THE CITY OF DUNWOODY

Public Art Implementation Plan

FALL 2020

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Public art is an increasingly important part of the life of many communities across the country, and that is true of Dunwoody.

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Dunwoody's Moment

Created barely a decade ago from a patchwork of suburban neighborhoods, community shopping areas and the regional economic engine of the Perimeter Center, Dunwoody has begun to consider a range of arts, culture and placemaking activities that will help fulfill the vision residents had when they decided to incorporate the City.

Dunwoody has found that arts, culture and placemaking are important for a handful of reasons:

- First, these activities can strengthen the city as a place to live, work and visit by creating enjoyable places and memorable moments that strengthen people's personal attachment to the city.
- Second, they can express the creativity and vitality of residents and community organizations, conveying the sense that something special and surprising is happening in Dunwoody.
- Finally, they can strengthen the process of connection among the variety of neighborhoods and groups of people that call Dunwoody home, building on the strong social fabric and resiliency that have served the City well in the past.

Dunwoody is not a stranger to public art. For nearly a decade, the *Everything Will Be OK* installation at the Spruill Center for the Arts (Jason Kofke, 2009) has been a something of a byword for the city. There are also familiar and significant public art installations elsewhere in the city — at the Besser Holocaust Memorial Garden at the Marcus JCC, at the Dunwoody MARTA station, and at various office developments in Perimeter Center and Georgetown.

Dunwoody has watched as cities all around have been launching public art initiatives of their own. Duluth, Norcross, Roswell and Suwanee have focused on strengthening their downtowns and town

centers with mural and sculpture installations. Alpharetta has been successful at asking developers to include public art in their projects. Chamblee celebrated its international diversity with a one-time event, BuHi Lights. Sandy Springs has become well-known for its sculptural playground at Abernathy Greenway Park.

So it has become time to ask, what direction could public art take in Dunwoody?

MOBILIZING FOR PUBLIC ART IN DUNWOODY

In 2018, the City Council approved the *Create Dunwoody: Arts and Culture Master Plan,* which recommended that Dunwoody take a closer look at public art. Specifically, it suggested the City needed to consider mechanisms for defining, approving and funding public art projects. The City subsequently commissioned public art consultant Todd Bressi to prepare this public art implementation plan, which focuses on several key questions:

- What does public art mean to Dunwoody?
- What areas of the City are suitable for public art installations, and what types of public art would be most appropriate?
- How can public art be approved by the City?
- How can public art be funded?

Work on the implementation plan began in March, 2020. It involved broad community outreach through a survey; roundtables that included leadership of arts, business and civic organizations as well as a cross-section of residents and business owners in creative professions; and direct interviews with leaders of community organizations and institutions.

The process was guided by frequent check-ins with an External Advisory Group of civic and arts leaders (including the board of Create Dunwoody) and an Internal Advisory Group of city parks, planning, economic development and communications staff. A planned pop-up art installation with artist Graham Coriel-Allen had to be postponed because of public gathering restrictions that were put in place shortly after the plan was launched.

DUNWOODY'S PUBLIC ART VISION

These conversations provided a clear picture of the contours that Dunwoody's public art initiative should take:

- The City seeks to unleash the potential of its creative community and organizations — to be a catalyst and not an obstacle for action.
- The City recognizes the need for good governance and stewardship of public resources, such as public funds and public lands.
- The City expects projects to be developed through best practices as recognized by the public art field, not only in the interest of good stewardship but also to ensure transparency and accountability in decision-making.

These conversations also provided direction for an overarching vision, first articulated in the *Create Dunwoody: Arts and Culture Master Plan* for public art in the city:

> *Public art will take the emerging City of Dunwoody to the next level, connecting the community and visitors through a colorful, fun and explorable collection of art and gatherings.*

And they lead to a set of specific goals for public art in Dunwoody:

- Improve the city's visual **appearance,** especially places where people gather, landmarks and infrastructure
- Create a place that is active, fun vibrant, livable, **engaging and explorable** — a place where people plan to stay after work, or want to visit so they can see what what's going on
- Change perceptions of the city; **reflect its growing creative energy;** not stodgy, but hip, cool, funky
- Create a sense of **pride and welcome**

DUNWOODY'S PUBLIC ART ROADMAP

This plan helps advance the City's vision in a number of ways.

First, the plan identifies that areas that are most suitable for public art, describes the types of public art that would be most appropriate for each area, and outlines themes that artists can explore to create artworks that would be most meaningful for the city. This section of the plan discusses Dunwoody Village, Brook Run Park and Perimeter Center as the most important areas for public art, and includes recommendations for Georgetown, Mt. Vernon/Jett Ferry, the Institutional Center, Winters Chapel, gateways and multi-use trails as well. The "Who is Dunwoody" section of the plan describes thematic attributes of the community that can inspire public art.

Second, it outlines specific projects that the City should focus on, and who should take the lead in implementing them.

"City Systems" projects would be led by the City because they are related to facilities that the City owns and builds. Currently that means parks and multi-use trail corridors, but in the future it could include public safety buildings, local bridges and other city projects. Art projects could be created in tandem with new construction projects with new projects or retrofit into existing locations.

"Partnership Projects" would involve the City working with organizations like the PCIDs and Discover Dunwoody, most notably through the Connect Dunwoody placemaking plan and the gateways initiative. Some of these projects might also involve other public agencies, such as MARTA and GDOT. Others could be supported by developers who are building in overlay zones that have more detailed guidance for urban design, public space and public art.

"Community Initiatives" are projects led by Dunwoody's arts and civic organizations, most likely under the leadership of Create Dunwoody, perhaps in collaboration with local businesses. These could involve the installation of murals and sculptures in key locations around the city. The City's key role would be to provide administrative approvals and permissions for City-owned sites, and potentially seed funding for some of the projects.

The plan also outlines several special categories of projects. A *Creative Activations Fund* would seed small-scale, temporary projects that would pop-up throughout the city, organized around a certain theme, for a certain area of the city, and for a fixed period of time to increase their impact. A *Mural Catalyst Fund* would provide small amounts of catalytic funding to businesses that would like to include murals inside or outside their buildings. The City should also set a long-term, aspirational goal for a new project that could ultimately

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be the city's public art calling card. This *"Game Changer"* could be an iconic artwork, a new community tradition, a periodic temporary installation or a connective project that could be experienced in different areas of Dunwoody.

Finally, the implementation plan outlines processes for moving forward.

It proposes a new Public Art Commission that would provide a governance structure for moving projects forwards and advising the City Council on various types of decision-making.

It suggests several sources of funding the City could consider, both public and private, with the observation that obtaining funding from the private sector is often dependent on some level of public contribution first.

And it provides workable definitions for terms such as public art, mural and artist that the Public Art Commission will need to keep in mind as it reviews proposals for projects.

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WHAT DO WE DO NEXT?

Dunwoody has several clear and present opportunities it can focus on:

- The City will be building a new multi-use trail connection along Ashford-Dunwoody road, a perfect opportunity to begin incorporating fun public art projects along the City's expanding multi-use trail network.
- The Georgia Department of Transportation is planning to replace some of the bridges that cross I-285, which is a great opportunity for high-visibility design or public art projects. The City and the PCIDs should work with GDOT and begin planning for the enhancement of those bridges right now.
- The PCIDs is beginning to implement placemaking projects around the MARTA station, with a particular focus on visual improvements and wayfinding.
- Some entities have expressed interest in funding and commissioning murals if the approval process can be clarified.
- The Creative Activations Fund and Mural Catalyst Fund could be jumpstarted quickly with a small amount of funding, perhaps a partnership between the City and a private sponsor.

This plan envisions that much of Dunwoody's public art activity will come from the ground up. Murals, sculptures, creative activations, even as signature efforts, the creativity can bubble up from the organizations and people in the community, with certain guidelines and guardrails in place. With the implementation plan, and the policies and procedures that it recommends in place, it will truly be Dunwoody's moment for public art.

Dunwoody offers the best of both worlds ... big city amenities with small town flair.

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Dunwoody was settled as a farming village, emerged as a country retreat, and evolved into a patchwork of suburban neighborhoods. When the city was formally incorporated in 2008, it absorbed part of the Perimeter Center, a retail and office “edge city” that is the largest mixed-use center in the region.

Today Dunwoody is alive with all of those aspects of its history. Historic country houses and village-style shopping are the heart of the community, while Perimeter Center keeps pace with contemporary shopping, office and hotel opportunities. It is just as easily to escape into the landscape of the Dunwoody Nature Center as it is to hop on MARTA to access all Atlanta has to offer.

“Dunwoody has the hometown feel of a village in the shadow of an international city.”

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Photos: Tota Tiamnis, Repellat Errovitat, Aliatus Voluptas

Dunwoody is a place where people work together to make the community better.

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Dunwoody's residents are used to coming together, supporting each other and working for what the community needs.

These stories are vivid in the memories of many Dunwoody residents: After a tornado landed in 1998, damaging thousands of homes in the areas, the community's recovery gave it a sense of resilience. The creation of the Dunwoody Historic Trust in 1995 led to the rehabilitation and reuse of key historic buildings. And Dunwoody's defining moment was in 2008, when a campaign led by the Dunwoody Homeowners Association achieved the incorporation of an independent city, giving the community a still stronger role in shaping its future.

This tradition continues today. Key community events, such as Lemonade Days, the Fourth of July Parade and Light Up Dunwoody, are led by community organizations. As a result, residents have a strong sense of place and a strong sense of investment in the community's future.

"Our town is made up of people who buckle down during tough times and weather the storm together."

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Photos: Tota Tiamnis, Repellat Errovitat, Aliatus Voluptas

Dunwoody is diverse.

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Dunwoody has a diverse social-cultural mix — its overall demographic background closely mirrors that of the nation at large, but it is trending to a larger non-white population as the northeast Atlanta suburbs are generally becoming more diverse. At the moment, its non-white populations are clustered along the southern edge of the city, following general regional patterns, and within Perimeter Center.

Dunwoody is embracing these changes. Numerous public comments suggest that public art can help bring the range of cultures in the city to light and help forge connections among different groups in the community.

"Such a diverse city in ethnicity, culture and business."

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Photos: Tota Tiamnis, Repellat Errovitat, Aliatus Voluptas

Dunwoody celebrates and connects with festivals.

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Ask someone in Dunwoody what makes the city unique, and they will most likely mention one of the many festivals that take place in the city — from Lemonade Days to Apple Cider Days, from the Arts Festival to Arts Month, from the Fourth of July Parade to Light Up Dunwoody. Most are produced by volunteer organizations in the community.

Dunwoody's cycle of special events help mark the passing seasons and the passing years, creating a connection that is timeless. They are anchors of civic pride, yet they are living traditions, open enough to embrace the fresh energy that new members of the community bring.

"Best 4th of July parade with people lining the streets and children waving flags and awaiting goodies from the local merchants. It's a family tradition to see the parade."

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Photos: Tota Tiamnis, Repellat Errovitat, Aliatus Voluptas

Dunwoody has grown into a city for which family and neighborhood are at the center.

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Dunwoody values its small-town character, which can be felt in the ways that people experience life in the city, and which accounts for their strong attachment to living here.

To many people, this means the way that the community is full of volunteer organizations that support family and neighborhood. For others, it means always seeing friendly faces and places around town — from familiar gathering places like Dunwoody Village and the Nature Center, to the way it is common to run into friends from many years ago. And for others, it is conveyed in the day-to-day neighborliness and caring that people show to each other.

"People here on a whole are caring family folks who are very active in community and that's why we have stayed"

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Photos: Tota Tiamnis, Repellat Errovitat, Aliatus Voluptas

Dunwoody is a city in transition … ever-changing …

Because Dunwoody is keenly aware of its history, people also understand that the city is constantly changing. It is no longer a farming village, a stop on the railroad line to Roswell or a summer retreat. It has grown from a being collection of suburban neighborhoods to including one of the most dynamic commercial centers in the Atlanta metropolitan area.

When the City was incorporated in 2008, its goal was to improve its basic services — such as street repair, parks and police — and to manage its future land-use and development. Today, Dunwoody's residents are ready to address new challenges that advance the quality of life and competitiveness of the city, including the strengthening of arts, culture and placemaking.

There are other signs of change. The community is welcoming a more diverse mix of residents. There are green shoots of creative businesses and grassroots creative activity. A new generation of leadership is emerging.

All of this puts Dunwoody in the right frame of mind to embrace public art, not only to express who it is, but also to demonstrate who it one day might be.

"Dunwoody has evolved over time so it's important for art to reflect that and be inclusive off all that represents and symbolizes in our community."

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Photos: Tota Tiamnis, Repellat Errovitat, Aliatus Voluptas

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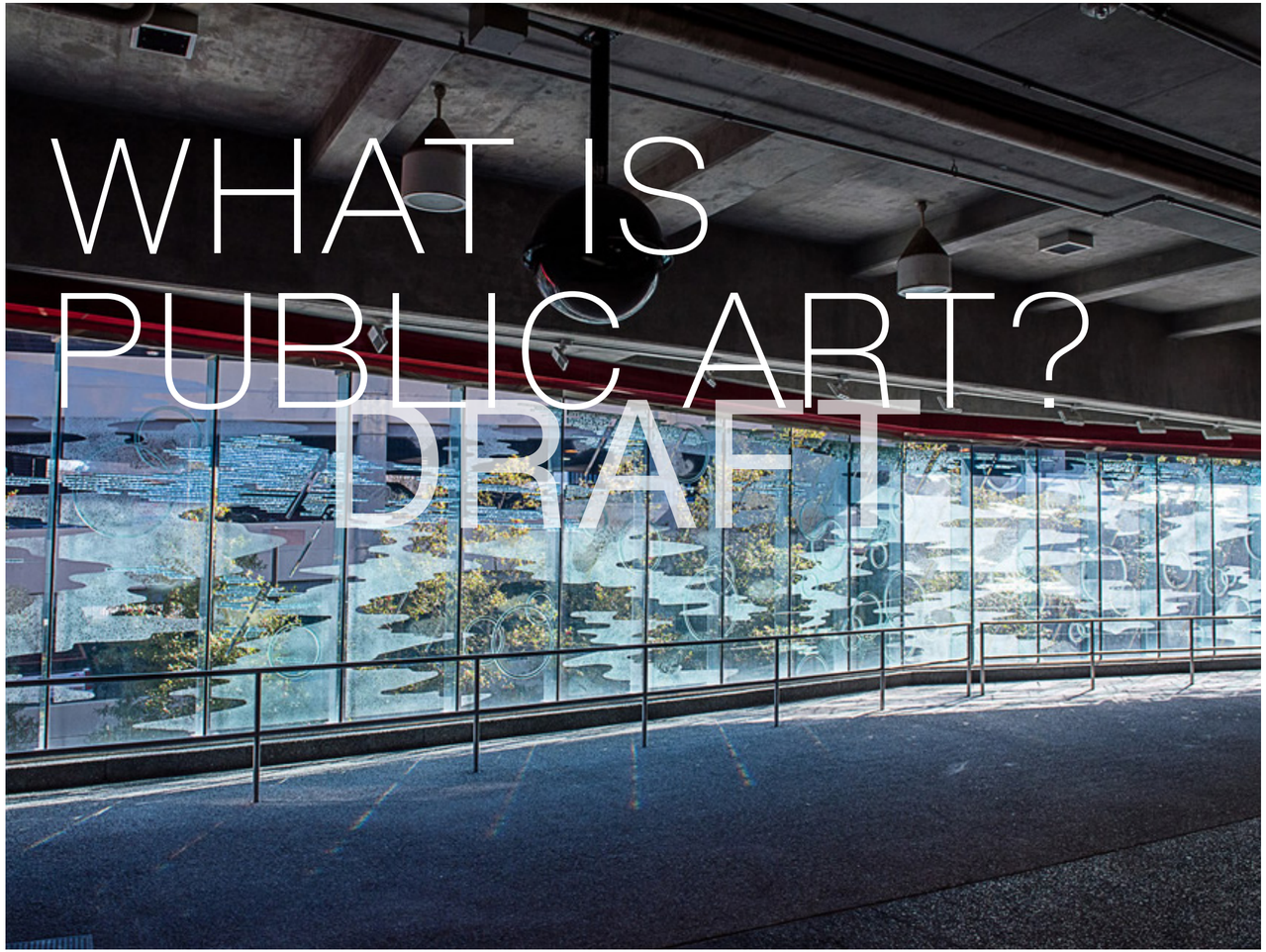

WHAT IS PUBLIC ART?

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Public art has always been intertwined with broader ideas about public space and public life. Today public art is a dynamic field, with new approaches and ideas emerging every day.

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Today's approaches to public art date back to the post-war era, as the United States began to rebuild its industrial cities and resume its suburban expansion.

The architectural and urban design approaches that were common as the U.S. began to rebuild its cities and expand its metropolitan areas in the post-war era began had an unintended impact, often resulting in environments that many people thought were hostile to traditional urban life and lacking in connection to community, culture, history and a basic sense of place. As a result, architects and planners, recalling the great accomplishments of earlier traditions such as allied arts, City Beautiful, and the Federal Works Progress Administration art projects, turned to artists to provide the humanizing touch that urban redevelopment lacked.

