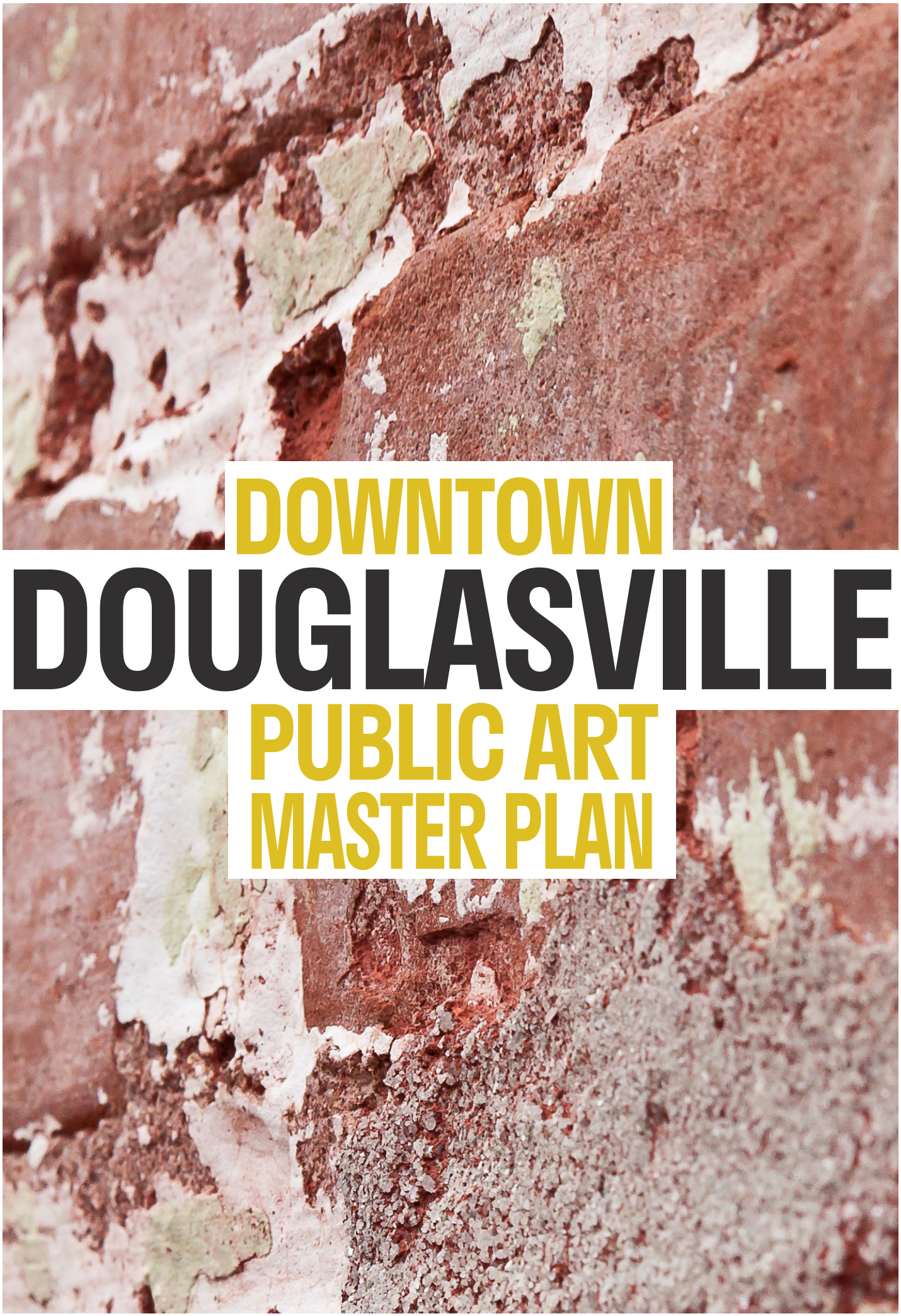

DOWNTOWN DOUGLASVILLE PUBLIC ART MASTER PLAN

Sweet Southern Spirit

Welcome

The City of Douglasville has determined that its future will be one with public art at its center- both physically, in the core area of Downtown Douglasville and at the core of it's identity as a community. The Downtown Douglasville Public Art Master Plan lays out a vision for public art in the community that will be strategically executed in the downtown core alongside future strategies to expand that vision throughout the entire Douglasville community. The framework in this plan is a strategy for the growth of public art in Douglasville and considers the best ways to ensure public art in Douglasville is transformational, adventurous, and embodies the spirit of the city and its residents.

The vision for public art in Douglasville is backed up with a strong set of policies and guidelines that are detailed in the appendix of this plan. The priority action plan sets forth how to accomplish the vision that this plan creates for public art in Douglasville.

The Downtown Douglasville Public Art Master Plan is just the first step. Its execution will be crucial to ensuring that Douglasville remains a leader in the region and signals to residents, visitors, and artists that Douglasville is a hub of arts and culture in West Georgia and beyond. With a storied past and a strong vision for the future, great things are in store for Douglasville.

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- Douglasville Public Art Commission and Public Art Ordinance
- Responsibility and Authority of the Douglasville Public Art Commission
- Collection Management Policy
- Donation of Public Art Procedures
- Policy and Procedure for Maintenance
- Developer Guidelines
- Mural Guidelines

VISION FOR THE FUTURE

Art in public places provides meaning to public spaces, reflects the history of a city, adds uniqueness to neighborhoods, and humanizes the built environment. Public art lives at the intersection between our past, present, and future, and also has the power to transform a city because public spaces gain social, economic, and cultural value through public art. The City of Douglasville is committed to developing a strong public art program and this plan is an important first step in creating the foundation for the program to grow upon. Establishing the mission and goals, along with prioritizing and adopting sound policy will establish a strong program with guided investments that will resonate with residents and visitors.

GOALS

- ENHANCE THE VISUAL ENVIRONMENT OF PUBLIC SPACES FOR RESIDENTS AND VISITORS THROUGH A COMMITMENT TO PUBLIC ART.
- STRENGTHEN THE BRAND AND STATURE OF THE CITY OF DOUGLASVILLE.
- ESTABLISH STANDARDS OF EXCELLENCE FOR PUBLIC ART IN DOUGLASVILLE.
- PROMOTE AND SUPPORT THE ECONOMIC DEVELOPMENT AND VITALITY OF THE COMMUNITY THROUGH AN INVESTMENT IN THE PUBLIC REALM.
- PROMOTE DISTINCTIVE ARTWORK THAT COMMUNICATES THE COMMUNITY'S SENSE OF SPIRIT, IDENTITY, AND PRIDE.
- COMMEMORATE THE CITY'S COLLECTIVE MEMORY AND HISTORY.
- CELEBRATE THE COMMUNITY'S CULTURAL DIVERSITY.
- USE PUBLIC ART AS AN OPPORTUNITY TO PROMOTE COLLABORATION WITH AND SUPPORT PROGRAMS FOR TOURISM GOODWILL.

01

MISSION

THE DOUGLASVILLE PUBLIC ART PROGRAM IS DEDICATED TO CELEBRATING THE PEOPLE AND SPIRIT OF DOUGLASVILLE AND PROMOTING ECONOMIC VITALITY THROUGHOUT THE CITY THROUGH THE INTEGRATION OF ARTWORK INTO PUBLIC SPACES.

WHAT IS PUBLIC ART?

Public art is not an art form, but rather a form of collective community expression. Public art can be large or small. It can overtake a public space through towering over the tallest tree or can be hard to find unless it's being sought after. It can be abstract in its subject manner or a visual representation of an object. What distinguishes public art from other art forms is the unique association of how it is made, the site on which it stands, and the artists' intended purpose in the creation of the piece. Public art expresses community values, enhances the public realm, transforms experiences, and heightens awareness of self and others. Public art is for everyone.

TYPES

On the following pages you will find descriptions of the most frequently used public art types.

- SCULPTURE
- MURALS
- FUNCTIONAL ART
- LIGHT INSTALLATIONS
- MULTIMEDIA
- SITE-SPECIFIC
- POP-UP & TEMPORARY ART
- COMMUNITY PARTICIPATORY ART

02

PUBLIC ART TYPES

SCULPTURE

Whether contemporary, irreverent, traditional or something more, sculptures are often the highlights and focal points of civic art. Sculptures may commemorate and celebrate our history, express civic pride, or be established as culturally-defining showpieces for the city.

Sculptures can take on many shapes and sizes and often fit well when created in or alongside gateways, parks, gathering spaces, and city centers. Because communities can celebrate and enhance their civic identity, they may be especially appropriate for a growing city like Douglasville.

MURALS

While curating permanent works of art as part of the city's collection is important, ephemeral works such as murals allow for the exposure of many artists over a short period of time rather than a few artists over a long period of time. Semi-permanence also allows for integration of other mediums not typically included in mural installation, such as photography

FUNCTIONAL ART

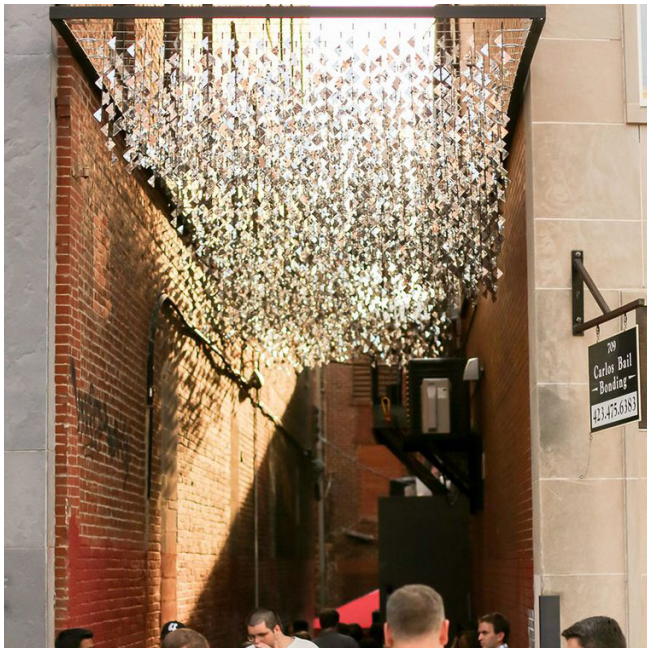
Douglasville is a city that is focused on improving the infrastructure to facilitate added use by residents. Due to the ongoing investment in infrastructure in the city, there is a unique opportunity to implement uniquely Douglasville designs in place of otherwise ordinary pieces of infrastructure. Integrating unique designs into infrastructure may be an affordable and efficient way to create a major visual impact.

LIGHT INSTALLATIONS

Contemporary artists have begun using lighting in creative and interesting ways in order to manipulate the built environment with limited physical impacts. Light installations may be used on existing buildings, in parks on substantial landscape features, or as part of a larger installation of sculpture. They may be especially useful and impactful when used in infrastructure projects.

MULTIMEDIA

Multimedia installations may combine many art types in ways that expand the imagination. Video, lighting, sculpture, murals, and more can be combined to make multimedia installations some of the most interesting around. Multimedia installations are especially useful for temporary or pop-up installations.



SITE-SPECIFIC

Site-specific art is created to enhance and celebrate its surroundings in which an artist considers the site first before anything else. Site-specific art uses the surroundings to enrich the experience of the place itself. It can help to tell the story of the location, neighbors or residents, or simply exist to elevate the site.

TEMPORARY ART

Art can be long-lasting, or it can be something experienced for a short period of time. Though temporary art is not intended to live for a generation, it can have a lasting impact on a community by creating a sense of surprise and joy in unexpected places. Some ideal locations for temporary installations include construction sites, sidewalks, alleyways, parks, and temporarily empty spaces and storefronts.

Temporary art can be done inexpensively and easily, provide opportunity for additional artist engagement, and it can be a small investment for a huge impact. Temporary art invites collaboration, be it with local schools or community groups, and creates opportunity for the artwork to evolve with the city and residents over time.

PARTICIPATORY ART

Participatory art is more focused on the creation of an art piece than any of the typologies listed above. Specifically, a piece is made by the community to enhance and celebrate its process and participants. Collaborative art pieces use people to enrich the experience and heighten the feeling of pride and ownership.

FRAMEWORK FOR STRATEGIC GROWTH

Throughout the planning process, clear themes emerged about what Douglasville means to its residents and why it's identity in West Georgia and the Atlanta region is important. By using these community-defined value statements, the City and other partner organizations can facilitate a future of public art that is meaningful, locally-inspired, and one that will resonate with residents and visitors.

The following value statements should be used when evaluating proposed public art investments and installations to ensure alignment with community priorities. Projects satisfying multiple statements should be prioritized over projects that do not.

