The background of the cover is a photograph of a modern building. The building features a prominent glass facade with a grid pattern, reflecting the sky and clouds. Below the glass, there are sections of brickwork in shades of brown and tan. The sky is a vibrant blue with scattered white clouds. The text is overlaid on the upper portion of the image.

City of Chattanooga Public Art Strategic Plan

Gail M. Goldman Associates
Barbara Goldstein & Associates

February 2019

CITY OF CHATTANOOGA PUBLIC ART STRATEGIC PLAN

Project Sponsors

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Chattanooga City Council
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PUBLIC ART STRATEGIC PLAN

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I. EXECUTIVE SUMMARY

A. ABOUT CHATTANOOGA'S PUBLIC ART—ITS EVOLUTION, SUCCESSES, AND HOW WE GOT TO WHERE WE ARE NOW

It is clear that Chattanooga values public art, employing it to help transform its downtown and neighborhoods, bring people together, and celebrate its spirit of creativity. Thanks to the leadership of several forward-thinking mayors, business leaders, and design professionals, Chattanooga has reinvented itself as one of the country's most livable mid-sized cities. Aside from its natural beauty, featuring majestic mountains and a beautiful river valley, Chattanooga has become a center for innovation, clean industry, and technology-based businesses as well as a highly desirable destination for outdoor activities and an impressive collection of public art.

Private sculpture displays abound including the Bluff View Art District's River Gallery Sculpture Garden, the Hunter Museum's outdoor sculpture collection, Sculpture Fields, and the Chattanooga Sculpture Biennial, which attract visitors from around the world. Since the early 1990s, the City, in partnership with the private sector, has completed more than 150 permanent and temporary outdoor public art projects.

Background

Public art efforts have been thoughtful and well planned. In 1992, the development of the Tennessee Aquarium included a remarkable integration of art and landscape by S.I.T.E. architects with artists Jack Mackie and Stan Townsend at Ross's Landing. In 2003, Chattanooga completed a public art plan that resulted in several key initiatives, with the 2005 21st Century Waterfront project being the most prominent. Mayor Bob Corker appointed a public art committee to oversee the implementation of the project and hired a part-time manager/director to oversee it. The program was housed at Allied Arts of Greater Chattanooga (now ArtsBuild).

This \$1.2 million waterfront project included *Luminous Light Masts* by James Carpenter, *The Passage* by Team Gadugi which is an interactive fountain that tells the story of the Trail of Tears and the Cherokee crossing the river, and the First Street Sculpture Garden. Since the completion of that project, public art has continued to play a critical role in revitalization efforts and in the creation of a distinct sense of place. Key projects have included:

- 2005-2015 Biennial Sculpture Exhibition, a rotating sculpture program along First Street, Chattanooga Green and the waterfront;
- 2008 Art in the Neighborhoods program, engaging residents and placing art in eight communities;
- 2009-13 Art on Main Sculpture program on East and West Main Streets;
- 2011 Art in Motion Project, downtown artist-designed bus wraps in partnership with River City Company;
- 2011 The Main Terrain transformation of a 1.72 acre vacant lot into an active, distinctive urban art and fitness park funded through a creative placemaking grant from the National Endowment for the Arts;
- 2013 temporary artist installations and permanent artist designed bus shelters and benches at Glass Street;
- 2016 *We Shall Not Be Satisfied Until* by Meg Saligman, community volunteers and a team of local artists; and
- 2016 *Blue Trees* by Konstantin Dimopoulos, a six-week residency in which the community was engaged in a series of installations and events with the artist.

Concurrently, Public Art Chattanooga built and managed a collection of over 150 works of art, added 66 permanent and 135 temporary works to the collection, leveraged over \$3.5 million in private funding for public art, established strong and collaborative partnerships with River City Company, The Hunter Museum, The Bessie Smith Cultural Center, Trust for Public Land, Glass House Collective, Hamilton County, Midsouth Sculpture Alliance, and AT&T. Chattanooga citizens also were engaged through neighborhood programs and participatory projects like *Blue Trees* and *We Shall Not Be Satisfied Until*.

While many of the ideas advanced in the 2003 plan were realized, some of the key structural and financial elements were not. The 2003 Plan recommended the successful formation of a public art consortium including the City of Chattanooga, The Hunter Museum, ArtsBuild (formerly known as Allied Arts) and River City Company. However, until recently, the City did not fully fund public art staff nor did it include a predictable source of funding for public art in its budget. In 2007, Public Art Chattanooga moved from Allied Arts (now ArtsBuild) to the City's Parks and Recreation department; and in 2009 the public art manager position was eliminated from the City's operating budget. New public art projects were funded almost entirely by local foundations and managed by part-time, grant-funded staff with minimal City support.

B. WHY DOES CHATTANOOGA NEED A PUBLIC ART STRATEGIC PLAN?

The arts are an essential component to advancing the City of Chattanooga's vision:

"We will be a city that empowers Chattanooga's to build an equitable, authentic, and inclusive community through prosperity and a high quality of life."



Recognizing the value public art adds to the Chattanooga's economic and community development, in 2015, Mayor Andy Berke and Chattanooga City Council renewed the City's commitment to public art. City Council designated \$50,000 in the City's Capital budget for public art and committed \$50,000 towards the Art in the Neighborhoods program. In 2016, the Mayor created a position for a full-time Public Art Director, followed by a second full-time position in 2017. City Council allocated for special public art projects like the Fallen Five Memorial and the Ed Johnson Memorial. In 2018, the Mayor and City Council increased Capital funding for Public Art to \$150,000. Local foundations have continued to supplement the City's public art investments and many projects have resulted from community and private initiatives.

The City has made impressive strides to assume a leadership role administratively and financially with the public art program. When the City's first full-time Public Art Director was hired in 2016, Public Art Chattanooga (PAC) was engaged in managing 24 projects including several that were entirely foundation funded. PAC is currently managing nine City-driven projects and guiding five community-driven projects. Only one of the City's current projects is fully foundation funded while others are partially foundation funded.

In addition, PAC has partnered with Trust for Public Land on the Sterchi Farm Trailhead environmental art project and River City Company on Passageways projects and the redesign of First Street Steps. PAC also is managing several neighborhood projects and overseeing the design process for both the Fallen Five Memorial and Ed Johnson Memorial projects. Contributing to the great strides made to advance the City's public art program, in 2018, Mayor Berke and City Council created and appointed the Chattanooga Public Art Commission (Commission) to oversee public art on City property.

Today, there is more enthusiasm, support, and demand for public art than can be effectively managed by PAC. The City must develop a strategic approach to how it will fund, manage, and review public art projects going forward. In early 2018, the City issued a Request for Proposals and selected Gail M. Goldman Associates and Barbara Goldstein & Associates to develop a Public Art Strategic Plan.

C. WHAT WE LEARNED

Beginning in May 2018, the consultant team met with 32 individuals, conducted seven focus groups, and held two public meetings (Appendix A). A public survey was made available online and resulted in 222 responses (Appendix B). The team also learned about Chattanooga's Capital Improvement Plans, Innovation District Framework Plan, Chattanooga Forward, Arts and Culture Task Force Report, and Chattanooga's urban design evolution. Although growth in Chattanooga's regional economy has helped the city revitalize much of its downtown, ensuring that economic prosperity is equitable for all Chattanoogaans remains a challenge. The City continues to address this with an annual Capital Improvement Plan enhancing buildings, streets, and public spaces throughout the city, and through special initiatives like the Neighborhood Reinvestment Fund providing loans and grants to support neighborhood placemaking projects and improvements to locally-owned small businesses.

Local philanthropic foundations have played a unique and important role in Chattanooga's urban and cultural infrastructure by actively supporting the City's urban design efforts and encouraging the inclusion of public art in their initiatives. The Lyndhurst, Benwood, Footprint, and Community Foundations are largely responsible for the growth of Chattanooga's public art collection and program. Some of the most significant foundation-supported projects include Art on Main Street, Main Terrain Art Park, We Will Not Be Satisfied Until mural on East MLK Boulevard, the city-wide Art in the Neighborhoods program and public art along the Tennessee Riverwalk, including Resurgence at Blue Goose Hollow.



Public Art Matters to Chattanoogaans

Over the course of the public input process, several recurring themes arose in our individual interviews, focus groups, and community forums. Chattanooga residents spoke loud and clear—they want more art in more places. They want Chattanooga to be known as a thriving arts center. Residents described public art as empowering, as a reminder of their humanity, and as a conduit for dialogue. They regard public art as an important tool for telling Chattanooga's story of transformation and renewal, as well as its painful past and imperfect present.

The Chattanooga community repeatedly expressed the fundamental belief that public art promotes experiential learning, understanding between people, and the creativity of its diverse population. Those interviewed encouraged the use of public art to welcome and orient people to neighborhoods, create destinations and gathering places, enliven the pedestrian and bicyclist experience, and reinforce a sense of community pride, identity, and connection to local history and culture.

The great news is Chattanooga strongly value and support public art, they expect the City to provide better access and more opportunities to interact with meaningful projects. Inconsistent funding and limited staff capacity are persistent challenges to achieving these goals. As recently as 2016, the coordination of Chattanooga's public art program was the responsibility of part-time and/or contract staff who managed ad-hoc projects with an unpredictable combination of public and private funding.



This plan responds to the different perspectives we heard from Chattanoogaans about what constitutes public art, its purpose, and the growing demand for public art to address specific community concerns. The plan addresses both project identification and project management, informed by public input. The plan also prioritizes the commission and placement of public art in City capital construction and neighborhood empowerment projects.

Building on the rich history of public/private partnerships, the plan allows the City to assume a more prominent role in driving the vision for Chattanooga's public art and taking the lead in its planning and funding, while forging a balanced partnership with the private sector by leveraging the local government's capital and operating budgets. The plan offers specific recommendations for how PAC can support multi-sector public art efforts while proactively taking the lead to integrate art into City-funded capital projects and neighborhood initiatives.

Other public art efforts may not align with the City's priorities established by this plan. They may be led by businesses, foundations, or nonprofits, intersecting with the City only to the extent that projects occupy public property.

The following vision, guiding principles, key objectives, and recommendations arose from our research and time spent listening to Chattanoogaans.



II. VISION

PUBLIC ART HELPS DEFINE CHATTANOOGA BY ENHANCING THE PUBLIC REALM, STIMULATING DIALOGUE, AND BUILDING COMMUNITY.

- The City of Chattanooga will adopt the Public Art Strategic Plan as the guiding document for all artwork proposed for City property and the public realm in general.
- The Public Art Commission will be the steward of this vision, serving as a resource and leading the City's efforts to use public and private funds to improve the public realm.
- Public Art Chattanooga, the City's public art program, will oversee the collection of artworks that are placed on City property and manage public art projects commissioned for City buildings and infrastructure.



III. MISSION

PUBLIC ART CHATTANOOGA IS DEDICATED TO PRESENTING A WIDE VARIETY OF HIGH-QUALITY PUBLIC ART - WORKING WITH THE COMMUNITY TO ENHANCE THE CIVIC ENVIRONMENT AND ENRICH THE LIVES OF VISITORS AND RESIDENTS.

Public Art Chattanooga will fulfill this mission by leading the City's efforts to elevate the public realm through the placement and preservation of engaging artworks developed through authentic collaborations with community members, the private sector, and local philanthropies.

A. GUIDING PRINCIPLES

Public art in Chattanooga has the power to:

- Express Chattanooga's identity through the built environment.
- Elevate the role the artist and the creative process play in connecting people and place.
- Provide equitable access to a diversity of artists and artistic experiences.
- Encourage multi-disciplinary collaboration in the public and private sectors to create vibrant public spaces.
- Celebrate our communities' cultural assets, highlighting the unique character of our neighborhoods, honoring their histories, and preserving quality of place.

B. KEY OBJECTIVES

- Public Art Chattanooga will use public art as a tool for community empowerment, commissioning artists to collaborate with residents and businesses to enhance neighborhood character, and promoting and facilitating the involvement of artists in underserved communities.
- Public Art Chattanooga will commit to equitable geographic distribution of artworks, increasing access to public art city-wide.
- Public Art Chattanooga will broaden its definition of public art and project implementation to include experimental and digital media-based works as well as permanently-sited and temporary art.
- The City of Chattanooga will identify a stable source of funding to staff Public Art Chattanooga, adequately maintain its current collection, and commission new works.
- The Public Art Commission will inform the work of Public Art Chattanooga, the City's public art program, by adopting an annual work plan, advising on policy, and reviewing artworks proposed for City property.
- The City of Chattanooga will encourage early artist engagement and site-integrated artworks for City building and infrastructure projects and will involve Public Art Chattanooga at the inception of these projects.
- Public Art Chattanooga will encourage private developers to include visual art and cultural activities as part of their projects in publicly-accessible locations.
- Public Art Chattanooga will maintain an accurate record of art on public property, coordinate its care and maintenance, and partner with the private sector and nonprofit organizations to promote public art within the city.

C. RECOMMENDATIONS

These recommendations form the foundation of the Public Art Strategic Plan for the City of Chattanooga. Each key recommendation is summarized below, discussed in greater detail within this document, and supported with proposed policies, guidelines, and studies in the appendices.

1. Build on Chattanooga's strong partnerships between the local government, businesses, private developers, and foundations by clarifying the City's role as a funder and steward of the Public Art Strategic Plan -- specifically, managing City-led projects, coordinating project review, and public artwork maintenance and conservation.
2. Identify locations where community-based public art can be integrated into ongoing citywide urban design efforts.
3. Initiate artist-led community engagement strategies to help guide neighborhood empowerment through public art.
4. Develop a Budget Policy and Capital Improvement Project (CIP) guidelines that allocate 2% of the City's overall above-ground CIP budget for integrated public art.
5. Develop training tools and streamlined review procedures for private and non-profit organizations that initiate and manage art on both private and public property.
6. Create an entrepreneurial financial structure for Public Art Chattanooga that provides professional consulting fees for services.
7. Build Public Art Chattanooga administrative capacity by increasing staff to meet current and future workloads.
8. Initiate a five-year work plan strategy that includes City-funded projects, partnerships between the City and private sector, and maintenance and conservation plans.
9. Adopt City of Chattanooga public art procedures that employ best practices for artist procurement and stakeholder involvement.
10. Partner with the private sector to promote public art as a strategic element of how the City is branded.
11. Create a comprehensive database and interactive map of art on public property.
12. Adopt policies and procedures for the deaccession of artwork, donations and loans of artwork, memorials, and temporary art to meet industry standards for effective public art collection management.

D. TEN YEAR ACTION PLAN

The following chart outlines the actions to be considered by Public Art Chattanooga, Public Art Commission, Mayor, and City Council over the next ten years.

#		Page Ref	FY 2019-2020	SHORT-TERM FY 2020-2022	MID-TERM FY 2022-2025	LONG TERM FY 2025-2029
1	Build on Chattanooga’s strong partnerships between the local government, businesses, private developers, and foundations by clarifying the City’s role as a funder and steward of the Public Art Strategic Plan—specifically, managing City-led projects, coordinating project review, and public artwork maintenance and conservation.					
	<ul style="list-style-type: none"> • Create Memoranda of Understanding with each partner that formalizes the structure of partnerships with the City, defining the City’s curatorial, placemaking, project review and project management role. 					
2	Identify locations where community-based public art can be integrated into ongoing citywide urban design efforts.					
	<ul style="list-style-type: none"> • Prioritize projects in neighborhoods that lack public art and in low income neighborhoods identified for streetscape improvements. 					
	<ul style="list-style-type: none"> • Create and train a roster of artists who can participate in Neighborhood Reinvestment grant projects to create façade improvements, street furniture, and other creative placemaking amenities. 					
3	Initiate artist-led community engagement strategies to help guide neighborhood empowerment through public art.					
	<ul style="list-style-type: none"> • Work with the Office of Multi-Cultural Affairs and the Department of Youth and Family Development to reach out to community and neighborhood groups that wish to work with an artist. 					
	<ul style="list-style-type: none"> • Develop a roster of regional artists with an interest in and track record of working with community groups. 					