The idea, pioneered by Philadelphia in 1959, was to require private developers and public agencies to set aside a small percentage of their construction budgets for public art. An ever-growing number of cities, states and federal agencies began to adopt policies of incorporating art into the design of public buildings, infrastructure, and even private development that receives public support. By the end of the 20th Century, these policies, which are sometimes called "percent for art" programs and involve a range of processes for funding and commissioning public art, had produced thousands of public art projects across the country.

Image credit goes here.
Photo: Tota Tiamnis, Repellat Errovitat, Aliatus Voluptas

Over the past few decades, there have been dramatic changes to how cities are viewed. Urban life has become popular again, the nation's population has become increasingly diverse, and there has been a growing awareness of the inequities that past development patterns propagated. Many postwar suburbs have matured and developed their own town centers. The attention of public art has shifted accordingly.

Artists and arts organizations are now exploring a variety of new directions. Some approaches, such as "creative placemaking," align public art with efforts to make cities more livable, economically viable, culturally representative and just. Another approach, "civic practice," involves artists in grassroots or public planning processes, bringing new ideas and visions to the table. Yet another approach, called "social practice," involves engagement- and discourse-based approaches whose focus is to advocate for economic, social and political change.

Public art now encompasses a wide variety of approaches, from traditional sculpture and murals to temporary installations and socially-oriented works; most projects borrow from one or more of these directions, and most involve some form of public engagement. Even as the field has diversified, it has developed a series of standards and practices designed both to protect the integrity of participating artists and to respect the voice of people in the communities where artists are working.

WHAT IS PUBLIC ART TODAY?

Public art is a dynamic field, with new approaches and ideas emerging every day. However, the public art field has generally agreed that there are several key aspects of what makes public art:

- **Public art is created by practicing artists.** This means someone who has a track record of exhibitions or commissioned visual or public art. Architects, landscape architects and other design professionals are not considered professional artists under this definition, unless they otherwise meet the criteria above.
- **Public art is public.** This means it is located in a place that is generally accessible to the public, with no barriers to access, such as having to pay to see the art.
- **Public art is site-specific.** This means it is created or selected through a process that considers the physical, visual, functional, social and cultural contexts of the place where it is located.

The public art field also generally agrees that the following do not constitute public art:

- Artworks that are decorative objects (unless created by an artist) or are mass-produced.
- Features that are decorative, ornamental or functional elements of the architecture or landscape design, unless they have been commissioned from a professional artist as an integral aspect of a structure or a site.
- Features that involve commercial expression related to the business or development where the artwork is located, or that otherwise would be considered a sign under a local code.

WHAT IS PUBLIC ART FOR DUNWOODY?

As the public art world continues to expand in dynamic ways, each community follows the public art path that is best suited to its needs. Following are the types of artworks that people in Dunwoody are most interested in seeing in the city, based on the research undertaken for this plan.

Integrated and Functional Artworks

Public art can enhance the appearance of architecture, landscape architecture, infrastructure and other types of design projects, providing a present-day take on artistic traditions such as Art Nouveau design, the Arts and Crafts movement, the City Beautiful movement, and Works Progress Administration-era integrated artworks.

Artists now commonly work on projects involving not only traditional civic sites like courthouses, parks, and libraries, but also the workaday elements of a city — bus shelters, electrical substations, pedestrian bridges, stormwater retention ponds, and parking garages. In some cases, artists and designers cooperate on identifying opportunities for incorporating art into a project, while the art piece is independently created. In other cases, the artist and architect work collaboratively on a seamlessly integrated vision, and on smaller projects, like bike racks, artists create designs on their own.

Civic Sculpture

Sculpture is the most traditional form of public art. Today sculpture has evolved far from its origins as works representing religious or historical figures, and can be found in all sorts of materials and styles. Often, artists creating public sculpture are interested in conveying a sense of identity, community, and connection to the varying strands of local history and culture — and especially in exploring, documenting and celebrating communities whose stories may once have been overlooked.

Murals

A mural is generally considered as any artwork that is painted onto surface, such as a wall or building. As with sculpture, the earliest murals were commissioned by religious organizations and governments as an expression of their official narratives. About a century ago, though, Mexican artists adopted murals as a social and political communication tool; not long after that, the Federal Art Project sought muralists to create works that strengthened both regional and national identity. In the 1960s, graffiti writers began to paint unauthorized messages and artworks, a practice that has evolved, in part, to the popularized and sometimes commercialized practice of "street art."

Today the practice of muralism is popular and burgeoning, with all of these historical strands present in work that's being made — murals as a socially engaged practice, murals as a way of conveying the identity of a community, and murals that embrace countercultural languages and messages, even if they are officially endorsed.

Temporary Art

Public art does not have to be conceived of only as permanent in nature. New artworks are commonly created to exist for only a short period of time, and loaned artwork is often shown in rotating exhibitions in public space. Temporary public art is being embraced because it can be more flexible, less complicated, less expensive, more innovative and more accessible to a wider range of artists. Because the artwork comes and goes, it can create a sense of energy when it is up, capture attention and attract visitors.

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Creative Placemaking

Creative Placemaking, a practice that emerged in 2010s, promotes grassroots creative action to catalyze community and economic development. These projects often involve artists, but don't always, and they have been organized by a wide variety of government, arts, place management and grassroots organizations. These are often inexpensive and temporary projects whose primary purpose is to engage communities in processes of change, rather than result in permanent artworks. Some of these projects are characterized as experiments to test ideas about the design and activation of public spaces, and are called "tactical urbanism."

Performance Art

While public art is typically thought of as visual media such as sculpture, murals and light, more and more artists are experimenting with projects in performative media. These projects are based in media such as music and sound, dance and performance, and spoken word. In this case, there is a distinction between simply performing in public space (for example, a concert in a plaza or a theatre in a park) and original artworks conceived of for and performed in a specific public space.

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A Field Guide to Public Art

A Integrated and Functional Artworks
Artwork that is designed as part of design features, or which has a functional role.

Baile Oakes, *Legacy*, Escondido, CA

B Civic Sculpture
Sculpture that serves as a focal point for a civic space or public facility.

Michael Stutz, *Hand in Hand,* San José, CA
Photo: City of San José

C Murals
Artworks installed directly on exterior or interior walls, generally painted.

Ben Volta, *Bloom,* Philadelphia, PA
Photo: Steve Weinik, Mural Arts Philadelphia

D Temporary Art
Artwork that is planned to be installed for only a fixed period of time.

Artist Name to come, Title of Art to come, Troy, NY
Photo: Credit

E Performance Art
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Sembrando Sueños, Cosechando Esperanzas mural dedication, with students from Esperanza Academy Charter School, Philadelphia, PA
Mural: Patricia Barrera
Photo: Steve Weinik, Mural Arts Philadelphia

F Creative Placemaking
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City of Roswell Night of Lights, 2013

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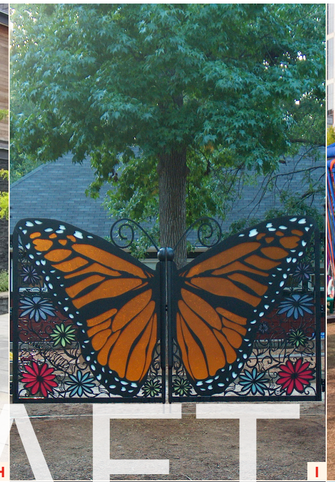

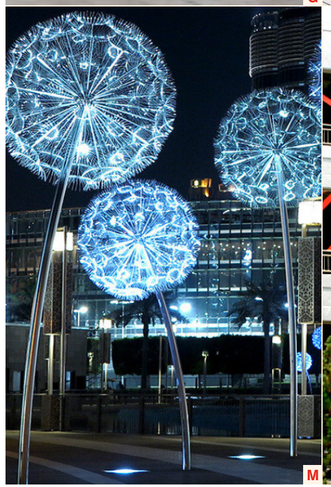

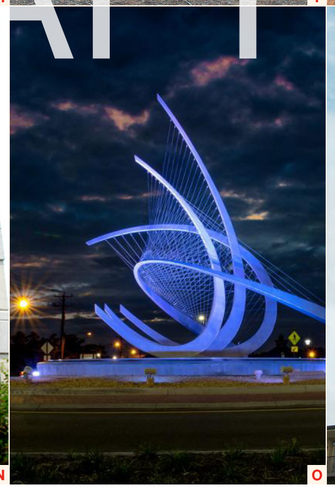

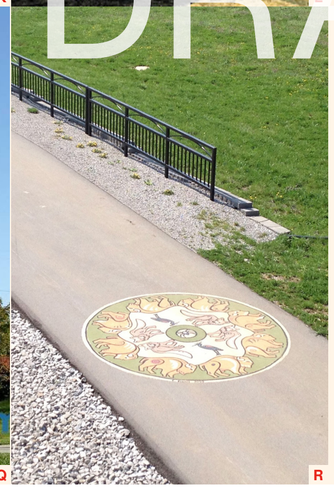

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G Functional Landscape
Artwork that supports the landscape design of a public space.
Natalie Blake, Dune Carved Garden Surround, Oakland CA

H Functional Streetscape
Artwork that serves as a streetscape element.
Rich Duca, Bike Racks and Tree Guards, Boston, MA

I Functional Park Features
Artwork that serves as a functional element of a park.
Mike Pennypacker, *Butterfly Gate*, St. Louis, MO

J Interactive Play Features
Artwork that inspires playful engagement.
Hector Esrawe and Ignacio Cadena, *Los Trompos,* installed in Discovery Green, Houston, TX
Temporary artwork Jeremy Ray, Piano at Midtown MARTA Station, Atlanta, GA
Photo: Credit

K Civic Sculpture
Sculpture that serves as a focal point for a civic space or public facility.
James Surls, *Molecular Bloom,* Clayton, MO

L Playful Sculpture
Sculpture that is fun, light-hearted, playful.
Alison Segethy, *Fantastical Garden,* Hagerstown, MD

M Light Sculpture
Sculpture that is created in the medium of light.
image to come

N Architecturally-Integrated Features
Artwork that is integrated into the architectural design of a facility.
Rolando Briseño, *Cuerpos Celestiales,* Frisco, Tx.

O Gateway Features
Artwork that highlights an entryway to a city or a district of a city.
Jeff Larramore, *Wave,* Virginia Beach, VA

P Wayfinding Features
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Wayfinding system, Frisco, TX

Q Trail Markers
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Trail blazes, Lexington Legacy Trail, Lexington, KY

R Ground Murals
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Trail ground murals, Lexington Legacy Trail, Lexington, KY

WHAT PUBLIC ART MEANS TO DUNWOODY

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Dunwoody's residents have great pride in their city and recognize that it is evolving into an increasingly diverse and dynamic place.

Dunwoody hopes that public art can be a catalyst for this process — in terms of improving how the city looks; highlighting the city's cultural, creative and place-based assets; and creating fresh experiences for people who live, work or visit the city.

Vision

Public art will take the emerging City of Dunwoody to the next level, connecting the community and visitors through a colorful, fun and explorable collection of art and gatherings.

Goals

Improve the city's visual appearance, especially places where people gather, landmarks and infrastructure

Enhance connectivity — physical, social and cultural

Create a place that is active, fun, vibrant, livable, engaging and explorable — a place where families want to live, where employees plan to stay after work, and where everyone wants to visit because they know they can find something interesting

Change perceptions of the city; **reflect its growing creative energy** — it's not a quiet sleepy place, but hip, cool and funky

Create a sense of pride and welcoming

Themes

Dunwoody is seeking public art that reflects the spirit of the city and its residents. These are ideas that can inspire and motivate artists working in the city:

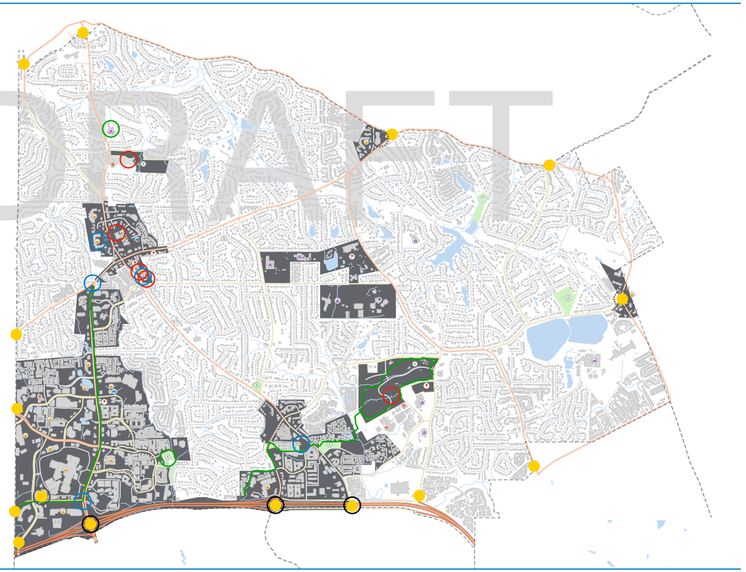
- Dunwoody offers big city amenities with small town flair.
- Dunwoody is a place where people work together to make the community better.
- Dunwoody is diverse.
- Dunwoody celebrates and connects with special events and festivals.
- Dunwoody is place where family and neighborhood are at the center.
- Dunwoody is a city in tradition, everchanging.

Dunwoody is diverse in its different districts and neighborhoods.

PUBLIC ART IMPLEMENTATION PLAN

Dunwoody includes Perimeter Center, the Atlanta region's top mixed-used "edge city"; several neighborhood and village commercial centers; quiet residential neighborhoods; and a growing park and trail network. Public art approaches should be tailored to the needs and character of each of these areas.

ECS to add key



Dunwoody Village

This is the most popular area in the city for public art. Priority should be on public art that enhances the pedestrian experience.

+ Functional Landscape
+ Functional Streetscape
+ Pop-up Interactive
+ Wayfinding
+ Sculpture: Temporary, Site-Specific

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Photos: Tota Tiamnis, Repellat Errovitat

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Dunwoody Village has historically been the “heart” of Dunwoody, the location of one of the earliest village settlements as well as depot on a railroad spur that led to Roswell. Today it is a focus for everyday shopping, service businesses and neighborhood restaurants, as well as Dunwoody’s community heart, hosting a variety of community events and festivals.

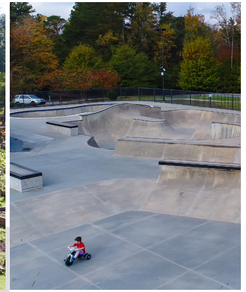
According to the Dunwoody Village area plan, “Most stakeholders in Dunwoody have clearly demonstrated a warm affection for the charm and convenience of the Village. However, many also recognize that changes are not only inevitable but necessary if the Village hopes to keep pace with the onset of time, a changing economy, and a desire for a sustained and improved quality of life.” This was echoed in the public art implementation plan survey; while many respondents consider the Village to be quaint, a relic of the city’s focus on Colonial architecture, others see a place that is outdated and in need of improvement.

A new zoning overlay charts a course for the thoughtful redevelopment of the Village, with a focus on mixed-use development and the creation of a significant community green space or gathering space that could be a focal point for public art. In the short run, Dunwoody Village can be the focus of pop-up placemaking projects, particularly related to pedestrian spaces and wayfinding.

Brook Run Park

This is the third most popular area in the city for public art. Priority should be placed on playful, functional artworks. The multi-use trails, including retaining walls, are key locations for projects. A proposed splash pad also would offer an opportunity for incorporating public art.

+ Playful Sculptures
+ Functional Park Features
+ Interactive Play Features
+ Ground Murals



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Photos: Tota Tiamnis, Repellat Errovitat

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If Dunwoody Village is the heart of the city, Brook Run Park is the soul. It is the largest park in not only Dunwoody, but also the region. This signature park features a large playground, a two-mile loop multi-use trail, skate park, dog park, community garden, event pavilions and even a zip-line facility. Aside from the Village, it is the location of some of the community’s most important events, including Lemonade Days and Food Truck Thursdays.

Many residents remember that before this became a park, the site was open for 30 years as a residential institution for people with severe mental disabilities. After Brook Run closed in the 1990s, DeKalb County purchased the property and began a slow process of conversion to public use that continues today.

Survey respondents describe the park as a community- and family-friendly natural space and gathering place.

Perimeter Center

This is the second most popular area in the city for public art. Priority should be placed on projects that enhances the area's appearance, identity and functionality – and perhaps add a little bit of a cutting-edge visual flourish.

+ Murals
+ Architecturally-integrated Features
+ Functional Streetscape
+ Light Sculpture
+ Wayfinding Features
+ Functional Landscape
+ Gateway Features

Perimeter Center, in the southwest corner of Dunwoody, is the largest mixed-use center in the region, after downtown, Midtown and Buckhead districts of Atlanta. It includes areas in three cities and two counties, including Dunwoody and DeKalb County. It is anchored by one of the largest malls in Georgia, corporate headquarters, diverse retail options and a residential community. Three MARTA stations and two major freeways serve it.