FRAMEWORK

- POLICIES
- FUNDING
- LOCATIONS

03

DOUGLASVILLE PUBLIC ART SHOULD...

CONNECT US TO EACH OTHER

Douglasville's Public Art can create exceptional and transformational public spaces that are loved and cherished by all. Public art investments should engage, inspire, and provide connection for the entire community,

TELL THE STORY OF DOUGLASVILLE

Douglasville's Public Art can create exceptional and transformational public spaces that are loved and cherished by all. Public art investments should engage, inspire, and provide connection for the entire community,

BE BIG AND BOLD

Douglasville's Public Art can be adventurous while reflecting the small town charm that makes Douglasville unique in the region.

INCREASE THE DRAW

Douglasville's Public Art can captivate locals and non-locals, building upon the shopping and dining experiences that are already revered.

BE A UNIQUELY DOUGLASVILLE EXPERIENCE

Douglasville's Public Art can be made to create experiences that are unmatched in Douglas County and in the Atlanta Region, elevating the profile of Douglasville while celebrating the small town vibe.

Strategy 1: Establish the Douglasville Public Art Program through the adoption of sound policy.

In order to establish a strong public art program, the City of Douglasville will adopt five policies including: Douglasville Public Art Commission and Public Art Ordinance, Responsibility and Authority of the Douglasville Public Art Commission, Collection Management Policy, Donation of Public Art Procedures, and Policy and Procedure for Maintenance. In addition, the City will adopt guidelines for Murals and public art on private property.

How will the policies create a successful public art program?
The following policies are integral to the success of the Douglasville Public Art Program. Each policy directs a specific aspect of the program and ensures the City is following proper procurement practices, maintaining its purchases through long term care, governing the program with strong public trust, and providing clear direction for artists, private developers, and donors to follow when participating in the program.

The policies can be found in the Appendix on p. 21.

FIVE NEW POLICIES

COLLECTION MANAGEMENT POLICY

This policy establishes the management practices of artworks acquired through the solicitation and donation processes. These pieces are considered part of the City's Permanent Collection and must be cared for in accordance with the Policy and Procedure for Maintenance Policy and the Collection Management Policy. The Collection Management Policy is intended to maintain the value of the City's Permanent Collection and guard against disposal of any of its pieces.

Stated Objectives of Collection Management Policy
Maintain a collection management program that results in a high-quality, City-owned public art collection;
Eliminate artworks that are unsafe, not repairable, or no longer meet the needs of City of Douglasville;
Respect the creative rights of artists; and
Support an efficient workload for staff

View the full policy on p. 35.

DOUGLASVILLE PUBLIC ART COMMISSION AND PUBLIC ART ORDINANCE

This policy establishes the Douglasville Public Art Commission, as a decision-making body within the Douglasville city government. The Commission will be responsible for interpreting and reviewing proposed public art projects based on the criteria identified in the policies and procedures of the program, and making recommendations to the Mayor and City Council. This policy establishes the selection process, purchasing limits, and approval processes with the Mayor and City Council.

View the full policy on p. 31.

DONATION OF PUBLIC ART PROCEDURES

This policy establishes the process for all public art pieces donated to the City of Douglasville. Each proposed donation must come with a plan to fund and deliver ongoing maintenance or the resolution accepting the public art must identify how maintenance of the donated public art will be funded. Donation requirements, responsibilities of the donating party, and the process for donating a piece of public art are outlined in this policy.

View the full policy on p. 38.

POLICY AND PROCEDURE FOR MAINTENANCE

This policy establishes the procedure for maintenance of the future collection as well as for pieces currently in the collection. Direction for surveying the collection, working with future artists to establish a maintenance plan for any commissioned work, and inspection guidelines are included.

View the full policy on p. 40.

MURAL GUIDELINES

This policy establishes guidelines for murals on both public and private property. These guidelines outline the approval process with the appropriate approval bodies.

View the full guidelines on p. 51.

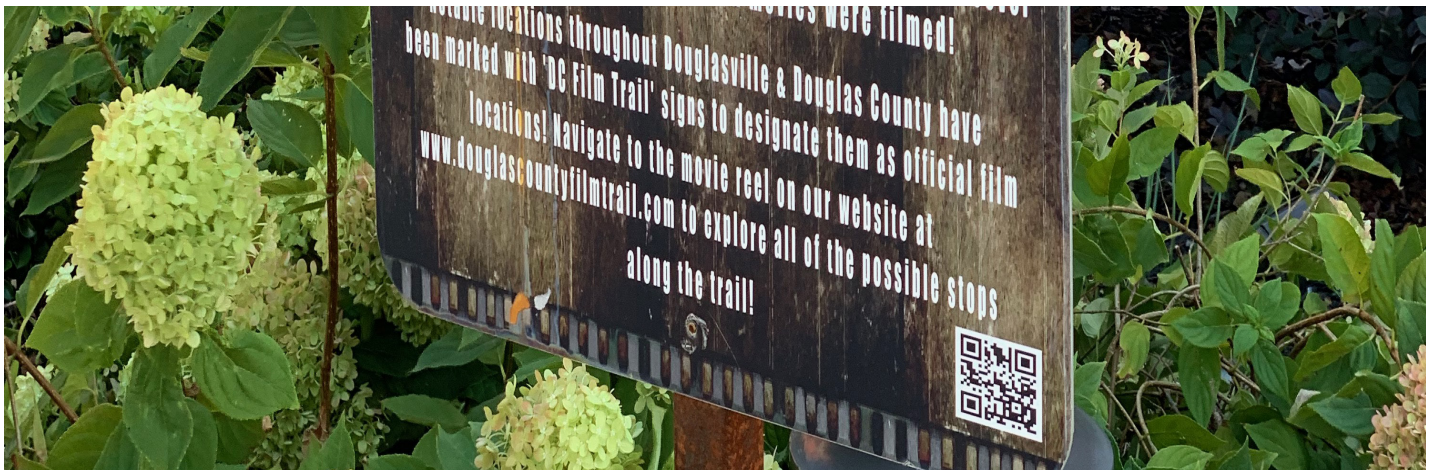
Strategy 2: Explore funding opportunities for investment in public art.

Although a strong program cannot exist without sound policy and guidelines for administration, consistent funding is equally important when developing a program with the desired impact of the City of Douglasville.

FUNDING A PUBLIC ART PROGRAM

There are many options for funding a municipal Public Art Program. Several factors should be considered when determining the best funding mechanism for the City of Douglasville's Program. Sample legislation for both a Percent for Arts in City Capital Improvement Projects are provided in the Appendix. The recommended funding mechanisms to explore are described in detail below.

Factors To Consider When Exploring Funding Mechanisms:
How adoption of a funding mechanism will impact other municipal expenditures
What legislation is needed to adopt the funding mechanism
How much money the proposed funding mechanism will generate over time



RECOMMENDED FUNDING MECHANISMS

PERCENT FOR ARTS IN CITY CAPITAL IMPROVEMENT PROJECTS

Percent-for-art legislation encumbers a percentage (usually .5 to 2) of CIP (publicly funded capital improvement projects) per year for the commissioning of public artworks, which will usually be sited in, on, or adjacent to the building or project being constructed. Percent-for-art ordinances guarantee a funding stream for public art projects regardless of what happens to city budgets or arts funding. The policy also guarantees that public art projects will be planned each year, as long as CIPs are underway and municipal construction continues.

All capital projects qualify except the following: regular road maintenance, underground infrastructure and underground utility projects with no above ground components other than roads. Projects with underground infrastructure including utility projects should be included when there are visual elements of the project above ground. The total budget of the project should include all underground components.

PERCENT FOR ARTS IN PRIVATE DEVELOPMENT

Percent-for-art legislation encumbers a percentage (usually .5 to 2) of commercial development (privately funded) for the commissioning of public artworks within the development. This percentage is required as part of the development process, but artworks are not required to be placed within the development. The developer is able to determine if they would like to keep the investment in public art on their property or place a fee equal to the percentage into a fund for the City to use in placing artworks throughout the City.

Strategy 3: Invest in public art throughout downtown with a plan for future expansion to greater Douglasville.

An investment in public art throughout downtown Douglasville will project early success of the program as the built environment is most dense in this part of the City. The impact of investment will be most visual in this part of town as the buildings are in close proximity to one another and offer many opportunities for placement of varying types.

Through utilization of the value statements found on p. 10 when investing in public art, Douglasville will accomplish their vision for becoming a city that values public art and uses investment in public art to differentiate itself throughout the region. Investment should begin downtown and can expand outside of downtown in the future.

LOCATION OPPORTUNITIES THROUGHOUT DOWNTOWN

What
Downtown Douglasville boasts numerous local restaurants and shopping experiences, providing ample opportunities for public art investment.

Why Downtown Creates A Great Opportunity For Public Art
A central business district provides opportunities for prominent placement as well as those that are hidden, guaranteeing an array of spaces into which art can be integrated. Public art can play a role in connecting downtown to the nearby neighborhoods and the rest of the City.

Possibilities
Large sculpture, murals, small installations in overlooked spaces, light installations on large buildings.

Gateway Opportunities:
Church Street and Fairburn Road
Campbellton Street and Cooper Street
Dallas Highway
West Broad Street and Club Drive
Broad Street and McCarley Street

Site Specific Opportunities:
New Town Green Site
Conference Center
Worthan Park
Church Street Garage Facade
In the Alleyways Between Buildings
Crosswalks Throughout Downtown
O'Neal Plaza
Throughout the Alley between the Buildings on Church Street and HWY 78
Along HWY 78 Opposite of the Railway
On the Lawn of the Douglas County Museum of History and Art

LOCATION OPPORTUNITIES OUTSIDE DOWNTOWN

The following typologies are general and are meant to offer opportunity by type of location outside of Downtown Douglasville. Through the commissioning process, artists should be given the creative freedom to determine the best treatment of each location as they become opportunities for public art installations.

AT MAJOR CITY GATEWAYS

What
Because of Douglasville's size of 22.6 square miles, the borders are largely undefined as you travel from city to city within Douglas County. Entry points are the first impression, the welcome mat of cities.

Why Gateways Are Great Opportunities For Public Art
Douglasville can project its identity within the county and Atlanta region as a city that cares about creativity through the use of public art installations to define entry points. It's essential that gateway art feature unique designs emblematic to Douglasville that are visible to motorists and pedestrians.

Possibilities
Sculpture, artist-designed signs, murals on the sides of buildings at key gateways

AS INFRASTRUCTURE

What
Infrastructure is a fundamental investment for a growing city. Infrastructure elements include street signage, light poles, pedestrian and vehicular bridges, crosswalks and bike racks.

Why Infrastructure Creates Great Opportunities For Public Art
Investing in artist-designed infrastructure creates an opportunity to inject creativity into the everyday built environment by transforming public projects that can be mundane.

Possibilities
Bike racks, bus stops, manhole covers, light poles

Additional Infrastructure Options:
Streetscape Projects
Tree grates
Benches
Bollards
Tree bands
Rain garden elements
Bike racks
Utility boxes
Planters
Retaining Walls
Fencing

IN CITY BUILDINGS AND COMMUNITY FACILITIES

What
City owned facilities provide a unique opportunity to showcase the creativity of the community through investment in public art for interior spaces and for public spaces at the facility.

Why City Buildings And Community Facilities Are Great Opportunities For Public Art
City-owned facilities are often meeting points for the community and can provide opportunities for residents and visitors to interact with and explore public art.

Possibilities
Interior public art collection for offices and public spaces in City Hall, sculpture in plazas adjacent to or at entries for facilities, murals in or on public buildings

AT NEIGHBORHOOD ENTRANCES

What
Neighborhood entrances provide a unique opportunity to share the spirit of the people who make up the neighborhood.

Why Neighborhood Entrances Are Great Opportunities For Public Art
Public art can be used to manifest neighborhood boundaries in the built environment and let visitors and residents know when they enter a new, unique area. Through an investment in neighborhood entrances, all neighborhoods can share their own unique identity and show pride in being part of Douglasville.

Possibilities
Artist-designed signage, neighborhood park elements unique to that neighborhood, murals on commercial buildings within the neighborhood

IN PARKS AND ON TRAILS

What
Parks and trails are natural meeting spaces that bring people together to explore nature, enjoy friends and family, participate in community events, travel from one location to another, and improve their health. Douglasville is a community with a wealth of natural resources and parks that are being maintained and reinvested in across the community.

Why Parks And Trails Are Great Opportunities For Public Art
On parks and trails, art can be interactive, environmentally sustainable, experiential, large in scale, and functional. Installations in parks and trails creates inviting spaces, welcomes more users and provides opportunities for people to interact with one another.