#		Page Ref	FY 2019-2020	SHORT-TERM FY 2020-2022	MID-TERM FY 2022-2025	LONG TERM FY 2025-2029
	<ul style="list-style-type: none"> • Host a one-day orientation session for artists and community/neighborhood groups to introduce them to community-based art programs. 					
	<ul style="list-style-type: none"> • Launch three six-month artist residencies with a goal of creating deep engagement with communities to identify locations and goals for public art projects in their neighborhoods. 					
	<ul style="list-style-type: none"> • Fund neighborhood-based public art projects following the six-month community engagement process, as determined by the outcome of the original artist residency. 					
4	Develop a Budget Policy and Capital Improvement Project (CIP) guidelines that allocate 2% of the City's overall above-ground CIP budget for integrated public art.					
	<ul style="list-style-type: none"> • Define eligible funding sources and instructions regarding 2% set-aside for CIP projects as part of the annual budget process. 					
	<ul style="list-style-type: none"> • Create Executive Order to sustain the 2% for Art Budget Policy. 					
	<ul style="list-style-type: none"> • Consider adopting a 2% for Art Ordinance 					
5	Develop training tools and streamlined review procedures for private and non-profit organizations that initiate and manage art on both private and public property.					
	<ul style="list-style-type: none"> • Include recommended framework for stakeholder engagement and best practices for artist selection, contract types, copyright, and Visual Artist Rights Act. 					
	<ul style="list-style-type: none"> • Provide toolkit of resources to partners that reflect best practices and industry standards on how to administer a public art project. 					
	<ul style="list-style-type: none"> • Determine which projects require review and approval by the Public Art Commission and which can be approved administratively by City Staff. 					

#		Page Ref	FY 2019-2020	SHORT-TERM FY 2020-2022	MID-TERM FY 2022-2025	LONG TERM FY 2025-2029
6	Create an entrepreneurial financial structure for Public Art Chattanooga that provides fees for services.					
	<ul style="list-style-type: none"> Outline a menu of services and fees that can be provided by PAC that includes management of artist selection, project management, maintenance oversight, among others. 					
	<ul style="list-style-type: none"> Build a roster of specialized providers such as conservators, engineers, curators, and project managers who can subcontract to PAC or be directly employed by developers, foundations, other government agencies, and nonprofits to assist with public art administration. 					
	<ul style="list-style-type: none"> Include fees for services in any public art project fully initiated by outside entities that wish to fund public art outside the Public Art Strategic Plan. 					
	<ul style="list-style-type: none"> Consider promoting Public Art Chattanooga's services to private developers, nonprofits, and other government entities. 					
7	Build Public Art Chattanooga administrative capacity by increasing staff to meet current and future workloads.					
	<ul style="list-style-type: none"> Create an on-call roster of qualified project managers who can oversee the fabrication and installation of temporary and permanently-sited public art projects. 					
	<ul style="list-style-type: none"> Hire a part-time collection manager to maintain a database of artworks in the City collection and coordinate public art maintenance and conservation. 					
8	Initiate a five-year work plan strategy that includes City-funded projects, partnerships between the City and private sector, and maintenance and conservation plans.					
	<ul style="list-style-type: none"> Include five-year public art project list as an appendix to the City's Capital Improvement Plan. 					
	<ul style="list-style-type: none"> Use the five-year work plan as the basis for Annual Public Art Work Plans. 					

#		Page Ref	FY 2019-2020	SHORT-TERM FY 2020-2022	MID-TERM FY 2022-2025	LONG TERM FY 2025-2029
	<ul style="list-style-type: none"> Revise the five-year work plan annually to identify and include funding source for new project initiatives, describe changes in scope, and show additional funding for ongoing projects. 					
9	Adopt City of Chattanooga public art procedures that employ best practices for artist procurement and stakeholder involvement.					
	<ul style="list-style-type: none"> Adopt official procedures for stakeholder engagement, artist selection, managing conflict of interest, contract types, and artwork deaccession. 					
	<ul style="list-style-type: none"> Make contract templates available to entities that plan to commission public art. 					
10	Partner with the private sector to promote public art as a strategic element of how the City is branded.					
	<ul style="list-style-type: none"> Collaborate with the Visitors Center and Convention Center to include public art in maps and promotions that are made available to Chattanooga's visitors. 					
	<ul style="list-style-type: none"> Update Otocast app to include new projects and create a variety of public art tours. 					
11	Create a comprehensive database and interactive map of art on City-owned property.					
	<ul style="list-style-type: none"> Create database and map for collection management and maintenance purposes. 					
	<ul style="list-style-type: none"> Add public-facing interactive element to database that can be included on Public Art Chattanooga website and Otocast app. 					
12	Adopt policies and procedures for the deaccession of artwork, donations and loans of artwork, memorials, and temporary art to meet industry standards for effective public art collection management.					



IV. WHAT CHATTANOOGANS HAD TO SAY

There is strong consensus that public art can express the values of existing communities, amplify their voices, and tell their stories. The wealth of public art in Chattanooga is impressive, ranging from large-scale private commissions to grassroots efforts and public/private partnerships. Chattanooga's public art has been evolving over the last 25 years and, over time, has grown to include temporary and permanent sculptural installations, sculpture parks, site-integrated artworks, and community-based efforts. Chattanooga's can be rightfully proud of this wealth of public art.

Some of the most notable installations include independent non-City public art initiatives that define Chattanooga's holistic approach to public art. In addition to the examples below, a list of Partner Organizations appears in Appendix C.

- Bluff View Art District, including the Hunter Museum Outdoor Sculpture Collection and River Gallery Sculpture Garden, both featuring permanently installed artworks by nationally and internationally recognized sculptors.
- Sculpture Fields at Montague Park, a 49-acre outdoor exhibit of contemporary sculpture.
- Ross's Landing Park and Plaza, a four-acre public open space embracing the Tennessee Aquarium that explores themes related to the natural and cultural history of Chattanooga.
- *The Passage*, a pedestrian link between downtown Chattanooga and the Tennessee River at

Ross's Landing, marking the beginning of the Trail of Tears which forced the removal of the Cherokee tribes from Ross's Landing.

- Mark Making, an organization devoted to empowering individuals and transforming communities through professionally led public art projects, with a focus on underserved communities.
- The Glass House Collective, a non-profit group based in the Glass Street neighborhood, has been actively working with a core community, stimulating activity and growing leadership through artist-led and community-involved projects.



Local artists, while well represented in Chattanooga's public art collection, want to become more involved through commissioning, training, neighborhood engagement, and new places to display their work. There are ongoing efforts to support local artists through grants from ArtsBuild Chattanooga and the creation of affordable artist studios like WorkSpace.

As Chattanooga grows, there is a consensus that public art should focus on placemaking, neighborhood empowerment, and history. Participants in the public art strategic planning process emphasized the need to recognize Chattanooga's unique African American history by commissioning local artists to honor their accomplishments and culture. In addition, people described the importance of building a relationship with the growing Hispanic community.

Chattanooga's strong public art competence already is manifest in artworks commissioned by the private sector, nonprofits, and City departments. These efforts can be reinforced by a simple set of City guidelines and review framework.



V. EXPANDING THE PUBLIC ART PROGRAM

A. DEFINING PUBLIC ART AND ITS EVOLUTION IN CHATTANOOGA

The broadest definition of public art is any art form that is free to view and publicly accessible. If art faces the public, it is public art. Public art can include memorials and freestanding sculpture, site-integrated art in buildings and infrastructure, lightworks and video projection, street art and streetscape enhancements, temporary art-centric experiences, neighborhood-based public engagement artworks, and other emerging forms.

Each of these art forms may be developed in a different way, sometimes artist-initiated and other times through public and private commissioning processes. While there are few restrictions on art that is installed in private spaces, art on public property must meet specific criteria including procurement and permitting, accessibility, and sustainability among others. Simply stated, the nature of public art depends on who commissions it, its level of permanence, and who owns the space in which the art resides.

Unlike many public art programs throughout the United States that grow from municipal efforts, Chattanooga's public art evolved from private philanthropic efforts and has gradually included local government as a more prominent partner. The outcome is a significant collection of art throughout the city and a desire to support more.

For the last 30+ years, Chattanooga has been rebuilding its image with an emphasis on history, adaptive reuse of historic buildings, technology, culture, and the arts. Under Mayor Andy Berke, there are urban designers occupying key positions throughout local government. Chattanooga's Design Studio, originally a partnership between the City of Chattanooga and The University of Tennessee at Knoxville (UTK) and supported by the Lyndhurst Foundation under the early direction of Stroud Watson, has built a legacy of thoughtful urbanism, creative placemaking, and public art ranging from the establishment of distinct downtown districts to the development of the waterfront, aquarium, and design of Miller Plaza.

Today, with the City's increased support, Chattanooga is at a cultural crossroads. With its complex history, strong cultural tradition, creativity, and willingness to experiment, it's time to celebrate and expand public art.

RECOMMENDATION 1

Build on Chattanooga's strong partnerships between the City, businesses, private developers and foundations by clarifying the City's official role as a funder and steward of the Public Art Strategic Plan-specifically, managing City-led projects, coordinating project review, public artwork maintenance and conservation.

Public art in Chattanooga should function as a balanced 'three-legged stool' that includes the community, funders, and the City of Chattanooga. Each leg should be strong and bear equal weight. Until now, the foundations have been the strongest element of this triad, with little community involvement, and inconsistent public funding and leadership. The City and its public art funding partners view a more balanced partnership as necessary to sustaining and expanding the City's public art offerings.

As articulated earlier in this document, much has been accomplished with the support of Chattanooga's private sector. The Lyndhurst, Benwood, and Footprint Foundations have been strong leaders in Chattanooga's public art development, supporting the creation of projects from monumental to community-based. Today, there is more enthusiasm, support, and demand for public art than can be effectively managed by PAC and there is a strong need to develop a strategic approach to how the City funds, manages, and reviews public art projects going forward.

City government now seeks to take a stronger role in funding public art and will continue to build partnerships with foundations and the private sector. As Public Art Chattanooga matures, the City can take the lead by making public art investments in its infrastructure and economic development initiatives. In the case of purely private efforts, the City's role should be to encourage creativity by acting in an administrative capacity to ensure that artwork placed on public property is safe, legally permitted, and well-maintained.

As the City plans for the future of its public art program, it is essential to develop a set of best practices that meet industry standards for public art in Chattanooga. These will help define roles and responsibilities, ownership, and care and conservation while linking to established City values and planning efforts. The priority is to create a hierarchy of responsibility with Public Art Chattanooga acting as the steward for the Public Art Strategic Plan, leading and managing City investments in art on City-owned property. Management of public art projects on private property, public schools, assets owned by Hamilton County Government, and other non-City owned land will become the responsibility of the sponsoring entity.

B. NEIGHBORHOOD AND COMMUNITY EMPOWERMENT

RECOMMENDATION 2

Identify locations for community-based public art that can be integrated into ongoing citywide urban design efforts.

Now that a tradition of site-integrated and civic art is established and evident downtown, it is time to think about extending public art beyond the Art in Neighborhoods program. The strategies that have worked for large scale freestanding and site-integrated projects are different from what may be required to create a genuine and authentic investment in neighborhood and community-based public art. This is an area where the City should play a lead role.

There is room to grow inclusionary public art investments to connect outlying neighborhoods to downtown and within distinct downtown core districts and neighborhoods. The City can promote public art as a means of neighborhood empowerment and encourage developers and foundations to join these efforts. The City's public art investments should be closely aligned with its economic and development goals to model and stimulate investment in those neighborhoods, their public places and spaces, and to advise on the permitting, safety, and maintenance of new artworks.

RECOMMENDATION 3

Initiate artist-led community engagement strategies to help guide neighborhood empowerment through public art.

There is a strong consensus in Chattanooga that public art should continue to expand into the city's neighborhoods. Implicit in that desire is the need to engage local and regional artists in a deep way that encourages communities to explore their history, what they wish to express about themselves, and how public art can reinforce their community's identity. Artists should be embedded in neighborhood settings where they can learn from community members, involve them in conversation and creative endeavors, and initiate artworks that emerge from that process.

Chattanooga, like many other cities, suffers from the disruptive effects of Federal highway construction in the post-World War II era that divided and isolated some areas of the city. While neighborhoods like St. Elmo thrived and others like the Southside improved, many neighborhoods remain deeply disinvested. While public art cannot resolve these issues, it can become a tool for community empowerment.

There are many examples of these types of engagements including Project Row Houses in Houston, ARTS UP in Seattle, Theaster Gates ReBuild Foundation in Chicago, and Glass House Collective and Studio Everything in the Glass Farm neighborhood of Chattanooga. Deep community engagement should be an integral part of neighborhood-based projects.

C. Percent for Art in New Capital Construction

RECOMMENDATION 4

Develop a Budget Policy and Capital Improvement Project (CIP) guidelines that allocate 2% of the City's overall above-ground CIP budget for integrated public art.

The City of Chattanooga is eager to expand its commitment to public art and take a leadership role in providing sustainable funding to support the arts as an element of city development and revitalization. There are many methods for funding public art including an annual General Fund allocation, incentivizing developers to include public art, and tying public art to capital development.

The most predictable way of funding art on City property is to tie it to the City's Capital Improvement Program (CIP) budget. This method provides both a project framework and adequate funding to commission and maintain public art. Funds can either be deducted from CIP project funding or the City can allocate an equivalent amount to the Public Art Fund from the General Fund.

The purpose of the percent for art calculation is to establish a consistent source of funding that is tied to the City's growth. Public art funded by this method becomes integral to the City's placemaking and economic development goals. The program can fund artists who are part of a design team to enhance a City construction project or funds can be invested in permanent and temporary projects that help build community.

Budget Policy (Short Term)

In the short term, it is recommended that a Budget Policy be developed. During the annual budget process, Percent for Art funds will be determined by calculating 2% of overall eligible CIP funds for above ground construction except for Capital Improvement Program (CIP) projects already integrating public art, FY19 and previous fiscal year CIP projects, infrastructure replacement and repair such as roof and electrical replacement, and ADA compliance.

1. Each year, the Strategic Capital Planning Manager and the Public Art Director will coordinate the Percent for Art calculation and designation of public art funds to select CIP projects during the CIP Budget Process.
2. Once the total amount for public art is determined, 10% of the total calculation will be designated for maintenance and conservation along with up to 25% for project specific education and administration that may be reserved and held within the Public Art Fund (G30005 NS CAP) that rolls forward from year to year.
3. The remaining funds will be allocated to specific capital projects for integrated, permanent public art projects. The public art allocation will be added to the designated capital project's budget as a line item reserved for public art only.

Selection of CIP Projects for Inclusion of Public Art

Funds to be allocated from the Public Art Fund to CIP projects for the commission or acquisition of public art will be recommended by PAC staff to the Commission. Funding will coincide with each project, spreading across multiple years for multi-year projects.

Priority CIP projects include, but are not limited to, the following:

1. Public Service Buildings that are open to the public, such as Youth and Family Development Centers, Libraries, Family Justice Centers, and Police Stations.
2. Parks
3. Greenways
4. Major transportation corridors.

In consultation with PAC staff, Departments may request Public Art Fund monies for CIP projects not included in the priority list.

Percent for Art Ordinance (Long-Term)

For the long-term sustainability of the City's public art program and its continued success, it is recommended that the Chattanooga City Council adopt a Percent for Art Ordinance. This significant commitment to funding public art will build the profile of Public Art Chattanooga (PAC), define a comprehensive curatorial strategy for the public art collection, and keep up with current best practices in the field of public art. The ordinance should also consider the incorporation of above ground utility and water quality projects that can benefit from artistic mitigation. The implementation of this ordinance will be the responsibility of the Public Art Commission and PAC staff.

Artist Engagement at the Inception of the CIP Design Process

Department Project Managers will receive training and PAC-approved administrative guidelines on the steps for inclusion of public art in CIP projects. It is critical that this takes place at the time the CIP project is identified for inclusion of public art so the project artist can be selected as soon as possible.

The artist's ideas can help shape aspects of the site and the building, thereby creating a relationship of maximum impact between the art and the building project. This ensures that the project artist has access to the broadest possible opportunities.

D. URBAN DESIGN FRAMEWORK FOR PUBLIC ART



Incorporating public art into the fundamental aspects of planning elevates the quality of the urban environment and promotes a cohesive vision for the character of public places and neighborhoods. Including public art considerations in general plan updates, strategic plans, and master plans redefines the relationship of art to urban space as an integral part of the urban infrastructure and the natural environment. Among the documents that already include public art are the Innovation District Plan, Moccasin Basin Plan, and the Trust for Public Land Greenway Plan.

The Chattanooga-Hamilton County Regional Planning Agency Area Plans, recently completed and in progress, are of particular importance at this time. Other plans underway include the CHA Airport Master Plan, South Broad District Study, and the West End Development Plan.

All appropriate planning documents should include a set of prioritized public arts goals and opportunities including but not limited to the following:

- Identify and define public art goals, guidelines, and opportunities that include the examination of character, connections, history, and land uses;
- Outline criteria for placement of public art, including appropriate material and scale;

- Classify high-visibility placement opportunities; and
- Describe programming ideas for temporary public art installations.