Perimeter Center was developed very much in the "edge city" model, with auto-oriented pods of retail, commercial, residential and hotel development that are served by high-volume arterial roads and are not very well connected to each other or to the rest of the city. Recent new developments are reversing that model, and the PCIDs, a group of special improvement districts, is working not only on transportation improvements but also placemaking investments that improve the connectivity within Perimeter Center as well as to other important districts such as Dunwoody Village, Georgetown and Brook Run Park.

Perimeter Center is regarded as distinct from the rest of Dunwoody, based on responses to the public art survey, roundtable conversations and interviews — even though Perimeter Center is an economic and tax revenue engine for the city, and its population is growing. Descriptions

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of it are generally positive, with terms like "bustling," "vibrant," "modern" and "trendy" frequently used, although terms like "congested," "crowded" and "generic" were also used to describe the area.

Key opportunities in this area are related to transportation and public space infrastructure — the MARTA station and garage, the new multi-use trails, open spaces along Ashford-Dunwoody Road, and new parks. There is also numerous opportunity for private office campuses to place public art on their grounds.

Georgetown

Priority should be placed on the following kinds of artworks:

+ Functional Landscape Features
+ Functional Streetscape Features
+ Gateway Features
+ Site-Specific Sculpture / Civic Sculpture
+ Murals / Business Areas

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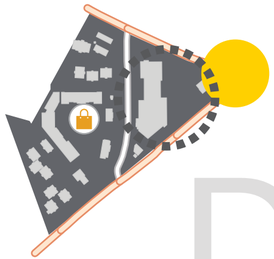
Photo: Tota Tiamnis

Georgetown is a mixed-use district that serves as a transition between Perimeter Center and Brook Run Park, and is directly served by two interchanges from the Perimeter (I-285). It currently includes neighborhood-serving retail, offices, services and open space. Retail and residential redevelopment is encouraged to the extent that it provides a sensitive transition between dense uses and adjacent single-family neighborhoods. Recent changes in Georgetown have been anchored by a public-private redevelopment program, Project Renaissance, that includes a new residential development and public open space in a "traditional neighborhood development" pattern. Two new public spaces, Georgetown and Pernoshal Parks, have been completed recently and are linked to Brook Run Park and the Perimeter Center by the Dunwoody Trailway.

Georgetown was described, in the public art survey, as a family- and community-oriented shopping center, "convenient" and "a gateway," although a smaller number of comments described the area as "old" and "boring."

Some of the opportunities in this area include retrofit installations in Georgetown Park, Pernoshal Park and the Dunwoody Trailway, and functional artworks related to new retail development. There are also opportunities for private office campuses to place public art on their grounds.

Mt. Vernon / Jett Ferry



Priority should be placed on the following kinds of artworks:

+ Gateway Features
+ Site-Specific Sculpture / Civic Sculpture
+ Murals / Business Areas

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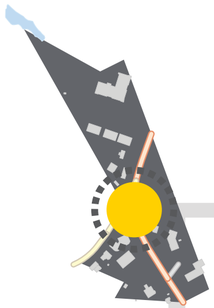
Mt. Vernon is a small neighborhood shopping district that serves the central part of Dunwoody and Sandy Springs. It is both a gateway to the city and an increasingly popular community destination because of the retail mix there. The City's general plan does not envision much redevelopment in this area, but calls for the addition of green space or public space, as well as more destination-style businesses such as restaurants. This is also a potential for a gateway feature. Also, new destination businesses could be encouraged to include small-scale artworks, such as interior murals or artist-designed fixtures, in the design of their spaces.

Winters Chapel



The following types of art-works should be considered priority; also, temporary artworks could be linked to community-specific events. This is also an area where an artwork that explores connectivity would be especially important.

+ Gateway Features
+ Murals / Business Areas
+ Site-Specific Sculpture / Civic Sculpture
+ Functional landscape

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Photos: Tota Tiamnis, Repellat Errovitat

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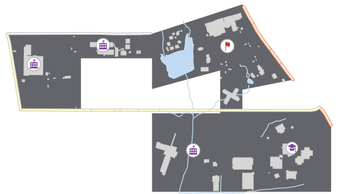
Winters Chapel is known as Dunwoody's most culturally diverse community, where many of the city's Hispanic residents live. While its international flavor gives it charm, it is tucked on the eastern end of the city and not well connected to other neighborhoods. Currently there is a mix of development, including apartment complexes, single family homes, a small neighborhood commercial center, and a water treatment plant. The city's comprehensive plans calls for this area to evolve into mixed-use development, strengthened retail options and more green space. It also identifies Winters Chapel Road as a southeast gateway to the city.

Institutional District



Most of the institutions in this district occupy large properties with formal gateways and buildings set back far from adjacent roadways. These entry areas, and major roadway intersections in the area are particularly good locations for public art that bridges the identity of specific institutions and the general civic character of this area.

+ Gateway Features
+ Site Specific Sculpture / Civic Sculpture
+ Functional landscape

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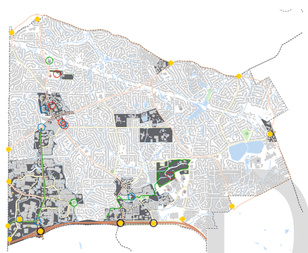
The Institutional District is a unique area in the geographic heart of the City. It is home to the Perimeter College at Georgia State University and the Marcus Jewish Community Center (JJC), as well as Dunwoody High School and two elementary schools. The Comprehensive Plan goals for this area are to support the missions of these organizations while managing mobility issues and providing connectivity through bicycle, pedestrian and vehicular infrastructure.

One of the city's most significant public art resources, the Besser Holocaust Memorial Garden, is in this area on the JCC campus. The Memorial features nine bronze sculptures by artist Dee Clements, in addition to an eternal flame. The sculptures depict different aspects of Jewish life before, during, and after the Holocaust.

Because of their missions and resources, the institutions in this area could be active participants in community public art initiatives. Their creative and community outreach leadership should be engaged with public art processes and with the broader Create Dunwoody effort.

As with, the Holocaust Memorial, the institutions in this area should be encouraged to present permanent or temporary public art when it supports their missions, both in regard to their direct stakeholders as well as the public at large.

Gateways



Of the six areas suggested for public art in the survey, this was by far the least popular and would therefore be the lowest priority for public art investments. The following types of projects would be most appropriate:

+ Gateway Features
+ Integrated Infrastructure Features

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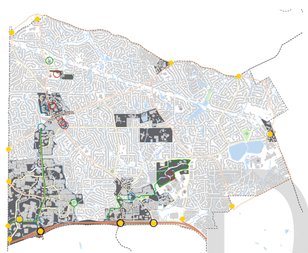
Dunwoody's gateways are documented in two plans, the city's Comprehensive Plan and the wayfinding study undertaken by Discover Dunwoody. The Comprehensive Plan has mapped sixteen locations where major roadways enter the city and can be considered locations for gateway projects. Gateways could be implemented as monuments or unique landmark features, enhanced landscaping and streetscaping features, and quality of materials and design for buildings at those locations. The plan suggests that "a unifying design feature such as wayfinding signage or City markers will link gateways with the rest of the City."

More recently, the Discover Dunwoody study revisited and refined these locations, created a hierarchy of three location types, and proposed a design for each type of location.

Multi-Use Trails



Though interest in public art along multi-use trails is not as strong as it is for other parts of the city, interest is focused. The survey found that people would be very interested in seeing trail markers and ground art incorporated into the trailways; in interviews and open ended survey questions, people expressed a desire for:

+ Trail Markers
+ Ground Murals

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One of Dunwoody's key open space and recreation goals is to build a network of off-road and on-street trails that will provide easier paths for bicyclists and pedestrians to connect throughout the city.

To date, focus has been on the Dunwoody Trailway is a 12-foot wide, 2.76 mile lone multi-use trail which connects across three distinctive parks — Brook Run Park, Pernoshal Park and Georgetown Park. In April 2019, a new pedestrian bridge over the north fork of Nancy Creek was completed, connecting Dunwoody's Georgetown Community with Perimeter Center.

The City is also planning a series of multi-use trail projects that will fully connect the Trailway to Perimeter Center, and then north to Dunwoody Village, and then south to the Path 400 and the Atlanta Belt Line. These improvements will safely connect more pedestrians and cyclists to shopping and workplaces in the Perimeter Center, reduce the amount of commuter traffic, and provide Dunwoody residents easy access to premier regional recreation resources.

WHAT ARE OUR OPPORTUNITIES?

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Dunwoody has many opportunities for public art. Altogether, they offer a vision not only for how the city looks and feels, but also for public spaces that serve people who live and work in Dunwoody and entice others to come and visit.

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Throughout this planning process, Dunwoody has dared to envision a city where public art and creative activations are experienced as part of everyday life in the city. Imagine:

- Discoverable, playful and wayfinding artworks integrated into the city's expanding multi-use trail systems
- Integrated artworks enhancing new and upgraded parks throughout the city
- Placemaking projects, like sculptures, murals and integrated artworks incorporated into existing village centers and new developments in Dunwoody Village, Georgetown and Perimeter Center
- Creative experiments to improve public spaces such as the Dunwoody MARTA station
- Game-changer projects, such as a focal civic sculpture, a community participation event or spectacular bridges over I-285
- Creative activations, small creative projects that capture the community's spirit and energy

This section of the implementation plan outlines the road ahead, categorizing projects in terms of how they are likely to be initiated – public art that the City initiates in relation to projects that it is undertaking, public art that is initiated by other public agencies and developers, and public art that arises through community initiatives and partnerships.

City Systems

"City Systems" projects are related to the facilities and infrastructure that the City builds. Currently that means parks and multi-use trails, but in the future it could include public safety buildings, local bridges and other projects. Art projects could be created in construction with new projects or upgrades to existing infrastructure. They could also be retrofit into parks and multi-use trail corridors as permanent or temporary installations.

CITY SYSTEMS PROJECTS

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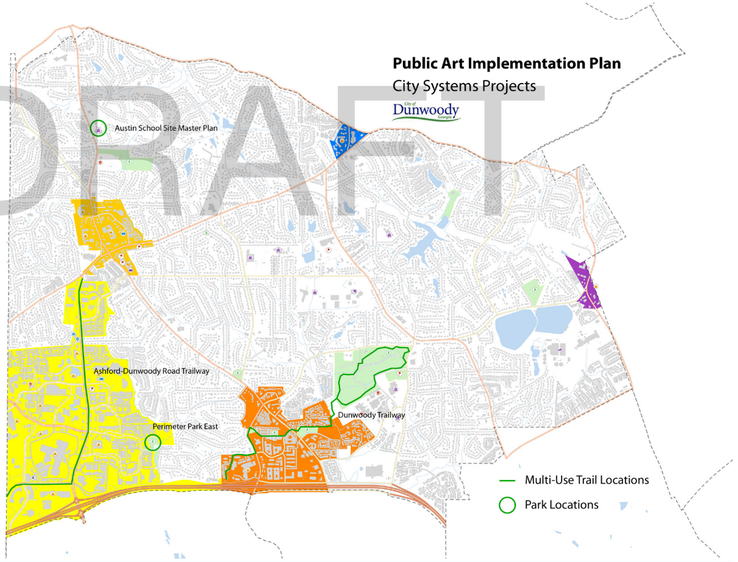

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MULTI-USE TRAILS

The City has long-term plans to build a network of multi-use trails. The City has completed one trail that connects Brook Run Park, the Park at Pernoshal and Georgetown Park, and it is currently planning another trail that will connect from Perimeter Center to Dunwoody Village (the Ashford-Dunwoody Road Trail). Ultimately, these trails will connect to the Path 400 Greenway and the Belt Line.

There is strong community desire to include public art along these trails. The focus should be on projects that help make the trail system visible as it moves through the city (wayfinding) and which encourages people to use the trails and explore the city.

Projects could include trail markers, playful sculpture gardens or ground murals. Artworks that are integral to the trail construction would be facilitated by the City, and artworks added later could be community projects.

Ashford-Dunwoody Road Trail, Phases One and Two
The Ashford-Dunwoody Road Trail, which was being designed at the time this plan was completed, could include integrated features such as wayfinding sculptures at Hammond Drive and at Mt. Vernon Road, or features on the trail such as ground murals. The artworks planned for this trail could set a template for creating a network of public art throughout the city's trail system.

Westside Connector Trail
Georgetown to Perimeter Trail
(Perimeter Center East Park to Chamblee Dunwoody Road)
Highstreet Trail (Central Parkway to Perimeter Center Parkway)
Perimeter Mall Trail (Hammond Drive to Perimeter Center West)
Georgetown Gateway Trail (Georgetown Park to Cotillion Drive)
Ravinia Trail (Perimeter Center East Park to Ashford Dunwoody Road)
These trails are proposed for future phases of Connect Dunwoody improvements. Public art should be considered in the earliest phases of planning, budgeting and design. Artworks could continue on a citywide idea initiated with the Ashford-Dunwoody Road trail, respond to specific opportunities and circumstances, or both.

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CONNECT DUNWOODY PLACEMAKING PROJECTS

Discover Dunwoody, the City and the PCIDs have collaborated on a placemaking plan (Connect Dunwoody) that would bring much-needed public space to the Perimeter Center. The plan includes a range of short-term, mid-term and long-term park and multi-use trail projects.

Perimeter Center East Park

Perimeter Center East Park is a proposed "pocket park" that will serve residents of this area of the Perimeter Center and nearby Georgetown. The master plan for Perimeter Center East Park includes an arrival plaza, a plaza with a water feature, and a connection to the Dunwoody Trailway, all of which could provide opportunities for public art. Public art should be considered in the earliest phases of budgeting and design.

Flyover Bridge Park

The proposed Flyover Bridge Park (located adjacent to the Perimeter Center Parkway Flyover Bridge) would provide plazas, lawns and gardens for residents, employees and visitors to enjoy. The park will also be a connection point for multi-use trails that connect from the city's neighborhoods to the regional trail network. Artworks here could reinforce the notion of this space as an oasis in a busy office district, and also serve a wayfinding function. Public art should be considered in the earliest phases of planning, budgeting and design.

Perimeter Park @ MARTA

The Perimeter Park at MARTA would be a new five-acre linear space located underneath MARTA's Dunwoody Station. Because this is a stream and stormwater management corridor, the park would aim to create a more urban experience along the street edges and a more serene environment along the edges of the stream. The unique opportunity here could be to explore the water management / environmental themes that will be addressed on the site. Public art should be considered in the earliest phases of planning, budgeting and design. While the construction of this park is a long-term proposition, this could be an interesting location for "creative activation projects" that test how this space could actually be designed and used.

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FUTURE PARK PROJECTS

Dunwoody's parks master plan includes a few additional near-, mid- and long-term projects that could be opportunities for public art: Brook Run Park trail extensions, a splash pad at Brook Run Park, and a regional sports complex. Also, there is a recommendation to create a park site master plan for the former Austin Elementary School; the possibility for public art should be evaluated there.

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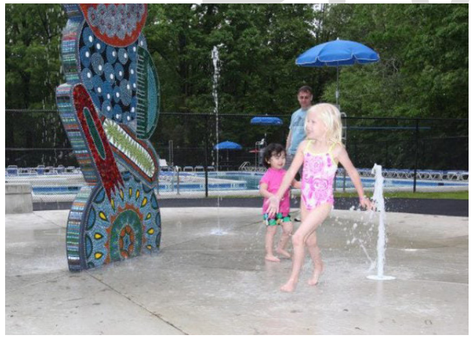

Public-Private Partnerships

The City has been working through partnerships with organizations such as the PCIDs and Discover Dunwoody to chart a course for public spaces in the city, most notably through the Connect Dunwoody place-making plan and the gateways initiative. Some of these projects involve the participation of other public agencies, such as MARTA and GDOT. Others can be supported by developers who are building in overlay zones that have more detailed guidance for urban design, public space and public art. Those projects, called "public–private partnerships," are described in this section.

PUBLIC-PRIVATE PARTNERSHIP PROJECTS

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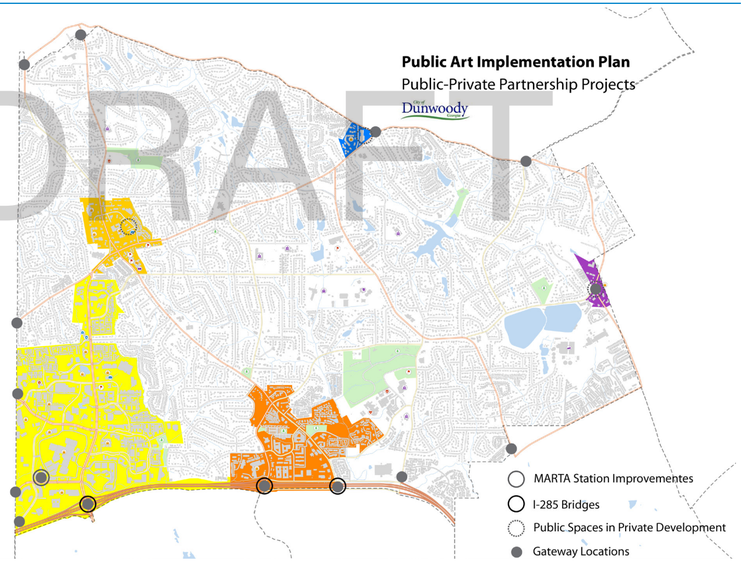

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I-285 Bridges (PCIDS)

The Georgia Department of Transportation is planning to replace three bridges as part of its upgrade to I-285 – Perimeter Center Parkway, Ashford-Dunwoody Road, and Chamblee-Dunwoody Road. These are important opportunities to provide visual markers that introduce the city and Perimeter Center to the region, through either public art or design enhancements. The City and the PCIDs should take the lead in working with the Georgia Department of Transportation to develop design and public art options that will make these signature features for Dunwoody.