Possibilities
Sculptures, light installations, water features, interactive installations, artist-designed benches, artist-design directional signage

Strategy 4: Invest in large scale public art in new public spaces.

To have a truly impactful and notable program, large scale pieces must be commissioned. Many may see investment on this scale to be an unnecessary or wasteful expense, but the impact of large-scale pieces is an experience that can only be realized once the investment has been made. Large scale pieces should be placed in prominent locations where people gather often, or in locations where people will gather in the future.

SITE SPECIFIC LOCATIONS INCLUDE:

New Town Green Site
O'Neal Plaza

PRIORITY ACTION PLAN

The priority action plan lays out the next steps for accomplishing the vision set forth in the previous framework. The success of this plan will be determined by the efforts of mayor and council, city staff, and all those who care about the arts in Douglasville. The priority action plan gives clear goals and strategists to be executed in the short term (1 - 2 years), medium term, (3 - 5 years), and long term (5+ years). A collaborative implementation effort will lead to the ultimate success of the plan.

GOALS & STRATEGIES

- SHORT TERM
- MEDIUM TERM
- LONG TERM

04

SHORT TERM

GOALS AND STRATEGIES (1-2 YEARS)

1. Adopt the Douglasville Public Art Ordinance on p. 31.
2. Seat the Douglasville Public Art Commission using the Commission Responsibilities proposed policy on p. 31.
3. Complete an inventory of all public art pieces in the Douglasville Public Art Collection. This database will be the foundation for the future inventory of public art. Details must include:
    - Type of public art
    - Specific location
    - Materials used
    - Artist
    - Current and projected maintenance needs
4. Develop a maintenance plan for the existing collection. Anticipating short- and long-term maintenance is a necessary focus for the City of Douglasville. The maintenance plan should address specific roles and responsibilities of the maintenance department and create unique treatment of each piece as its own facility. Tasks, deadlines, necessary tools, parts, inventory, frequency of maintenance, and costs should be recorded and integrated into the Maintenance Department's general maintenance plan.
5. Adopt the Douglasville Public Art Maintenance Policy on p. 40.
6. Adopt the Douglasville Public Art Donation Policy on p. 38.
7. Adopt the Douglasville Collection Management Policy on p. 35.
8. Accept the Douglasville Developer Guidelines on p. 42.
9. Accept the Douglasville Mural Guidelines on p. 51.

MEDIUM TERM

GOALS AND STRATEGIES (1-2 YEARS)

1. Utilize Public Art Program funds to leverage and provide matching monies for grant opportunities from local, state, and national organizations. Target grants to strategic placemaking endeavors or programmatic actions such as:
    - Programming that supports cultural diversity in the arts;
    - Programs for reaching underserved communities;
    - Projects that integrate arts and culture into community revitalization work such as land-use, transportation, economic development, education, housing, infrastructure, and public safety strategies;
    - Projects that utilize the arts to support the creative needs of non-arts sectors;
    - Projects that explore the intersection of artistic creativity and creativity in non-arts sectors;
    - Projects that use the arts and the creative process to address complex issues; and
    - Programming that celebrates heritage or history of a specific place.
2. Purchase or commission art through collaborations between arts and non-arts partners.
3. Explore national funding in partnership with Douglas County.
4. Create public art projects and programming with non-traditional partners. Potential collaborators include health care facilities, rehabilitation and senior centers, disability-focused organizations, and more.
5. Collaborate with schools to create school programming that utilizes and features commissioned public artists.
6. Develop a list of qualified artists. This list should include artists that are well-oriented to the Douglasville Public Art Program that can be provided to developers, individuals, and businesses in the event they are interested in procuring or commissioning a piece of public art.
7. Create a volunteer program to engage non-artists to assist with events or artist installations.
8. Prioritize more expensive or difficult-to-implement projects and programming such as sculptures, gateway pieces, and functional art that require a larger pool of dedicated funding.

LONG TERM

GOALS AND STRATEGIES (5+ YEARS)

1. Explore additional funding mechanisms for larger public art installations. Examples include the incorporation of a public art strategy into new bond measures, additional Hotel/Motel Tax.
2. Collaborate with local, national, and international museums, galleries, and collections to do innovative exhibitions throughout Douglasville. This will draw people from throughout the region to visit Douglasville.
3. Expand the footprint of the Public Art Program to locations outside of Downtown.

APPENDIX

The appendix contains the policies that are integral to the success of the Douglasville Public Art Program. Each policy directs a specific aspect of the program and ensures the City is following proper procurement practices, maintaining its purchases through long term care, governing the program with strong public trust, and providing clear direction for artists, private developers, and donors to follow when participating in the program.

05

- ADMINISTRATIVE GUIDE FOR THE DOUGLASVILLE PUBLIC ART PROGRAM
- DOUGLASVILLE PUBLIC ART COMMISSION AND PUBLIC ART ORDINANCE
- RESPONSIBILITY AND AUTHORITY OF THE DOUGLASVILLE PUBLIC ART COMMISSION
- COLLECTION MANAGEMENT POLICY
- DONATION OF PUBLIC ART PROCEDURES
- POLICY AND PROCEDURE FOR MAINTENANCE
- DEVELOPER GUIDELINES
- MURAL GUIDELINES

ADMINISTRATIVE GUIDE FOR DOUGLASVILLE PUBLIC ART PROGRAM

The Administrative Guide (referred to herein as "Guide") outlines the roles and responsibilities of citizens, City staff and elected officials in the development, funding and implementation of the City of Douglasville Public Art Program (herein referred to as "Public Art Program"). The Plan provides guidelines and requirements for the development of an annual Public Art Work Plan, the funding and acquisition of public art, the selection of artists and artwork, the implementation and conservation of the Douglasville Public Art Collection. It is intended to ensure that the City of Douglasville Public Art Program is implemented in a fair and consistent manner that enables a community-oriented, artistically creative process and promotes the cultural, aesthetic and economic vitality of Douglasville.

The Public Art Program will be led by the Public Art Commission (referred to herein as "the Commission"), a citizen committee appointed by the Douglasville City Council and the Douglasville Mayor. The City Council, and Mayor, will retain ultimate responsibility for the program. Day-to-day responsibility for the program will reside within the Community Development Department.

Douglasville City Council
The Douglasville City Council will adopt an ordinance establishing the Douglasville Public Art Program. As the community's elected officials, Council members are ultimately responsible for the outcomes of the Public Art Program.

The Douglasville City Council has the following responsibilities:
Appropriate on an annual basis funding from the City's Capital Improvement Budget at a 1% rate.
Review and approve the annual Public Art Work Plan as prepared by the Public Art Commission.
Make appointments to the Public Art Commission.
Approve all contracts in excess of $25,000.00.

Public Art Commission
The Douglasville City Council and Mayor appoint the Public Art Commission (The Commission). This group shall have seven members, each of whom shall serve a two-year term. The Commission is made up of one City Council member, one Cultural Arts Council Representative, one Downtown Development Authority Representative, one Historic Preservation Commission Representative, and three additional resident advisors. Commissioners may serve two terms.

The Public Art Commission has the following responsibilities:

Act principally in an advisory capacity to Douglasville staff and the City Council in any matter pertaining to public art.
Present an annual report of Commission activities.
Advise and make recommendations to the City Council pertaining to, among other things, policies and procedures as identified in the Administrative Guide; artist selection juries and process; commission and placement of artworks; and maintenance and removal of artworks.

FUNDING AND USE OF FUNDS

Funding for the Douglasville Public Art Program may come from Douglasville's Capital Improvement Project Budget, General Fund, or through Private Developer Funding as well as from grants and/or contributions from private entities, other public agencies, or philanthropic sources.

Uses of Funds

- The public art funds may be spent for:
- Artist fees including travel and expenses related to travel;
- Artwork fabrication and installation;
- Acquisition of existing works of art;
- Required permits and insurance during the fabrication and installation of the artwork;
- Curators and contracted services.

The public art funds may not be spent for:

- Mass produced work, with the exception of limited editions controlled by the artist.

- Artwork not produced or designed by a Commission-approved artist.
- Professional graphics, unless designed or executed by an artist or used in the development of collateral material.
- Decorative, ornamental or functional elements that are designed by the architect or other designer.
- Routine maintenance.
- Purchase of existing works of art outside of the Commission's selection process.

Fund Management
All monies appropriated for the Douglasville Public Art Program are transferred into a special, interest-bearing public art project account (Public Art Fund), which is maintained in a separate project fund. As a project account, any funds not expended at the conclusion of the fiscal year will roll over into the following fiscal year. As part of the account, a separate category will be established for the ongoing conservation of artwork. The City may also utilize this fund to accept gifts, grants and donations made for the public art program.

The Community Development Department will prepare an annual budget in support of the Public Art Work Plan that will allocate funds for the range of eligible activities.

What is a Public Art Work Plan?
The Public Art Work Plan is an annual document that outlines what projects will be initiated in the coming fiscal year, as well as projects that will be in process during that fiscal year. The Public Art Commission will develop the Plan in consultation with staff and the Mayor and will submit it to City Council as part of the Fiscal Year Budget for its review and approval.

The following steps will be taken to develop the Public Art Work Plan:
Determine availability of funds for the upcoming year.
Identify projects to be paid for by identified funding.
Develop a draft Public Art Work Plan that will include locations, goals, and budgets for public art projects and programs.
Present the Plan to City Council as part of the City budget approval.

PROCESS FOR SELECTING AN ARTIST OR ARTIST TEAM

Selecting the artist is one of the most important steps in commissioning public art. An open, equitable, competitive process that inspires the artist and engages the community can be enriching experience and lead to more creative and exciting public art.

Goals of the Selection Process
- To satisfy the goals of the project site through an appropriate artist selection.
- To further the mission and goals of the Public Art Program.
- To select an artist or artists whose existing public artworks or past collaborative design efforts have demonstrated a level of quality and integrity.
- To identify an approach to public art that is suitable to the goals and demands of the particular project.
- To select an artist or artists who will best respond to the distinctive characteristics of the site and the community it serves.
- To select an artist or artists who can work successfully as members of an overall project design team.
- To ensure that the selection process represents and considers the interests of all parties concerned, including the public.

Artist Selection Methods

Open Competition
In an Open Competition, any artist may submit their qualifications or proposal, subject to any requirements established by the Artist Selection Committee. The Requests for Qualifications (RFQs) or Requests for Proposals (RFPs) should be sufficiently detailed to permit artists to determine whether their art is appropriate for consideration. Open Competition allows for the broadest range of possibilities for a site and brings in new, otherwise unknown, and emerging artists.

Limited or Invitational Competition
In a Limited Competition, or Invitational, several pre-selected artists are invited by the Artist Selection Committee to submit their qualifications and/or proposals. This method may be appropriate when the Public Art Commission is 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. It is possible that this list of artists would come from a pre-qualified list.

Direct Selection
On occasion, artists may be chosen directly by the Artist Selection Committee. Direct selection may be useful on

projects where an urgent timeline, low budget, or where very specific project requirements exist. It is possible that this artist would come from a pre-qualified list. Approval of City Council and the City Purchasing Agent must be secured to utilize this selection method.

Direct Purchase
Some projects require the purchase of a specific artwork due to the exacting nature of the project or a very limited project timeline. In this case, the work must be "one-of-a-kind" and not mass-produced or off the shelf. It is possible that this artwork would come from an artist on a pre-qualified list. Approval of City Council and the City Purchasing Agent must be secured to utilize this selection method.

Pre-Qualified Artist Lists
The Public Art Commission may decide to develop a pre-qualified pool of artists from which it can choose artists for Limited Competition, Direct Selection and Direct Purchase. This pool would be developed based on a comprehensive review of artist qualifications. This list could be updated annually or bi-annually, depending on the frequency of new projects.

Artist Selection Process

Project Implementation Process
Upon the decision of the Artist Selection Committee, the of the Community Development Department, will work with the procurement office to prepare a contract that includes the scope of work, fee, schedule, and relevant terms and conditions.

Contracts at or in excess of $25,000.00 will be presented to the City Council for their approval prior to the issuance of the contract. Contracts less than $25,000.00 can be approved by staff. In these cases, the Community Development Department will brief the City Council. For some projects, the contract with the artist may be phased to include two scopes of work with separate pay schedules and deliverables. The first phase would include all design documentation, including final design, stamped engineering drawings, installation details, and a revised fabrication budget and timeline. The second phase would include all costs related to fabrication and installation.

The Community Development Department will ensure all documents are signed and insurance coverage secured before issuing a notice to proceed. A dedicated staff member from the Community Development Department will be responsible for coordinating the work of the artist to ensure the successful integration of the artwork into the project. The Community Development Department will organize a meeting with all relevant staff to review roles, responsibilities and schedule.