E. LOCATING PUBLIC ART THROUGHOUT CHATTANOOGA

Multiple potential locations for future public art were identified by the community. These are shown and listed unabridged on a Map of Existing and Potential Artwork Sites (Appendix D). Below are some of the areas that were most often acknowledged during the public input sessions. As part of the Annual Public Art Work Plan, the Commission will select locations for projects that complement the eligible CIP projects and Neighborhood Reinvestment Fund grants.

The City’s public art efforts should align with specific economic development initiatives occurring at the neighborhood level.

- Enhance the pedestrian and cycling experience focusing on streets, sidewalks, alleys and bridges.
- Use art in concert with larger connectivity plans to link transitional blocks of active and inactive areas downtown.
- Reuse vacant city-owned properties.
- Include public art in youth and recreation centers.
- Build skatepark structures as sculpture, particularly in East Chattanooga.

Efforts by the private sector, other economic empowerment grants, other government entities and nonprofits can include the following:

- Use art to animate vacant storefronts.
- Integrate art as City gateways at Interstate 24 and Highway 27 entrances to downtown, improving the experience for passers-by and enhancing underpasses.
- Art in the CARTA bus system, including vehicle wraps and bus stops to encourage public transit.
- Art in industrial areas such as the riverfront and adjacent to railroad tracks.
- Art to engage people at local U.S. Post Offices.
- Interactive art on public school grounds.



F. PRIVATE SECTOR INCENTIVES



The City of Chattanooga recognizes that it is essential to balance the development and revitalization of private property with the development of cultural and artistic resources. It is recommended that the private sector be encouraged to embrace public art as a defining characteristic of Chattanooga's built environment and as a valuable component of new building projects. The embrace of public art in private development can be seen in the work of River City Company, which has promoted and commissioned changing artwork in its downtown developments. Also exemplary is the new Edwin Hotel, where artwork by local artists is featured throughout its public spaces and in each of the hotel rooms.

Short-Term

In lieu of a percent for art in private development requirement, local developers interviewed during the planning process suggested the following incentives for consideration:

- **One-Time Fee**

A developer fee is a one-time charge imposed by cities and applied to new development to help fund offsite improvements such as parks, open space, and public art. Establish a one-tenth of one percent of the building permit valuation for commercial development over \$1 million as a funding source for public art, an inconsequential amount for private and commercial development.

- **Public Art in the Development of City-Owned Properties**

Public Art Chattanooga can work closely with the Economic Development division to identify City-owned properties where public art would be of significant benefit to the public. Identifying these properties in advance of developer recruitment will allow the City to stipulate public art recommendations or requirements, provide adequate public art resources, and offer appropriate incentives to potential developers.

- **Pedestrian Friendly Storefronts**

A new form-based code applied to downtown development requires 80% of a storefront to be transparent from the street to make development more pedestrian friendly. Work with City staff to craft trade-offs that ease code requirements to serve project needs while promoting the value of public art. This would serve as a public space benefit in satisfying the goal of making street-side developments safer and more welcoming to pedestrians.

- **Other Considerations**

Make public art part of the discussion between the City and developers when negotiating regulations regarding landscape, sidewalks, parking, monument signs, and streetscape improvements among others.

Long-Term

- **River City Business Improvement District**

River City Company has a tradition of supporting and commissioning permanent and changing public art in the downtown business district. Projects have included the Four Seasons sculptures that flank the Walnut Street Bridge, the Art in Motion partnership with CARTA, Passageways, and artist installations in vacant storefronts. River City Company is currently exploring a Business Improvement District (BID) that would allow private property owners to opt into funding safety and beautification efforts in the downtown district. In the future, the BID proceeds could be a viable source of funding for more public art in the district, providing an attractive amenity for downtown businesses and patrons.

- **Private Tax Increment Finance (TIF) Districts**

Tax increment financing is an economic tool that cities are authorized to use in promoting development in underserved and blighted areas. A percentage of TIF funds could be used in newly established TIF districts for public art.

- **Percent for Art Ordinance**

As public art throughout Chattanooga grows, adopt a percent for art ordinance requiring private developers of new construction to allot no less than 1% of the building development costs of \$500,000 or more to on-site public art or to make a contribution in lieu of the project costs to the Public Art Fund to be used to support public art in Chattanooga. Oversight of this ordinance will be the responsibility of City staff and private developers will be strongly encouraged to retain the services of a professional consultant or PAC (for a fee) to manage the artist selection process and oversee the design, fabrication, and installation of the public art.

Toolkit for Non-City Public Art Initiatives on City Property

RECOMMENDATION 5

Develop training tools and streamlined review procedures for private and non-profit organizations that initiate and manage art on City property.

PAC should create a “toolkit” for private and non-profit organizations, agencies, foundations, private developers, and other entities interested in developing a public art project for placement on City-owned property or as a donation to the City of Chattanooga. The toolkit can include standardized procedures and processes for site selection, artist and artwork selection, contracting, management, and maintenance of public art. Three excellent examples are:

- The Public Art Toolkit developed by Forecast Public Art at forecastpublicart.org/toolkit/
- Jackson Hole Public Art's toolkit at <http://jhpublicart.org/toolkit/>
- Pittsburgh Arts Council's Add Value Add Art at <https://www.pittsburghartscouncil.org/storage/documents/OPA/AddValueAddArt.pdf>.

Fees for Professional Consulting Services

RECOMMENDATION 6

Create an entrepreneurial financial structure for Public Art Chattanooga that provides professional consulting fees for services.

Public Art Chattanooga staff is responsible for curating and managing City-led public art projects. It also can offer fee-based services to outside organizations that wish to initiate or donate projects to the City or are developing projects on private property.. Fees would be negotiated with PAC on a project-by-project basis for an amount up to 25% of the public art project budget based on the amount of time required to manage the project, including the following tasks:

- Educate the organization/developer on art options.
- Foster good communication by facilitating discussions among stakeholders with differing backgrounds and perspectives.
- Manage the selection, fabrication and installation of artist and artwork processes.
- Promote the integration of art with in the development.
- Keep the process on track, on time, and on budget.

G. PARTNERSHIPS

Chattanooga has a rich history of realizing public art projects through strategic public/private partnerships. With the adoption of the Public Art Strategic Plan, coupled with the City's renewed commitment to funding public art and creating a Public Art Commission to provide oversight, the roles of the City, Public Art Chattanooga staff, and the private sector must be clarified. PAC needs to prioritize projects on City property that fulfill its placemaking and neighborhood empowerment commitments while continuing to seek partners to support these projects. The City will maintain artworks on its property as City-owned assets.

To the extent that other public art projects launched by the private sector are proposed for City property, Public Art Chattanooga will provide technical assistance, facilitate permitting, and coordinate Public Art Commission review. The entity commissioning artwork on City property will be responsible for its curation, project management, and ongoing maintenance and will have the option to contract these services to the City for a fee.

As the City's commitment to public art grows, it also has an opportunity to expand the reach of its public art program by building partnerships with Hamilton County, CARTA, CHA Airport, and other government entities.



VI. BUILDING A COLLECTION: PROGRAM ADMINISTRATION

A. ORGANIZATIONAL STRUCTURE

RECOMMENDATION 7

Build Public Art Chattanooga administrative capacity by increasing staff to meet current and future workloads.

The City of Chattanooga is to be commended for placing PAC in the Mayor's Office, the optimal location and reporting structure. This ensures ongoing and centralized support for PAC while maximizing its interaction with other City departments and policy-makers who are key to effective management of the public art program.

PAC's greatest constraint right now is staff capacity. Designating professional staff to conduct the assigned work of the Public Art Program is crucial to its long-term successful management, continuity, transparency, and accountability of a public art program. At present, PAC is staffed by a full-time Director and full-time Program Coordinator. Additional staff is needed to meet the existing demands and growing workload. The City may choose to retain independent consultants or short-term employees to assist with this work.

Public Art Program Staff

Research was conducted on public art programs in cities identified as those that Chattanooga often uses as benchmarks based on population, economy, and amenities (Appendix E). It provides information on organizational structure, staff composition, number and types of CIP projects administered per year, and the number of artworks in the collection.

The following positions would provide the support needed to manage the existing workload and anticipated growth of PAC (Appendix F):

DIRECTOR (FULL TIME) whose responsibilities include:

- Oversee the Percent for Art budget, including regular meetings with the Strategic Capital Planning Manager to assess project eligibility for current and projected Capital Improvement Program projects.
- Manage the interests and needs of a varied range of stakeholders, including the City of Chattanooga's departmental staffs, City Council, Public Art Commission, and various panels, private developers, peer professionals, community members, and others.
- Coordinate public information and community outreach, including the PAC website.
- Be knowledgeable about the range of artistic possibilities and familiar with local and national resources in the field.
- Facilitate the artist and artwork selection and approval processes.
- Represent and defend the interests of the artist and the intended artwork from the beginning to the end of a project while at the same time understanding and balancing the competing interests and needs of all the other participants in the public art process.
- Prepare for public art controversy. If it occurs, develop proactive systems for distributing information, responding to the media, and activating supporters.
- Negotiate contract agreements with artists and manage the design, fabrication, and installation of public artwork.
- Anticipate, plan for, and implement the complex layers of competing schedules, information requirements, budgets, and programmatic needs.
- Develop consensus around highly complex issues and situations.
- Oversee the documentation, care, and maintenance of the City's public art collection.
- Administer the donation of artwork gifts and memorials to the City of Chattanooga.
- Supervise PAC staff and oversee and facilitate Commission meetings.

PROGRAM MANAGER (FULL TIME) whose responsibilities include:

- Communications and marketing.
- Community relations.
- Event coordination.
- Partnerships and program coordination.
- Public education.
- Administrative assistance.
- Operational systems oversight including (1) management of interns and part-time collection specialist; and (2) collection management and public art program software.

COLLECTION SPECIALIST (PART TIME) whose responsibilities include:

- Maintain public art collection inventory, data, and records.
- Schedule and track collection maintenance and repairs.
- Collection and art history knowledge.
- Draft written content for educational materials, collateral, signage, maps, and tours.
- Support public education activities.

PROJECT MANAGER (FULL TIME) whose responsibilities include:

- Manages budget, logistics, vendors and schedule for up to ten projects per year.
- Projects assigned to Project Manager in Public Works Engineering or CDOT, as appropriate.

AS-NEEDED CONTRACT PROJECT MANAGER whose responsibilities include:

- For major special project initiatives, the City can contract with outside independent project managers or partner with an outside organization for project management services.

B. CHATTANOOGA PUBLIC ART COMMISSION

The Chattanooga Public Art Commission (CPAC) was established by Ordinance 13276 in February 2018 to replace and advance the Public Art Committee which had been in existence since 2003. Guidelines written in 2003 to guide the Public Art Committee are outdated and need to be amended to reflect the membership, purpose, and duties of CPAC in accordance with Ordinance 13276.

Recommended updates to Municipal Code, Chapter 9-Public Art Commission (Appendix G) include the following duties:

1. Establish and approve the Public Art Program mission, and curatorial and programmatic goals, policies, and guidelines.
2. Develop an annual Public Art Work Plan that charts current and future public art projects and determines resources and funding priorities.
3. Review and forward recommendations to City Council for deaccession of artwork, acceptance of artwork gifts and loans, and proposals for memorials and murals on city-owned property, in accordance with each respective policy.
4. Serve as the key advocacy body for the Public Art Chattanooga and participate in community outreach activities and events.

Public Art Work Plan

RECOMMENDATION 8

Initiate a five-year work plan strategy to be updated annually that includes City-funded projects, public private partnerships, maintenance, and conservation plan.

An annual Public Art Work Plan is an important tool for charting current and future public art projects and determining resources and funding priorities. It serves to inform Chattanooga's policymakers, its staff, and the public about public art activities and available opportunities.

PAC staff, with input from the community and from the Public Art Commission must determine which projects are the most important ones to undertake each year. It is essential that those making decisions about public art are aware of what is happening in the community, what issues and needs are emerging, and what is required to respond to them.

Planning for long-range and near-term projects should be balanced. To ensure operational consistency and accountability, the PAC needs to annually identify new projects to be initiated within that fiscal year and provide a status report on current and completed projects. The Public Art Work Plan should be updated each fiscal year and include the following components:

- Public art projects to be initiated within the following one-year period.
- Budget and funding sources for each project.
- Location of each project and identification of community partners.
- Estimated timeline for project initiation and completion.
- Projects currently funded and in progress, noting selected artist(s) and estimated project completion dates.

C. ADMINISTRATIVE GUIDELINES

RECOMMENDATION 9

Adopt City of Chattanooga public art procedures that employ best practices for artist procurement strategies and stakeholder involvement.

It is important to develop policies and procedures to reinforce professional practice and consistency (Appendix H). This will result in a better understanding of the benefits of public art and acknowledgment that the process is unique from other administrative procedures.

Administrative guidelines will orient new City of Chattanooga staff, facilitate operations, explain legal requirements, and reflect best practices in the public art field. In addition, they become an invaluable resource to organizations, agencies, foundations, private developers, and other non-City entities for commissioning public art on private property or for a donation to the City.

Defining the review and approval processes and the roles and responsibilities of City Department and PAC staff, Public Art Commission, Mayor, and City Council will make the public art process easier to navigate. In addition to guiding City of Chattanooga department staff, the guidelines serve to inform the general public in understanding the goals, policies, and procedures of the Public Art Program.

To demonstrate the positive impact of public art, it is recommended that PAC staff make an annual presentation during regularly scheduled departmental staff meetings. This will further reinforce the role of PAC as the first point of contact for all the City of Chattanooga's public art projects. Conversely, it is important that the PAC staff have access to information related to activities of other departments as they relate to projects eligible for the percent for art allocation.

D. MEDIA AND PROMOTION

RECOMMENDATION 10

Create a comprehensive database and interactive map of public art on public property.

There are several media outlets and outreach options that can be utilized to promote the City's public art collection and keep the community engaged and informed. By building a regular program of educational and promotional activities, a sense of community ownership can be instilled and cultivated.

Specific recommendations include:

- Develop and promote guided and self-guided tours of public art through apps and other online resources.
- Develop a smartphone application specific to the public art collection, placing a portal on each artwork that links to the PAC website, artist's website, and other resources.
- Collaborate with local educational institutions, arts organizations, and museums to co-host educational programs, workshops, and lectures by sharing venues, professional resources, and funding.
- Make presentations on the City's public art collection to neighborhood organizations, civic groups, businesses, and City staff.

RECOMMENDATION 11

Partner with the private sector to promote public art as an element of the City of Chattanooga branding.

Cultural tourism is consistently ranked as one of the top three travel activities in the United States. Culture and creative industries are increasingly being used to promote destinations and enhance their competitiveness and attractiveness. Many locations are now actively highlighting their tangible and intangible cultural assets as a means of developing comparative advantages in an increasingly competitive tourism marketplace, and to create local distinctiveness in the face of globalization.

Public art can have a tremendous impact on the economic well-being of a community, giving places like Chattanooga a competitive edge in attracting and retaining talent. When a private developer offers an exciting and unique destination to residents and visitors, it results in increased spending at restaurants, hotels, shops, and other cultural attractions. A 2017 Arts and Economic Development study for Hamilton County, TN, conducted by Americans for the Arts demonstrated that the impact of the arts in the area is substantial, yielding \$172.5 million in total economic expenditures, 6345 full time jobs, \$7.3 million in local government revenue, and \$12.6 million in state government revenue.

To that end, arts and business communities could partner to create a series of pedestrian, bike, and vehicular itineraries and an interactive map that includes arts and culture events, public artwork, artist studios and performance spaces, and other attractions and activities. These itineraries could be promoted on the Chattanooga Convention and Visitors Bureau and City of Chattanooga websites.



VII. COLLECTION MANAGEMENT

A. CONSERVATION REVIEW AND LONG-TERM MAINTENANCE

The image and value of the City's public art collection depends on the artwork being in good condition, which requires careful documentation, monitoring, and maintenance. Artworks in the collection need to be inventoried, documented, and assessed on a regular basis. It is important that the City contract the services of a professional arts conservator on an as-needed basis to conduct the work.

PAC staff is responsible to oversee the following recommended practices:

- Conduct a condition survey of all City-owned public art once a year. Include a condition report on each artwork and prioritize recommendations for restoration, repair, or maintenance, as needed.
- Ensure that routine maintenance of the artwork is accomplished by the appropriate City Department and occurs with regularity.
- Ensure that all repair and restoration of the artwork is completed with the highest standards of professional conservation practice.
- Offer periodic workshops on routine maintenance practices to City of Chattanooga department staff responsible for day-to-day general upkeep of the artwork.

