of commercial expression, including logos, color or audio motifs, slogans, themes or any other components that are suggestive of a private entity's identity, branding or marketing. The only exception is a logo indicating the sponsorship of a project, as a discreet component of signage or digital media that identifies the project.

### Duration

Public art created as a part of a development project should remain for the life of the development. Conversely, a developer can create a permanent location for changing art, and endow or provide ongoing funding to a cultural institution to program that location with changing artworks.

### Indoor Art

Interior art in private buildings is welcomed, especially in a semi-public gathering place like an atrium or a lobby. However, indoor art should not be construed as fulfilling any agreement for providing public art as a benefit or amenity.

### Seasonal and Thematic Displays

Public art projects cannot include seasonal or thematic displays (e.g., lights related to holidays, special events or fundraising causes).

### Maintenance

The owner of the artwork is responsible for the maintenance in perpetuity.

### Assignment of Responsibility

The agreements related to the creation of the artwork and the responsibility of maintaining the artwork must be conveyed to future owners of the site.

## ADDITIONAL REQUIREMENTS FOR PROJECTS THAT USE PUBLIC FUNDING OR ARE PROVIDED AS A PUBLIC BENEFIT

When public art is financed or funded through a public finance mechanism, such as a TAD district, or when public art is provided by a developer as a public benefit through a plan approval or agreement with ACCUG, these requirements must be followed:

- The above guidelines must be followed.
- The project identification, artist selection and artwork concept must be reviewed and recommended by the appropriate board, and approved by ACAC.
- The artist must be an artist as defined in the ACAC guidelines, and cannot otherwise be a member of the developer's design team.
- Maintenance is the responsibility of the owner, who must give copy of maintenance plan to the ACAC and allow ACAC to do a periodic conservation assessment.
- If the artwork is sold, ACCUG must be repaid the original expenditure for the artwork.

## REQUIREMENTS FOR PROJECTS TO BE DONATED TO THE CITY

A developer may commission public art that will ultimately be donated to ACCUG. When this occurs, these requirements must be followed:

- The above guidelines must be followed.
- The artist must be an artist as defined in the ACAC guidelines, and cannot otherwise be a member of the developer's design team.
- The project identification, artist selection and concept must be approved by ACCUG staff, with recommendation from ACAC.
- Any additional requirements attached to the donation acceptance process.

## RECOGNITION

ACCUG should recognize private developments that work with ACCUG to install public art on private property. Recognition opportunities could include a plaque/medallion placed near the artwork, promotion of the artwork and the business's contribution in City publications, and listing of the project (with background information) on the ACAC web page.

On-site signage should meet public art guidelines developed by the ACAC.



The Glass Cube Gallery is one of several artworks that are featured in the publically-accessible areas at the Hotel Indigo.

# ACKNOWLEDGEMENTS

## ACC MAYOR AND COMMISSION

Mayor Nancy Denson  
District 1 - Sharyn Dickerson  
District 2 - Harry Sims  
District 3 - Melissa Link  
District 4 - Allison Wright  
District 5 - Jared Bailey  
District 6 - Jerry NeSmith  
District 7 - Diane Bell  
District 8 - Andy Herod  
District 9 - Kelly Girtz  
District 10 - Mike Hamby

## ATHENS CULTURAL AFFAIRS COMMISSION

Holly Alderman, Master Plan Co-Chair  
Marc Beechuk, Master Plan Co-Chair  
Ashley McCormack, Master Plan Chair  
Didi Dunphy  
Helen Kuykendall  
Jan Hebbard  
Laura Hoffman  
Linda Ford  
Leon Leathers  
Marilyn Wolf Ragatz  
Matthew Justus  
Melissa Lee  
Michael Lachowski  
Sarah Traub

## ACAC LIAISONS

Brian Seagraves / Leisure Services  
Pam Reidy / Leisure Services

## ACAC ASSISTANTS

Rob White  
Tatiana Veneruso

## CONSULTANT TEAM

Todd Bressi  
Meridith McKinley, Via Partnership  
Bruce Burton, Graphic Design  
  
Matthew Mazzotta, Guest Artist  
Seitu Jones, Guest Artist  
Wing Young-Huie, Guest Artist