If specified in the contract, the artist will develop design development drawings for review and approval from the Public Art Commission and the City before proceeding with fabrication. The Community Development Department will schedule meetings with the appropriate offices to review and approve the plans.

If the artist proposes any significant design changes, the Community Development Department will secure the approval of the Public Art Commission and the appropriate departments of the City before approving said changes in writing, per the terms and conditions of the contract.

If the change will affect the budget, scope or schedule, the Community Development Department will initiate a contract modification, if funds are available to do so.

The Community Development Department will be responsible for overseeing the installation of the artwork. The Community Development Department will be responsible for ensuring that all the necessary requirements have been completed prior to interim and final invoice payments to the artist.

DOUGLASVILLE PUBLIC ART COMMISSION AND PUBLIC ART PROGRAM

Mission

The Douglasville Public Art Program is dedicated to celebrating the people and spirit of Douglasville and promoting economic vitality throughout the City through the integration of artwork into public spaces.

Guiding Principles

Douglasville's Public Art:

- Celebrates the identity of the community;
- Varies geographically, and is distributed citywide, focusing on downtown;
- Showcases community histories, strengths, and aspirations;
- Is commissioned in an open and informed atmosphere;
- Expresses the values and vision of the community;
- Ensures careful collection management to promote vibrant public spaces for years to come; and
- Honors artists design process.

Goals of the Douglasville Public Art Program

- Enhance the visual environment of public spaces for residents and visitors through a commitment to public art.
- Strengthen the brand, and stature of the City of Douglasville.
- Establish standards of excellence for public art in Douglasville.
- Promote and support the economic development and vitality of the community through an investment in the public realm.
- Promote distinctive artwork that communicates the community's sense of spirit, identity, and pride.
- Commemorate the city's collective memory and history.
- Celebrate the community's cultural diversity.
- Use public art as an opportunity to promote collaboration with and support programs for tourism goodwill.

Definitions

For the purposes of this division, the following terms, phrases, words and their derivation shall have the meaning given herein:

Art or artwork when used herein shall mean works in any permanent medium or combination of media produced by a professional practitioner in the arts. For the purposes of this division, the terms art and artwork do not include performing or literary arts such as dance, music, drama, or poetry.

Artist means a practitioner of the creative arts, generally recognized as such by critics and peers, with a body of work including commissions, exhibitions, sales, publications, and collections. For the purposes of this document, "artist" shall not include persons primarily working in the professional fields of architecture, engineering, design or landscaping.

Commission when used herein shall mean the Douglasville Public Art Commission of the City of Douglasville, Georgia.

Commissioner when used herein shall mean the members of the Douglasville Public Art Commission.

City when used herein shall mean the City of Douglasville, Georgia.

Douglasville Public Art Collection when used herein shall mean all works of art owned by the City of Douglasville, Georgia.

Public Art Plan or Plan when used herein shall mean the Public Art Plan of the City of Douglasville, Georgia, as it exists or may be amended. The Public Art Master Plan shall provide a process for the systematic selection of pieces of art and locations of art to be included in public spaces.

Public Art means a work of art that is visible and accessible to the public for a minimum of 40 hours per week. Public art may include sculpture, painting, installations, photography, video, works of light or sound, or any other work or project determined by the Public Art Commission to satisfy the intent of this Chapter, provided, however, that none of the following shall be considered public art for the purposes of satisfying the requirements of this Chapter:

- Objects that are mass produced of standard design, such as banners, signs, playground equipment, benches, statuary, street or sidewalk barriers, or fountains;
- Reproduction, by mechanical or other means, of original works of art, except as incorporated into film, video, photography, printmaking or other derivative works as approved by the Public Art Commission;
- Decorative, architectural, or functional elements that are designed by the building architect or landscape architect as opposed to an artist commissioned for this purpose; or
- Landscape architecture or gardening, except where these elements are designed by an artist and are an integral part of a work of art.

Public Art Commission when used herein shall mean a seven member body that serves principally in an advisory capacity to the Community Development Department.

Public Art Acquisition Fund when used herein shall mean funds used for the acquisition and commissioning of public art for the city of Douglasville. The PAAF is a separate, special fund as part of the City's overall finances into which public art donations and funding are deposited, transferred and used for acquisition, commissioning, exhibition and conservation of public art as recommended by the Public Art Commission and approved by the Mayor.

Public Art Program when used herein shall mean the Public Art Program of the City of Douglasville, Georgia continued by this division.

Public art annual work plan when used herein shall mean the annual work plan developed by the Public Art Commission with staff, detailing the public art projects and funding levels recommended for the upcoming year. The public art annual work plan shall be submitted to City Council for approval as part of the annual budget.

Public Space when used herein shall mean any area or property (public or private) which is accessible or visible to the general public a minimum of 8 hours per business day.

DOUGLASVILLE PUBLIC ART PROGRAM RESPONSIBILITY AND AUTHORITY OF THE DOUGLASVILLE PUBLIC ART COMMISSION

DOUGLASVILLE PUBLIC ART COMMISSION

Purpose and Responsibilities

The Douglasville Public Art Commission, established _____, 2020 (Ord. No. ____), advises the Douglasville City Council in all matters pertaining to city-sponsored Public Art Programs. The Commission's primary goal is to increase the public's awareness of all visual arts including, but not limited to, exhibition of sculpture, murals, mosaics, photography, and video.

The Douglasville Public Art Commission, as a decision-making body within the Douglasville city government, will be responsible for interpreting and reviewing proposed public art projects based on the criteria identified in these policies and procedures, and making recommendations to the City Council.

The Public Art Commission has the following responsibilities:
Act principally in an advisory capacity to Douglasville staff and the City Council in any matter pertaining to art.
Present an annual report of Public Art Commission Activities.
Advise and make recommendations to the City Council pertaining to, among other things, policies and procedures as identified in the Public Art Master Plan; artist selection juries and process; commission and placement of artworks; and maintenance and removal of artworks.

Membership

The Douglasville Public Art Commission will be comprised of seven (7) members. seven (7) members shall be appointed by the City Council. The Mayor shall designate a City employee to serve as the staff liaison from the Community Development Department. The following represent the membership breakdown of the Commission:

1. One (1) Council Member
2. One (1) Cultural Arts Council Representative
3. One (1) Downtown Development Authority Representative
4. One (1) Historic Preservation Commission Representative
5. Three (3) Additional Resident Advisors

Each member will serve two-year terms and membership will be staggered. To achieve staggered appointments, the initial appointments to the Public Art Commission shall have four (4) members appointed to three (3) year terms, three (3) members appointed to two (2) year terms. No Commissioner shall serve for more than six (6) consecutive years; provided, however, should a Commissioner's replacement not be qualified upon the expiration of any term of a Commissioner, then that Commissioner shall holdover on the Public Art Commission until a qualified replacement Commissioner has been appointed. Commissioners will be recommended and approved by the City Council and will be representative of the community demographic. Members shall have experience and/or an interest in the placement, creation, or designation of public art. Each commissioner shall have any other qualification(s) as the City Council deems necessary and appropriate.

Procedures

Commissioners will not submit applications for the placement of their own artwork and/or projects. Commissioners are able to invite artists to participate, but must refrain from giving advice to applicants or answering their questions and direct such questions to the Staff Liaison. If the Commission holds a public meeting, the hearing will be open to the public and the dates, times, and locations of these meetings will be posted on the City's website. Decisions will be based on a simple majority vote of the Commission.

Conflict of Interest

Commissioners will declare any and all conflicts of interest for all projects and artwork under consideration at the beginning of their meetings. A conflict of interest exists if a Commissioner, an organization the Commissioner is associated with, as a staff or Commissioner, or a Commissioner's family member, has the potential to gain financially

from the project under consideration by the Commission. In order to promote public confidence in this process, a Commissioner may also consider declaring a conflict if they think there may be a perception that they have a conflict. If a Commissioner has a conflict, he/she must not participate in the Commission's discussion or decision regarding the project. They must also refrain from discussion about the project and from influencing fellow Commissioners.

DOUGLASVILLE PUBLIC ART COMMISSION STAFF LIAISON

The Public Art Commission Staff Liaison will oversee the Public Art Program, as well participate in the planning, purchasing, commissioning, donation, placement, handling, conservation, and maintenance of public artwork under the jurisdiction of all City departments. The success of the Douglasville Public Art Program is dependent on having a dedicated staff liaison to administer all aspects of the program.

The Staff Liaison has the following responsibilities:

- Develop and implement the annual Public Art Work Plan in coordination with the Public Art Commission and appropriate City departments and representatives.
- Oversee the administration of the commissioning of new works of public art including, but not limited to:
    - Project planning - developing scopes of work and project budgets, coordinating with the project manager and project architect, and identifying community partners when necessary.
    - Management of the artist selection process - developing and distributing RFQs and RFPs, staffing the artist selection committees, and conducting artist workshops.
    - Project implementation - developing contracts, getting necessary approvals, coordinating with the project manager, reviewing preliminary and final designs, and monitoring artist progress and compliance with the project contact.
    - Documentation- keeping records of contracts, photographs, construction drawings, maintenance manuals, and meetings.
    - Community education - assisting in garnering publicity for projects, facilitating public meetings, and developing educational materials.
- Oversee the work of project consultants
- Oversee the inclusion of public art in private development
- Identify collaborations and sources of funds
- Oversee a comprehensive conservation survey of the Douglasville Public Art Collection and ensure all necessary repairs are conducted.
- Report to the Mayor
- Staff the Public Art Commission

ARTIST SELECTION PROCESS

Purpose and Responsibilities

The role of the artist selection process will interpret and review artist's proposals based on the selection criteria.

The goals of the selection process are as follows:

- To satisfy the goals of a specific project or site through an appropriate artist selection.
- To further the mission and goals of the Public Art Program.
- To select an artist or artists whose existing public artworks or past collaborative design efforts have demonstrated a level of quality and integrity.
- To identify an approach to public art that is suitable to the goals and demands of the particular project.
- To select an artist or artists who will best respond to the distinctive characteristics of the site and the community it serves.
- To select an artist or artists who can work successfully as members of an overall project design team.
- To ensure that the selection process represents and considers the interests of all parties concerned, including the public, the arts community and the City department(s) involved.

Artist Selection Methods

Open Competition

In an Open Competition, any artist may submit his/her qualifications or proposal, subject to any requirements established by the Artist Selection Committee. The Requests for Qualifications (RFQs) or Requests for Proposals (RFPs) should be sufficiently detailed to permit artists to determine whether their art is appropriate for consideration. Open Competition allows for the broadest range of possibilities for a site and brings in new, otherwise unknown, and emerging artists.

Limited or Invitational Competition

In a Limited Competition, or Invitational, several pre-selected artists are invited by the Artist Selection Committee to submit their qualifications and/or proposals. This method may be appropriate when the Public Art Commission is

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. It is possible that this list of artists would come from a pre-qualified list.

Direct Selection
On occasion, artists may be chosen directly by the Artist Selection Committee. Direct selection may be useful on projects where an urgent timeline, low budget, or very specific project requirements exist. It is possible that this artist would come from a pre-qualified list. Approval of City Council and/or the Mayor must be secured to utilize this selection method.

Direct Purchase
Some projects require the purchase of a specific artwork due to the exacting nature of the project or a very limited project timeline. In this case, the work must be "one-of-a-kind" and not mass-produced or off the shelf. It is possible that this artwork would come from an artist on a
pre-qualified list. Approval of City Council and the City Purchasing Agent must be secured to utilize this selection method.

Pre-Qualified Artist Lists
The Public Art Commission may decide to develop a pre-qualified pool of artists from which it can choose artists for Limited Competition, Direct Selection and Direct Purchase. This pool would be developed based on a comprehensive review of artist qualifications. This list could be updated annually or biannually, depending on the frequency of new Projects.

ARTIST SELECTION COMMITTEE

Membership of Selection Committees
Membership will be recommended by the Staff Liaison and approved by the Douglasville Public Art Commission. The members of the selection panel (panelists) will be representative of the community demographic and will consist of at least five members from the list below:

- Artist or arts administrator;
- Project architect or landscape architect (if this representative wishes to recruit applicants, they will be non-voting);
- Public Art Commission member;
- A project site representative (i.e., commissioner, board member or departmental representative);
- City staff if project insight is deemed necessary;
- Community representative; and
- 2 at-large members (may be from project steering committee if not already represented, or students, educators, elected officials, etc.).

Procedures
Selection Committee Members will not submit applications for projects. Committee members will refrain from giving advice to applicants or answering their questions, and direct such questions to the Staff Liaison. All Committee meetings are open to the public; dates, times, and locations of these meetings will be posted on the city's website and at City Hall. No public comment will be heard at such meetings. The Staff Liaison will provide Committee members with a ballot to assist them in reviewing each application or interview. Decisions will be based on a simple majority vote of the Committee.