Review of Proposed Artwork

Proactively addressing maintenance and conservation needs of permanently-sited artwork is key to the long-term viability of the PAC collection. It is standard practice in the field of public art to have proposals for public art examined by a qualified conservator with expertise specific to the medium prior to approving the fabrication phase of the work. Artists who create public art rely on fabricators and product information to decide on the process and materials they will use. Oftentimes the materials proposed for such works have not been vetted properly in advance or have not been used before in a specific environment or climate.

Methods and Materials

The Methods and Materials review process, which needs to be an integral part of all artwork commissions, takes place once the artist develops a preliminary design concept. The artist works with PAC staff and the conservator during fabrication to assemble a documentation package that identifies all materials, sources, proposed fabrication processes, coatings, siting of the artwork, and its vulnerability to damage.

Once the artwork has been installed, a report on each artwork that addresses the requirements for long-term maintenance of the artwork, how often routine maintenance needs to be performed and by whom, and the frequency of condition inspections by a qualified conservator.

Review of Purchased Artworks

Artworks that are purchased for the PAC collection need a thorough inspection and subsequent condition report prepared by a professional conservator prior to final purchase. Final documentation is provided on each artwork detailing how each work was created and how it can be repaired when needed.

Defining the Lifespan of Artwork

Determining the “lifespan” of an artwork at the time it is commissioned has become a reasonable and necessary consideration as public art programs evolve to meet the reality of budgets, staff allocation, and other resources. Categories and recommended lifespans are as follows:

- Temporary, up to 2 years
- Mid-span, up to 15 years
- Long term, up to 50 years

Maintenance vs. Conservation

Maintenance refers to all activities required to conserve, repair, or preserve the integrity of an artwork and site in which the artwork is located. This is the responsibility of Public Art Chattanooga staff. Routine maintenance is limited to the basic day-to-day care of the artwork, conducted by the City such as mowing the lawn around an outdoor sculpture and removing the daily accumulation of dust, dirt, and fingerprints. Removal of graffiti needs to be accomplished by a qualified art conservator to prevent damage to artwork by abrasives that tend to be used by City maintenance staff.

Conservation refers to the activities required to repair, restore, and conserve a damaged or malfunctioning artwork, including treatment that returns the artwork to its original condition. PAC staff is responsible to oversee the conservation of artwork and conduct an annual survey of the condition of the artwork in the City's collection.

B. COLLECTION MANAGEMENT POLICIES AND PROCEDURES

RECOMMENDATION 12

Adopt policies and procedures for the deaccession of artwork, donations and loans of artwork, memorials, and temporary art to meet industry standards for effective public art collection management.

Deaccession Policy

It is important for the City of Chattanooga to retain the right to remove any artwork in the public art collection that, among other considerations, requires excessive maintenance, poses public safety risks, is damaged beyond repair, or is adversely affected by changes to the site. Considerations of removal and relocation of an artwork must be governed by careful, standardized procedures that represent best professional practices in the field of public art and serve to insulate the deaccessioning process from fluctuations in personal taste.

The proposed Deaccession of Artwork Policy (Appendix I) for the removal and disposition of artwork on City-owned land and in City-owned facilities details the criteria and procedures for review and approval or denial by the Public Art Commission and City Council. This policy needs to be reviewed and updated every five years at a minimum.

Donations and Loans of Artwork Policy

A Policies and Procedures for Artwork Donations, Loans, and Exhibitions on Public Property was adopted in March 2011 by the inaugural Public Art Committee, the advisory board that preceded the Chattanooga Public Art Commission. The fundamental principles remain relevant though the document is outdated and incomplete. A proposed new Donations and Loans of Artwork Policy (Appendix J) provides greater detail to ensure that the process is standardized and meets best practices in the public art field. This policy needs to be reviewed and updated every five years at a minimum.

The primary objectives of a Donations and Loans of Artwork Policy are to:

- Provide deliberate, uniform procedures for the review and acceptance of gifts and loans of public artwork to the City of Chattanooga;
- Maintain high artistic standards in all artwork displayed by the City of Chattanooga;
- Facilitate more cohesive planning for the placement of artwork throughout the city; and
- Include evaluation of the cost to the City of Chattanooga when considering a donation.

Memorials Policy

The City of Chattanooga may occasionally decide to install permanent memorials on City-owned property to commemorate persons or events of note, or to otherwise convey the City's position on various topics. A Memorials Policy will establish a standard measure for review of prospective donated memorials by the appropriate Chattanooga commissions and the City Council to ensure that only objects of the highest standard of excellence are accepted. This policy needs to be reviewed and updated every five years at a minimum.

The proposed Memorials Policy (Appendix K) for the acceptance of memorials defines the types of donations that the City will accept and establishes criteria for review and acceptance of these objects. The following types of projects are considered in this policy.

- The gift of a newly commissioned memorial to be permanently located upon public rights of way or property owned by the City of Chattanooga; and
- The offer by a donor to organize a public competition that will result in the gift or loan of a memorial to be located permanently or temporarily on City-owned property.

Temporary Art Policy

There was an overwhelming consensus in support of more temporary art among people who participated in the public art planning process. Temporary artworks become destinations for residents and visitors, and they impact the way a given environment is experienced.

- Artwork can be commissioned as a single, short-term occurrence or as part of an ongoing, revolving program. The optimal approach commissions site-specific works responsive to an issue, topic, or idea.
- Temporary public art is appropriate when the project budget is limited, experimentation is desired, for short-term events or festivals, or a pressing issue warrants a response on behalf of or in tandem with the broader community. It is also a way to create opportunities for emerging artists new to public art.

The proposed Temporary Artwork Policy (Appendix L) is intended to activate publicly-owned spaces in parks, plazas, streetscapes, and other property owned by the City of Chattanooga, ensuring a consistent approach to placing temporary art in the public realm. This policy needs to be reviewed and updated every five years at a minimum.



VIII. DEMONSTRATION PROJECTS

These menus are offered to encourage the acquisition and exhibition of public art throughout City-owned property. Determining project priorities will evolve from discussions with the community over time and may change as new opportunities and resources become available. Options for City-initiated public art projects are listed below and categorized as Permanent Art, Temporary and Participatory Art, and Opportunities for Local Artists. The decision to implement any of these projects rests with PAC, Commission, Mayor, and City Council.

A. PERMANENT ART

MLK History Corridor

MLK Boulevard formerly known as Ninth Street or the “Big Nine”, was the historic heart of Chattanooga’s African American business and entertainment district. Running from the Riverfront to Central Avenue, it was the home of businesses, music venues, and community amenities. While much of its infrastructure was lost, its history remains and should be celebrated by creating a continuous public art and history corridor that incorporates a Bessie Smith memorial and elements celebrating Chattanooga’s people, businesses, and music.

Gateways

Artwork strategically located at entrances into Chattanooga emphasize a sense of arrival and become landmarks that serve as wayfinding elements to welcome visitors and draw them to the business centers. Primary gateway sites have been identified at 24th Street and 27th Street as well as entrances to Lookout Mountain and Southside Gardens. Major cloverleaf areas that were noted include I-75 at I-24, US-27 at Signal Mountain Road, Hamilton Place Mall, Highway 153 at I-75, and I-153 at Hixson Pike.

B. TEMPORARY AND PARTICIPATORY ART

Sculpture Biennial as a Partnership Event

The Sculpture Biennial has been in existence for the past 13 years and is widely recognized as contributing to the establishment and growth of the City's permanent collection. Artworks have been placed on the riverfront adjacent to the Tennessee Aquarium, First Street, Chattanooga Green, Renaissance Park, and the downtown area among other locations. This is an opportune time for PAC to seek partnerships and re-examine the purpose of the Biennial, refresh the concept, and consider the possibility of locating this event in other areas throughout Chattanooga.

Neighborhood Billboards Featuring Resident African American and Hispanic Artists

Based on the feedback heard in the focus groups, when launching public art projects in African-American and Hispanic communities, PAC needs to understand the challenge of working with youth and families that may or may not have benefited from arts education. An understanding and appreciation for public art will need to be cultivated.

As inspiration, young people need role models and examples of creative job opportunities that are available to them. Because public schools have drastically reduced arts education, youth in underserved communities may not be aware of the legacy of talented artists who come from their communities or the potential to shape a career around visual arts, music, design or literature. Art can provide hope and open doors to young people by celebrating and highlighting local artists within specific neighborhoods.

Public Art Chattanooga can commission a series of neighborhood-specific billboards or banners that feature photographs and profiles of resident African American and Hispanic artists that celebrate local heritage, demonstrate the potential of creating a career as an artist, and inspire neighborhood youth to express themselves through the arts.

Special Events

Commission temporary interactive artwork to help mitigate construction zones, street and sidewalk closures, add to the festivities at a ribbon-cutting, or attract people to special events. Opportunities include temporary artworks at the entrances to and on the Walnut Street Bridge during its closure, artworks on construction fences that enclose new development, and temporary artist-designed seating at special events.

C. OPPORTUNITIES FOR LOCAL ARTISTS

Building a strong local arts community is key to creating meaningful, authentic, and culturally appropriate artworks in the public realm. Chattanooga's public art can expand beyond murals and free-standing visual art to include collaborations between artists working in diverse traditional and new media including video, music, and literary arts. As Public Art Chattanooga develops scopes of work for new projects, it should reach out to local artists from diverse disciplines to create work and should pair experienced public artists as mentors to artists who previously have not worked in the public realm.

Chattanooga has a diverse and robust community of local artists who are well positioned to contribute to public art integrated into placemaking efforts and as a tool for community empowerment. Public Art Chattanooga should create an artist training program to build a roster of artists who have skills in creating applied art and leading community engagement. In the immediate future, local artists should be tapped for the following projects:

Neighborhood Reinvestment Grants

The City's Economic and Community Development Department has established grants that will be available to businesses in many corridors slated for improvement. Public Art Chattanooga can assist the Department of Economic and Community Development by providing workshops for business owners and establishing a qualified roster of artists who can be tapped to create façade improvements, banners and hanging signs, murals, and other streetscape improvements.

Neighborhood Engagement Projects

Creating public art that is inclusive and relevant to underserved neighborhoods should begin with hands-on artist-led community engagement projects focused on identifying history, culture, and spaces that neighborhoods value as locations for public art. These projects should follow two-steps: the first step will be a process that engages community members in identifying a scope of work for an artist; the second step will be to select an artist or artist team to create a project that responds to that scope of work.

Streetscape Improvements

Supporting the Department of Transportation's Art in Our Streets Policy, local artists can be tasked with creating sidewalk improvements, street furniture, and banners that help reinforce neighborhood identity. An initiative for artist-designed utility boxes already is underway.

Empty Storefront Project

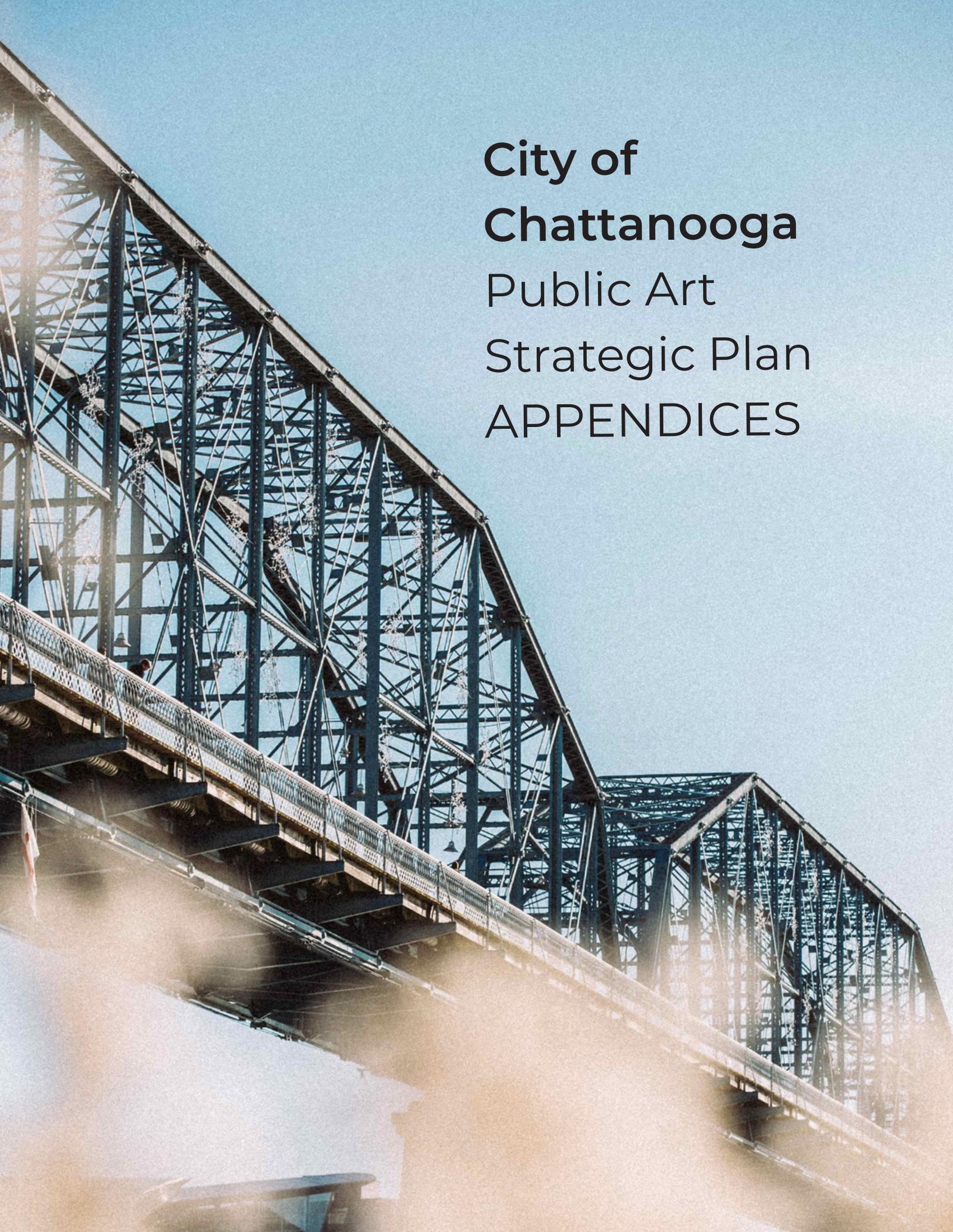
Local artists have cited a lack of places to show their work. Public Art Chattanooga can partner with River City Company and capitalize on their experience with the Open Spaces program by launching a project to display art installations and exhibits in empty downtown storefronts.

Artist in Residence

An Artist in Residence (AIR) program provides the opportunity for an artist to work in a specified environment for an extended period. AIR encourages artists to explore new working methods, create arts-rich learning environments, and develop socially engaging, interactive art experiences in community settings including neighborhood schools, recreation centers, and libraries. Referred to as the City Artist Program, a precedent has been set by CDOT for engaging an artist within the department.

Mentorships

Emerging artists have few professional development opportunities in the field of public art. A value expressed repeatedly by those interviewed is the creation of opportunities to nurture artists who live or maintain studios in Chattanooga. A Mentorship Program offers a resource to local artists by educating them about the public art process through direct hands-on experience. Emerging artists are given the opportunity to work with established public artists on a CIP project from inception to completion and earn a stipend. Emerging artists shadow the project artist in studio, meetings, and presentations.



City of
Chattanooga
Public Art
Strategic Plan
APPENDICES

APPENDIX A

PLANNING PARTICIPANTS

Between May and December 2018, hundreds of Chattanooga residents joined in the community-based planning process to create a new strategic vision for public art. Consultants Gail Goldman and Barbara Goldstein extend their gratitude to everyone who contributed time, knowledge, and insight.