Perimeter Center Projects (PCIDs, Discover Dunwoody)

The PCIDs is interested in supporting investments and programming that activate and energize the Perimeter Center District, in addition to its core mission of improving mobility in the area. Among its key priorities are MARTA station enhancement, wayfinding (especially to and from MARTA), place activation, and ensuring that new transportation facilities are built with "curb appeal." Most of these outcomes could have short- or long-term public art solutions. The PCIDs projects could provide an interesting opportunity for "creative activation projects" that test how new designs and activities could achieve these goals for public space.

City Gateways (Comprehensive Plan, Discover Dunwoody)

Dunwoody's comprehensive plan includes a map of potential gateway areas that should be defined by cohesive design and streetscaping. It recommends creating a "unifying design feature" throughout the city, as well as "unique landmark architectural features."

In addition, Discover Dunwoody has completed a wayfinding study that recommends locations and designs for primary gateways, secondary gateways and special "place opportunities" at locations with unique amenities.

While a unifying feature might better be created as a design element, unique features could well be public art installations.

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Developer Projects
(Dunwoody Village and Perimeter Center Overlays, Georgetown, Mt. Vernon)
Dunwoody's overlay plans for the Perimeter Center, and Dunwoody Village anticipate further reinvestment in those areas.

Currently, the text of the overlay zoning codes suggests that public art should be included in plaza spaces (Dunwoody Village, Perimeter Center) and elements of the pedestrian streetscape (Perimeter Center). These overlay districts should be updated to include a wider range of site-specific and/or integrated opportunities for public art and to create standard development conditions that require developers to include some type of artistic feature, or to support public art in nearby public realm projects. Additional opportunities could include gateway features, streetscape integration, architectural integration, open space integration, screening enhancements and parking garage enhancements.

Though Georgetown and Mt. Vernon do not have similar overlay codes, similar opportunities for public art should be pursued when new private and public investment occurs in those areas.

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Community Initiatives and Partnerships

Community initiatives and partnerships projects that are instigated by Dunwoody's arts and civic organizations, most likely under the leadership of *Create Dunwoody* the city's umbrella organization for promoting the arts. These projects would also largely be led by community organizations in terms of funding, planning and implementation. The City's key role would be to provide administrative approvals and permissions for City-owned sites, and potentially seed funding for some of the projects.

COMMUNITY INITIATIVES AND PARTNERSHIP PROJECTS

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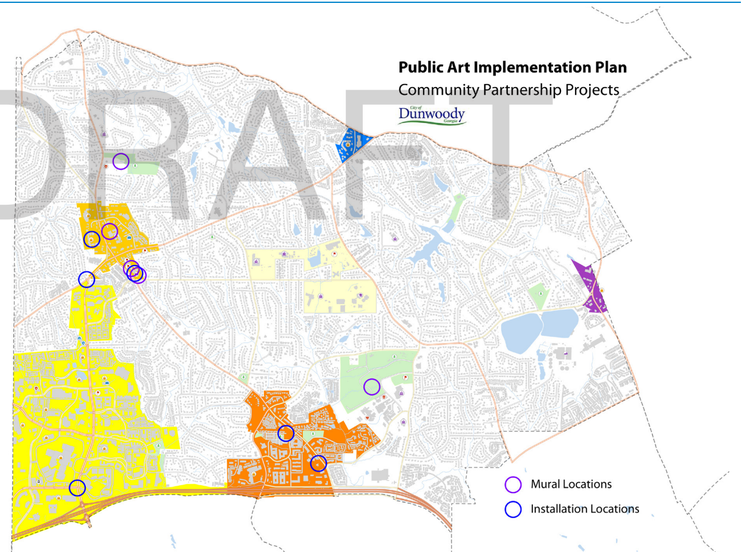

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MURALS

Dunwoody has a small number of select locations that would be appropriate for murals because of their visibility and the good condition of the walls. These should be the priority locations for new mural projects.

ATT Building
This is a private industrial building on Chamblee-Dunwoody Road adjacent to the Cultural Center. One large wall faces the road and one faces the cultural center. Artworks that relate to arts, culture, science and technology would be appropriate here.

North DeKalb Cultural Center
The Cultural Center includes a large wall that faces Chamblee-Dunwoody Road. Artwork that relates to arts and culture, particularly celebrating the individual's creative voice, would be appropriate here.

Austin School
The new Austin School includes a retaining wall for a parking area. The retaining wall faces the Dunwoody Nature Center. Artwork that relates to the landscape would be appropriate here.

Fresh Market
Fresh Market is an anchor tenant for Dunwoody Village. The building has a large wall that faces a parking area and the central shopping area. Artwork that relates to food systems would be appropriate here.

Brook Run Walls
There are several modestly-sized retaining walls in Brook Run Park that would be a good location for small murals.

Mt. Vernon and Winters Chapel
City plans call for a focus on strengthening the retail mix of these areas so that they become stronger destinations, in addition to serving their local communities. This suggests opportunities for small-scale interior or exterior murals commissioned by businesses.

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COMMUNITY LANDMARKS

Dunwoody has a number of select locations that would be appropriate for small sculptures that celebrate a special location or activities. The artworks could be permanent acquisitions or commissions, locations for rotating temporary installations, or locations for donations or loaned artworks. These artworks could be conceived of as a collection that, if built over time, could result in a set of community landmarks that would both connect the city and provide a unique feature for each area. Some of the locations are on private property and some are on City property; all of these projects would best be developed as community-led initiatives.

North DeKalb Cultural Center Gateway Marker
The North DeKalb Cultural Center — Dunwoody's arts campus — is located just south of Dunwoody Village, in a former school building that has been converted into a performance space for the Stage Door Players, studio and exhibition space for the Spruill Center for the Arts, and the Fulton County Library. Aside from a small sculpture in front of the library, there is no exterior artwork that announces the presence of the arts campus. A sculptural gateway would help with wayfinding and celebrate this important cultural asset. Of the community landmark sites, this would be the best suited for a permanent artwork because of the landmark status it would provide for the Cultural Center.

The Shops of Dunwoody Terrace
The Shops of Dunwoody shopping center has a formally designed terrace area between its parking lot and its storefronts. This would be an appropriate location for an artwork that would provide a focal point for this public space.

Georgetown Park
The design of Georgetown Park includes an area that has been set aside for the installation of an artwork in the future. This area is located in a corner of the park that is across the street for a site being reserved for a restaurant. This would be an appropriate location for artwork when that site is developed.

Mt. Vernon / Jett Ferry
City plans call for the addition of a green space or public space here. When these spaces are identified, either through public or private development, they would be opportunities for appropriately scaled artworks that reflect the community's identity. This is also a potential location for a gateway feature.

Winters Chapel
City plans call for the addition of small green spaces or plazas in these areas. When these spaces are identified, either through public or private development, they would be opportunities for appropriately scaled artworks that reflect the community's identity. This is also a potential location for a gateway feature.

Ashford-Dunwoody Road
The City will soon be opening a multi-use trail along Ashford-Dunwoody Road, creating a better pedestrian and bicycle connection between Perimeter Center and Dunwoody Village. Both ends of this route are anchored by small spaces that could be highlighted with small sculptures. The locations are at Hammond Drive and Mount Vernon Road.

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Creative Activation Fund

The City and its creative partners should create an ongoing and thoughtful approach to supporting support small-scale creative activations. These creative activations could include temporary public art projects, creative placemaking projects, or original site specific performances and events.

One approach to this would be to establish a "Creative Activation Fund" that provides competitive grants, managed within a curated framework that focuses groups of projects around specific goals, times and places. The program should be open to people who live, work, have businesses or go to school in Dunwoody, allowing it to draw on the City's full creative resources. The program could draw on seed funding from the City and, ultimately, sustain funding from a sponsorship, and should be managed independently by an arts organization or arts professional through a grant or contract arrangement.

Potential opportunities for creative activation projects could include:

- Playful installations along the multi-use trails
- Projects organized in relation to an event such as the Dunwoody Arts Festival, Lemonade Days, or Dunwoody Arts Month
- Tactical urbanism projects that demonstrate new ideas for public space improvements and programming in Perimeter Center
- Projects that collectively forge stronger cultural and geographic connections among city residents and neighborhoods
- Projects that explore the environment in the area of the proposed Perimeter Park @ MARTA and/or the Dunwoody Nature Center.

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Game-Changers

The City and its creative partners should set a long-term aspirational goal for a "Game-Changer" project that could ultimately be the city's public art calling-card. This Game-Changer could manifest itself in a number of ways, but it should engage the entire community and address the community's main goals of improving the city's visual character, building connections within the city, and expressing the city's welcoming character to new residents, businesses visitors.

The Game-Changer project could manifest itself in a variety of ways.

- An **iconic project,** such as a major sculpture. This approach works best when a public art can be conceived of in conjunction with the design of a new public space or infrastructure; enhancements to the proposed I-285 bridge upgrades would be one example.
- A new **community tradition,** such as an engaging artist-created event. This approach could build on the momentum of an existing event, such as Lemonade Days or the Arts Festival, providing an additional twist.
- A periodic **temporary installation** that attracts attention and visitorship. This could mean commissioning an original artwork for Dunwoody or staging/building on a project that has been produced and tested elsewhere.
- A **connective project** that could be experienced in different areas of Dunwoody. This type of project could involve wide community participation and involvement.

Whatever direction a Game-Changer takes, it is likely to require a long-lead time to plan and a variety of partnerships. In most cases, a project like this is led by a strong institution, such as a cultural organization or an organization like a business improvement district. In Dunwoody, the Create Dunwoody organization could lead a visioning and planning process, but implementation would likely require support from other entities.

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CITY SYSTEMS

Multi-Use Trails

- Ashford-Dunwoody Road Trail ●
- Future Trails ☐

Connect Dunwoody

- Perimeter Center East Park ☐
- Flyover Bridge Park
- Perimeter Park @ MARTA

Future Parks

- Brook Run Park Trail Extension ☐
- Brook Run Park Splash Pad ☐
- Austin School Master Plan ☐
- Regional Sports Complex ☐

PUBLIC / PRIVATE PARTNERSHIPS

- I-285 Bridges ●
- Perimeter Center Projects ☐
- City Gateways ☐
- Developer Projects ●

COMMUNITY PARTNERSHIPS

Community Murals

- ATT Building ☐
- North DeKalb Cultural Center ☐
- Austin School ☐
- Fresh Market ☐
- Brook Run Walls ☐
- Mt. Vernon Road / Winter's Chapel ☐

Community Landmarks

- North DeKalb Cultural Center Gateway Marker ☐
- The Shops of Dunwoody Terrace ☐
- Georgetown Park ☐
- Mt. Vernon / Jett Ferry ☐
- Winters Chapel ☐
- Ashford-Dunwoody Road ☐

Creative Activation Fund ●

Game Changer ☐

PROJECT PLANNING KEY

- ● Do it Now
- ○ Do it Next
- ☐ Do it When the Time is Right

Dunwoody processes for public art will allow for creativity to blossom, while providing accountability for public spaces and public resources.

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Dunwoody has several goals for its approach to implementing public art:

- Unleash the potential of its creative community and organizations — to be a catalyst and not an obstacle for action
- Ensure good governance and stewardship of public resources, such as public funds and public lands
- Develop projects through best practices as recognized by the public art field, not only in the interest of good stewardship but also to ensure transparency and accountability in decision-making
- Seek professional management of public art projects, particularly to help achieve stewardship and accountability goals

This implementation plan includes key actions that will help the City achieve these goals. The plan:

- Indicates and prioritizes projects that can be led by the City, developed in partnership with the city, and developed independently by community partnerships.
- Establishes a Public Art Commission that plays a planning and oversight role
- Establishes a process for prioritizing and approving projects that receive public resources or are located on public land,
- Establishes a process for designating projects that are privately funded and on private property as “public art” for the purposes of other City approvals, and
- Outlines public art best practices that can be adopted as guidelines by the Public Art Commission.

Planning for Public Art: A Framework

There are several City plans that provide a context for this Public Art Implementation Plan. These plans explain how public art can support the City's long-range planning, capital investments and ongoing operations, as well as how public art can be integrated into private development proposals.

Dunwoody Comprehensive Plan

The Dunwoody Comprehensive Plan provides the community, City leadership and staff, other public agencies and private developers with a strategic long-term vision that includes basic goals, objectives and recommendations that are used to guide future growth and development in the City. The Plan was being updated contemporaneously with the development of the Public Art Implementation Plan.

The Comprehensive Plan establishes "nurturing the arts" as one of eight overarching goals for the city. The plan also establishes several "character areas" that could be the foundation of a "zoned" approach to public art in Dunwoody.

Within its general recommendations and its character area descriptions, the Comprehensive Plan recommends a variety of urban design strategies that should provide a useful starting point for public art and placemaking strategies. These include gateways and wayfinding; plazas, greens and other open spaces in neighborhood centers; and connective multiuse trails.

Create Dunwoody Cultural Plan

The *Create Dunwoody* Cultural Plan was undertaken as a recommendation of the Comprehensive Plan and adopted by City Council in November, 2018. It sets out broad goals and priorities for City support of and cultural activities. The key goals are stepping up activities related to public art and placemaking, creating an overarching arts and culture partnership organization, expanding arts and culture facilities, and linking arts and culture to economic development activities.

The public art recommendations call on the city to create a public art governance organization (a "Public Art Committee"), a map of recommended project locations, guidelines and policies, and consistent funding.

The plan also calls for establishing a "centralized organization" (the "Create Dunwoody Partnership") that has the following functions:

- Create an overarching vision for arts and culture in Dunwoody.
- Promote arts and culture in Dunwoody to multiple audiences.
- Create a unified platform for arts, culture, and placemaking on the Partnership website.
- Work with the Dunwoody Convention and Visitors Bureau to integrate arts and cultural marketing to potential visitors.
- Establish and nurture strong partnerships with the public, nonprofit, and private sectors.
- Develop and utilize metrics for evaluating progress.

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Public Art Implementation Plan

The Dunwoody Public Art Implementation Plan carries out the public art recommendations of *Create Dunwoody.* It establishes priorities for public art and a framework that the City and cultural organizations, civic organizations and developers can use to create public art projects.

The City of Dunwoody created the Implementation Plan and follows its direction in managing an ongoing public art initiative. The plan is also a resource for independent arts and civic organizations and developers, providing guidance for how projects should be pursued, and explaining oversight processes for projects that require collaboration with or approval from the City.

The Implementation Plan has sections that explain what public art means to Dunwoody, what the city's best opportunities are, how the City creates public art, and what the roles of public agencies and private organizations are. It also includes a guide to public art best practices that can be a starting point for developing operational guidelines.

INFOGRAPH TO COME

Annual Public Art Work Plan

Each year, city staff creates and the Public Art Commission create an Annual Work Plan that would be the roadmap for the City's investment in public art. The Work Plan would be submitted to City Council for approval, and would be the Council's main tool for oversight over public art.

The Work Plan should identify projects and initiatives that are priorities for City funding (whether initiated by the City or by others), including proposed budgets and locations for specific projects. The Work Plan should also track projects that are still in process; special activities such as grant applications, community engagement and planning; and maintenance and conservation priorities.

Generally, the Work Plan should be developed by City staff, in collaboration with the Commission, and with the support of City staff and in collaboration with relevant City departments and independent organizations that would like to propose projects. The process should involve gathering input about potential projects, developing recommendations, and submitting of recommendations to City Council for final approval as part of the annual budget process.

After the Council approves the Work Plan, the Commission would create a Public Art Project Plan for each approved project.

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Public Art Project Plan

Public art projects require careful planning to ensure that they are well conceived and enduring. A key tool for keeping the planning on track is a Public Art Project Plan.

A Project Plan is a foundational document that provides a basis for planning and managing the project, ensuring continuity when stakeholders change, and providing accountability and evaluation.

Any entity undertaking a public art project should start by writing a Project Plan. Such a plan should be required for any project that the City undertakes or that is created on public land or with public funds.

Each Project Plan can be more or less detailed, depending on the circumstances. Following are the topics a Project Plan could cover, though some aspects might be finalized only after the project is underway.