Conflict of Interest
Committee members will declare any and all conflicts of interest for all projects and artwork under consideration at the beginning of their meetings. A conflict of interest exists if a committee member, an organization the committee member is associated with as a staff or board member, or a committee member's family member, has the potential to gain financially from the project under consideration by the Committee. In order to promote public confidence in this process, a committee member may also consider declaring a conflict if they think there may be a perception that they have a conflict. If a committee member has a conflict, he/she must not participate in the Committee's discussion or decision regarding the project. They must also refrain from discussion about the project and from influencing fellow committee members.

CITY DEPARTMENTS

City Departments may recommend projects for possible funding or staff support by the Public Art Program. They may also include side proposals and funding in their own Capital Improvement Plans. City Departments are also accountable to the City's public art policies and procedures. Public art projects under the jurisdiction of any City Department must be reviewed and approved according to the public art policies and procedures contained within this document.

INDEPENDENT BOARDS AND COMMISSIONS OF THE CITY

Independent Commissions may recommend their projects for possible support by the Public Art Program. They may also include public art projects in their own requests to City Council. Public art projects developed in partnership with these entities must be reviewed and approved according to the public art policies and procedures contained within this document. City staff coordinating public art projects will work closely with the staff liaisons of these Commissions when working in partnership with them or placing projects on their property. Agreements with these Commissions will reflect and include the policies and procedures of all partner Commissions.

CITY COUNCIL

The City Council is tasked with the following:

- Review and approve the annual Public Art Work Plan.
- Make appointments to the Public Art Commission.
- Approve all contracts in excess of $25,000.00.

DOUGLASVILLE PUBLIC ART PROGRAM COLLECTION MANAGEMENT POLICY

The City of Douglasville acquires artworks by commissions of the City's Public Art Acquisition Fund and through gifts from groups and individuals. Processes for these acquisitions are dictated by the Douglasville Public Art Commission, Public Art Program Ordinance, and by the Donation Policy and/or by the City's contract with the artist(s). Artworks acquired through these processes are considered to have been accessioned into the City's Permanent Collection and must be cared for in accordance with the Policy and Procedure for Maintenance Policy and the Collection Management Policy. Artworks in the City's possession that were acquired outside of or before these policies may not be accessioned pieces of the Permanent Collection and thus may not be subject to the Artwork Collection Management Policy. The Collection Management Policy is intended to maintain the value of the City's Permanent Collection and guard against the arbitrary disposal of any of its pieces.

OBJECTIVES

- Maintain a collection management program that results in a high-quality, City-owned public art collection;
- Eliminate artworks that are unsafe, not repairable, or no longer meet the needs of City of Douglasville;
- Respect the creative rights of artists; and
- Support an efficient workload for staff.

DEFINITIONS

Deaccession means a procedure for the withdraw of an artwork from the Permanent Collection and the determination of its future disposition.

Relocation means a procedure for the movement of an artwork from one location to another.

Life Spans

- **Temporary:** 0-2 years
- **Short Term:** 2-10 years
- **Medium-Term:** 10- 25 years
- **Long-Term:** 25+ years

GENERAL POLICIES

Removal from Public Display

If the artwork is removed from public display, the City of Douglasville may consider the following options:

- Relocation: If City Staff and the Public Art Commission decide that an artwork must be removed from its original site, and if its condition is such that it can be re-installed, the City will attempt to identify another appropriate site. If the artwork was designed for a specific site, the City will attempt to relocate the work to a new site consistent with the artist's intention. If possible, the artist's assistance will be requested to help make this determination.
- Store artwork until a new site has been identified or the City decides to deaccession the artwork.
- Sell or trade the artwork after deaccession.

Provision for Emergency Removal

In the event that the structural integrity or condition of an artwork is such that the artwork presents an imminent threat to public safety, the City may authorize immediate removal without Public Art Commission approval or the artist's consent, by declaring a State of Emergency, and have the artwork placed in temporary storage. The artist and the Public Art Commission members must be notified of this action within 30 days. The City and the Public Art Commission will then consider options for repair, reinstallation, maintenance provisions or deaccessioning. In the event that the artwork cannot be removed without being altered, modified, or destroyed, and if the Artist's agreement with the City has not been waived under the Visual Artists' Protection Act, the City must attempt to gain written permission before proceeding. In the event that this cannot be accomplished before action is required in order to protect the public health and safety, the City shall proceed according to the advice of the City attorney.

Criteria for Deaccession

The City may consider the deaccessioning of artwork for one or more of the following reasons in the event that it cannot be re-sited:

1. An artwork is not, or is only rarely, on display because of lack of a suitable site.

2. The condition or security of the artwork cannot be reasonably guaranteed.
3. The artwork has been damaged or has deteriorated and repair is impractical or unfeasible.
4. The artwork endangers public safety.
5. In the case of site specific artwork, the artwork's relationship to the site is altered because of changes to the site.
6. The artwork has been determined to be incompatible within the context of the collection.
7. The City of Douglasville, with the concurrence of the Public Art Commission, wishes to replace the artwork with work of more significance by the same artist.
8. The artwork requires excessive maintenance or has faults of design or workmanship.
9. Written request from the artist.

Integrity of Artworks
The Douglasville Public Art Program will seek to ensure the ongoing integrity of the artwork and the sites for which they were created, to the greatest extent feasible, in accordance with the artist's original intentions, and consistent with the rights afforded by the 1990 Visual Artists Rights Act.

Access to Artworks
The City will seek to assure continuing access to artwork by the public, although the City may limit availability due to circumstances such as funding, public safety, display space, and deaccession processes.

Life Spans
Life spans that have been assigned to the work during the commissioning process will be taken into consideration as part of requests for deaccession or removal. For artworks that have not been assigned a life span, the staff liaison may engage experts to assist in assigning the artwork a life span, based on the life expectancy of the artwork's materials and fabrication methods.

APPLICATION PROCESS

Preliminary Request
Permanent artworks must be in place for at least five years before deaccession or relocation requests will be considered, unless matters of public safety necessitates the removal. Deaccession or relocation requests may be submitted by one of the following:

- Neighborhood organization or Homeowners Association;
- City Department;
- Independent Board or Commission of the City; and
- City Council Member.

The Public Art Commission reviews a preliminary request from the applicant. If the Commission votes in favor of considering the request, then the staff liaison works with the applicant to bring a full proposal before the Public Art Commission.

DEACCESSION AND REMOVAL FORM

The staff liaison will provide applicants with an application form that will serve as the applicant's formal request for consideration by the Public Art Commission.

REVIEW PROCESS

The Public Art Commission will review requests and make a decision regarding deaccession or relocation.

Public Meeting
The Public Art Commission will hold at least one public meeting for the purpose of gathering community feedback on a proposed deaccession or removal. The Commission may also decide to hold additional public meetings or gather community input through other methods. The Public Art Commission may seek additional information regarding the work from the artists, galleries, curators, appraisers or other professionals prior to making a recommendation. If relocation is proposed, a public meeting is not required.

Artist Involvement
If deaccession or removal is recommended, the artist (if available) will be contacted and invited to provide input to the Public Art Commission. The artist's contract, along with any other agreements or pertinent documents will be reviewed and sent to the City Attorney's Office.

Recommendation
The staff liaison will prepare a report that includes the opinion of the City Attorney on any restrictions that may

apply to the specific work. The Public Art Commissions' recommendation may include dismissing the request and/or modifying, relocating, selling, donating, disposing, or storing the artwork.
The staff liaison will provide all relevant correspondence including, but not limited to:

1. Artist's name, biographical information, samples of past artwork, and resume.
2. A written description and images of the Artwork.
3. Artist's statement about the Artwork named in Deaccession or Relocation Request (if possible)
4. A description of the selection process and all related costs that was implemented at the time the Artwork was selected.
5. A formal appraisal of the Artwork (if possible)
6. Information regarding the origin, history, and past ownership of the Artwork
7. Information about the condition of the Artwork and the estimated cost of its conservation.
8. Information and images of the Artwork's site
9. Any information gained from the public meeting held about the deaccession and removal of the work.
10. Feedback from the Director of the City Department responsible for operating and maintaining the Artwork.
11. Detailed budget for all aspects of conservation, maintenance, repair, installation, operation, insurance, storage, and City Staff support.
12. The Artist's contract with the City.

The Public Art Commission can recommend one or more of the following methods for an artwork's deaccession:

1. Sale or Exchange - sale shall be in compliance with the State of Georgia and City of Douglasville laws and policies governing sale of municipal property.
    - Artist, or estate of the artist, will be given first option to purchase or exchange the artwork(s).
    - Sale may be through auction, gallery resale, direct bidding by individuals, or other form of sale in compliance with the State of Georgia and City of Douglasville law and policies governing surplus property.
    - Exchange may be through artist, gallery, museum or other institutions for one or more artwork(s) of comparable value by the same artist.
    - No works of art shall be sold, traded or given to Public Art Commission Members or City of Douglasville Staff.
    - Proceeds from the sale of artwork shall be placed in a City of Douglasville account designated for public art purposes. Any pre-existing contractual agreements between the artist and the City regarding resale shall be honored. An exception to these provisions may be required if the artwork was originally purchased with funds that carried with them some restriction, for example, bond funds for street and sidewalk improvements, in which case the proceeds shall be placed in an account designated for art allowed under similar restriction(s).
2. Destruction of Artwork – if artwork is deteriorated or damaged beyond repair or deemed to be of negligible value.
3. If the City of Douglasville is unable to dispose of the artwork in a manner outlined above, the Public Art Commission may recommend the donation of the artwork to a non-profit organization or another method.

COSTS

If deaccession or relocation accommodates the applicant's interests or project, they may be required to cover the costs of deaccession or relocation at no cost to the City.

CONFLICT OF INTEREST

No works of art shall be given, sold, or otherwise transferred publicly or privately, to officers, directors, or employees or staff of the City of Douglasville, or their immediate families or representatives of the City of Douglasville.

COMPLIANCE WITH APPLICABLE POLICIES AND REGULATIONS

Deaccession and relocation of artwork will be done in a manner that complies with all other applicable City of Douglasville, state of Georgia, and federal procedures, policies and regulations.

EXISTING PUBLIC ART PIECES AT TIME OF POLICY ADOPTION

Existing public art pieces on City-owned property should be evaluated using the deaccession criteria to ensure that it is appropriate for the City to continue to own and maintain the piece. If it does not meet the deaccession criteria, then the piece will be accessioned into the Douglasville Public Art Collection.

DOUGLASVILLE PUBLIC ART PROGRAM DONATION OF PUBLIC ART PROCEDURES

All public art pieces donated to the City of Douglasville must come with a plan to fund and deliver ongoing maintenance or the resolution accepting the public art must identify how maintenance of the donated public art will be funded.

DONATION REQUIREMENTS

The City will consider donations on the following basis:

- The donation contributes to and enhances the City's public art collection;
- The donation meets a high standard of quality and is appropriate and meaningful to the community;
- The donation follows required City procedures including the submission of a Donation Proposal and a Maintenance Plan. Donation Proposal requirements are included in this policy. The requirements for the Maintenance Plan can be found in the Douglasville Public Art Program Policy and Procedure for Maintenance Policy;
- The donation is made with the understanding that no City funds will be required for production, siting, installation, or ongoing operations and maintenance of the work without prior approval by the City of Douglasville;
- The donation proposal includes a plan to fund and deliver ongoing operations and maintenance – or the resolution accepting the public art must identify how maintenance will be funded; and
- The donation proposal is reviewed and endorsed by the Douglasville Public Art Commission and approved by the City of Douglasville.

The City will not accept a donation of artwork until all funds for its development, fabrication, siting, and installation have been secured. The City will consider the following types of donation proposals for artworks for City-owned property:

- An already completed work of art; or
- A commissioned artwork by a specific artist or artists to be created especially for a City-owned property.

ROLE OF THE SPONSOR OR DONATING ARTIST

A donation of artwork must have a sponsor or co-sponsors, who will prepare and present a donation proposal. The sponsor's principal roles are to state the intent of the donation and be responsible for raising or providing the funding for its production, acquisition, installation, and maintenance. Community groups or corporations can act as a sponsor, provided they can demonstrate community support for the proposal.