PUBLIC INPUT SESSIONS

July 19 SPOT Athletic Arts Venue
September 15 Miller Park

FOCUS GROUPS

June 8 Local Artists at Chattanooga WorkSpace
July 18 Business Leaders at Chattanooga Chamber of Commerce
July 19 Social Change Leaders at Causeway
 Urban Designers at Chattanooga Design Studio
September 13 Building Industry Professionals at The Wheelhouse
 City Artist in Residence at Stove Works
September 14 Public Art & Black Communities at the home of Ric Morris

Focus Group Co-Hosts

AIA Chattanooga
Causeway
Chattanooga Chamber of Commerce
Chattanooga Design Studio
Chattanooga Workspace
Festival of Black Art & Ideas
Stove Works

INDIVIDUAL STAKEHOLDER INTERVIEWS

Dan Bowers, ArtsBuild
Bruz Clark and Kathleen Nolte, Lyndhurst Foundation
Ann Coulter and Mary Stargel, The Enterprise Center
Karen Hundt, Chattanooga Hamilton County Regional Planning Agency
Josiah Golson, Artist
Kathy Lennon, Chattanooga Workspace
Bridgett Massengill, Thrive Regional Partnership
Kristy Huntley, Benwood Foundation
Ric Morris, Festival of Black Art & Ideas
Eric Myers, Lindsey Willke, and Sally Morrow, Chattanooga Design Studio
Jenny Park, Trust for Public Land
Mitch Patel, Vision Hospitality Group
Daniella Peterson, Chattanooga Neighborhood Enterprise
Virginia Anne Sharber, Hunter Museum of American Art

Megan Shinn, River City Company
 Teal Thibaud, Glass House Collective
 Neil Thomas, Tennessee Interstate Conservancy
 Sybil Topel, Chattanooga Chamber of Commerce
 Peggy Townsend, Townsend Atelier
 Stroud and Cynthia Watson
 Barry White, Chattanooga Convention & Visitors Bureau
 Kim White, Jim Williamson, Meagan Shinn, and Amy Donahue, River City Company
 Nick Wilkinson, Tivoli Foundation

CITY OF CHATTANOOGA

Mayor Andy Berke
 Stacy Richardson, Mayor's Chief of Staff
 Maura Sullivan, COO
 Eric Asboe, CDOT
 Blythe Bailey, Administrator CDOT
 James Bergdoll, Parks Maintenance
 Harolda Bryson, City Attorney's Office
 Jonathan Butler, Neighborhood Services
 Jermaine Freeman, Economic Development
 Wade Hinton, City Attorney
 Travis Kazmierzak, Open Spaces
 Daisy Madison, CFO
 Jason McKinney, Youth and Family Development
 James McKissic, Office of Multicultural Affairs
 Justin Steinmann, Capital Planning
 Jonathan Susman, Open Spaces
 Donna Williams, Economic and Community Development
 Bonnie Woodward, Purchasing

OTHER PARTICIPANTS

The following individuals participated in one or more of the individual interviews, focus group meetings, and public input sessions:

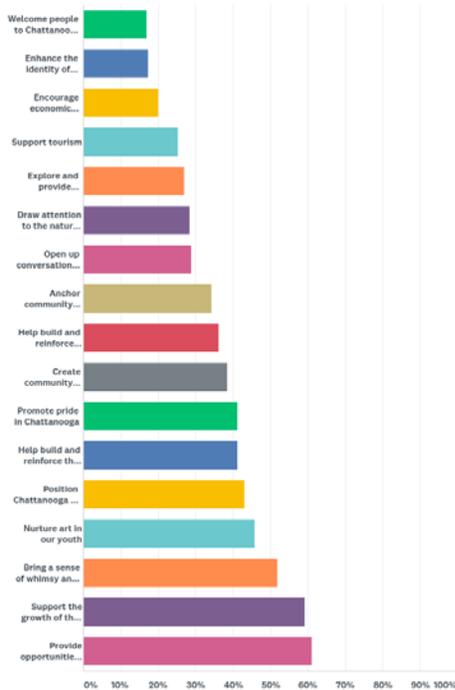
J Adams	Mayor Andy Berke	James Bruneau	Janelle Chapin
Richel Albright	Hollie Berry	Harolda Bryson	Jan Chenoweth
Jaclyn Anderson	Liza Blair	Trenace Buchanan	Bruz Clark
Eric Asboe	Dan Bowers	Thomas Tee	Aaron Cole
Melissa Astin	Danyel Bria	Bumposs	Nicole Coleman
Blythe Bailey	Wade Brickhouse	Matt Busby	Jessica Coleman
Marcellus Barnes Sr.	Shea Brill	Jonathan Butler	Josh Coleman
Kevin Bate	Matt Brown	Charlotte Caldwell	Thomas Connolly
James Bergdoll	Marty Brown	Mike Calway-Fagen	Akosua Cook
Amber Bergdoll	John Brown	Doug Chapin	Nic Cornelison

Ann Coulter	Will Jackson	Alexandra Nelson	Tim Tellis
Aaron Cowan	David Johnson	Charlie Newton	Justin Tirsun
Rondell Crier	Travis Kazmierzak	Kathleen Nolte	Daryl Thetford
Keeli Crowe	Ginny Kincer	Desiree O' Neal	Teal Thibaud
Katherine Currin	Adam Kirby	Thomas Palmer	Neil Thomas
Diana Davies	Mike Kramer	Jenny Park	Kristen Ton
Olga De Klein	Craig Kronenberg	Mitch Patel	Sybil Topel
Blake Defoor	Bert Kuyrhendalls	Daniela Peterson	Peggy Townsend
Amy Donahue	Joe Kyte	John Petrey	Alex Turner
Issac Duncan III	Jazmine LeBlanc	Anca Rader	Michael "Arche"
Matthew Dutton	Alexa Leboeuf	Janelle Reilly	Twitty
Mathew Ferguson	Andreana Lefton	Michael Rice	Kenny Tyler
Eric (SEVEN) Finley	Kathy Lennon	Stacy Richardson	Brian Velasquez
Charlotte Franklin	Lorna Levitt	Sarah Robbins	Darnell Walker
Jermaine Freeman	Michelle Lewis	Erika Roberts	Kate Warren
Kathie Fulgham	Allen Liu	Linda Rudder	Stroud Watson
Abby Garrison	Alex Paul Loza	Elizabeth Ruffner	Cynthia Watson
Michael Gilliland	Jose Loza	Linda Rugina	Michael Weger
Chris Gobble	Daisy Madison	Virginia Anne	Rebecca Westbrooke
Josiah Golson	Chanda Maldonado	Sharber	Barry White
Leslie Gover	Bridgett Massengill	Meagan Shinn	Kim White
Joey Greer	Maurice McClove	Ellen Simak	Nick Wilkinson
Genesis Greykid	Frances McDonald	Sage Smith	Cameron Williams
Jeannine Grogg	Rodrick McGee	Laila Smith	C-Grimey Williams
Roger Halligan	James McKissic	Dr. Barry Snyder	Cecil Williams
Kerry Hayes	Jason Medeiros	Mary Stargel	Colleen Williams
Price Henry	Audrey Menard	Gina Stafford	Donna Williams
Wade Hinton	Shasta Mignon	Justin Steinmann	Jim Williamson
Dawn Hjelseth	Shannon Mikus	Bess Steverson	Alexis Willis
Eryka Hopkins	Mike Miller	Bill Steverson	Lindsey Willke
Peterson Hostetler	Jason McKinney	Claire Stockman	Sam Wolfe
Karen Hundt	Sarah Morgan	Maura Sullivan	Bonnie Woodward
Jared Hueter	Ric Morris	Jonathan Susman	
Matt Hullander	Sally Morrow	Brian Taylor	
Kristy Huntley	Eric Myers	Wayne Taylor	

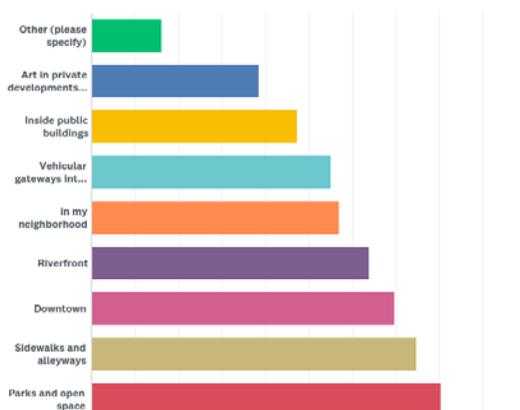
APPENDIX B

SURVEY RESULTS

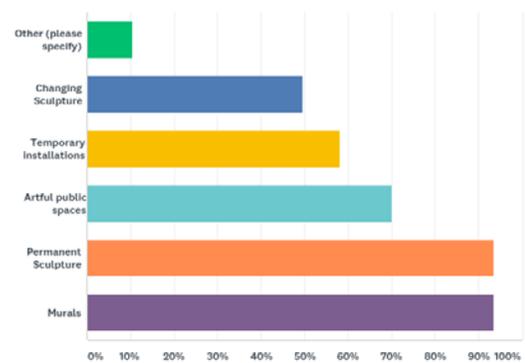
Q4 What do you think is the role of public art in Chattanooga? Choose up to six:



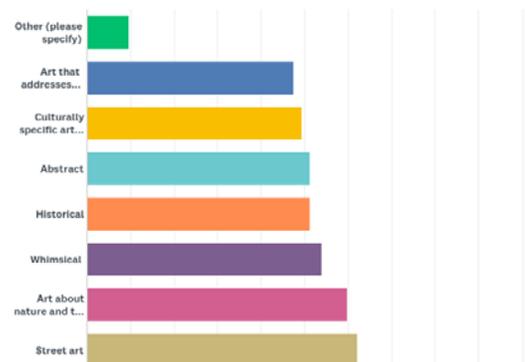
Q7 Where would you like to see art in Chattanooga?



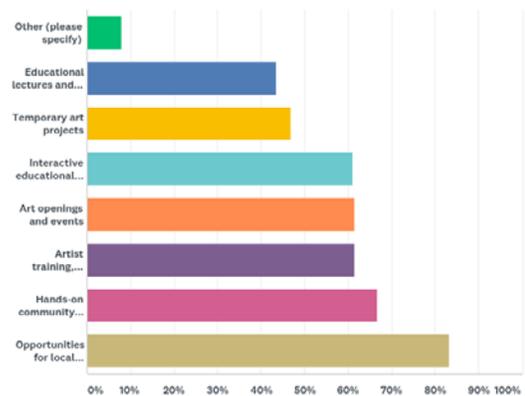
Q5 What kind of public art have you seen in Chattanooga?



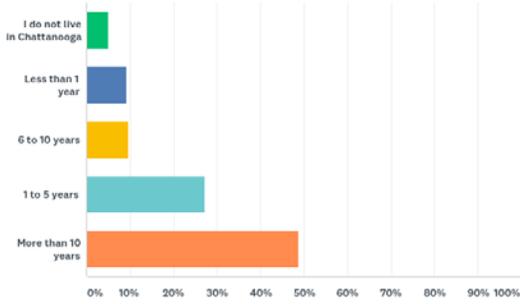
Q6 What type of art speaks to you?



Q8 What public art opportunities are important for Chattanooga?



Q9 Do you live in Chattanooga? If so, for how long have you lived here?



Q10 In what area or neighborhood of Chattanooga do you live? Save As
 Answered: 210 Skipped: 10

RESPONSES (210) TEXT ANALYSIS TAGS (0)
 Cloud View List View Search responses

East Brainerd^{North Chatt} North Shore^N North Chattanooga
 Ooltewah^{Southside} Red Bank^{Hixson} live Downtown
 Ridge^{Highland Park, MI area} Brainerd^{East} St Elmo
 Chattanooga^{Missionary Ridge} Signal Mountain

Public Art Vision Community Survey

SurveyMonkey

Q1 What is the first thing that comes to mind when you think about Chattanooga?

Answered: 217 Skipped: 3

#	RESPONSES	DATE
1	UTC	10/8/2018 10:29 AM
2	Choochoo	10/2/2018 9:37 PM
3	The Walnut Street Bridge	10/1/2018 1:48 PM
4	the landscape	9/30/2018 12:45 PM
5	Outdoors, disconnected car culture, economic divide. Talks about being an art city but it is not—I have heard both the mayor and the chancellor of UTC say this, but where is the opportunity or grants for local artists. How do we build a culture for art when the opportunities are often the same type.	9/29/2018 1:18 PM
6	Rivers, hills, small city	9/28/2018 10:30 AM
7	Mountains	9/28/2018 10:16 AM
8	the mountains and the river	9/24/2018 4:20 PM
9	I think of the mountains and the river	9/24/2018 4:17 PM
10	home	9/24/2018 4:14 PM
11	the river	9/24/2018 4:12 PM
12	that it is growing and the mountains	9/24/2018 4:06 PM
13	a growing city	9/24/2018 3:59 PM
14	churches and jobs	9/24/2018 3:56 PM
15	I think of my life at my house and think I have a good life in Chattanooga	9/24/2018 3:50 PM
16	mountains and walnut street bridge	9/24/2018 3:48 PM
17	outdoor life, river	9/24/2018 3:37 PM
18	Mountains and rock climbing	9/23/2018 7:02 PM
19	Growth	9/23/2018 5:55 PM
20	The walking bridge	9/23/2018 5:44 PM
21	Beautiful outdoors	9/23/2018 5:42 PM
22	Beauty	9/23/2018 5:42 PM
23	Innovation	9/23/2018 5:37 PM
24	beauty	9/20/2018 10:45 AM
25	sculpture	9/20/2018 10:41 AM
26	the bridges	9/20/2018 10:38 AM
27	hidden treasure	9/20/2018 10:36 AM
28	the aquarium & bridge	9/20/2018 10:34 AM
29	innovation	9/20/2018 10:18 AM
30	community	9/20/2018 10:16 AM
31	community	9/20/2018 9:09 AM
32	outdoor spaces	9/20/2018 9:02 AM

1 / 6

Q1 What is the first thing that comes to mind when you think about Chattanooga? Save As
 Answered: 217 Skipped: 3

RESPONSES (217) TEXT ANALYSIS TAGS (0)
 Cloud View List View Search responses

community^{scenery} beautiful^{Walnut Street Bridge} bridge^{Lookout city}
 Tennessee^{mountains} people^{river} nature^{outdoors}
 history^{home} good^{art} place^{Outdoor} beauty

Q2 What makes Chattanooga unique? Save As
 Answered: 216 Skipped: 5

RESPONSES (216) TEXT ANALYSIS TAGS (0)
 Cloud View List View Search responses

outdoors^{nature} location^{culture} community^{many} art^{outdoor}
 people^{downtown} city^{businesses} river^{unique}
 mountains^{size} small^{place} history

Q10 In what area or neighborhood of Chattanooga do you live? Save As
 Answered: 210 Skipped: 10

RESPONSES (210) TEXT ANALYSIS TAGS (0)
 Cloud View List View Search responses

East Brainerd^{North Chatt} North Shore^N North Chattanooga
 Ooltewah^{Southside} Red Bank^{Hixson} live Downtown
 Ridge^{Highland Park, MI area} Brainerd^{East} St Elmo
 Chattanooga^{Missionary Ridge} Signal Mountain

Q2 What makes Chattanooga unique?

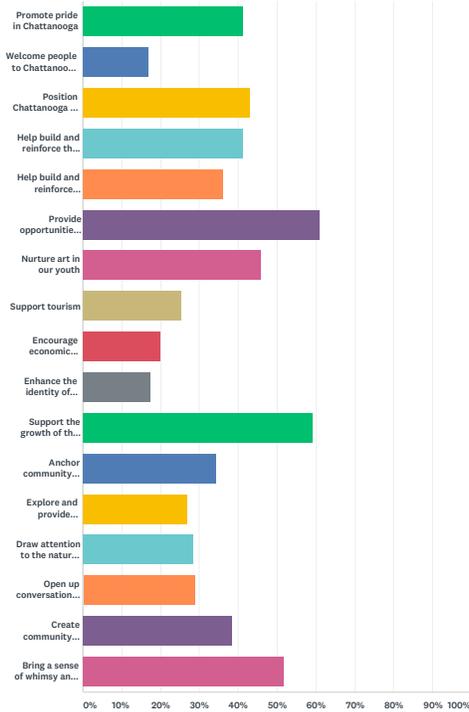
Answered: 215 Skipped: 5

#	RESPONSES	DATE
1	Convenience to get around	10/2/2018 9:37 PM
2	Its hipster vibe	10/1/2018 1:48 PM
3	quality of life, well placed regionally, growth	9/30/2018 12:45 PM
4	Being a liberal city in the south,	9/29/2018 1:18 PM
5	history and geography.	9/28/2018 10:30 AM
6	Unique history combined with beautiful scenery.	9/28/2018 10:16 AM
7	the people	9/24/2018 4:20 PM
8	the people and the community	9/24/2018 4:17 PM
9	different places around	9/24/2018 4:14 PM
10	rock city, ruby falls, the people, downtown atmosphere	9/24/2018 4:12 PM
11	they have many events such as iron man, riverbend. i love living in chatt	9/24/2018 4:06 PM
12	outdoors, mindful residents	9/24/2018 3:59 PM
13	their people	9/24/2018 3:56 PM
14	the places and people who live in peace	9/24/2018 3:50 PM
15	that you can be in a big city and also enjoy the natural surroundings	9/24/2018 3:48 PM
16	people	9/24/2018 3:37 PM
17	Accessible outdoor recreation within 15 minutes from downtown	9/23/2018 7:02 PM
18	The openness of the people here.	9/23/2018 5:55 PM
19	The size - not too small, not too big	9/23/2018 5:44 PM
20	Mountains valley river	9/23/2018 5:42 PM
21	Slow pace and collaborative spirit	9/23/2018 5:42 PM
22	The community and energy.	9/23/2018 5:37 PM
23	location, seeming isolation, civic engagement	9/20/2018 10:45 AM
24	everything	9/20/2018 10:41 AM
25	the people, innovations, focus on small business, start ups, public art, the outdoor activities	9/20/2018 10:38 AM
26	the people	9/20/2018 10:36 AM
27	opportunities in the outdoors	9/20/2018 10:34 AM
28	close knot community, best of both worlds. city vibe & small town charm	9/20/2018 10:18 AM
29	still a city but feels like a neighborhood	9/20/2018 10:16 AM
30	city within a valley; beautiful/ outdoors	9/20/2018 9:09 AM
31	friendly & fast growing	9/20/2018 9:02 AM
32	the people	9/20/2018 9:00 AM
33	nature, art, and its parks	9/20/2018 8:56 AM
34	architecture	9/19/2018 3:40 PM
35	not too busy but enough going to not get bored	9/19/2018 3:37 PM

1 / 7

Q4 What do you think is the role of public art in Chattanooga? Choose up to six:

Answered: 218 Skipped: 2



1 / 2

Q3 Where do people gather in Chattanooga?