- A statement of project goals, including a reference to how the project relates to the overall vision for public art in Dunwoody as well as any relevant City plans,
- A description of the project location and other information about the proposed siting,
- A plan for project management,
- A list of project partners (including a lead Organizational Partner) and their roles,
- A list of stakeholders and a plan for engaging them in a meaningful way,
- A recommended artist selection process,
- Criteria against which the artist selection and artistic concept can be evaluated,
- A budget and funding sources,
- A project schedule,
- The artist's scope of work,
- A community engagement strategy, and
- A marketing and audience engagement strategy.

A Project Plan would not determine the concept for the project, although in some circumstances the goals might include a theme to which artists are asked to react.

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Inventory; Conservation and Maintenance Plan

The Dunwoody Public Art Implementation Plan includes a first-ever inventory of public art in the City. All of the artworks in the inventory are owned privately and on private land, though there are unique memorials and objects that are not specifically public art.

As Dunwoody commissions and acquires public art, it should do so under protocols recommended in this plan for the documentation of materials, workmanship and maintenance / conservation protocols. The public art inventory should also be updated as artworks are added.

The City should undertake an annual visual inspection of artworks that it owns, or which are on public property, to determine any pressing maintenance and conservation needs that should be addressed in the annual Work Plan.

After ten years, the City should evaluate the need for commissioning a baseline professional maintenance and conservation assessment of the entire collection. The assessment would record the condition of each artwork, make conservation recommendations, estimate conservation budgets, and establish priorities. The implementation priorities of the assessment should be incorporated into each future annual Work Plan.

Ordinance

Dunwoody requires an ordinance to codify its approach to public art. The ordinance will outline the duties and composition of a Public Art Commission, a process for approving murals and other public art, a process for approving donations of public art, and key definitions.

Guidelines and Policies

The Public Art Commission will require a variety of guidelines and policies to manage its work. The would cover topics such as processes for developing projects, criteria and processes for selecting artists and artworks, criteria for reviewing and recommending proposed donations, and approaches to documentation, maintenance and conservation of public art. The Public Art Implementation Plan includes a guide of best practices in the public art field that the Public Art Commission can use as starting point for adopting guidelines specific to Dunwoody.

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How to Create a Public Art Project

Dunwoody will undertake many types of public art projects, with a variety of partners. In some cases, City staff may lead the implementation of projects. In other cases, the City might contract with organizations or individuals to manage projects on its behalf. In others, the City might provide grants for the implementation of projects or programs.

In order to ensure the success of each project and provide for public accountability, the City should follow a project implementation protocol for projects that receive City funding, and/or are located on City property. Projects that do not receive City funding, are not on City property, and do not otherwise require City approval, should follow this process as a best practice.

How is Project Initiated? The Annual Public Art Work Plan

City agencies, other public agencies, civic groups, cultural groups and businesses can initiate a public art project. However, any project that receives City funding or is located on City property must first be added to the Annual Public Art Work Plan.

The Annual Public Work Plan is developed by the Public Art Commission with the guidance of City staff. The Commission considers the recommendations it receives, including public art related to City projects, and forwards its recommendations to Council during the planning for each fiscal year. Council approves a final Work Plan and any associated public art funding. Priority for City resources should be given to projects identified in the adopted Public Art Implementation Plan.

Although the Work Plan is updated each year as part of the City budget process, new projects can be added during the course of the year under unusual circumstances. These would also require a recommendation from the Public Art Commission and approval by Council.

How is a Project Managed? The Public Art Project Plan

Every project should have a project plan, as described elsewhere in this implementation plan. For projects funded by the City or proposed for public property, the project plan must be approved by the Public Art Commission.

The Public Art Commission can initiate a project plan on its own and ask the Project Coordinator and Projec Task Force to provide more detail once the project starts.

The creation of a Project Plan can include the initial phases of engaging the community and building partnerships, as well as technical research. At this point, research on site permissions and related technical requirements, such as insurance requirements, should begin.

Identify the Organizational Partner

Each project plan should identify an Organizational Partner that will be involved with implementing the project, usually the entity responsible for the project site. In some cases this will be a City agency, such as Parks and Recreation or Public Works. In other cases, it will be another public agency, an arts non-profit or a civic organization..

Identify the Project Coordinator

Each project plan should identify a person or organization that will be the Project Coordinator. This person could be an in-house City staff member, a consulting arts professional, an artist with the appropriate experience and skill sets, or an arts organization.

Establish a Task Force or Selection Committee

Each project should have a Task Force or a Selection Committee, depending on the needs of the project. The composition and responsibility of the Task Force will be outlined in the project plan. The Project Coordinator and the Public Art Commission will collaborate on putting the Task Force together.

A Selection Committee would focus on artist selection and concept approval. A Task Force could have broader responsibilities, such as developing the project plan. The Public Art Commission may serve as the Task Force, if recommended in the Project Plan.

Recruit and Select an Artist

Artists should be selected through one of the processes permitted in the City's public art guidelines, which would be adopted by the Public Art Commission based on the best practices included in this plan.

The Project Coordinator will be responsible for issuing a Call to Artists, according to the process outlined in the project plan. The Project Coordinator should facilitate the selection process; the Selection Panel or Task Force should recommend artists and artistic concepts; and the Public Art Commission should approve the artist selection and concept proposal.

Contract with the Artist

The Project Coordinator should negotiate a contract with the artist that is selected. The contract typically includes a scope of work, fee, schedule, intellectual property and Visual Artists Rights Act provisions, and other relevant terms and conditions. The scope of work may vary depending on the project, but will generally include final design and engineering, fabrication of the artwork, and installation of the artwork.

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CREATING A PUBLIC ART PROJECT

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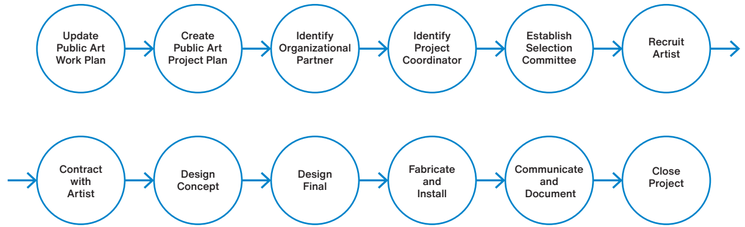

Concept Design

If the Artist was selected through an interview process, the Artist's first step should be to develop a Concept Design. The Project Coordinator should organize necessary meetings with project stakeholders. The Concept Design, along with an updated budget and schedule, is presented to the Selection Panel / Task Force for review and recommendation to the Public Art Commission for its approval.

Final Design

Once the Concept Design is approved, the Artist develops final design and any engineering drawings or shop drawings necessary for approval before proceeding with fabrication. The Project Coordinator should coordinate technical review by appropriate public agencies. If the artist proposes any significant changes from the original concept, the Project Coordinator should secure Public Art Commission approval before approving changes. If modifications to the project are requested, the Project Coordinator should review the proposed changes with the Artist.

Fabrication and Installation

Once the Final Design and engineering drawings / shop drawings have been approved, the Project Coordinator will authorize the Artist to proceed with the fabrication and installation of the artwork. The fabrication and installation may be done by the artist, or part or all may be done by subcontractors supervised by the artist or the Project Coordinator. The Project Coordinator should monitor the fabrication and installation through visits to the Artist's studio, fabrication location and installation site. The Project Coordinator should coordinate installation with the Artist and the appropriate City department(s) or location managers.

Communications, Submittal of Project Documentation and Project Closeout

The Project Coordinator should plan and implement a strategy for communicating about and documenting the project and documenting the project, based on the requirements of the Project Plan. The Artist should be required to submit all required paperwork, including all drawings and a maintenance and conservation worksheet, prior to project closeout and final payment.

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Making Decisions about Public Art: The Public Art Commission

The City has several key governance questions to address in regard to public art:

- What are the priorities for any City funds that might be designated for public art? What are the processes that should be followed in the use of those funds?
- What artworks, funded from other sources, are appropriate for placement on City property? What is the process for deciding this?
- What constitutes public art, for the purposes of approving public art on private property the implementation of voluntary developer conditions to provide public art?

These decisions can be managed by creating a Public Art Commission and establishing clear processes for handling these questions when they come up.

The Role of a Public Art Commission

The Commission should advise Council and other City commissions on several matters:

- Recommend an annual appropriation for public art and a list of the projects that the appropriation should fund.
- Recommend proposals for artworks on private property as meeting the definition of Public Art.
- Recommend the acceptance of donations of public art for public property.
- Recommend the acceptance of commemorative artworks and memorials proposed for public property.
- Review and advise on public art recommendations in the comprehensive plans, area plans, overlay districts and development conditions.

The Commission should be empowered to undertake the following actions:

- Develop policies, procedures and guidelines necessary to implement the Public Art Implementation Plan.
- Appoint Task Forces or Selection Committees to work on specific projects.
- Review and approve "Project Plans" for proposed artworks that are acquired or commissioned with City funds and/or proposed for City-owned property.
- Review and approve the selection of artists and artist concepts for artworks commissioned with City funds and/or proposed for City-owned property.

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- Prepare an annual report to the City Council on the Commission's activities.

The Composition of a Public Art Commission

The Commission should consist of people who live, work or own businesses in Dunwoody. The members as a group should bring a variety of perspectives, with an emphasis on experience in art, design, planning and public place management. The Board should have at least five members, including:

- At least two working artists, preferably one in two-dimensional media and one in three- dimensional media
- At least two people from the following fields: arts management, design, planning or public place management
- Other members should be members of the public at large.

At its discretion, the Commission may appoint a non-voting youth representative. The youth representative shall be a full-time student at the high-school or undergraduate college level, who is enrolled in a visual art program or coursework and is nominated by an art faculty member.

How the Commission Should Operate

The Public Art Commission should operate in the following manner.

- The Commission should be established by a Council resolution or ordinance, and its members should be appointed by the Council.
- The Commission should create bylaws that guide its operation.
- The Commission should create guidelines and criteria as necessary to guide its decision-making, building on the guidance of the approved Public Art Implementation Plan.
- The Commission should be staffed by the Economic Development Department, with support from the Community Development Department, the Parks and Recreation Department and the Public Works Department for activities related to those departments.
- The Commission should meet on a regular schedule that allows it to fulfill its responsibilities, but at least quarterly.

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Approving Public Art on City Property

Public art on City property shall be reviewed and approved by one of several processes outlined in this plan.

Public art that is originally commissioned or acquired by the City shall be reviewed through the process "How to Develop a Public Art Project," elsewhere in this plan.

Public art that is proposed as a donation, commemorative artwork or memorial should be reviewed through the process "Approving Donations, Commemorative Artworks and Memorials" elsewhere in this plan.

Approving Public Art on Private Property

Public art can be installed on private property as long as meets all code requirements and guidelines. This determination shall be made through a standard, objective process involving staff, the Public Art Commission and the City Council. The City will require an easement for approved public art, to ensure that the public art conforms to code and guidelines and is maintained properly.

Create Applicable Definitions

The City should create definitions for what constitutes an "Artist," a "Mural" and "Public Art," and include them in its municipal code in the appropriate locations. Proposed definitions are included elsewhere in this plan.

Create Guidelines

The Public Art Commission should develop guidelines to assess whether a should be recommended as an artwork,

- The proposal should be for a property located in an area of the city designed as appropriate for public art.
- The creator of a mural should be an Artist, as defined elsewhere in this plan.
- The design should have an artistic intent, as determined by the artist independently of the to the entity that commissions, funds or provides a location for the mural.
- The design shall reflect one of the themes described in this plan as being a priority for the City.

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- The copyright to the design shall be owned solely by the Artist and shall not include material copyrighted by others.
- Any artwork proposed as a result of a planning, economic development or grant condition shall meet the requirements of that condition.
- The applicant shall propose a maintenance plan.

Create an Approval Process

The City should create a process for reviewing public art applications and certifying that they meet its applicable codes and guidelines:

- Applicants should make an application to the Community Development Department, indicating the location of the mural and providing a sketch of the mural design.
- Community Development staff should review the application to ensure that the application does not violate any technical requirements, such as the zoning district in which it is located and how it is attached to a building.
- The Public Art Commission should review the application to determine whether the design meets the City's definition and criteria for an Public Art.
- The Public Art Commission should forward its recommendation to City Council.

Approving Donations, Commemorative Artworks and Memorials

It is likely that from time to time there will be individuals and organizations that would like to donate public art to the City, either to help beautify the city or to bring attention to people, events and causes that they think deserve recognition.

Currently the City has a process and standard for naming public facilities, but it does not have process and standards evaluating art proposals. These processes are necessary to ensure that public space is used appropriately, and that public safety and the City's long-term obligations are considered. The City should create definitions and review processes for accepting donated works of art, commemorative artworks and memorial projects.

Create Applicable Definitions

The City should create definitions for what constitutes a Donation, a Commemorative Artwork and a Memorial. Proposed definitions are included elsewhere in this plan.

Determine How Donations, Commemorative Artworks and Memorials are Regulated

The City should consider designating areas of the City as appropriate for donations, commemorative artworks and memorials. At the outset, these should be prohibited in residential zoning districts and permitted in other zoning districts. Specific agencies, such as Parks and Recreation, should create more specific requirements as necessary, taking into consideration environmental factors and potential conflicts with current and future uses of park space.

Create Guidelines

City staff and the Public Art Commission should adopt guidelines necessary for determining what constitutes a Donation, Commemorative Artwork or Memorial. These guidelines should consider:

- What entities are eligible to make a Donation to the City and to sponsor a Commemorative Artwork or a Memorial.
- What is required in an application for reviewing a proposal for a Donation, Commemorative Artwork or Memorial.
- Conditions related to siting, maintenance and identification signage.
- Conditions related to the subject matter of a Commemorative Artwork or Memorial.

The Public Art Commission should also adopt guidelines necessary for evaluating the artistic integrity of a Donation or a Commemorative Artwork. Factors to consider are:

- The creator of a Donation or a Commemorative Artwork should be an artist, selected because of his or her professional qualifications as an artist.
- The Donation or Commemorative Artwork should have an artistic intent, as determined by the artist.
- A Memorial can include a wide variety of features – such as landscaping and fountains – beyond public art.
- The Donation, Commemorative Artwork or Memorial should not include logos, text, names or colors reflective of or proprietary to any entity that commissions, funds or provides a location for the project.

Create an Approval Process

The City should create a process for reviewing Donations, Commemorative Artworks and Memorials, and certifying that they meet its guidelines for public art, as provided for in the City's sign code:

- Applicants should make an application to City staff, providing information about the proposed project and the site.
- City staff, including the department responsible for the site for which the proposal is being made, should review the application to ensure that the application does not violate any technical requirements, such as how it is integrated into its site.
- The Public Art Commission should review the application to ensure that it meets the City's definition and criteria for a Donations, Commemorative Artworks or Memorials.
- Staff and Commission recommendations should be forwarded to City Council.

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Encouraging Public Art in Private Development

Many communities require or strongly encourage public art to be a component of new development. Dunwoody and its peer cities are beginning to explore this idea as well.

Dunwoody has obtained a voluntary commitment from one developer to provide public art in their project, in an area designed as a park. Alpharetta has followed this approach, too. Roswell has embedded a requirement for public art for certain types of development in one of its overlay zoning districts.

These provisions are most successful when they are carefully targeted — particularly to an area of the city that would benefit from art or a type of development whose users would benefit from art. Additionally, these requirements are most successful when they are reinforced by other approved plans, codes, guidelines and informational resources that help provide a broader basis and context for public art.

Even the best approaches to public art in private development are long-term propositions in terms of the benefits they provide, and they require close oversight for how public art is integrated into the overall development program. This requires close coordination with City staff who are managing applications and review by public advisory bodies at the appropriate time.

Opportunities for Public Art in Private Development

Dunwoody should focus its efforts on incorporating public art into existing and redeveloping areas of its urban and neighborhood commercial centers (Perimeter Center, Dunwoody Village, Georgetown, Mt. Vernon, Winter's Chapel). These are the areas with the most public and community activities, including gathering spaces, gateways and other high-visibility sites that are most appropriate for public art. These are also areas where City economic development assistance through the Development Authority and the Urban Redevelopment Agency.

In each area, commercial and mixed-use developers should be encouraged to provide public art that meets with the specific goals and opportunities for public art identified for the area where their project is located. Any development receiving City economic development assistance through the Development Authority or Redevelopment Agency should fulfill a public art requirement.

Alternatively, developers could be asked to make a voluntary contribution to a public art fund that would be used to create public art that is related to a public space or a gateway element that is part of a larger plan for that area. Developers could also be asked to provide an easement over a location where public art could be installed at a later date.

Also, developers and commercial tenants should be encouraged to include murals as part of their interior design. Opportunities would include lobbies of apartment and office buildings, and businesses like coffee shops and restaurants. While this is not a regulatory issue, these efforts could be supported through a small grant program.