DONATION PROPOSAL PROCEDURES

All offers of artwork proposed for property under City jurisdiction must be made in writing and submitted by the sponsor to the City of Douglasville for review by the Douglasville Public Art Commission. The donation proposal must contain the following for an already completed work or a commissioned artwork:

1. Rationale for the intent, purpose, and added value to the City of the proposed gift;
2. Brief statement about the artwork or project and biographical information about the artist, including resume and supporting materials;
3. Project timeline;
4. Site plan that shows the proposed location of the artwork, a photograph of the proposed installation site, and surrounding environment;
5. Visual presentation of the artwork on the proposed site(s), including drawings, photographs, and models of the proposed work with scale and materials indicated;
6. Maintenance plan, including operations and maintenance information citing requirements for ongoing maintenance and associated costs; and
7. Documentation of artwork ownership and statement of authority and intent to transfer ownership to the City.

The following additional information must be provided for a commissioned artwork to be created especially for a City-owned property:

8. Detailed budget, with costs for the project including site preparation, installation, and insurance that meets City requirements, and
9. Funding committed to date and proposed source(s) of funds.

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DONATION PROPOSAL REVIEW PROCESS

All proposals for donations of artwork must follow a three-stage review process:

Review by the City of Douglasville and the Public Art Commission utilizing the Donation Review Criteria below;
Evaluation by a qualified professional public art conservator and/or arts professional such as a museum director, curator, historian, or writer/critic. This service will be procured by the City and paid for by the sponsor; and
Recommendations and findings from the conservator and/ or arts professional will be presented to both City Staff and the Public Art Commission, who will prepare a report and request to be submitted to the Douglasville City Council for approval.

If a donation is made that is valued at $10,000.00 or less, the Public Art Commission may recommend acceptance of the donation by the Mayor. If the donation is valued in excess of $10,000.00, the acceptance of the donation must be approved by the City Council. If the Public Art Commission decides against accepting the proposal, City Staff, in collaboration with the Public Art Commission, will notify and provide a rationale to the sponsor and the artist.

DONATION REVIEW CRITERIA

The donation review process will include, but will not be limited to, the following:

- **City-owned Property** – Donated public artwork must be located on City-owned or City-managed property;
- **Relevance and Site Context** – Works of art must be appropriate for the proposed location and its surroundings, and/or complement the architecture, topography, history, and social dynamic of the location in which it is placed;
- **Artist and Artwork Quality** – The artist demonstrates the ability and potential to execute the proposed artwork, based on previous artistic achievement and experience. The artwork must enhance the City's public art collection;
- **Physical Durability** – The artwork will be assessed for long-term durability against theft, vandalism, and weather;
- **Public Safety and Liability** – The artwork will be assessed for any public safety concerns, as well as for any potential liabilities for the City;
- **Sustainability** – Consideration will be given to the environmental impact and sustainability of the proposed artwork, including its operations and maintenance requirements/costs; and
- **Legal** – Proposed terms of donation, legal title, copyright authenticity, artist's right to reproduce, liability, and other issues as deemed appropriate will be considered.

Memorial Gifts

Memorial gifts will have an additional review process, which will include, but will not be limited to, the following:

- **Timeframe** – The person or event being memorialized must be deemed significant enough to merit such an honor. The person so honored will have been deceased for a minimum of twenty-five years. Events will have taken place at least twenty-five years prior to consideration of a proposed memorial gift;
- **Community Value and Timelessness** – The person or event being memorialized represents broad community values and will be meaningful to future generations; and
- **Location** – The location under consideration is an appropriate setting for the memorial; in general, there should be some specific geographic justification for the memorial being located in a specific site.

Art on Loan or Temporary Display on City-owned Property

Art on loan or art on temporary display on City-owned property must meet the Donation Requirements above, follow the Donation Proposal Procedures 1-9 above, and must be reviewed using step 1 of the Donation Proposal Review Process. Art on loan or art on temporary display on City-owned property must not be accessioned or added to the City's inventory list and master database.

ACCEPTANCE AND ACCESSION OF THE ARTWORK

If the proposal is accepted by the City of Douglasville, a formal agreement will be negotiated outlining the responsibilities of each party (the City, the sponsor(s), the artist, and outside contractors, where applicable).

The agreement will address project funding, insurance, siting, installation, operations and maintenance, project supervision, vandalism, the right of removal or transfer, public safety, and other issues as necessary.

The City of Douglasville will be the owner of the artwork and reserves the right to remove or alter the work to ensure public safety or because of any other City concerns. The City upholds copyright law and the Visual Artists Rights Act of 1990. Any changes will be made in consultation with the artist and sponsor(s).

The completed and installed artwork will be accessioned and added to the City's inventory list and master database with all accompanying documentation.

REMOVAL, RELOCATION OR DEACCESSION OF THE ARTWORK

In accepting a donation of artwork, the City of Douglasville will not be bound by any agreement with the donor that restricts the City's ability to act in the best interest of the City of Douglasville. Nothing in the acceptance of a donation of artwork shall prevent the City from approving subsequent removal, relocation or deaccessioning of such donations

DOUGLASVILLE PUBLIC ART PROGRAM POLICY AND PROCEDURE FOR MAINTENANCE

The Douglasville Public Art Maintenance Program uses the Public Art Acquisition Fund appropriated through the Public Art Acquisition Fund.

The Public Art Maintenance Program will be administered by the City of Douglasville under advisement of the Douglasville Public Art Commission through yearly evaluation and planning for maintenance of the existing collection.

The Program addresses:

- Accessioning and inventorying the City's collection of public art;
- Conducting a semiannual Survey and Condition Assessments of all work in the collection;
- Preparing a biennial Public Art Maintenance Plan; and
- Overseeing routine maintenance and special conservation treatment of the City's public art collection.

Every five years, the City of Douglasville will conduct an assessment of the condition of all public art with a qualified professional conservator and develop a prioritized list of works in need of conservation or maintenance. This list will be the basis of the biennial Public Art Maintenance Plan.

Under this plan, trained City staff may carry out routine maintenance. For work in need of a higher level of maintenance, specialized care, or conservation treatment, the Program will utilize the maintenance funds available held in the Public Art Acquisition Fund.

PROCEDURES PRIOR TO THE PUBLIC ART MAINTENANCE PROGRAM

Maintenance Plan

Understanding maintenance and care of public art begins before an artwork is created. During the design phase or when a donation is initiated, the City, artist, or sponsor will review and analyze their design proposal and advise on maintenance and operations of the artwork.

On behalf of the City, artist, or sponsor, the appropriate party will submit a Maintenance Plan to the City of Douglasville and the Public Art Commission, who will review and then catalogue any tasks associated with maintenance of the artwork.

The Maintenance Plan will enable the City and the Public Art Commission, to:

- Evaluate the quality and sustainability of the proposed or existing public artwork;
- Establish maintenance requirements, assign schedules, and identify potential costs; and
- Determine if the City of Douglasville should accept or decline the design proposal and/or public artwork.

To produce the Maintenance Plan, the artist should examine and render an opinion on the following:

- Durability;
- Type and integrity of materials;
- Construction/fabrication technique;
- Internal supports, anchoring and joining, and footings;
- Landscaping;
- Vulnerable and delicate elements;
- Drainage of artwork;
- Potentially dangerous elements;
- Security;
- Location;
- Environment;
- Whether the design encourages/discourages interaction; and
- Effects of skateboarding, graffiti, and any other potentially damaging activities.

The Maintenance Plan will include:

- A record of the artist's intentions for the work of art;
- Recommendations to mitigate potential problems discovered during the examination;

- Notes about how the artist would like the work of art to age;
- An itemization of long-range considerations and care, highlighting maintenance and the anticipated needs for periodic conservation treatment or repairs; and
- Identification of the lifespan of the artwork and a prognosis of its durability in consideration of that lifespan.

Lifespan of Artwork
This lifespan will be selected from one of four categories:
- **Temporary:** 0-2 years
- **Short Term:** 2-10 years
- **Medium-Term:** 10- 25 years
- **Long-Term:** 25+ years

The artwork may also be identified as site-integrated, or part of the site and/or the architecture, as appropriate and will fall into the Long-Term lifespan category above.

Utilization of the Maintenance Plan
The Maintenance Plan will be used to:
- Advise the Public Art Commission, City Department Directors, and others who must review and approve design proposals or accept or decline donated public artwork;
- Troubleshoot the production of construction drawings, the fabrication of the artwork, and the preparation of the site;
- Follow-up on the artist's recommendations; and
- Refer to during the post-fabrication/installation inspection to prepare a final report and a punch-list to complete the project.

The City of Douglasville and the Public Art Commission, professional conservators, and artists will strive to address the recommendations in the Maintenance Plan without unduly interfering with the aesthetic intent of the proposed public art.

Post Fabrication/Installation Inspection
The Post-Fabrication/Installation Inspection conducted by staff will be based upon and follow-up on the Maintenance Plan that was carried out during the design phase. It will include the following:
- Ensure that recommendations made in the Maintenance Plan and during fabrication were followed;
- Confirm that the artwork is executed as proposed and agreed upon;
- Confirm that there are no missing or incomplete elements;
- Establish that materials quality and stability are acceptable;
- Establish that fabrication quality and stability are acceptable;
- Confirm that installation is stable and secure;
- Confirm that stainless steel is fully and properly "passivated";
- Confirm that, if required, protective coatings have been applied;
- Ensure that warranties for electronic and other media are submitted as necessary;
- Identify any remaining vulnerabilities;
- Confirm no new damage resulting from installation process;
- Ensure that the maintenance and operations plan is accurate; amend as needed; and
- Confirm that the plaque/public notice meets program guidelines and is properly installed.

DOUGLASVILLE PUBLIC ART PROGRAM DEVELOPER GUIDELINES

The Douglasville Developer Guidelines are intended to provide developers with a comprehensive understanding of the power of public art as well as the process to place public art on their property.

Developers throughout the country are finding that they can benefit in concrete ways from engaging artists and commissioning public art for their developments.

Public art has the following power:

Public Art Creates a Unique Brand
Public Art can set the tone for your project and set it apart from other developments throughout the city.

Public Art Creates Community Trust
An investment in public art is an investment in public trust.

Public Art Attracts Businesses
Public art is a unique amenity that helps developments attract and retain tenants and customers for your development.

Public Art Creates Pride in Residents
A public art project instills pride in the tenants of the development and accomplishes recognition from local media and attention from your peers.

What Is Public Art?
Public art is a dynamic field, with new approaches and ideas emerging day by day. However, for the purpose of achieving Douglasville's goals for public art, you should consider several key aspects of "what makes public art":

- Public art is created by professional artists, which means someone who has a track record of exhibitions or has 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 located in a place that is generally accessible to the public, without having to pay. Public art is site-specific, created through a process that considers the social and physical context of the place where it is located, or is acquired with a specific location in mind.

What Is NOT Public Art?
The following are not considered public art:

- Reproductions or copies of original artwork, unless part of an artist-sanctioned limited edition.
- 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 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 the Douglasville zoning code.

PLANNING FOR YOUR PROJECT

Your project and your artwork will become an important part of Douglasville's landscape and the neighborhood where it is located. Each development project and site is unique. Early in your project planning, you should set clear goals for your project, and determine an approach to public art that both enhances the development project and supports the community's broader goals.

Setting Goals
Every successful public art project starts with a clearly-articulated set of goals that serve as guidance for decisions made along the way. The goals can address how the artwork should relate to the site, what kind of artist would be best, and how the community should be involved. These goals are shaped by the values of the development company, the needs of the project, the official plans for the area where the project is located and input from the surrounding community.

Looking at Plans
The City of Douglasville has approved many plans that set out the community's expectations for new development.

These not only establish the framework for what you are going to develop, but can also help you set your goals for public art and identify specific opportunities on your site.

Looking at the Context (Physical, Social, Cultural)
The goals and opportunities you identify for your project should take into account the wider context. This can be learned from both site observation and engagement with community leaders and stakeholders. The physical context focuses on the way the site is seen and accessed from surrounding areas. The social context includes the social and economic makeup of the surrounding community, including its assets and challenges. The cultural context includes an understanding of the community's history, its current makeup and its cultural infrastructure. Find out about local artists, special civic or cultural events, cultural facilities and organizations in the area, and other organizations that can help foster connections between artists and the community.

Looking at Your Site
The opportunities you identify for public art should take into account how the development will be seen and how it will be used.

What to Look For
- Site lines to the development site and within the development site.
- Major entries, circulation routes and gathering areas.
- Locations where an artistic concept can be coordinated with architectural and site designs.
- Areas that are physically or visually accessible to the public, including people of different ages and backgrounds.

What to Avoid
Certain areas and project features are generally not conducive to public art, such as:
- Areas cut off from general public access and pedestrian activity.
- Areas where an artwork will be difficult to maintain.
- Areas that are primarily used for servicing or storage.
- Features that are related to the project's branding.

How Do I Know How Much to Budget?
Setting the right budget is one of the most important decisions in developing a successful public art project. The overall project budget should encompass the cost of the artwork (design, fabrication, installation, and anticipated maintenance) as well as other costs, outlined below.