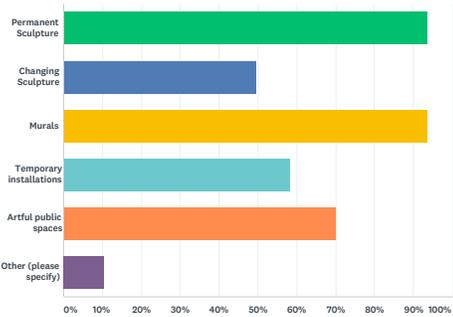
Answered: 215 Skipped: 5

#	RESPONSES	DATE
1	Events and public spaces	10/2/2018 9:37 PM
2	Coolidge Park, restaurants on main st, market st	10/1/2018 1:48 PM
3	downtown and the south side	9/30/2018 12:45 PM
4	Farmers market, old miller park, campus, riverfront, the bridge. Unfortunately, I think that a lot of development in Chattanooga has made the city more comfortable for white middle class people and worse for others.	9/29/2018 1:18 PM
5	people like the pedestrian bridge. In the summer people gather indoors a lot b/c of the heat. sidewalks are not full in the summer.	9/28/2018 10:30 AM
6	Coffee shops	9/28/2018 10:16 AM
7	in football fields, in churches, in parks	9/24/2018 4:24 PM
8	the aquarium	9/24/2018 4:20 PM
9	the aquarium	9/24/2018 4:17 PM
10	park	9/24/2018 4:14 PM
11	walking bridge	9/24/2018 4:12 PM
12	most of all they come together when they have events	9/24/2018 4:06 PM
13	restaurants, parks	9/24/2018 3:59 PM
14	in all the places	9/24/2018 3:56 PM
15	in churches, parks, and homes	9/24/2018 3:50 PM
16	venues that have great food	9/24/2018 3:48 PM
17	downtown, parks	9/24/2018 3:37 PM
18	Miller park nightfall and Coolidge park, especially around the splash pad	9/23/2018 7:02 PM
19	Parks and nature	9/23/2018 5:55 PM
20	In various places, mostly downtown, south side, north shore	9/23/2018 5:44 PM
21	Depends on what ethnicity you are	9/23/2018 5:42 PM
22	The rivers hills trails and bars	9/23/2018 5:42 PM
23	Public events and the awesome restaurants	9/23/2018 5:37 PM
24	restaurants, parks, front porches, community centers, cornerstores, etc	9/20/2018 10:45 AM
25	river walk	9/20/2018 10:41 AM
26	coolidge, walking bridge	9/20/2018 10:38 AM
27	coolidge park	9/20/2018 10:36 AM
28	riverwalk, river, walking bridge	9/20/2018 10:34 AM
29	bars, parks	9/20/2018 10:18 AM
30	coolidge	9/20/2018 10:16 AM
31	public parks/downtown	9/20/2018 9:09 AM
32	public parks & open spaces	9/20/2018 9:02 AM
33	parks	9/20/2018 9:00 AM

1 / 7

Q5 What kind of public art have you seen in Chattanooga?

Answered: 218 Skipped: 2

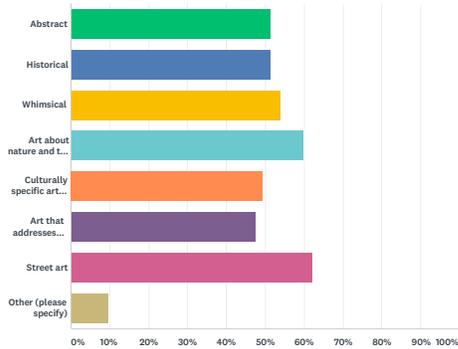


ANSWER CHOICES	RESPONSES
Permanent Sculpture	93.58% 204
Changing Sculpture	49.54% 108
Murals	93.58% 204
Temporary installations	58.26% 127
Artful public spaces	70.18% 153
Other (please specify)	10.55% 23
Total Respondents: 218	

1 / 1

Q6 What type of art speaks to you?

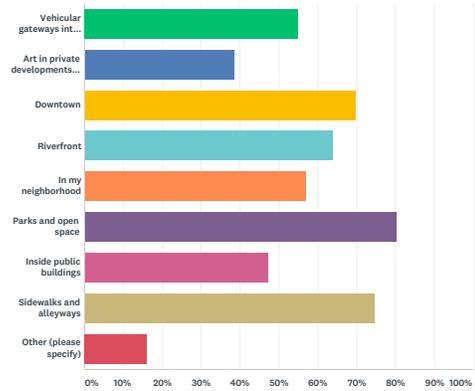
Answered: 217 Skipped: 3



ANSWER CHOICES	RESPONSES
Abstract	51.15% 111
Historical	51.15% 111
Whimsical	53.92% 117
Art about nature and the environment	59.91% 130
Culturally specific art forms	49.31% 107
Art that addresses social issues	47.47% 103
Street art	62.21% 135
Other (please specify)	9.68% 21
Total Respondents: 217	

Q7 Where would you like to see art in Chattanooga?

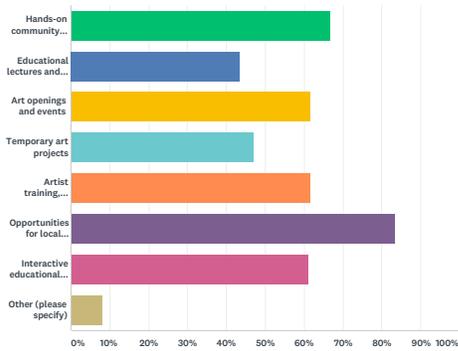
Answered: 218 Skipped: 2



ANSWER CHOICES	RESPONSES
Vehicular gateways into the City	55.05% 120
Art in private developments, i.e. office and shopping complexes	38.53% 84
Downtown	69.72% 152
Riverfront	63.76% 139
In my neighborhood	56.88% 124
Parks and open space	80.28% 175
Inside public buildings	47.25% 103
Sidewalks and alleyways	74.77% 163
Other (please specify)	16.06% 35
Total Respondents: 218	

Q8 What public art opportunities are important for Chattanooga?

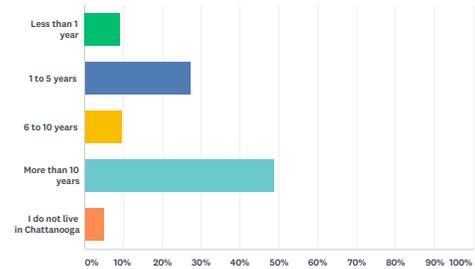
Answered: 216 Skipped: 4



ANSWER CHOICES	RESPONSES
Hands-on community art-making experiences	66.67% 144
Educational lectures and presentations	43.52% 94
Art openings and events	61.57% 133
Temporary art projects	46.76% 101
Artist training, mentorship, and workshops	61.57% 133
Opportunities for local artists, makers and entrepreneurs	83.33% 180
Interactive educational opportunities	61.11% 132
Other (please specify)	7.87% 17
Total Respondents: 216	

Q9 Do you live in Chattanooga? If so, for how long have you lived here?

Answered: 217 Skipped: 3



ANSWER CHOICES	RESPONSES
Less than 1 year	9.22% 20
1 to 5 years	27.19% 59
6 to 10 years	9.68% 21
More than 10 years	48.85% 106
I do not live in Chattanooga	5.07% 11
TOTAL	217

Q10 In what area or neighborhood of Chattanooga do you live?

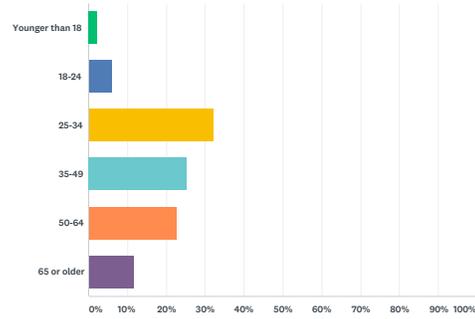
Answered: 210 Skipped: 10

#	RESPONSES	DATE
1	St Elmo	10/8/2018 10:29 AM
2	East Lake	10/2/2018 9:37 PM
3	Ooltewah	10/1/2018 1:48 PM
4	North Chattanooga	9/30/2018 12:45 PM
5	N. Chattanooga	9/29/2018 1:18 PM
6	fort wood	9/28/2018 10:30 AM
7	mik	9/28/2018 10:24 AM
8	St. Elmo	9/28/2018 10:16 AM
9	downtown	9/24/2018 4:20 PM
10	downtown	9/24/2018 4:17 PM
11	east lake	9/24/2018 4:14 PM
12	ringgold	9/24/2018 4:12 PM
13	collegedale	9/24/2018 4:06 PM
14	highland park	9/24/2018 3:59 PM
15	rossville	9/24/2018 3:50 PM
16	east ridge	9/24/2018 3:48 PM
17	signal mountain	9/24/2018 3:37 PM
18	Highland park	9/23/2018 7:02 PM
19	North Chattanooga	9/23/2018 5:55 PM
20	North shore	9/23/2018 5:44 PM
21	Ridgedale	9/23/2018 5:42 PM
22	North Chatt	9/23/2018 5:42 PM
23	North Chatt	9/23/2018 5:37 PM
24	avondale	9/20/2018 10:45 AM
25	highland park	9/20/2018 10:38 AM
26	highland park	9/20/2018 10:36 AM
27	highland park	9/20/2018 10:34 AM
28	highland park	9/20/2018 10:18 AM
29	red bank	9/20/2018 10:16 AM
30	highland park	9/20/2018 9:09 AM
31	downtown/lutc	9/20/2018 9:02 AM
32	Allon Park	9/20/2018 8:56 AM
33	downtown	9/19/2018 3:40 PM
34	innovation district	9/19/2018 3:37 PM
35	MLK Blvd	9/19/2018 3:35 PM

1 / 6

Q11 What is your age? (optional)

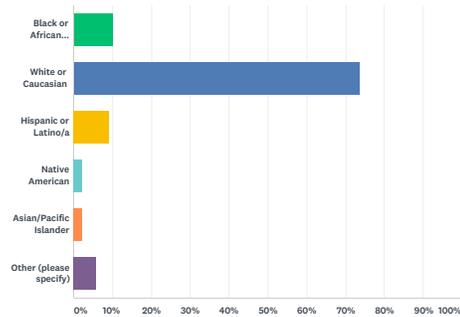
Answered: 213 Skipped: 7



ANSWER CHOICES	RESPONSES
Younger than 18	2.35% 5
18-24	6.10% 13
25-34	31.92% 68
35-49	25.35% 54
50-64	22.54% 48
65 or older	11.74% 25
TOTAL	213

Q12 What is your race or ethnicity? (optional)

Answered: 208 Skipped: 12



ANSWER CHOICES	RESPONSES
Black or African American	10.10% 21
White or Caucasian	73.56% 153
Hispanic or Latino/a	9.13% 19
Native American	2.40% 5
Asian/Pacific Islander	2.40% 5
Other (please specify)	5.77% 12
Total Respondents: 208	

Q13 What is your zip code:

Answered: 218 Skipped: 2

ANSWER CHOICES	RESPONSES	
Name	0.00%	0
Company	0.00%	0
Address	0.00%	0
Address 2	0.00%	0
City/Town	0.00%	0
State/Province	0.00%	0
ZIP/Postal Code	100.00%	218
Country	0.00%	0
Email Address	0.00%	0
Phone Number	0.00%	0

#	NAME	DATE
	There are no responses.	
#	COMPANY	DATE
	There are no responses.	
#	ADDRESS	DATE
	There are no responses.	
#	ADDRESS 2	DATE
	There are no responses.	
#	CITY/TOWN	DATE
	There are no responses.	
#	STATE/PROVINCE	DATE
	There are no responses.	
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1	37409	10/8/2018 10:29 AM
2	37407	10/2/2018 9:37 PM
3	37363	10/1/2018 1:48 PM
4	37405	9/30/2018 12:45 PM
5	37405	9/29/2018 1:18 PM
6	37403	9/28/2018 10:30 AM
7	37403	9/28/2018 10:24 AM
8	37409	9/28/2018 10:16 AM
9	37407	9/24/2018 4:24 PM
10	37403	9/24/2018 4:20 PM
11	37403	9/24/2018 4:17 PM

Q14 If you would like to receive future updates about the public art planning process, provide your email address.

Answered: 115 Skipped: 105

ANSWER CHOICES	RESPONSES	
Name	0.00%	0
Company	0.00%	0
Address	0.00%	0
Address 2	0.00%	0
City/Town	0.00%	0
State/Province	0.00%	0
ZIP/Postal Code	0.00%	0
Country	0.00%	0
Email Address	100.00%	115
Phone Number	0.00%	0

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#	ADDRESS 2	DATE
	There are no responses.	
#	CITY/TOWN	DATE
	There are no responses.	
#	STATE/PROVINCE	DATE
	There are no responses.	
#	ZIP/POSTAL CODE	DATE
	There are no responses.	
#	COUNTRY	DATE
	There are no responses.	
#	EMAIL ADDRESS	DATE
1	shane-ward@utc.edu	10/8/2018 10:29 AM
2	selenachavez423@gmail.com	10/1/2018 1:48 PM
3	schultz.heath@gmail.com	9/28/2018 10:24 AM
4	ashleyisandre@gmail.com	9/23/2018 7:02 PM
5	sarah@bridgecitycommunity.com	9/23/2018 5:42 PM
6	tworley@hope4theinnercity.org	9/20/2018 10:45 AM