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Steps Towards Implementing Public Art in Private Development

Cities obtain the best outcomes when their approaches to public art are integrated with land use planning, public realm planning and land use development processes. Dunwoody can strengthen its outcomes by taking the following steps:

- Update language in the comprehensive plan goals, policy and work program to include more robust recommendations for public art.
- Update language in the Perimeter Center and Dunwoody Village overlays to include more robust recommendations for incorporating public art. The overlays can reference gateway features, streetscape integration, architectural integration, open space integration, screening enhancements and parking garage enhancements. The overlays can also recommend a process of requesting public art through standard conditions.
- In areas where the City encourages developers to consider public art, require developers to meet with the Public Art Commission for informational purposes. The meeting should involve a discussion of the nature of the development project and opportunities for incorporating public art into the project. It should occur early in the development review process, after a site plan has been established, but in time for potential location for public art to be incorporated into the plan.
- Implement the recommendations through development conditions negotiated with commercial and mixed-use developers, and conditions negotiated in exchange for City economic development assistance through the Development Authority or Urban Redevelopment Authority. Establish a process by which the Public Art Commission can make recommendations on what those conditions should be.
- Any artwork created in this manner should be approved through the process, "Approving Public Art on Private Property," elsewhere in this plan.

Steps Towards Encouraging Interior Murals

There is already substantial momentum for developers and businesses to include interior murals, with at least one example in Dunwoody (Arrive Perimeter). Cities obtain the best outcomes when their approaches to public art are integrated with land use planning, public realm planning and land use development processes. Dunwoody can strengthen its outcomes by taking the following steps:

- Provide mini-grants of up to $500 for building owners or commercial tenants who would like to commission artists to create interior murals. These mini-grants could be administered as part of the Creative Activations Fund, or as an independent grant fund. Allocating a small amount of money, such as $1,500 a year, for several years would result in a variety of murals in a short period of time.

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Technical Support for Businesses and Developers

Most commercial tenants and developers are not in the business of commissioning public art. Dunwoody can support them by providing resources that help them understand the City's goals and help them navigate technical issues.

- Produce a simple guide that illustrates the its vision for public art, explains the benefit of public art to development projects, points out typical opportunities, outlines a typical public art process, and includes examples of successful projects. A guidebook like this can help developers understand how to build public art into their design and financing processes.
- Provide technical support to trouble-shoot typical issues, such as finding an artist, contracting and insurance. Though the City does not have this expertise itself, the City could contract with an on-call public art consultant and provide a limited amount of time for free to tenants or developers who agree to include public art.

Managing a Creative Activation Fund

Dunwoody stakeholders and the community at large have expressed a desire to see small projects that reflect the creativity that they see in the community, make community spaces more fun and discoverable, and demonstrate new energy in a relatively short timeframe. This can be accomplished by starting a "Creative Activation Fund."

How a Fund Would Work

A Creative Activation Fund would be a competitive mini-grant program, providing small amounts of funds in the range of $250 to $500 for each project and perhaps a main award of $1,000 for one or two projects. These could be small temporary public art projects, creative placemaking projects, or original site-specific performances and events. Some of the Creative Activation Fund could be reserved for mural mini-grants, as recommended elsewhere in this plan. Otherwise, permanent public artworks should be discouraged as these are not realistic funding amounts for such projects.

The City should provide seed funding for the Fund and turn management of it over to an independent non-profit or arts manager. The manager would be responsible for setting the parameters of the project, issuing a call for proposals, establishing a process for reviewing and selecting projects to fund, issuing grant contracts, and providing marketing and promotion. The manager should also provide a minimum 1:1 match of City funds. Project applicants would not be required to make a match.

The Fund should be managed within a curated framework that provides focus and heightens impact. Consideration should be given to creating specific goals for projects, a general geographic location, and a prescribed time frame, so that the overall program has the feel of a festival or an event.

The program should be open to people who live, work, have businesses or go to school in Dunwoody, allowing it to draw on the City's full creative resources.

Paying for Public Art: Funding Options

Funding Needs

The recommendations in this implementation plan would require a variety of types of funding:

Programmatic funding. This would support some level of professional staff, most likely in a non-profit organization, to facilitate community-led projects. Professional assistance would be best on an ongoing basis, but could be limited to a project-specific basis at the outset.

Project funding. This plan identifies opportunities for public art in projects led by the City, projects created through partnerships between the City and other public agencies, and projects led by the community. All of these projects will require funding, though it is likely to come from different sources depending on the project.

Grant funding. There are several recommendations for small grant programs: the Creative Activation Fund and small interior mural projects. These would be small, annual programs and would require funds both for the grants and the administration of the program. Grant funds might total $10,000 per year.

Technical assistance. The plan recommends that the City provide limited technical assistance from a public art consultant to organizations interested in creating public art. This would require a small annual allocation, up to about $2,500.

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Funding Options

Cities rely on a combination of approaches to fund public art projects. They range from general allocations from a city's operating or capital budgets to set-asides from specific funds. Following is a list of the common funding approaches Dunwoody should consider. Obtaining funding from the private sector is often dependent on some level of public contribution first.

General Fund Appropriations

Consider appropriating funds for public art in each year's general fund. This funding could be budgeted as economic development funds if they are to support grants or programmatic activities.

Capital Budget Appropriations

Consider designating a portion of the budget for certain capital projects for public art. For example, in budgeting for a new park or multi-use trail, consider allocating a line item for public art. Alternatively, consider designating a small portion of the overall capital budget each year for public art, and retain that money in a fund that the City can draw down on when it is building a capital project where public art would be beneficial.

Dunwoody Development Authority

Consider asking developers who receive Dunwoody Development Authority (DDA) assistance to contribute to public art. The DDA supports economic development by providing financing (through low-interest bonds) and tax abatements for projects in the city. These economic development incentives are provided on a case-by-case basis to developers. The city, through the DDA, could generate funding for public art by requiring developers who obtain DDA assistance to pay a pro-rated amount into a public art fund. This funding could be directed towards the grants and programmatic activities recommended in this plan.

Developer Funds

Consider asking developers building in certain areas of the city, or certain types of development anywhere in the city, to contribute to public art. Generally, policies like this ask developers to include public art on their sites, but offer an option of contributing to a fund that supports public art. This recommendation is discussed at more length elsewhere in this plan.

Sponsorships

There is a strong tradition of corporate and small business support for arts, culture and placemaking events and activities. This funding works best when there is a specific activity for which support is being sought, and a clear way of recognizing the sponsor; the challenge is that there are many worthy causes for which sponsorships are sought. The City should work in partnership with Create Dunwoody to consider whether there are specific projects that would be likely candidates for sponsorships; a clear opportunity would be the Creative Activations Fund.

Hotel–Motel Tax

The City assesses a tax on hotel and motel room charges; this was recently raised to eight percent, the most allowed by state law. Generally, Georgia state law requires these taxes to fund efforts to promote tourism, though in some circumstances a portion of that funding can support projects (such as public art) that generate tourism, or to support the City's general fund. Dunwoody's hotel-motel tax is currently dedicated to fund Discover Dunwoody and to support Connect Dunwoody capital projects. Because of the impacts of the COVID pandemic on travel, it is likely that this will not be a short-term option for funding public art, but could be reconsidered in the future, particularly as new hotels come online and hotel-motel tax revenues grow over their baseline.

SPLOST

The Special Purpose Local Option Sales Tax is a common tool that cities and counties in Georgia use to fund capital projects. The SPLOST process is allows for the sales tax rate to be raised to fund a large package of capital projects that are outlined in the bond proposal; the projects are paid for through bonds supported by sales taxes, or directly from sales tax revenues. It is a long-term planning and budgeting process, occurring as a one-time effort or perhaps once a decade or so in the communities that use the tool. In some communities, public art has been included in SPLOST budgets, either as a specific line item, or incorporated into the budget of specific projects funded through the SPLOST.

Dunwoody has joined with other municipalities in DeKalb County to use the SPLOST process to fund transportation-related or public safety projects, or the repair of capital projects. The SPLOST was approved by referendum in 2017, began collecting sales taxes in 2018, and will last six years from that time. Dunwoody's projects include infrastructure preservation, pedestrian and bicycle path improvements, congestion relief, and safety and operational improvements.

The current SPLOST does not specifically allow for public art. This should be considered in future SPLOST proposals.

Grants and Technical Assistance

There are a limited number of grants available for public art. Following is a brief summary of typical grant availability; this information should be checked regularly as grant programs change quite frequently.

Georgia Council on the Arts Project Grants

The Georgia Council on the Arts offers an annual project grant program that is open to public art as well as a broad spectrum of other arts disciplines. Grants can be made to local governments and non-profits that have a 501(c)3 status. Grant amounts range from $1,000 to $6,000 and require a one-to-one match. Applicants must submit a public art checklist, which is incorporated into the Appendix of this plan.

Bloomberg Philanthropies, Asphalt Art Initiative

The Bloomberg Philanthropies' Asphalt Art Initiative grant program is designed to fund visual art interventions on roadways, pedestrian spaces, and public infrastructure in small- and medium-sized U.S. cities. The program assists cities looking to use art and design to improve street safety, revitalize public spaces, and engage their communities. In the first round of funding, grants of up to $25,000 have been awarded. A second round of funding has not been announced, but this funding could support some of the initiatives recommended in this plan.

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National Endowment for the Arts, Our Town

Our Town is a grant program managed by the National Endowment for the Arts that supports a wide variety "creative place-making" endeavors. Our Town funding is available only to local governments working in partnership with an established non-profit arts organization.

Our Town grants emphasize collaborative, participatory approaches to public art that are linked to a community's broader vision, goals and needs. They also require applicants to have a three-year track record of substantive programming in order to apply.

With the development of this master plan, Dunwoody would have a foundation for an Our Town grant application, working with a non-profit partner such as Create Dunwoody. However, the City and Create Dunwoody would need to focus on building a three-year track record of progressive accomplishment before they applied. Therefore, an Our Town grant would be something to consider in a three- to five-year time horizon.

Atlanta Regional Commission

The Atlanta Regional Commission does not currently provide direct public art or placemaking grants, but its creative placemaking initiative does convene regional public art leaders periodically for field-building workshops, and it is planning a series of technical assistance guides. Dunwoody should seek to participate in the professional networks ARC is developing.

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DEFINITIONS

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Annual Public Art Work Plan
The Annual Public Art Work Plan is prepared each year and recommends which new projects the City will initiate, indicating where the projects are located and what the proposed budgets will be. The Work Plan also outlines what conservation and maintenance needs are priorities for funding, and which projects are being carried over from previous years. The Work Plan is prepared by City staff, in collaboration with the Public Art Commission, and submitted to City Council for approval as part of the budget process.

Artist
An individual, or a team of people, 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, and similar entities for his/her/their 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
A work that is created under the direction of an artist or artists to be beautiful or express an important idea or feeling, produced in any form or media, of permanent or temporary duration, and existing in a single copy or limited edition.

Commemorative Artwork
An Artwork whose purpose is to commemorate an individual, organization, event or topic.

De-accession
The formal process used to remove an Artwork that has been commissioned by, acquired by, donated to or is otherwise in possession of the City.

Donation
An Artwork that is given to the City as a gift and accepted through the City's formal donations procedure.

Memorial
A design element other than a Commemorative Artwork whose purpose is to commemorate an individual, organization, event or topic. Examples of memorials include, but are not limited to, plaques, monuments, plazas, gardens, fountains or other civic features.

Mural
A two-dimensional Artwork attached to an interior or exterior wall and created in a variety of permanent or semi-permanent media, such as paint, tile, mosaic or applied vinyl. A Mural reflects the artistic intent of the artist who creates it; any design that includes imagery, text, colors, logos or other features specifically related to any entity that commissions, funds or provides a location for the design shall be considered a sign and not a Mural.

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Organizational Partner
An organization that works with the City to produce a public art project that receives City funds or is located on City property. An Organizational Partner can be a City agency, another public agency, or an independent community, civic or cultural organization that is organized as a legal entity.

Project Plan
A document that guides the planning and execution of a specific public art project. It sets out the basic framework of the project, such as goals and location; budget and funding; timeline; the artist selection process and community engagement process; a marketing plan; a list of internal and external stakeholders; and protocols for collaboration with other entities.

Public Art
An original site-specific Artwork in any media, existing in a single copy or in a limited edition, produced by an artist or by a team of artists, and conceived and executed with the intention of being staged in the physical public domain, usually outside and accessible to all.

Public Art Commission
A volunteer commission authorized by City Council to provide oversight on the implementation of public art in Dunwoody, with specific roles and responsibilities as outlined in the Public Art Master Plan and subsequent Council resolutions.

Public Art Master Plan
A Council-approved document that sets out the basic foundation for Dunwoody's public art program, including a vision, mission and overall goals; broadly identifies the types of projects that the program will undertake; and outlines policies, procedures and guidelines for implementing the program.

Selection Panel / Task Force
An ad hoc committee, appointed by the Public Art Commission for the implementation of public art projects, that recommends a project plan, artist selection and artist concepts to the PAC. In some cases, the PAC may sit as a selection panel.

Temporary Public Art
An original, site-specific artwork that is created to be presented for fixed period of time, from a one-time event to a period of a few years, which is established at the time of the commission or loan.

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ROLES & RESPONSIBILITIES

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City Council

The Dunwoody City Council provides oversight of Dunwoody's public art program. The Council:

- Reviews and approves the Public Art Master Plan.
- Appoints members to the Public Arts Commission.
- Approves annual budgets for public art.
- Reviews and approves acquisitions, loans, donations and de-accessions upon referral by the Public Art Commission.

Public Art Commission

Dunwoody's Public Art Commission is appointed by City Council to make recommendations to Council on certain public art matters:

- Creates an Annual Work Plan and budget for public art, to be submitted to Council in time for consideration in the City's annual budget.
- Reviews and recommends amendments and updates to the public art master plan.
- Recommend proposals for artworks on private property as meeting the definition of Public Art.
- Recommend the acceptance of donations of public art for public property.
- Recommend the acceptance of commemorative artworks and memorials proposed for public property.
- Review and advise on public art recommendations in the comprehensive plans, area plans, overlay districts and development conditions.
- Reviews and recommends a conservation and maintenance plan for Artworks that the City owns.

In addition, the Council delegates to the Commission the following decision-making authority:

- Develops policies, procedures and guidelines necessary to implement the Public Art Master Plan.
- Appoints Task Forces or Selection Committees to work on specific projects.
- Reviews and approves "Project Plans" for proposed artworks that are acquired or commissioned with City funds and/or proposed for City-owned property.
- Reviews and approves the selection of artists and artist concepts for artworks commissioned with City funds and/or proposed for City-owned property.
- Prepare an annual report to the City Council on the Commission's activities.

In addition, the Public Art Commission makes recommendations to the Planning Commission on the following public art matters:

- Reviews and recommends public art recommendations in the comprehensive plans, area plans, overlay district and development conditions.

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City Staff: Economic Development

Dunwoody's Economic Development Department is the lead agency for coordinating Dunwoody's public art program. Department staff:

- Supports the Public Art Commission in fulfilling its role to advise Council on plans, budgets, donations and memorials
- Supports the Public Art Commission in fulfilling its responsibilities to review and approve budgets, plans, artist selections and artist concepts for projects using City funds and/or located on City property.
- Manages any City contracts related to public art.

City Staff: Community Development

- Supports the Public Art Commission in fulfilling its role to advise the Planning Commission on public art recommendations in the comprehensive plans, area plans, overlay district and development conditions.

City Staff: Parks and Recreation

- Supports the Public Art Commission in fulfilling its role to advise on public art recommendations related to parks and recreation master plans (citywide, individual facilities).
- Supports the implementation of public art projects related to parks and recreation areas.

City Staff: Public Works

- Supports the Public Art Commission in fulfilling its role to advise on public art recommendations related to parks and recreation master plans (citywide, individual facilities).
- Supports the implementation of public art projects related to public works facilities.

Create Dunwoody

Create Dunwoody is an independent non-profit organization that was founded as a result of the Arts and Culture Master Plan that was adopted by City Council in November, 2018. The purpose of the organization is to leverage and promote the arts to increase the quality of life among those who live, work, and play in Dunwoody. Its board consists of a cross-section of arts, civic, cultural and nature organizations in the city.

Create Dunwoody's key public art roles are related to the implementation of public art projects as an Organizational Partner:

- Manage the Creative Activations Fund.
- Prioritize, raise funds for and support the implementation of Community Partnership projects.
- Provide support, as requested, to City Systems and Public-Private Partnership projects.
- Solicit temporary and/or permanent displays of art in City facilities.
- Promote public artworks that are created in Dunwoody.

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Private Developers

Private developers are encouraged to include public art as part of their projects through a variety of voluntary approaches. Their role related to public art is to:

- Meet with the Public Art Commission during the formulation of their project to discuss the potential of including public art in their projects.
- Support the implementation of the public art master plan by acquiring or commissioning an artwork for their property, contributing to a public art fund or providing an easement over land for the placement of public art.
- Provide locations for temporary art exhibitions.

Selection Panels / Task Forces

Selection panels or Task Forces may be established by the Public Art Commission to provide guidance in the development of public art projects. For smaller projects, the Public Art Commission may serve as the selection panel. The panel's responsibilities are to:

- Develop a "Project Plan" that outlines the how a public art project will be organized.
- Select project artists and recommend to the Public Art Commission for approval.
- Review project concepts based upon the goals outlined in the public art project plan, and recommend to the Public Art Commission for approval.