To get to an appropriate budget for the artwork itself, the best method is to look at budgets for recent art projects of a similar scale, with similar materials, and/or with a similar artistic approach. This can easily be done with the assistance of an experienced public art consultant or curator.

What Is Included in the Artist's Budget?
The artist's budget generally encompasses all phases of design, fabrication and installation. The artist will develop a budget breakdown as part of their design development process. The budget's breakdown between design, fabrication and installation will depend on many factors, including the design's complexity, the medium, the project's scale and the demands of the site.

Artist design fees generally range from 10 to 20 percent of the overall project budget, but can be more if the design is particularly complex, requiring computer modeling or complex engineering, if the timeline is tight, or if the artist is in high demand. The artist may also budget time for themselves or their studio to manage the project, to fabricate all or part of the work and to participate in installation.

Some artists fabricate their own work, and others work with outside fabricators. In most cases, the artist will work with a fabricator of their choosing and hold the contract with the fabricator. The fabricator's cost estimate is incorporated into the budget breakdown that the artist develops.

Most artists typically hold the contract for installation as well. In some cases, it may be easier for you to hold that contract, especially if some or all of that work is happening in coordination with other contractors on the site. The artist or their representative should always be present for installation.

What Other Costs Should You Budget For?
There are some additional costs you should be prepared for that are typically handled outside of the artist's budget.

Site Preparation
You may need to set aside funding to prepare the site for the artist to bring in their work. For murals, this might include cleaning and priming the surface (or repair and tuck-pointing an existing masonry surface). For sculpture or other installations, this may mean grading or foundation work, bringing electrical or other utilities to the site, and more. There may be instances where you want the artist to take responsibility for some elements of site preparation.

These conversations should happen as the artist is developing their design and budget and should be memorialized in a contract or letter of agreement.

Coordination with Your Design Team
If you are commissioning an artist to create an artwork as part of new construction or renovation, you will likely need the artist to coordinate their work with members of your design team. The design team's role may include participating in artist selection, sharing architectural drawings, plans and project briefs with the artist, participating in work sessions with the artist during the design development process, reviewing and providing aesthetic and technical feedback on artist designs, and incorporating elements of the artist's work, as needed, into architectural plans and bid documents. These expectations should be communicated up front to the design team and an appropriate budget should be set aside to compensate the design team for their time.

Signage
Set aside funds for a durable plaque or sign to be placed near the artwork. It should indicate, at a minimum, the artist, title, year, media and who commissioned the artwork.

Communications and Dedication
Budget time and funds for preparing press releases, marketing materials and, if desired, a dedication and/or celebration for the work.

Maintenance and Conservation
Public art requires both regular maintenance and occasional conservation. While these costs may not be part of your overall project budget, you should anticipate these annual budget items.

Contingency
Every budget should start with a contingency. Depending on your and the artist's uncertainties about different budget items, a contingency should start between five and twenty percent of your overall project budget. You can narrow your contingency as the project evolves and your costs become clearer.

Creating a Schedule
Your schedule will depend on a variety of factors, particularly the nature and complexity of your project and the degree of integration into the design and construction. Overall, you should be sure to allocate sufficient time for:

- Finding an appropriate artist. This includes the time you will need to research artists, collect and review their qualifications and interview candidates. Be aware that the artists you are interested in might have other commitments that prevent them from starting right away. Building in buffer time for getting the artist on board will allow some flexibility for scheduling your kickoff.
- Finalizing the contract. Expect that this will take twice as long as it should.
- Design development. There are typically several steps in the design development process (see below). Depending on the nature and complexity of the project, the artist may need four to eight weeks for developing an initial concept design and then up to four months to prepare design documents, especially if there is complex engineering involved.
- Fabrication and installation. This also depends on the nature of the project. For a small mural, an artist may require a few weeks to mobilize and paint. For a complex sculpture or integrated installation, this stage could be a minimum of six months to a year.

Funding
Funding for public art requires foresight and creativity. Include public art in your earliest project budgets, either as a lump sum or a percentage of your costs.

In some cases, you can stretch your funding by commissioning an artist to create an element that is already in your project budget, such as a seating area, fencing, wall treatments, lighting and landmark features. In these cases, you would assign your baseline budget to the artist, and add incremental funds for the artist's fees, coordination and special design, fabrication and installation conditions.

Some developers also stretch their funding by assigning marketing or community engagement budget lines to public art projects that serve those purposes.

HIRING AN ARTIST FOR YOUR DEVELOPMENT

Who's an Artist?
A professional artist is considered to be:

At least 18 years of age with a minimum of two years of commissioned public art or visual art exhibition history, not including work created during or for undergraduate education. Architects, landscape architects and other design professionals are not considered professional artists, unless they meet the criteria.

Sources for Artist Recommendations
Your public art consultant or the Douglasville Public Art Commission will be your most important resource in identifying an appropriate artist. These professionals will have vast knowledge of artists who could be appropriate for your project, research capabilities, and networks and connections that will help you get a response from artists you are interested in. There are also public networks for distributing calls to artists, which are listed in the appendix.

Selection Process

The Selection Team
An important first step in selecting an artist is deciding who will facilitate your process and who will be involved in decision-making. Your public art consultant will play a key role in facilitating the section by ensuring appropriate information is collected from artists and facilitating your team's review of artist qualifications, its selection of candidates, and its review of artist proposals.

Usually a selection panel is created to advise the sponsor or owner of the project. The panel would have a representative of the sponsor, as well as one or more members of the design team, one or more community stakeholders, and independent arts professionals. This group will advise on both the selection of the artist and the review of the concept design. You may also want to pull in an engineer, a conservator or individuals with other types of technical expertise for reviews of the artist's designs.

Qualifications
The next step is to solicit qualifications from artists. Typically, artists are asked to provide images of completed projects (their portfolio) with an annotated description of each project including the location, media, dimensions, client and budget; a resume; references; and a letter of interest. Upon review of qualifications, you may know which artist you want to work with, or you may decide you want to interview and/or solicit proposals from more than one artist.

Interview
Once you have narrowed your list down to one or more candidates, you may want to interview these candidates in-person or over the phone to discuss how they would approach your project, where they get their inspiration, how they work with a client and design team, their research and community engagement process, etc.

Competitive Proposal
In addition to the interview, you may decide that you want one or more artists to develop specific concepts for your consideration prior to selecting them as the artist for the project. If this is the case, artists should be offered a stipend to cover the time spent developing the proposal and any expenses incurred, such as travel. Many experienced artists will not prepare proposals without being compensated, as crafting a proposal is a core aspect of the services an artist provides.

For the proposal phase, you should develop a brief letter of agreement with the artists. According to copyright law, the artists will own the concepts they develop, and you will not be able to give the concept to another artist or a fabricator to execute, unless you obtain the artist's permission.

Artist Contracts
Once you have selected an artist for the project, you will need to draft and negotiate a contract to confirm your agreement with the artist or their studio. The contract should outline the various rights and responsibilities of each party. The contract typically includes:

- Budget, timeline, fee and payment schedule
- Design review, revision and approval process
- Responsibility for design, fabrication and installation of the artwork
- Responsibility for improvements to the site where the artwork will be located, including foundations, structural support, lighting, landscaping and signage
- Responsibility for permits and approvals
- Warranties made by the artist regarding the artwork's originality, soundness and durability
- Insurance requirements for design, fabrication, transportation, installation and warranty phases
- Artist moral rights, copyright, rights of reproduction and licensing
- Protocols for involving artist(s) in conservation, repair, relocation, de-accession and changes to the site

Intellectual Property and Moral Rights
When you commission an artist to create an artwork, you should be aware that the artist will own the copyright to the work and also have moral rights in the work, according to federal law. Artworks are generally not considered to be works for hire.

Copyright is a property right that allows the artist (or the person or entity to whom he or she transfers the copyright) to prevent unauthorized copying, publishing or other use of his or her copyrighted work. According to copyright law,

the creator automatically retains the copyright of the completed artwork and of any designs developed during the design development process. Many experienced artists will not enter into a contract that requires them to give up their copyright. Developers experienced with commissioning public art do not want to be responsible for enforcing copyrights.

Moral rights provide for the proper attribution and integrity of an artwork, in order to protect the reputation of the artist. Generally, if you wish to alter or relocate an artwork you have commissioned, you must obtain the artist's permission in writing. Moral rights exist for as long as the artist is alive.

If you would like to use images of the artwork in the marketing of your project, you should negotiate those permissions and terms when you are negotiating your contract with the artist.

Warranties
There are two types of warranties that a public art contract generally outlines. A warranty of title recognizes that the artist is responsible for assuring that the work is original and does not infringe any copyright.

A warranty of quality and condition outlines the artist's responsibility for fabricating the artwork in quality materials, in accordance with professional standards and with a sensitivity to the nature and long-term behavior of materials and methods used and the conditions of the installation site (including weather, temperature, type and density of audience and other environmental and architectural features). The artist's warranties relating to the condition and quality of the work are generally limited to a year. If there are elements of the artwork covered by a manufacturer's warranty, the owner should work with the artist to get the longest possible warranty on covered items.

Insurance
If the artist is going to be working on your site or driving a vehicle in the course of their work, you may want to request they provide you with a certificate for commercial general liability insurance and that the artist's subcontractors have named the artist as additional insured. Artists typically are not able to acquire professional liability insurance because "artist" is not a licensed profession. If the artist is working with an architect, engineer or similarly licensed professional, you may want to request that those professionals provide an endorsement on their insurance.

Project Documentation and Maintenance Protocols
It is customary for a contract to require an artist to provide project documentation and maintenance protocols as a deliverable. This would include:

- An inventory of materials used in the artwork, the sources of the materials and any product information available from the manufacturer;
- Contact information for fabricators and other subcontractors who may have worked on the project;
- Instructions from the artist about how to clean and perform routine maintenance on the artwork; and
- A report from a conservator on how to perform preventative maintenance and flagging potential conservation issues.

DEVELOPING THE PROJECT
The design phase of the project development process for public art projects is in many ways similar to an architectural design process, with concept, schematic and final design documentation phases.

Concept Design
In the concept design phase, the artist develops and presents to the selection team a physical rendering of the artwork (drawings, digital renderings, models, etc., depending on the working method of the artist), a list of the materials, a narrative description of the work, specifics on siting, a description of special considerations regarding site work and installation, a preliminary budget breakdown and a preliminary schedule. The artist may want to conduct site visits, meet with the design team, meet with project stakeholders and/or engage in other research to help inform their concept design.

Schematic Design
Once you have signed off on the concept design, there may be a need to develop the design further in a schematic design phase. In this phase, the artist provides more specific information regarding siting, fabrication methods, materials, budget, timeline, project coordination and approvals.

Final Design Documentation
The final design phase includes structural drawings detailing every physical feature of the construction of the artwork and its integration with the site. Where appropriate, the artist should be responsible for having a qualified, licensed engineer provide certification that the artwork will be of adequate structural integrity and provide signed and stamped drawings. In some cases, the owner may request the artist also present the final design to a qualified conservator to make recommendations on the maintenance and conservation of the work. In addition, the final design documentation should include an updated narrative description of the artwork, a final budget and a final timeline for fabrication and installation.

Fabrication and Installation
Once you have accepted the final design documentation, you should give the artist notice to proceed with fabrication. Regular check-ins, photographic documentation and physical site visits will help ensure that the fabrication is on schedule and in substantial conformity with the approved design.

In most cases the artist is contractually responsible for the installation. The installation should be closely coordinated with the owner to ensure that the site is ready to accept the work, that there is appropriate room to stage the installation, that all permits have been pulled, that proper equipment and workers are available, and other relevant details are in order.

Working with the Community
At the outset of your project, it is a good idea to map out goals and strategies for working with the community where your development is located. The community is likely to take a great interest in your public art project. Some developers find that including public art in their projects is a way of creating additional community goodwill.

At a minimum, it is a good idea to keep your neighbors informed about your plans. Consider announcing the artist selection and artist concept as you would other important milestones in your project.

Some developers see public art as a way to highlight, celebrate or reflect on something unique about the site and/or the surrounding community. Consider asking your artist to meet with community leaders as a way of collecting information that would inform their project.

Depending on the circumstances, you may consider engaging the community more directly. Some developers have worked with artists and arts organizations that are experienced at participatory practices, such as community paint days or workshops.

Your public art consultant or the Douglasville Public Art Commission can you help you map out goals and a strategy for working with the community.

What Approvals Will I Need?
Depending on the location of your project, you may need to discuss your plan for public art with the Community Development Department. Check their web site for more information on any design overlays, historic preservation guidelines, and the downtown code, which have specific architectural standards.