Broderick Flanigan, Artist Assistant  
Kira Hegeman, Artist Assistant

## STEERING COMMITTEE

Bob Carson / Financial Advisor, Carson Advisory Inc.  
David Matheny / Architect, Armentrout Matheny Thurmond  
David Stein / Co-Founder Creature Comforts Brewing  
Desi Sharpe / Chair Athens Area Art Council  
Diane Bell / ACC District 7 County Commissioner  
Fenwick Broyard / Executive Director Community Connection  
Joan Prittie / Executive Director Project Safe  
Stanley Bermudez / Artist, Fine Art Professor University of North Georgia

## ACC DEPARTMENTS

Central Services - David Fluck  
Housing & Community Development - Deborah Lonan, Rob Travena, Joanne Seglin  
Leisure Services - Kent Kilpatrick, Pam Reidy  
Manager's Office - Alan Reddish, Blaine Williams, Robert Hiss, Jestin Johnson  
Planning - Brad Griffin  
SPLOST - Derek Doster, Keith Sanders  
Transit - Butch McDuffie  
Transportation & Public Works - David Clark, Drew Raessler

## ATHENS ORGANIZATIONS

Lynn Battle Green / Morton Theatre  
Heather Benham / Athens Land Trust  
Alex Borges / Casa Amistad  
Paul Cramer / Classic Center  
Kelly Doyle-Mace / Morton Theatre  
Doc Eldridge / Athens Area Chamber of Commerce  
Jill Helme / Athfest Creates  
Chuck Jones / Athens Convention and Visitors Bureau  
Delene Porter / Athens Area Community Foundation  
Kelly Robbins-Thompson / Athens Land Trust  
Desi Sharpe / Athens Area Arts Council  
Pam Thompson / Athens Downtown Development Authority  
Stephanie Van Dyck / Classic Center

## UNIVERSITY OF GEORGIA

Nicholas Allen / Director, Willson Center  
David Barbe / Director, Music Business Program  
Pratt Cassity / Director, Center for Community Design and Preservation  
Jack Crowley / Program Coordinator, Environmental Planning & Design  
Chris Garvin / Director, Lamar Dodd School of Art  
Katie Geha / Director of Galleries, Lamar Dodd School of Art  
Jennifer Lewis / Center for Community Design and Preservation  
Russell J. Mumper, Vice Provost  
J. Scott Pippen, Carl Vinson Institute  
Lynn Sanders-Bustle, Chair, Art Education, Lamar Dodd School of Art  
Ronald Thomas / MEPD Gwinnett Coordinator  
Jennifer Jo Thompson / Crop and Soil Sciences  
Judith Wasserman / Landscape Architecture  
Lloyd Winstead / Willson Center

## INDIVIDUALS

Barbara Andrews, David Boyd  
Mel Cochran, Nance Daniels  
Bruce Lonnee, Don Martin  
Annelies Mondy, Ryan Moore  
Patricia J. Priest, Barbara Sims  
Angela Steedley, Ronald Thomas  
Terris Thomas, Robert Tucker  
Lloyd Winstead

## ARTISTS

Jared Brown, Robert Clements  
Elizabeth Debban, Mary Engel  
Jennifer Hartley, Maureen Kelly  
Heidi Hensley, Nick Napoletano  
Yvonne Studevan, Chet Thomas  
Jason Whitley



### MEETING HOSTS

Athens Clarke County Public Library  
Athens Clarke County Chamber of Commerce  
Athens Council on Aging  
Athens Farmers Market  
Bell's Market  
Broad 9A  
Cedar Shoals  
Cine  
Clarke Central High School  
Clarke Middle School

Creature Comforts  
Georgia State Botanical Gardens  
Lyndon House Art Center  
Sparrow's Nest  
Strickland's  
Tlaloc  
Willson Center

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WGAU  
WUGA  
WXAG  
Casa Amistad