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PUBLIC ART BEST PRACTICES

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There are many approaches to creating public art, each appropriate in certain circumstances. Altogether, they provide a wide range of options to create projects that meet the needs of the community, address the opportunities that arise, and result in a diversity of artworks throughout Dunwoody.

There is also a set of best practices for managing public art projects that have emerged through years of experience in the public art field. By adapting these best practices into operational guidelines for City agencies and its Public Art Commission, Dunwoody can be assured that it is taking the strongest steps that it can to ensure that its public art resources are being used appropriately.

This guide includes the following sections:

- Artist Selection Approaches
- Public Engagement
- Communications and Audience Engagement
- Collection Management, Conservation, Maintenance
- Relocation and Removal of Artworks in the Collection
- Public Art in Private Development
- Americans for the Arts Best Practices

Artist Selection Approaches

There are a variety of processes for selecting artists for public art commissions. For each project, the process should reflect the circumstances and goals of the project, as well as best practices in the public art field. Any processes followed by the City of Dunwoody would need to be followed in the context of the City's procurement requirements.

Basic Principles of Artist Selection

Artist selection process should be designed with the following principles in mind:

- Selection processes should be competitive, except in situations where there are extraordinary circumstances, as expressed in the approved project plan.
- Artist selections should be recommended by a committee that includes project stakeholders and arts professionals. In Dunwoody's Public Art Implementation Plan these are called Selection Panels or Task Forces.
- Artist selections should generally be made on artist qualifications. If artists are asked to prepare concepts as part of a competitive process, they should be compensated.
- Artist selection processes must be consistent with the procurement procedures related to the funding source and/or the project sponsor.

Artist Selection Approaches

Open Competition

In an Open Competition, any artist may submit his or her qualifications, subject to the requirements established in a Call to Artists or Request for Qualifications. The RFQ should be sufficiently detailed to allow artists to determine whether their artistic practice or qualifications are appropriate for consideration.

An Open Competition allows for the broadest range of artists to compete and can bring in new, otherwise unknown, and emerging artists. However, an Open Competition can consume a large amount of staff and selection committee resources. It can also discourage established artists who prefer to respond to limited competitions or to be directly selected for projects, as well as emerging or disadvantaged artists who don't have access to the tools necessary to put together RFQ responses.

Limited Competition / Invitational

In a Limited Competition or Invitational process, several pre-selected artists are invited to submit qualifications. This method may be appropriate when looking for a small group of experienced artists, when there is a limited time frame, or if the project requirements are so specialized that only a limited number of already identified artists would be eligible. The list of pre-selected artists could come from a roster or from a curatorial process.

Direct Selection

On occasion, an artist might be selected for a project without a competitive process. Direct selection can be useful on projects where there is an urgent timeline, a low budget, or unusually specific project requirements. It is possible that this artist would be selected from a pre-qualified list or roster.

Artist Selection Tools

Roster

A roster is a pre-qualified pool of artists from which artists can be selected to participate in a Limited Competition/Invitational be selected directly.

A roster is based on a comprehensive review of qualifications from artists who respond to an open request for qualifications. This list could be focused on a specific set of opportunities, or be used broadly for a range of commissions. If the roster is meant to be used for several years, it should be updated annually or bi-annually to allow new artists to be considered, and for roster artists to update their materials.

To create a roster, a public art program would issue a call to artists, inviting them to submit their qualifications for being added to the roster. The call to artists should outline the qualifications artists must have and criteria against which they will be evaluated, anticipating the types of opportunities that the public art program anticipates in the coming year or two. The call should also provide instructions for submitting and include background and reference information.

A selection panel should be organized to review the call and make recommendations as to which artists should be added to the roster. Once selected, artists should be kept on the eligibility list for several years before they need to re-apply.

A roster requires upfront work and ongoing management, but it allows for artist selection for specific projects to proceed much more quickly. This would be a viable strategy if the public art program were anticipating a large number of commissions over a short period of time.

Request for Proposals (RFP)

A call to artists that asks for the submission of both an artist's credentials and a conceptual proposal for an artwork, both of which are the basis for selecting an artist. An artist interview is often part of this process.

Request for Qualifications (RFQ)

A call to artists that asks for the submission of an artist's credentials, which is the basis of selecting an artist. An artist interview is often part of this process.

Additional Resources

PAN Artist Selection Process Resource Guide (2013) PAN Call for Artists Resource Guide (2004)

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Community Engagement

Community engagement is an important component of public projects, setting public art practice apart from artistic practice that is focused on galleries, museums or private clients. This is important as a matter of equity, to ensure that people have the ability to influence decisions that impact the places they experience and value. A public art project will have a very public presence for a very long time. It will play an outsized role in creating an image for the community where it is located, and creating an impression of that community in the public's mind.

It is important to ensure that public art is welcomed and seen as a positive addition to a community. Therefore, anybody planning a public art project should give careful thought to the community in which it will be located and set clear goals for the role they would like community stakeholders to play in the development of the project. With those goals in mind, you can then determine the best approach to involving the community at various phases, such as planning, designing, creating and celebrating the artwork.

Basic Principles of Community Engagement

Community engagement processes should be organized with the following principles in mind:

- While community engagement is an important aspect of a public art project, there is no single approach that is right for every circumstance. The approach depends on the nature of the project and the artist.
- The artist will play a key role in how community engagement is organized. The artist should help direct the strategy and the process, which should build on practices that the artist is comfortable with.
- It is important to manage expectations. Make it clear from the outset what the community's role in the project will be, as well as what the boundaries are.

Developing a Strategy

Every public art project should begin with a specific public engagement plan. This plan should:

- Identify goals for community engagement,
- Identify key stakeholders, what would encourage and prevent them from participating, what their role would be, and what they would gain from participating,
- Identify key milestones for community engagement,
- Identify target audiences and vehicles for community engagement, and
- Set expectations for the artist's approach to community engagement.

Articulating Goals

Community engagement goals should take stock of the goals for the project and the impact the artwork will have on the community. These are some common community engagement goals:

- Create an artwork that conveys the community's vision and voice
- Create an artwork that fits into the context of its surroundings
- Inform the content and/or themes of the artwork
- Empower people in the community through their participation in an art project
- Strengthen community social networks
- Provide a platform for community voice
- Connect people with community resources
- Obtain buy-in for the larger project that includes the artwork

Identifying Stakeholders

The strategy should consider key stakeholders — people who will have an interest in or who will be affected by the project. Stakeholders can include:

- Nearby property owners, residents and business owners
- Other people who customarily use the place where the artwork will be located
- Organizations that serve the area where the artwork will be located or the groups of people who frequent the location
- Elected, appointed and volunteer leaders
- Staff of public agencies with responsibility for the place where the artwork will be located

In identifying stakeholders, it is important to consider whose voice is being overlooked in any particular situation, and making sure people have a path to involvement that is accessible and comfortable to them.

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Community Partnerships

Communities often develop public art projects through partnerships with non-profit community groups, such as arts, social service, economic development or religious organizations. These groups can bring outreach capacity and are likely to have experience with the specific community in which the project is being developed.

As in any partnership, it is important to establish the role, responsibilities, deliverables and compensation for the community partner. In particular, community partners should be resourced equitably for their involvement.

Planning Phase

The early stages of planning an artwork can be undertaken in collaboration with the community where it is located. Consider consulting the community in:

- Finding a location for the artwork
- Learning what the community's needs and interests are
- Identifying potential stakeholders and participants

Artist Selection Phase

They're a number of factors that must be considered in selecting an artist, including the artist's experience, technical proficiency and availability for the budget at hand. The artist's sensitivity to and connection with the community can be one of them.

The community can play a role in selecting the artist, depending on the artist selection process that is being followed. If the artist selection is based on qualifications and an interview, consider:

- Asking community stakeholders for recommendations about local artists to consider, and
- Inviting community members to meet with the short-listed artists.

If the artist selection is based on proposals, consider:

- Inviting community members to meet with the artists while they are developing their proposals.
- Inviting community members to review the proposals and provide comments to the reviewers.

If the artist selection involves an artist site visit, consider:

- Arranging an opportunity for the artist to meet stakeholders in formal and informal types of situations.

It is important to collect input from their community regarding their thoughts about the potential artists, which can be done through surveys, comment cards or open-ended conversations. It is not advisable to allow community members to vote on proposals because that empowers only people who are able to vote, and because the final selection will need to be based on a range of criteria. The final selection should include the perspective of art and design professionals who are qualified to assess the artist's technical qualifications and practical considerations related to proposals.

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Research and Design Phase

The process of researching and designing an artwork can be a collaborative activity that involves people in the community where the artwork is located, or people in organizations related to the topic of the artwork.

- Begin the engagement and design phase before any concepts are finalized, potentially even before an artist is selected. Include all stakeholders and concerned individuals. Consider holding one or more community meetings, especially if a large number of people are involved, and make sure to include people who will be impacted by the artworks. The meeting can introduce people to the project and collect preliminary needs about the community's ideas about the goals and potential subject matter.
- Conduct additional research as necessary. Community members and community organizations, such as historical societies can often provide material that will contribute to the ideas the artist includes in the artwork.
- Sometimes, artworks are created with community participation in the design. In these situations, the artist's role is to facilitate a collaborative process in which people can contribute ideas that are incorporated into the artwork. There are many different approaches to this, depending on how an artist is comfortable in working and on the overall goals for the murals.
- Sometimes, the design of an artwork is reviewed. Whether or not there is a review depends on the ownership and goals of the project. If there is a review, it is best to conduct the review with the Selection Committee or Task Force that selected the artist. The review should includes both stakeholders as well as arts professionals, to give the artist a full range of advice.

Involving the Community in Creating the Artwork

Depending on the type of artwork, there may be opportunities for involving the community in the creation of the artwork. This is most common with murals. For guidance on how to include the community painting a mural, consult one of the mural-making guides that are easily available online.

Celebration Phase

When the artwork is complete, it is a good idea to plan a celebration for the community. There can be a short ceremony to dedicate the artwork, at which people who played a key role in project can speak. There should also be a celebration with food, music, dancing and other creative activities — whatever seems right!

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Communications and Audience Engagement

Effective communications and audience engagement are key components of any public art program. They are important for building awareness of and support for the program, and for providing audiences experiences that enrich their lives and foster social connections. There are several general aspects of communications and engagement that every public art organization should consider.

Define Your Audiences

Public art programs should keep in mind the following general audiences when developing their communications and marketing strategies:

- Project stakeholders. This includes people who will be directly involved with or affected by the project. It can include residents and users in the area where the project will be located, organizations and businesses active in the area, and public agencies. It includes the entities that own the site and will manage it.
- Public at-large. This includes the broader public, whether or not they have a direct interest in the site or in art in general. This can residents of an area as well as people who work there or go to school there; in some cases this may be thinking about potential visitors or tourists.
- City leadership. This includes elected, appointed and volunteer officials who have an interest in or authority over a site.
- Arts stakeholders. This includes artists, arts organizations and funders who have an interest in supporting, promoting and advancing the arts in the community.

Create a Strong and Consistent Program Identity

It is important for a public art program to have a strong and consistent identity for two reasons. First, a strong identity helps make people aware of public art and the resources that the City is investing in it. This is a first step towards building strong circles of creators, audiences, supporters and funders. Second, a strong identity helps build productive and enduring connections between the public art program and its audiences and stakeholders, including the broader community and public officials.

This is important in cultivating funders, recruiting artists, developing partnerships and elevating the organization's profile among its peers. For example, artists and collaborators will be more likely to want to work with the program if it is a known entity with a solid reputation. Funders will be more likely to support the program if they are enthusiastic about the program's vision and convinced that it can deliver. Audiences will be more likely to follow the program if they have a clear idea of what to expect from it.

A public art program's identity is defined by what it believes in and what it does — its values and the activities it undertakes. Its values and activities should be defined through strategic planning or master planning processes, as well as well-considered decisions about projects to take on.

A public art program's identity is communicated by how it presents itself. This relates to both the key messages it communicates and the appearance of its graphic materials, such as logo, print publications and web site.

Develop Key Messages

Dunwoody's public art initiative should focus its public engagement, communications and education activities around several key messages:

- Public art provides experiences that connect people to each other and to their beliefs about what is unique and essential to Dunwoody, and it results in enduring civic assets.
- Public art benefits Dunwoody economically as it strengthens the City's identity and quality of life, supporting the efforts that government, businesses and residents are already making.
- Public art is best accomplished through partnerships of the public, private and non- profit sectors.

Maintain Robust Platforms for Communicating with Audiences

Dunwoody should make use of multiple platforms to provide access to information about their work. These platforms should be cross- linked in order to maximize their efficiency and effectiveness. Using a diversity of platforms is important because:

- People are accustomed to accessing information from different platforms, depending on their preferences and circumstances, including whether they are at a computer with Internet access, connected via a mobile device, or without digital access.
- Each platform has a different intrinsic strength and weaknesses in communicating information, and is optimal for conveying different kinds of information.

Print

Even though digital communication is becoming more and more prevalent, there is still a role for print materials. They are portable, easy to use in public spaces (where public art is likely to be found) easy to share, can have an artistic presence themselves, and can be physical reminders of a positive experience.

On-Site Signage

On-site information is a key way that people learn about public art when they experience it in the city, particularly people who had not been aware of public art. The City should invest in informative plaques, labels and other relevant on-site signage, which can inform people about the artworks they are seeing and direct them to web and social media resources where they can learn more.

Web Page

A web page is useful as a comprehensive portal for people to access information about the public art program's resources, including archived content. Although a web site is best used on a computer at home or the office, it can also be mobile-enabled, allowing for easy browsing for people who are on the move.

Social Media

People turn to social media channels to get up-to-the-moment information, to follow or participate in conversations that are user- generated, and to spread information through their networks. Social media can be used to disseminate general external communications about public art (such as announcements about artist opportunities and public events), for communications that engage and inform on- site users about the public art collection and audience engagement activities.

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Social media channels are also important platforms because they are highly networked; information can be circulated not only by the City's art program but also by its followers and collaborating organizations, thereby amplifying is reach in an efficient way.

General Interest and Arts Media

Public art programs should cultivate local and regional media, both general and arts-focused, to generate coverage of projects and events.

Coverage in general interest media can increase the visibility, stature and value of the public art program to new audiences as well as internal stakeholders, external partners and peers. Fortunately, Dunwoody can rely on two newspapers (the Crier and the Reporter) and one blog (What's Up Dunwoody) to circulate information.

In addition, public art programs should seek recognition in regional and national media — including on-line journals and blogs that cover art, and regional and national travel-focused media — for their projects and events.

Campaigns

Audience engagement campaigns can capture and focus the attention of audiences for brief amounts of time. They are useful for attracting new audiences and reconnecting existing supporters to the program because of the sense that something new, urgent and exciting is happening. Campaigns can focus on:

- Specific projects or important milestones
- The overall program and public art collection, particularly through approaches — photo and selfie uploads, scavenger hunts and contests, for example — to encourage people to look at, think about and respond to public art in the community

Provide Enriched Content

Public art programs should provide a wide range of content about their projects, programs and partnerships. This is important for several reasons:

- Public artworks and programs generally have more to offer than people can experience directly through a casual encounter with the art.
- People don't always have time to take in the artworks when they first encounter them and may want to circle back and learn more.
- Knowing more about public art projects and events generally makes people more appreciative of what they seeing, and want to see more.
- Enriched information about public art can make people's experience more rewarding and their overall experience public art more positive.

These are examples of the types of content that a public art program should develop or make available across its platforms:

Behind the scenes stories

Often some of the most interesting stories about an artwork involve how it was put together. This can include information about the artist's vision, public engagement that led to the project, design and fabrication techniques, and the teams of people who were involved in making the artwork a reality.

Telling the artist's story or providing opportunities to hear directly from the artist can offer unparalleled insight into both individual works as well as how artists create a practice in public art.

The stories behind partners and partnerships with the community and with arts organizations could be further drawn upon to generate interest.

Calendar of events

Pushing out information about upcoming art events, rather than requiring people to look for it, could engage people who aren't already aware of public art and increase the number of participants in events.

News reports and critical responses to projects

Content developed by news organizations and by art critics can provide a broader context for the program's offerings.

Encourage Interaction with Public Art Resources

Interactive experiences help people connect with arts resources because they can result in experiences that users direct and are unique to them. Platforms that allow for people to engage in conversations with each other add interest because people can express their own thoughts and enjoy learning what other people have to say about artworks.

These are examples of approaches to encouraging audience interaction with public art:

Artist-led Engagement

Artist-led community engagement processes can bring people into the planning and design of public art or other community planning processes. These processes should be pursued when appropriate to the goals of the project and the interests of the artist. When artists work with communities in this way, people have a positive connection not only to the project and to each other, but also to the public art program.

Events

Public events can attract people to public art projects. These can include performances, films and non-arts gatherings such as yoga classes or bike meet-ups. These can introduce new audiences to artworks and keep the artworks, and the places where they are located, fresh in people's minds.