Your public art should not be a commercial advertisement. If it is, you will need to follow the sign permit process with the Community Development Department. If your project encroaches into the Right of Way, contact Public Works for a Right of Way permit. This will trigger an approval process by the Douglasville Public Art Commission.

Marketing and Communications
At the outset of your project, it is a good idea to map your goals and strategies for communications about your public art project.

You may consider a range of goals, from attracting positive attention to your project to ensuring that the community resource you are providing can be enjoyed by as many people in the community as possible. To accomplish this, you may consider a range of strategies, from press releases to presentations at community meetings, from signage on site to online resources. Your public art consultant can help you map out goals and appropriate strategies for marketing and communications.

COMPLETION OF PROJECT

Congratulations! Your project is complete!

Close out of Project
There are a few final things to do to ensure the artwork remains a valuable part of your development project and is enjoyed by the community for years to come.

Transfer of Title
The title to the artwork generally passes to the owner upon final acceptance of the artwork. This step should be outlined in the contract. You may also want to consider a “Transfer of Title” exhibit in the contract signed by both the owner and the artist once the work has been completed and accepted by the owner.

Project Documentation and Maintenance Protocols
The artist should provide the project documentation and maintenance protocols described in the section on Artist Contracts in Section 3.

Dedication and Celebration
A dedication is a great way to acknowledge the artist and all the people who helped make the project possible, as well as to get broader attention for the project. Dedications can be small, invitation-only celebrations or larger community events, depending on your goals and budget.

Maintenance and Conservation
Once you have accepted the artwork, you are the owner of the artwork and are responsible for both its maintenance and conservation.

Maintenance is the routine care and repair of works of public art that does not require specialized expertise (e.g. dusting, washing, changing light bulbs, lubrication of moving parts, etc.). Property maintenance staff should be informed, and if necessary, trained on any special requirements for maintenance, and materials needed for maintenance should be kept in stock.

Conservation is the regularly scheduled examination, documentation, treatment and preventative care of an artwork conducted by a professional art conservator. The owner should have the work inspected by a professional conservator every two years, or as recommended by the artist, to document and treat any conservation needs. Maintenance and conservation should be guided by the instructions provided by the artist.

Selling the Property
As the property owner, you also own the artwork and can determine how to handle the artwork if the property is sold. There are several practical issues to consider. If the artwork is integrated, it would likely be difficult to remove, and would remain on the property after the sale. If the artwork is not integrated, you should consider the intentions of the artist and the concerns of the community.

Most likely, the community will consider the artwork to be part of the place where it is located, and the removal of the artwork could become a public issue. If you would like to remove and relocate the work, and the artwork was created specifically for that site, you must consider the artist's moral rights in the artwork, under the Visual Artists Rights Act, discussed in the section on Artist Contracts in Section 3. If the artwork is included in the overall sale of the property, you should transfer the title to the artwork and ensure that the new owner has all records pertaining to the artwork, including the maintenance and conservation instructions and history.

RESOURCES

The following application should be completed when placing public artworks within Douglasville Right of Way or when utilizing city funds to place public artworks on private property.

Public Art in Private Development Application Form
(to be completed by applicant and submitted to Public Art Program Staff)

DEVELOPMENT ADDRESS:

APPLICANT / ARCHITECT NAME:

ADDRESS:

PHONE:

EMAIL:

ESTIMATED CONSTRUCTION VALUATION (LABOR AND MATERIAL):

ESTIMATED DEVELOPMENT SIZE: (SQUARE FEET)

OWNER NAME:

ADDRESS:

PHONE:

EMAIL:

Applicant Signature: _____ Date: _____

Public Art Commission Application Checklist and Information Initial Review

Applicants must meet with the Public Art Program staff and submit a Public Art in Private Development Application Form prior to submitting application materials for initial review by the Public Art Commission.

Applicants must submit the following materials electronically one week prior to the meeting to (blank) via email at (blank).

1. A written summary of the project: This should include the approximate art budget, the art selection plan and consultant, timeline for the project, and an overview of the development.
2. PDF files of the overall site and existing drawings.
3. A PDF of the PowerPoint presentation of the project that will be given at the meeting.
4. Name and contact information for the person who will be presenting the project to the commission.

What You Can Expect:
Items 1-3 will be distributed to the commission in advance of the meeting. You will have 15 minutes to present the project to the commission. The commission will then have the opportunity to ask questions and make recommendations regarding the possible placement of artworks, types of artwork or artists that may be appropriate to the site, and point out areas of concern. Preliminary review is not an action item with an approval, but an opportunity for you to get input that will help make the final artwork more successful.

Next Steps:
Once you have completed the selection process for an artist and proposal, then you must return to the Public Art Commission for final approval before fabrication can begin on the artwork. It is highly recommended that your art consultant stay in close contact with public art staff or that you hire staff to manage the process for you.

Public Art Commission Application Checklist and Information Final Review

Applicants must have met with the Public Art Program staff, submitted a Public Art in Private Development Application Form, and completed an initial review by the Public Art Commission prior to submitting application materials for final review by the Public Art Commission.

Applicants must submit the following materials electronically one week prior to the meeting to (blank) via email at (blank).

1. A written summary of the art selection process (how the artwork(s)/artist were selected).
2. Samples of the artist's previous work and a resume.
3. Description of the proposed artwork, including dimensions, materials, method of construction.
4. Detailed drawings or photographs of the proposed artwork, including a rendering in-situ.
5. A rendering showing the artwork, along with the locations for any lighting, the identification plaque, and other elements included in the proposal associated with the art installation.
6. A detailed timeline and itemized budget, including installation, artist fees, art consultant fees.
7. A statement on the maintenance requirements for the artwork(s).

What you can expect:
Items 1-7 will be distributed to the commission in advance of the meeting. You will have 20 minutes to present the art plan to the commission. The commission will then have the opportunity to ask questions and make recommendations regarding the artwork and point out areas of concern. Final review is an action item requiring the approval of the commission prior to the issuance of a building permit.

Next Steps:
Once you have the final approval of the Public Art Commission, you may secure your building permit. Prior to the issuance of your Certificate of Occupancy, the Public Art Program staff must confirm that the artwork was installed as approved by the PAC, including an identification plaque for the piece.

General Resources
Americans for the Arts, Public Art Network
https://www.americansforthearts.org/by-program/ networks-and-councils/public-art-network

Distributing a Call to Artists
Public Art Network, Artist Selection Process Resource Guide (2013)
Public Art Network, Call for Artists Resource Guide (2004)
Public Art Network, Best Practices for Public Art Projects (2016)
Publicartist.org
CodaWorx.com

DOUGLASVILLE PUBLIC ART PROGRAM MURAL GUIDELINES

Murals are an investment in a city's unique identity and its cultural cohesiveness, and contribute to its public art collection.

The Community Development Department has oversight responsibility pertaining to the creation of murals on privately-owned buildings in the City of Douglasville.

The Douglasville Public Art Commission assists the Community Development Department with coordinating the creation and completion of murals on privately-owned buildings. This assistance includes but is not limited to: identifying potential mural sites; securing the required private funds and/or in-kind contributions from individuals, foundations, businesses and other corporate donors; issuing and administering the Request for Qualifications (RFQ) for mural artists; coordinating a selection process for RFQ reviews and artist recommendations; working to secure permits, as appropriate; negotiating and finalizing the contracts with building owner(s), artist(s), and donor(s); coordinating the creation and completion of murals; and working with the city of Douglasville on mural dedications.

a. Applications for mural designs on privately-owned buildings that are paid for with private funds in the City of Douglasville must be approved by the Community Development Department through the City Mural Application Approval Process described in number 5 below.

Private Building Mural Program Guidelines

1. Theme / Design Criteria:

a. Murals on privately-owned buildings will reflect the character, culture and history of the area/neighborhood.
b. Appropriate thematic and other relationships to the surrounding environment.
c. Readability and appropriateness of scale.
d. Content: No signage or subject matter that could be construed as advertising or political messages.

2. Site Selection Criteria:

Requests for consideration of a mural to be placed on a privately-owned building may be submitted in one of the following ways.

a. The building owner submits a letter of request for the proposed mural to the Douglasville Public Art Commission for consideration. The letter must include a proposed general idea or theme; a photograph of the wall on which the proposed mural will be created; and photographs of the surrounding area, including structures immediately adjacent to the building. The letter must include proof in writing that the required private funds and/or in-kind contributions are secured.
b. The City of Douglasville approaches the building owner to see if he/she is interested in potentially having a mural painted on the exterior of the building. If the building owner agrees to potentially having a mural painted, he/she writes a letter to the Douglasville Public Art Commission indicating this approval. The Douglasville Public Art Commission will submit a letter of request for the proposed mural to the Community Development Department for consideration. The letter must include a proposed general idea or theme; a photograph of the wall on which the proposed mural will be created; and photographs of the surrounding area, including structures immediately adjacent to the building. The letter must include proof in writing that the required funds and/or in-kind contributions are secured.

3. Building Owner(s) Responsibilities:

a. The Building owner must sign a contract created by the City of Douglasville which states that he/she will not paint over, destroy, or alter the mural for no less than five (5) years, nor will he/she alter the building or obscure the mural for no less than five (5) years. This criteria will be waived if the building owner submits a letter of request to the Community Development Department that provides legitimate proof that the building owner must expand or remodel the building before five (5) years for business and/or other reasons, and/or the property is sold or transferred, and the Community Development Department approves the request in writing. In such cases, before the mural is altered or destroyed, the building owner must provide thirty (30) days notification by letter and phone call to the artist and the Community Development Department.
b. The Building owner agrees to purchase and maintain lighting for the mural, where appropriate, during the mural's lifetime, which shall be no less than five (5) years.
c. The Building owner agrees to pay for electricity to illuminate the mural nightly, if applicable, during the mural's lifetime, which shall be no less than five (5) years.
d. The Building owner agrees that he/she is responsible for the maintenance of the mural during its lifetime,

which shall be no less than five (5) years.

e. The Building owner agrees to allow images of the completed murals to be placed on The City of Douglasville website.

4. RFQ Artist Selection Criteria:

a. Experience with similar mural projects, examples of past projects – either in Douglasville or other cities with strong mural programs, including at least ten (10) color images of one or more completed mural projects – and three supporting professional references.
b. Willingness to work with the Public Art Commission, the building owner and the community to develop and refine the mural design.
c. Timely response to the RFQ, which shall include but not be limited to a requirement that at least ten (10) color renderings/designs of the proposed mural, a written description of the mural, and photographs of the proposed site and physical surroundings be submitted to the Public Art Commission.
d. Innovative and unique artistic vision, including technique, composition of visual art elements, use of line, color, form, and texture.
e. Realistic project budget and timeline.
f. Willingness to enter into a contractual agreement with the City of Douglasville.
g. Liability/Workers compensation/automobile insurance.
h. Agreement to allow images of the completed mural to be placed on the City of Douglasville website.

5. City Mural Application Approval Process:

To streamline the mural application approval process, the City of Douglasville will receive, review and submit all application materials to the Public Art Commission, which will route the application materials through the appropriate City Departments (including but not limited to the Community Development Department) for review and approval.

a. The City of Douglasville submits to the Public Art Commission the Community Development Department's General Application Form and supporting materials for the City mural application approval.
b. The staff member in charge of the mural approval process monitors the application through the Community Development Department. A presentation will be made to the Historic Preservation Commission if appropriate.
c. The Community Development Department agrees to waive the design review filing fee and the design review process.
d. The Community Development Department notifies Public Art Commission when the General Application Form for the mural is approved.
e. A courtesy review presentation to the Public Art Commission is completed.
f. The Community Development Department notifies the building owner and artist.

6. Fundable Expenses include but are not limited to:

a. Artist(s) fees for design and execution of mural.
b. Rental or purchase of painting equipment or the purchase of painting supplies.
c. Rental of barricades and other equipment required of street or alley closures.
d. Lighting and electrical equipment.
e. Other expenses that are pre-approved by the Public Art Commission and the City of Douglasville.

7. Mural Preparation and Creation:

a. The Private Property owner and the City of Douglasville will work together to secure permits, as appropriate, such as street or alley closures.
b. The City of Douglasville monitors the creation and completion of the mural.
c. The Artist creates artwork in a timely fashion. If more time is needed, artist notifies the City of Douglasville so that any applicable permits may be extended.
d. The creation of the mural must include materials that are long-lasting (at least five (5) years), graffiti-resistant, or include an anti-graffiti coating.
e. The artist notifies the City of Douglasville when the mural is completed.

8. Dedication:

a. When the mural is completed, the Public Art Commission will hold a mural dedication event.

9. Publicity

a. The artist provides the City with digital images of the completed mural. City of Douglasville Staff will post digital images of the completed mural on the City of Douglasville website.