APPENDIX C

GLOSSARY OF CURRENT & POTENTIAL PARTNER ORGANIZATIONS

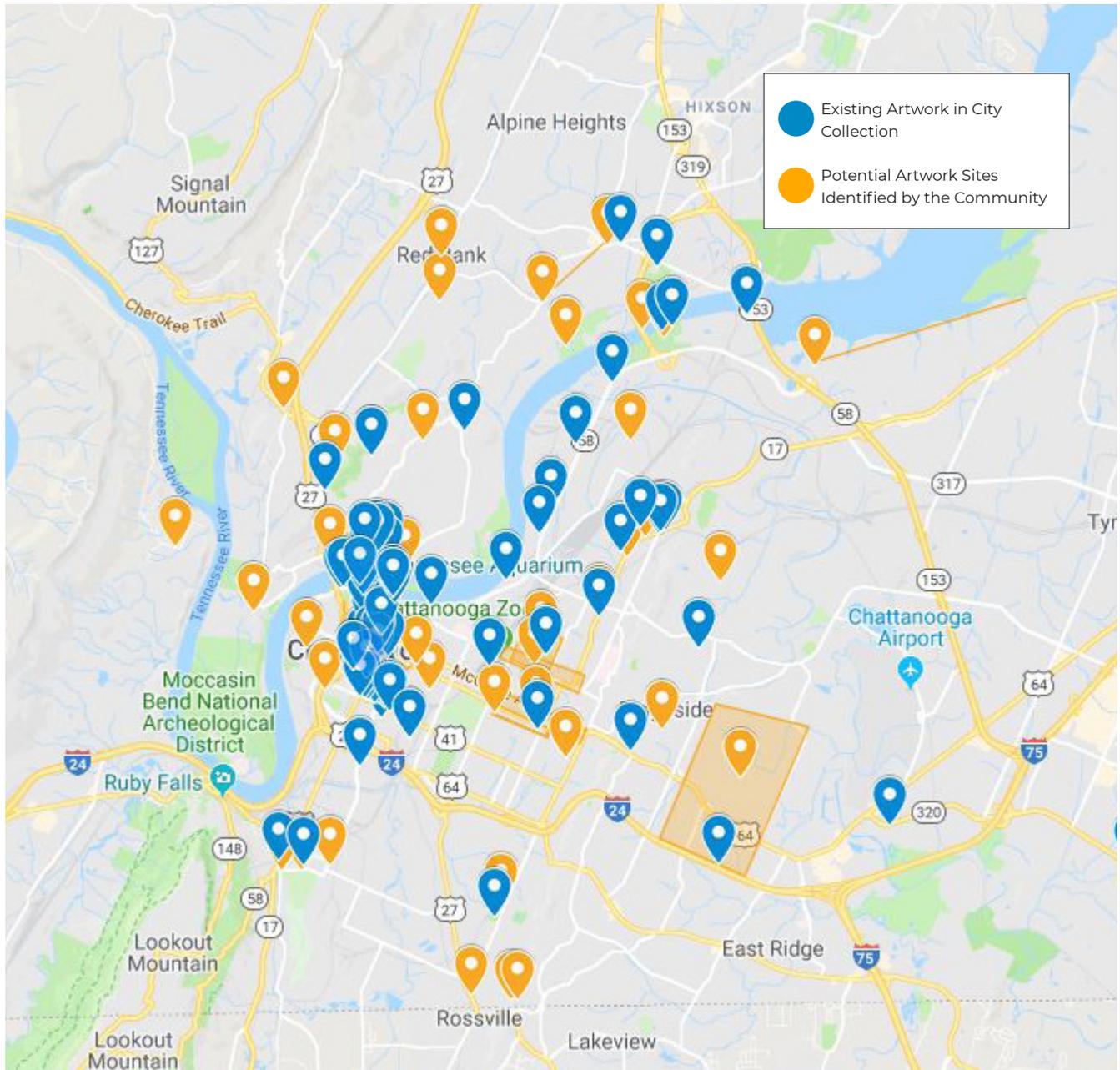
- The 800 Collective
<http://www.800collective.org/>
- ARC - Artist Residency Chattanooga
<https://www.arcresidency.org/>
- Art120
<http://www.art120.org/>
- Arts Build
<http://www.artsbuild.com/>
- Association for Visual Arts
<http://www.avarts.org/>
- Bessie Smith Cultural Center
<http://www.bessiesmithcc.org/>
- Burning Bridges
<https://www.theartistseven.com/2017/05/burnin-bridges-mural-jamblock-party/>
- Causeway
<http://www.causeway.org/>
- Chattanooga Design Studio
<https://www.chattanoogaastudio.com/>
- Chattanooga State Museum of Art
<https://www.chattanoogastate.edu/art-museum>
- Chattanooga Workspace
<http://www.chattanoogaworkspace.com/>
- ELLA
<http://www.ellachattanooga.com/>
- The Enterprise Center
<https://www.theenterprisectr.org/>
- Glass House Collective
<http://www.glasshousecollective.org/about/>
- Hart Gallery
<http://www.hartgallerytn.com/>

- The Hunter Museum
<http://www.huntermuseum.org/>
- Jazzanooga
<https://www.jazzanooga.org/>
- Mark Making
<http://www.markmaking.org/>
- McCallie Walls Mural Project
<https://www.facebook.com/McCallieWalls/>
- The Pop Up Project
<https://www.thepopupproject.org/>
- River City Company
<http://www.rivercitycompany.com/>
- River Gallery Sculpture Garden
<https://www.bluffviewartdistrictchattanooga.com/river-gallery-sculpture-garden/>
- Sculpture Fields
<https://www.sculpturefields.org/>
- Southeast Center for Education in the Arts
<https://www.utc.edu/southeast-center-education-arts/index.php>
- Sound Corps
<https://www.soundcorps.org/>
- Stove Works
<https://www.stoveworks.org/>
- Studio Everything
<https://www.facebook.com/studioeverything/>
<https://www.youtube.com/watch?v=Vq8dijl0qb8>
- THRIVE Regional Partnership
<https://www.thriveregionalpartnership.org/>
- Trust for Public Land
<https://www.tpl.org/our-work/parks-people%E2%80%93chattanooga>
- University of Tennessee at Chattanooga Cress Gallery of Art
<http://www.cressgallery.org/>

APPENDIX D

MAP OF EXISTING AND POTENTIAL ARTWORK SITES

Multiple locations for future public art were suggested by the community throughout the master planning process. The purpose of this map is to illustrate, at a glance, where existing public art is concentrated and proposed potential future sites throughout the city.



POTENTIAL LOCATIONS FOR ARTWORK PLACEMENT

DOWNTOWN

- MLK Boulevard from the riverfront to Central Avenue, including the railroad bridge
- Innovation District
- Third and Fourth Street Hospital Corridor
- Connection between UTC and MLK Blvd.

SUBURBAN AREAS

- South Broad Street
- Holtzclaw at East Main Street
- Ferger Place (historic homes)
- Highland Park, East Lake, Ridgedale, Oak Grove, Tatum Park
- Historic Glenwood
- Glass Street
- Roscoe Village
- Hixson Pike
- Red Bank
- Cherokee and Manufacturer
- GATEWAYS to Lookout Mountain, Botanic Garden, Southside Gardens
- Eastgate Town Center
- Orchard Knob and Missionary Ridge (corridor from 23rd where interstate cuts through)
- Parkridge Medical Center
- Causeway, a nonprofit social innovation studio
- Main to Wilder Street (Glass House)
- Dodson Avenue
- Major cloverleaf areas: I-75 & I-24; US-27 at Signal Mountain Road, Hamilton Place Mall, Hwy 153 & I-75, I-153 & Hixson Pike
- Market Place on Sundays (near dog park)
- Brainerd Road; tunnel to Brainerd Arts District to slow down and appreciate surroundings

- Howard High School
- Lookout Mountain Conservancy
- Public plaza at Cherry Street and First Street
- Alton Park
- Avondale
- College Hill
- East Chattanooga
- North end of Central Avenue at Lincoln Park

PARKS

- Warner Park
- Sterchi Farm Park
- Southside Community Park
- Harris Johnson Park (across from Howard School)
- Renaissance Park (dramatic land forms)
- Lynbook Park
- Skatepark with dedicated wall for street art

YOUTH AND FAMILY DEVELOPMENT CENTERS

- NEW: Dividing City rec centers into four zones with South Rec devoted as an arts center rather than some art in every rec center (provides training opportunity for arts to work with youth)
- Avondale and East Lake slated for renovation (percent for art may be used for furnishings, temporary art, light show, books, oral histories, food, film, photography, playground)

INVENTORY OF EXISTING ARTWORK IN CITY COLLECTION

Title	Name	Date Purchased/ Installed	Location
<i>Cherokee</i>	Jud Hartmann	1992	Tennessee Aquarium Plaza
<i>Ross's Landing Park and Plaza</i>	SITE with Stan Townsend + Jack Mackie	1992	Ross's Landing Park and Plaza
<i>The Boat</i>	Jim Collins	1993	Broad St. sidewalk @ Big River Grille
<i>The Couch</i>	Catherine Neuhardt Minor	1993	Broad and Second St.
<i>The Watermill</i>	Terry West	1993	Market St. Bridge/Tennessee Aquarium
<i>Cat Fish Fantasy</i>	Jane Yelliott	1994	Market St. sidewalk @ Rhythm and Brews
<i>Opportunity for a Conversation</i>	Lawrence Mathis	1995	MLK Blvd. & Market St.
<i>Paddlewheel Boat</i>	Jim Collins	1996	Market St. sidewalk @ Barber College
<i>Antique Truck</i>	Allen Hampton	1997	Market and 14th Street
<i>Railroad Boarding House</i>	Lisa Turner	1998	Cowart & Market St.
<i>Serve Yourself</i>	Lisa Norris	1999	City Hall
<i>Drawing for Modern Space: C</i>	John Ringhofer	1999	City Hall
<i>Structure in Transition #1</i>	Mary Beth Sanders	1999	City Hall
<i>Greene County, TN</i>	Andrew Rogers	1999	City Hall
<i>Pansies</i>	Elizabeth Allen	1999	City Hall
<i>Intermission at the Tivoli</i>	Martha Williams	1999	City Hall
<i>Isolated Object #3</i>	Mark Shoup	1999	City Hall
<i>Freesia</i>	Eric Keller	1999	City Hall
<i>Bird II</i>	Michael Holsomback	1999	City Hall
<i>Tugboat</i>	Mark Wood	1999	City Hall
<i>Aphrodite</i>	Laura Woolsey	1999	City Hall
<i>No, Seriously, It's Art.. Really</i>	Brian Gilbert	1999	City Hall
<i>Summer's Abundance</i>	Liz Aplin	1999	City Hall
<i>Child II</i>	Charlie Newton	1999	City Hall
<i>Copper Kettle with Fruit</i>	Nancy Cope	1999	City Hall
<i>Fiery Gizzard</i>	Jim Ann Howard	1999	City Hall
<i>Prarie Schooner</i>	Jere Chumley	1999	City Hall
<i>John Ross from the North</i>	W. Scott Leach	1999	City Hall
<i>Mascot Gateway</i>	Jim Collins	2000	Howard High School
<i>The Piano</i>	Lori Kelly	2000	Frazier Ave.
<i>Heavy Metal</i>	Jonathan McNair & Jim Collins	2000	Coolidge Park
<i>5 Doors</i>	Erin Yon	2000	Development Resource Center
<i>Neighborhood Gateway</i>	Lisa Turner	2001	Fort Negley, Piney Woods & Rustville Gateway

Title	Name	Date Purchased/ Installed	Location
<i>Volumes</i>	Jim Collins	2001	Hamilton Co. Bicentennial Library
<i>Policeman's Memorial</i>	Cessna Decosimo	2003	Market Street/Courts Bldg.
<i>Shine Like a Roosevelt Dime</i>	Michael Holsomback	2004	Development Resource Center
<i>Reading the Times</i>	Judith Mogul	2004	City Hall
<i>Little Waterspider</i>	Demos Glass	2005	The Passage Ross's Landing
<i>Stickball players</i>	Robbie McMurtry	2005	The Passage Ross's Landing
<i>Disks (7 see below for titles)</i>	Team Gadugi	2005	The Passage Ross's Landing
<i>Luminous Light Masts (7)</i>	James Carpenter	2005	Chattanooga River Pier
<i>Strength of Life</i>	Gary Allen	2005	The Passage Ross's Landing
<i>Warrior Birds</i>	Gary Allen	2005	The Passage Ross's Landing
<i>The Four Journey Directions</i>	Ken Foster	2005	The Passage Ross's Landing
<i>Coiled Serpent</i>	Bill Glass	2005	The Passage Ross's Landing
<i>The Sun Circle</i>	Bill Glass	2005	The Passage Ross's Landing
<i>Connections</i>	Knokovtee Scott	2005	The Passage Ross's Landing
<i>Weeping Eye Mask</i>	Knokovtee Scott	2005	The Passage Ross's Landing
<i>Waterfront Celebration!</i>	Melissa Hefferlin	2005	City Hall
<i>Poise</i>	Angela Conner	2005	First Street Sculpture Garden
<i>Birth of Light</i>	Thomas Spake	2006	Highland Park Community Center
<i>Hub</i>	Skip Van Houten	2006	Heritage Park
<i>Square to the Gate</i>	Ray Katz	2007	Tennessee Riverpark/Curtain Pole Rd.
<i>Dynamic City</i>	Seranda Vespermann	2007	City Hall
<i>Bird Watcher</i>	Jim Collins	2007	Tennessee Riverwalk Mile #0
<i>Bluegrass Mandoliin</i>	Jim Collins	2007	Tennessee Riverwalk Mile #1
<i>Bicycle for Two</i>	Jim Collins	2007	Tennessee Riverwalk Mile #2
<i>Wheelchair Watcher</i>	Jim Collins	2007	Tennessee Riverwalk Mile #3
<i>Yellow Bicycle</i>	Jim Collins	2007	Tennessee Riverwalk Mile #4
<i>Walking Man</i>	Jim Collins	2007	Tennessee Riverwalk Mile #5
<i>Father/Daughter</i>	Jim Collins	2007	Tennessee Riverwalk Mile #6
<i>Red Bicycle</i>	Jim Collins	2007	Tennessee Riverwalk Mile #7
<i>Family Group</i>	Jim Collins	2007	Tennessee Riverwalk Mile #7.5
<i>Spirit of Main Street</i>	Shaun LaRose	2007	Main Street @ Enzo's Market
<i>Art Cats</i>	Elizabeth Rogers Decosimo	2007	Mckamey Animal Shelter
<i>Ascending Path</i>	Aaron Hussey & Brad Bourgoyne	2007	Renaissance Park
<i>(9) Riverwalk Milemarkers see below</i>	Jim Collins	2007	Tennessee Riverwalk
<i>Railwave</i>	Chris Fennell	2008	Tennessee Aquarium Plaza
<i>High Four</i>	Louise Peterson	2008	First Street Sculpture Garden
<i>Spring</i>	Daud Akhriev	2009	Market St. Bridge/South End

Title	Name	Date Purchased/ Installed	Location
<i>Summer</i>	Daud Akhriev	2009	Market St. Bridge/South End
<i>Party Dress</i>	John Petrey	2009	Main Street
<i>Celestial Clockwork</i>	Rey Alfonso	2009	Main Street
<i>Anchored in Angst</i>	Ray Padron	2010	Broad Street at Lupis Pizza
<i>Black and White</i>	Samuel Burns	2010	Miller Park
<i>Contemporary Budding Pipelines</i>	Charles Yost	2010	Tennessee Riverwalk
<i>Arise</i>	Andrew Light	2010	Hixson Pike at Access Rd.
<i>Fall</i>	Daud Akhriev	2011	Market and First Street
<i>Winter</i>	Daud Akhriev	2011	Market and First Street
<i>Winds of Change</i>	Cecilia Lueza	2011	Brainerd Rd. and Seminole
<i>Matriarch</i>	Isaac Duncan III	2011	Main Street
<i>Rhino Pull Toy</i>	John Petrey	2011	Chattanooga Theater Centre
<i>Chattanooga Music Man</i>	James Simon	2012	Woodland & Frazier Ave.
<i>Geometry in a Box</i>	Samuel Burns	2012	Jefferson Heights Park
<i>Atrack</i>	John Davis	2012	Market and Second Street
<i>Landing</i>	John Davis	2012	Broad and Second Street
<i>Continuum</i>	Sally Rogers	2012	Bluff View Overlook
<i>From Whence Cometh My Help?</i>	Charlie Brouwer	2013	East Main Street @ Main Street Meats
<i>Plane Warp</i>	Carl Billingsley	2013	Belvoir Neighborhood Pocket Park
<i>Composite Wing</i>	Jon Shearin	2013	27 West Main Street
<i>True Sound of Change</i>	Rondell Crier	2013	West Main and Market Streets @ Blue Orleans
<i>Carved Glass & Stone Benches</i>	Weston Lambert	2013	Glass Street @ N. Chamberlain Ave.
<i>Storyteller Grouping</i>	Catherine Woods	2013	Glass Street @ Wheeler Ave.
<i>Window and Tower</i>	Jan Chenoweth	2013	Tennessee Riverwalk
<i>Fool's Buoy</i>	Roger Halligan	2013	Tennessee Riverwalk
<i>Trailhead Marker (Bell Ave.)</i>	Kyle Van Lusk	2013	Stringer's Ridge
<i>Trailhead Marker (Spears Ave.)</i>	Kyle Van Lusk	2013	Stringer's Ridge
<i>Trailhead Marker</i>	Kyle Van Lusk	2013	Stringer's Ridge
<i>Fortitude</i>	Mark Krucke	2013	63 East Main Street @ Green Spaces
<i>Star Light Star Bright</i>	CJ Rench	2013	Hixson Pike at Bright School
<i>Casey Standing</i>	Alan LeQuire	2013	West Main and Williams Street
<i>The Main Terrain</i>	Thomas Sayre	2013	450 West Main Street
<i>Out of Nature</i>	Hanna Jubran	2014	West Main Street @ Cowart St.
<i>Glass Houses</i>	Nicky Falkenhayn	2014	Glass Street @ N. Chamberlain Ave.
<i>Purple Cone Flowers</i>	Christopher Weed	2014	Glass Street @ Awtry St.