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Artist Reinterpretations
Consider commissioning artists to reinterpret elements of the existing collection; for example, asking composers, dancers or writers to create new pieces inspired by the existing collection. Philadelphia Mural Arts, for example, has commissioned composers to create and perform interpretations of murals, drawing entirely new audiences in experience older murals.

Interactive Apps
Interactive apps can not only help people access and navigate public art but also customize their experience of art. Many museums are incorporating and experimenting with interactive apps that provide users with in-depth content, virtual and augmented reality experiences, and the ability to build a virtual collection or design and share their experience. However, apps can be expensive to launch and maintain; phone- and tablet-friendly web pages can be a more cost-effective alternative.

Education Resources
Public art programs can provide a platform to develop educational resources and programs that support arts education and career development in the arts.

One approach is to develop a curriculum kit of teaching materials that allow the City's public art resources to be a teaching and learning resource for schoolchildren. The curriculum kit should be developed in collaboration with teachers in the art programs in local schools.

Dedication and Celebration Events
The completion of each project is an opportunity for a community celebration. All those involved in the selection and creation of the artwork, the general public and media 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.

Tours
Once the collection has reached a critical mass, approximately six projects, provide scheduled tours of the artworks in the collection. They can be connected with bicycling tours to reach a larger audience.

Collection Management, Conservation, Maintenance

As Dunwoody embarks on commissioning public art, it should implement base-line record-keeping to ensure it has a thorough inventory of its artworks and, eventually, clear documentation of its maintenance and conservation needs.

Following are the key components of a collection management, maintenance and conservation strategy.

Collection Management

Project Records
Dunwoody should centralize and standardize its project records, building on the protocol outlined below. The records should be maintained by City staff on behalf of the Public Art Commission.

A file should be maintained for each commission, acquisition or donation that is accepted that contains information such as:

- A copy of the artist contract, VARA waiver, bill of sale or transfer of ownership
- A copy of project correspondence
- Plans and drawings generated by the artist during the commissioning process
- Hard copy images
- Photographs
- Maintenance instructions provided by the artist and subsequent conservation reports and records
- A brief description of the artwork suitable for publication
- A brief biographical statement about the artist suitable for publication
- Press clippings

Inventory
Dunwoody should maintain a standardized inventory of all artworks that it owns, acquires or commissions. The inventory should include the following information:

- Name and contact information for artist
- Title of work
- Location of work (kept in a format compatible with City's GIS system
- Year completed/installed
- City department that is responsible for the artwork
- Media
- Dimensions
- Original budget, source of funds
- Current value, for insurance purposes
- A unique number assigned to each artwork

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Conservation and Maintenance Protocols

Dunwoody should consider the following conservation and maintenance protocols, to ensure proper care of public art in the community.

- Identify conservation needs prior to the fabrication and installation of new works. 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, submit design documents for review by a conservator prior to executing or authorizing the fabrication and installation portion of a contract.
- Artists should be required, as a condition of their contract, to provide a maintenance guide for their artwork. The maintenance guide should include protocols for routine cleaning of the artwork, including the recommended frequency, cleaning agents and methods. The guide should also include an inventory of, specifications for and sources of materials used in the fabrication of the artwork.
- Artists should be required to guarantee the artwork against any failures of workmanship for one year, and to assign manufacturers or fabricators warranties to the owner of the artwork.
- Artworks should be cleaned regularly and/or otherwise maintained by the public agency responsible for the facility, building or site in which the work of art resides. The agency should report any damage or conservation needs to the entity that oversees collection management, and should not perform any non-routine maintenance unless requested.
- The entity that oversees collection management should conduct a periodic conservation assessment of the works in its collection and ensure all necessary repairs are completed. The assessment should include budget estimates and prioritization for conservation work. These recommendations should be translated into an annual conservation and maintenance plan. Funding should be sought from the community's capital budget, and implement the recommendations of the assessment through.
- All maintenance and conservation should be undertaken in a manner appropriate to the medium and characteristics of the artwork, following the protocols established by the artist, and in accordance with the Visual Artists Rights Act of 1990.
- At least three percent of total budget for new commissions should be set aside in a Conservation Endowment.

Relocation and Removal of Artworks in the Collection

The owner of a work of public art retains the right to relocate that artwork or remove it altogether. However, the relocation or removal of an artwork before the end of its anticipated lifespan should be a rare and unusual measure, and such actions must be undertaken in accordance with the Visual Artists Rights Act.

If the artwork is owned by the City, then a formal process should be followed. The process should include a careful evaluation of the proposal to relocate or remove the artwork, using pre- established criteria, and a recommendation to an authority responsible for making a decision. A typical process is described below.

Conditions for Relocation

An artwork should be recommended for relocation from its site only if reasonable cause has been established by one or more of the following conditions:

- The artwork's present condition poses a safety hazard to the public.
- The physical context or site (building, wall, plaza, landscape) is being modified to the extent that the artwork is no longer viable.
- The use of this particular location may have changed, and/or the artwork may have lost its contextual meaning.
- The condition or security of the artwork cannot be reasonably guaranteed in its present location.
- The artist has requested that the artwork be relocated.

In addition, an artwork should only be relocated if a suitable new location has been found.

Additional Conditions for Removal (De-accessioning)

An artwork should be recommended for removal (de-accessioning) only if reasonable cause has been established by one or more of the conditions for relocation, above, or one or more of the conditions listed below:

- The artwork has been damaged or has deteriorated to the point that it can no longer be represented to be the original artwork;
- The restoration of the artwork's structural or aesthetic integrity is technically not feasible, or the expense of restoring it exceeds 50 percent of the original cost of the artwork;
- The physical context or site (building, wall, plaza, landscape) is being modified to the extent that the artwork is no longer viable,
- The artwork no longer meets the City's vision for public art; or
- The artwork is proved to be inauthentic or in violation of existing copyright laws.

Procedures for Relocating or De-accessioning an Artwork

Initiating the Process

Any request for relocating or de-accessioning an artwork shall be submitted to the City staff liaison to the Public Art Commission. The process should be coordinated by the City staff liaison or a public art consultant.

Informing Stakeholders

The person coordinating the process should ensure that all necessary stakeholders are aware of the process to relocate or de-accession an artwork by:

- consulting with the artist about the artist's intentions for the work and, in the case of a de-accessioning, the artist's interest in reclaiming the work,
- consulting with the affected public agencies,
- consulting the donor of the artwork, if it was a gift, and
- providing appropriate notification to project stakeholders and the public at large.

Feedback from the artist, the donor, stakeholders and the public at large should be collected and documented in a report.

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Report and Recommendation

The coordinator of the process will prepare a report that includes:

- background on the artwork, the artist and how the artwork was obtained by the City;
- review of any restrictions that may apply to the disposition of the artwork, based on contract review or the condition of the artwork;
- appraised value of the artwork, if obtainable;
- feedback from the artist, the donor, stakeholders and the public at large;
- in the case of the relocation of an artwork, a recommendation for the new location for the artwork or for storing the artwork; and
- in the case of de-accessioning an artwork, a recommendation for the disposition of the artwork, considering (in order of preference): transfer to the artist; sale or trade; loan or donation to an arts nonprofit; or destruction.

Approval

The coordinator of the process will send the report and recommendations to the Public Art Commission for a recommendation. In the case of a relocation the recommendation would be final. In the case of a de-accession, the recommendation would be made to Council.

Planning for Relocation or Removal

It is common now in the commissioning of new artworks to consider issues of relocation or removal at the outset and recording them in the agreement with the artist and the owner of the artwork.

Artist agreements now commonly specify a time-limit for the useful life of an artwork, which might range from several years for a new media work to twenty years for a mural to a much longer time frame for a traditional sculpture. For integrated artwork, a time-limit might relate to the useful life of the infrastructure or the site where the artwork is located.

These conditions are spelled out to the extent possible in order to lessen the surprise of a relocation or removal process, when it occurs, and to make the intentions of the project sponsor and the artist clear from the outset.

Temporary Artworks

Temporary artworks are by definition time-limited, and therefore would not be subjected to a relocation or removal process.

Visual Artists Rights Act

All relocations and de-accessions must be undertaken in conformance with the Visual Artists Rights Act, which offers the artist a protection of his or her right of integrity and right of attribution.

Public Art in Private Development

Numerous communities around the country require developers to include public art in their projects. In Georgia, some communities ask developers to do this on a voluntary or negotiated basis.

Key Questions to Address

Following are some of the questions related to setting up a public art in private development requirement. There is no single best practice, except that all of theses topics should be addressed in adopted guidelines; the approaches to public art in private development depend entirely on the circumstances of the community.

What types of developer projects should be considered for public art?

Communities use various approaches. Requirements are commonly tied to specific zoning districts, to particular areas of the community, to developments of a particular scale or construction cost, and whether a project is receiving a public benefit or a discretionary approval. Dunwoody's public art implementation plan recommends that public art requirements be focused on mixed-use overlay zones such as Perimeter Center, Dunwoody Village and Georgetown.

What will be required?

Communities use various approaches. Most allow developers to fulfill a requirement by commissioning public art on site or contributing cash to a fund. Some communities allow developers to fulfill a requirement by an easement for the location of public art in the future, or by providing other kinds of arts facilities.

For situations where the commissioning of public art is required, some communities leave the type of art and budget completely negotiable. Others establish budget minimums, either a flat rate or sliding scale based on project size.

Some communities provide a development benefit, such as extra square footage, for developers who include public art in a project.

What is reviewed?

Depending on the community, the following aspects of a project are reviewed: The general approach to the public art / goals for public art, the artist selection, the artist concept, the final project.

Who reviews and approves?

Most communities tie the approval of public art to the overall entitlement process for a development. Reviewing authority can be vested in staff or a standing committee. In communities where the requirement is voluntary, approvals by a Planning Commission or a Council only involve the overall conditions that a developer agrees to, not the selection of the artist or the artwork. In communities where public art is required, a public art committee usually must approve artist selections and concepts to ensure that processes were conducted professionally and that the public is receiving the benefit of the requirement.

Who monitors compliance?

Generally, the approving agency keeps records of the artwork and monitors ongoing compliance with the provision.

Record-keeping typically includes the original development conditions that must be adhered to, artist contracts, artwork title and maintenance protocols.

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Generally, developers are responsible for ongoing maintenance and conservation for the artwork, and are required to see approval for any changes that impact the artwork, including de-accession or removal.

Typical Roles and Responsibilities

Typical Public Agency Responsibilities

- Provide background briefing on the community's approach to public art — its vision, priorities and processes — to the development team (design consultants, arts consultant, artist); review guidelines with entire team.
- Provide art consultant information.
- Facilitate approval of developer's choice of artist.
- Facilitate review of artist's design concept.
- Approve completed project.
- Provide guidelines for signage, project documentation and maintenance.

Typical Developer Responsibilities

- Implement public art projects according to site plan conditions and current guidelines.
- Retain an art consultant to oversee project.
- Select and contract with artist.
- Fund project, according to agreement with the City.
- Ensure project is completed within necessary time frame.
- Determine and implement a community education plan.
- Own artwork, maintain it and ensure public access.
- Provide documentation of completed project.

Sample Considerations for Developer Projects

Each community should communicate clear expectations regarding art projects commissioned by private developers as conditions of development approval.

Public art created by private developers should have a clear, positive impact on the quality of public places. The artist should, whether working independently or collaboratively with other designers, help conceptualize and produce a project of artistic and visual distinction.

Public Art Approaches to Encourage

The following approaches to public art would generally be acceptable throughout the city.

Landscape/Plaza Integration
In the event that a development project includes a publicly accessible outdoor space, public art can be incorporated into the design of that space.

The goal should be to integrate the public spaces (visually, functionally or through programming) into the broader public realm, and for public art to support that. The art project must be visible and easily accessible from a public street, not behind or between buildings or in semi-private areas like courtyards. The space, and the art, must be designed to provide full benefit to the entire community, not just the users of the property.

Streetscape Integration
Public art integrated with streetscape design should be encouraged only to the extent that it supports the goals and recommendations of streetscape designs that are already established.

Architectural Integration
Public art can be integrated into the architectural design or ornamentation of a building. In all cases, architecturally integrated art should be visible to the public, generally by incorporation into facades visible from major streets or public spaces, or at public entryways.

Feature Integration
Public art can be integrated into features that are part of a master planned development, such as gateway features, pergolas and fencing.

Public Art Approaches to Consider

The following approaches to public art should be considered on a case-by-case basis, as they might note be appropriate in all circumstances.

Outdoor Sculpture
Sculpture located in private open spaces that do not serve any active pedestrian function (even if they are visually accessible) should not be construed as fulfilling any public art requirement. Such spaces include decorative landscapes at street corners, in building setbacks, or next to portes cocheres.

Indoor Art
Interior art in private commercial and residential buildings, even in semi-public gathering places like atria or lobbies, should not be construed as fulfilling any County public art commitment. Exceptions could be made in cases in which the interior spaces are managed for public use.

Public Art Approaches to Avoid

Commercial Expression
Projects that seek to promote the private nature of a development, by promoting commercial expression or creating a signature marking element, should not be construed as fulfilling any public art requirement.

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Americans for the Arts, Public Art Network Best Practices for Public Art Projects

These best practices were published in draft form by the Public Art Network in 2016. They are intended to guide public art administrators and practitioners in developing, drafting and executing public art projects.

1 Administrators should clearly represent the scope and budget of project in Calls for Artists and communications.

2 Artists should truthfully represent their role and the nature of past work when presenting portfolios.

3 Artists should design to available budgets and propose what they can realistically deliver within budget, especially during design competitions.

4 Administrators/Consultants should not ask Artists to appropriate or use designs proposed by other Artists in a competition (e.g. cherry pick from among other competitors). Nor should Artists use other Artists' ideas or concepts proposed during a competition.

5 Any organization or entity commissioning Artwork should pay Artists for design proposals.

6 Administrators should ensure a legal and fair process for developing projects and selecting Artists.

7 All organizations and entities commissioning Artwork should consider their process for developing projects and selecting Artists in light of the principles in Americans for the Arts Statement on Cultural Equity.

8 As reasonably possible and consistent with existing privacy policies and legal requirements, Agencies should protect Artists' private information.

9 Arts professionals should be involved in the Artist selection process.

10 Administrators/Consultants should not receive money from Artists being considered or awarded a project.

11 To avoid actual conflict or the appearance of impropriety, real or perceived conflicts of interest should be disclosed, and impacted decision-makers should abstain from involvement in the process.

12 All projects should have a written Agreement that includes a clear articulation of: scope of work, budget and schedule.

13 All parties should have time to read and understand agreements prior to signing, and may seek legal and/or business counsel.

14 Agreements should clearly articulate the process by which project changes are approved and any changes should always be made in writing.

15 If substantial redesign of a contracted artwork or an entirely new proposal is requested, due to no fault of the Artist, the Artist should be compensated.

16 A realistic life span for an Artwork should be mutually agreed by all parties and written into the Agreement.

17 Artists should choose appropriate materials for artwork based on the expected life. Care should be taken when integrating components into the Artwork that are not warranted for the minimum warranty period required in the Agreement. Attention should be paid to integrated components that may void underlying warranties.

18 Artist warranties should not exceed two years.

19 With regard to manufacturer warranties for integrated components, Artists should be required to only pass along those warranties provided by the manufacturer.

20 Where reasonable, obtainable insurance is required by law, municipal policy and/ or in an Agreement, Administrators should work with Artists to assess the true cost of this insurance so that Artists can budget. As only licensed professionals can obtain professional liability and/or errors and omission progressive insurance, Artists who are not licensed professionals should have this requirement waived. However, Agreements may require licensed sub-contractors carry professional liability or errors and omissions insurance.

21 Administrators should not ask Artists to take on unreasonable or inappropriate liability.

22 Artists should have Agreements with their subcontractors, and include all relevant requirements of the prime contract in the sub-contract Agreement.

23 The project payment schedule should meet the cash flow needs of the Artwork schedule of deliverables.

24 Artists should retain the copyright to their Artwork. However, Artists should expect to grant license to the contracting agency or ultimate owner for reasonable use of images of the Artwork for publicity, educational, and reasonable promotional purposes upon which the parties agree.

25 Artists and commissioning entities and/ or owners should provide reciprocal credit for their respective roles in commissioned Artworks.

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26 Maintenance and conservation plans should be discussed and mutually agreed upon and Artists should prepare a detailed and feasible maintenance and conservation plan.

27 Commissioning entities and/or owners should have collection management policies in place and notify artists of these policies.

28 If an Artwork is damaged, Administrators should make a good faith effort to consult the Artist about repairs. Administrators are not obligated to work with Artists to make repairs, but should use best conservation practices.

29 If Visual Artist Rights Act (VARA) rights are waived, Agreements should nonetheless provide that, in the event of damage, alteration, or destruction of an Artwork that is not remedied to Artist's satisfaction, or relocation without Artist's approval, if the Artist believes the Artwork no longer represents his/her work, the Artist should have the right to remove his/her name from the Artwork.

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