Title	Name	Date Purchased/ Installed	Location
<i>Colored Building Blocks</i>	Christopher Weed	2014	Glass Street @ N. Chamberlain Ave.
<i>An Scealai</i>	Mark Connelly	2014	West Main Street @ Pilgrim's Pride
<i>Youth</i>	Derek Chalfant	2014	West Main Street @ Key Club
<i>New Again</i>	Joey Manson	2014	West Main Street @ CBR Auto Care
<i>Fiercely (Over I)</i>	Andrew Light	2014	E. Brainerd @ Bass Rd.
<i>St Elmo (A History in Steel)</i>	Charles Pilkey	2014	St. Elmo and Tennessee Avenue
<i>Walnut</i>	Rondell Crier	2015	Renaissance Park
<i>Scatter</i>	Bruce White	2015	Fire Station #1 @ Main Street
<i>We Will Not Be Satisfied Until...</i>	Meg Saligman	2015	AT&T Building @ MLK Blvd.
<i>Power of Gold/Gold</i>	Lucinda Carlstrom		City Hall
<i>Train</i>	Terry Cannon		City Hall
<i>Walnut Street Bridge</i>	Bill Tidwell		City Hall
<i>U.S.S. Chattanooga wood head boards</i>	Unknown		City Hall
<i>Krystal 70 years (print)</i>	Unknown		City Hall
<i>Chinese screens</i>	Unknown		City Hall
<i>Abstract (oil on canvas)</i>	Unknown		City Hall
<i>Chestnut Street Gateway Mural</i>	Jared Bader	2016	Chestnut St. & W. 20th St.
<i>Embrace the Future, Remember the Past</i>	Eduardo Mendieta	2017	Milliken Park @ W. 45th St. & Central Ave.
<i>Resurgence 1</i>	Albert Paley	2018	Blue Goose Hollow, Tennessee Riverpark
<i>Resurgence 2</i>	Albert Paley	2018	Blue Goose Hollow, Tennessee Riverpark
<i>Be You</i>	Greta McLain	2018	Wilcox Tunnel (East Entrance)
<i>See Me Shine</i>	Greta McLain	2018	Wilcox Tunnel (East Entrance)

APPENDIX E

CHART OF COMPARABLE CITIES

	CIP %	Eligible CIP Projects	Private Percentage	Maintenance Details	# of CIP Projects in Progress	Staff Details
Alexandria, VA	Allocation from City Council not based on a percent for art model.	Projects selected by Office of the Arts staff from the City's Capital Improvement Program, or the Alexandria City Schools Capital Improvement Program. The eligible projects are a key component of the Office of the Arts "Annual Workplan" which is approved by City Council.	Yes. Voluntary contribution.	The Public Art Program receives about \$25,000 per year from the Capital Improvement Program for conservation of the Public Art Collection. At this pace, the Program will work through its backlog of conservation needs in approximately eight years. As recommended in the Public Art Implementation Plan, this level of funding should be maintained and re-evaluated in five years after an updated conservation assessment is completed.	Six (6) including an artist residency.	Deputy Director, Recreation, Parks & Cultural Activities (part time for Public Art) Public Art Assistant (PTE) Contract out for management of larger projects
Arlington, VA (Arlington County)	Up to 1/2 %	The annual CIP budget submitted by the County Manager to the County Board include a provision for an amount that is no more than 1/2% of the County CIP budget from the areas of Local Parks and Recreation, Transportation, Community Conservation, and Government facilities	Yes. It is a voluntary program not based on a percentage.	Arlington Arts maintains the collection of nearly 60 permanent artworks. Developers are expected to cover the cost of maintaining their artworks. Maintenance for their art collection is through the County's capital improvement budget, paid by a one time allotment, and it is not clear how future collection and maintenance needs will be funded.	FY19 estimated number of projects: 22	There are 2.8 FTE and a contractor who helps oversee the collection and maintenance projects. The staff titles are Public Art Administrator and two Public Art Project Managers, plus the contract person for collections and maintenance.
Asheville, NC	Voluntary 1% policy for Capital Improvement Project budgets started in 2001.	N/A	None.	They have a Public Art Maintenance Subcommittee of the Public Art and Cultural Committee, staffed by the Administrative Services Manager in the Office of Economic Development.. Their role includes training volunteers on cleaning and establishing a budget for maintenance of the collection.	N/A	No dedicated public art staff. The person listed as the contact on the website is the City of Asheville Strategic Development Director.
Athens, GA (Athens Clarke County)	1% of Capital projects in addition to allocations from the Special Purpose Local Option Sales Tax (SPLOST Tax).	Upon adoption of the annual General Capital Budget, the Mayor and Commission of the Unified Government appropriate one percent of the value of all approved projects in the Capital Budget, excluding land purchases, leases, finance cost, and projects categorized as "Equipment," to the Public Art Project Account	None.	The Unified Government of Athens Clarke County is responsible for maintenance.	There are 45 new bus shelters in progress, and one mural coming soon. They also have an annual Arts in Community grant program, free film screenings, and other events. These are funded through Athens Transit funds, ACAC funds, and SPLOST funds.	No dedicated public art staff. The Commission chair is listed as the contact on at least one of the calls for artists. The Commission staff is limited to a paid administrative assistant. Projects are a collaborative effort. For example, with the bus shelters, they work closely with Transit, as well as their SPLOST dept, Central Services, etc.

	CIP %	Eligible CIP Projects	Private Percentage	Maintenance Details	# of CIP Projects in Progress	Staff Details
Chapel Hill, NC	1% or other amount from the CIP. Percent for Art Ordinance written in 2002. Funds may be pooled.	One percent of all appropriations for Capital Improvement Projects are directed to the Town's Percent for Art Program, except cost of land acquisition, grant funds for which the Town provides a local match, bond funds which do not allow such a use, and any other funds whose source prevents their use for public art.	They have a voluntary program.	The revised 2018 public art ordinance states percent for art funding from the CIP may be used for maintenance or conservation of an existing Percent for Art project.	<p>There are no Percent for Art Projects are currently in progress according to https://www.townofchapelhill.org/town-hall/departments-services/public-and-cultural-arts/programs/percent-for-art/current-projects</p> <p>Completed projects are located here: https://www.townofchapelhill.org/town-hall/departments-services/public-and-cultural-arts/programs/percent-for-art/completed-projects</p> <p>There are other temporary and artist in residence initiatives managed by the Arts and Culture program.</p>	There is one FTE. Title is Public Art Administrator.
Louisville, KY	They do not have percent for art. Projects are funded by a variety of sources including general funds, donations, and grants.	N/A	Developers have an option for a fee in lieu of outdoor amenities required in the Land Development Code.	Louisville's collection mostly consists of gifts. All works of art accepted into the collection must come with funds to maintain the artwork for "no less than the life of the artwork, or up to ten years, whichever is less."		There is one FTE titled Public Art Administrator.
Nashville, TN	1%. The percent is pooled in one lump sum and Metro Art can spend it on any Metro property.	Adopted on May 16, 2000, the ordinance dedicates one percent (1%) of the net proceeds of any general obligation bond issued for construction projects to fund public art.	The new Public Art Community Investment plan has an entire chapter dedicated to public art funded by private development. This section talks more about how to do it and take advantage of the private investment in Nashville. Policies are not yet in place to solidify this goal. The 2018 program guidelines have minimal language encouraging private sector donations.	Nashville is able to use its percent for art funds for conservation and maintenance. At times, they have asked for additional resources from the General Fund Reserve Fund (or Four Percent Fund).	Two artist residency-based projects.	There are five FTE: Executive Director, Public Art & Placemaking Project Manager who also manages the conservation of the One Percent for Art Collection Public Art & Placemaking Project Manager, Public Art & Placemaking Coordinator, Neighborhood & Artist Development Coordinator.

ALEXANDRIA, VA

CIP %

Allocation from City Council is not based on a percent for art model. “In the Public Art Policy approved in October 2012, the City Council committed to making annual contributions to the public art fund, starting with \$50,000 in FY13, \$100,000 in FY14 and increasing \$50,000 each year, until the annual contribution reaches \$500,000 per year. The use of these funds is restricted to the acquisition of permanent or temporary art, conservation of the collection, and special projects. The Public Art Implementation Plan states an “aspirational” goal of 1% per year, including schools.

Eligible CIP Projects

Projects selected by Office of the Arts staff from the City’s Capital Improvement Program, or the Alexandria City Schools Capital Improvement Program. The eligible projects are a key component of the Office of the Arts “Annual Workplan” which is approved by City Council. This new strategy was an outcome of the Public Art Implementation Plan.

Private Percentage

Yes. Voluntary contribution. Public Art provided by developers is voluntary, unless the associated Small Area Plan or the zoning requires the provision of Public Art. The Office of the Arts staff works collaboratively with the Department of Planning and Zoning to manage the development conditions through which a developer is expected to include public art in their development.

Developers may choose to place Public Art on-site or provide an equivalent voluntary contribution to be used toward public art within the project’s associated Small Area Plan. If the Public Art is required as a standard condition and approved as part of the Development Special Use Permits (DSUP) process, then the public art or in lieu contribution is enforceable as part of that condition.

The amount of voluntary contribution, in lieu of onsite Public Art, will be calculated at the rate of \$.30 per gross square foot up to a maximum amount of \$75,000 for each building. For expansion or renovation of existing commercial or industrial buildings that require a DSUP, calculations are based on the amount of additional floor area. Developers who provide public art on-site that is equivalent to the voluntary monetary contribution are exempt from the contribution.

Maintenance Details

The Public Art Program receives about \$25,000 per year from the Capital Improvement Program for conservation of the Public Art Collection. At this pace, the Program will work through its backlog of conservation needs in approximately eight years. As recommended in the Public Art Implementation Plan, this level of funding should be maintained and re-evaluated in five years after an updated conservation assessment is completed.

Other

The City of Alexandria adopted a public art policy in 2012 and a Public Art Implementation Plan in 2014.

<https://www.alexandriava.gov/uploadedFiles/recreation/arts/PublicArt/Public%20Art%20Implementation%20Plan%20-%20Final%20Final.pdf>

The City of Alexandria Commission on the Arts is an advisory body to City Council with 16 members.

Website Links

<https://www.alexandriava.gov/PublicArt>

Municipal Code Links

- Alexandria Commission on the Arts:
https://library.municode.com/va/alexandria/codes/code_of_ordinances?nodeId=PTIITHCOGEOR_TIT2GEGO_CH4COBOCO_ARTKALCOAR
- Public Art in NR (Neighborhood Retail Zoning Code)
https://library.municode.com/va/alexandria/codes/zoning?nodeId=ARTIVCOOFINZO_4-1409PUAR
- Public Art in Commerical and Downtown Zone
https://library.municode.com/va/alexandria/codes/zoning?nodeId=ARTIVCOOFINZO_4-606BURE

ARLINGTON, VA (ARLINGTON COUNTY)

CIP %

Up to 1/2 %. Other funding sources listed on page 75 of the 2004 Public Art Plan / Strategy. This may be updated with the new plan, which will be announced in the next 30 days.

- CIP allocations to the Public Art Fund
- County CIP projects that include art projects budgeted within overall project planning and construction funding
- Public art provided by private entities through the site plan process
- “Area funds” supported by in-lieu cash contributions from site plan agreements
- Neighborhood Conservation, Park Enhancement Grant, or Commercial Revitalization grants
- WALKArlington capital funds
- In addition, private or community funds may supplement funding sources”

Eligible CIP Projects

The annual CIP budget submitted by the County Manager to the County Board include a provision for an amount that is no more than 1/2% of the County CIP budget from the areas of Local Parks and Recreation, Transportation, Community Conservation, and Government facilities. Funds appropriated are utilized to support approved County Initiated projects pursuant to the Public Art Master Plan. Through the CIP budget review process, the County Board determines the actual funding level for public art projects each year. Funding may be allocated from either the pay-as-you-go budget or bonds or both. When the public art project is part of a new construction or renovation, the funding is appropriated in the same funding cycle as the construction.

Private Percentage

Yes. It is a voluntary program not based on a percentage. Developers can fulfill community benefits requirements for site plans with art. They may choose to commission their own projects or contribute to a fund.

Guidelines for Site Plan Projects:

<https://arlingtonva.s3.amazonaws.com/wp-content/uploads/sites/20/2018/08/GUIDELINES-FOR-SITE-PLAN-PROJECTS-2018.pdf>

Public Art in Private Development Resource Guide:

<https://publicart.arlingtonva.us/wp-content/uploads/sites/20/2014/10/PublicArtinPrivateDevelopment-FINAL-10.3.14.pdf>

Maintenance Details

Arlington Arts maintains the collection of nearly 60 permanent artworks. Developers are expected to cover the cost of maintaining their artworks. Maintenance for their art collection is through the County's capital improvement budget, paid by a one time allotment, and it is not clear how future collection and maintenance needs will be funded.

Other

Details on the planning process are here:

<https://projects.arlingtonva.us/plans-studies/comprehensive-plan/public-spaces-master-plan/public-art-master-plan/pamp/>

You can see the original 2004 public art plan here:

<https://arlingtonva.s3.dualstack.us-east-1.amazonaws.com/wp-content/uploads/sites/20/2013/12/public-Art-Master-Plan-.pdf>

Website Links

Public Art Program:

<https://publicart.arlingtonva.us/>

Public Art Policy:

<https://publicart.arlingtonva.us/wp-content/uploads/sites/20/2013/12/public-art-policy.pdf>

Public Art Program Guidelines:

<https://publicart.arlingtonva.us/wp-content/uploads/sites/20/2016/04/PUBLIC-ART-PROGRAM-Guidelines-FINAL-Sept-2015-PAC-approved.pdf>

ASHEVILLE, NC

CIP %

Voluntary 1% policy for Capital Improvement Project budgets started in 2001. Percentage must be matched 1:1 from other sources and placed into a public art account. An internal policy was launched in 2016 and all departments are participating with Finance & Management Services department on the CIP budget: <https://www.ashevollenc.gov/civicax/filebank/blobdload.aspx?blobid=26495>. There is a significant effort on fundraising and collaborating with local BID and community partners for funding.

Eligible CIP Projects

N/A

Private Percentage

None

Maintenance Details

They have a Public Art Maintenance Subcommittee of the Public Art and Cultural Committee, staffed by the Administrative Services Manager in the Office of Economic Development.. Their role includes training volunteers on cleaning and establishing a budget for maintenance of the collection.

Other

The Urban Trail, a string of 30 sculptural trail stations, was one of the major public art initiatives, which spurred the development of a public art committee in the late 1990s.

There is an Urban Trail subcommittee to the Public Art and Cultural Committee.
<https://www.ashevollenc.gov/civicax/filebank/blobdload.aspx?BlobID=23320>

There is an initiative called the Visiting Artist Program. From the website: "This inaugural year of the Visiting Artist Project will support the community's creation of memorable places, the promotion of Asheville's African American history, and participation by the local community in diverse acts of cultural expression."

https://www.ashevollenc.gov/departments/community/public_art/visiting_artist_program.htm

This article details the budgets of recent public art projects in Asheville. Note that many of the projects are primarily funded by private donations with some City of Asheville contributions.
<https://www.citizen-times.com/story/news/local/2016/02/14/public-art-good-bad-and-ugly/80173214/>

Website Links

https://www.ashevollenc.gov/departments/community/public_art/default.htm

Public Art and Cultural Commission

https://www.ashevollenc.gov/departments/city_clerk/boards_n_commissions/public_art.htm

Public Art Plan written by Jennifer Murphy in 2001.

<https://www.ashevillenc.gov/civicax/filebank/blobdload.aspx?BlobID=24237>

Municipal Code Links

Public Art and Cultural Commission:

https://library.municode.com/nc/asheville/codes/code_of_ordinances?nodeId=PTIICOOR_CH2AD_ARTIIIIBOCOCO_DIVIIPUARCUCO

Development and Design Standards

https://library.municode.com/nc/asheville/codes/code_of_ordinances?nodeId=PTIICOOR_CH7DE_ARTXIDEDEST_S7-11-4OPSPST

ATHENS, GA (ATHENS CLARKE COUNTY)

CIP %

1% of Capital projects in addition to allocations from the Special Purpose Local Option Sales Tax (SPLOST Tax).

Eligible CIP Projects

Upon adoption of the annual General Capital Budget, the Mayor and Commission of the Unified Government appropriate one percent of the value of all approved projects in the Capital Budget, excluding land purchases, leases, finance cost, and projects categorized as "Equipment," to the Public Art Project Account. This account is a multi-year account used for the design, fabrication, installation, maintenance and implementation of community public art projects recommended by the ACAC and approved by the Mayor and Commission. In addition to the capital funding for public art, the ACAC may submit to the Unified Government an annual operating budget request to further support its ongoing efforts to promote a public art program and other cultural community initiatives.

The majority of projects are funded through SPLOST (Special Purpose Local Option Sales Tax) funds. Capital funds are sometimes used to add additional funds to those projects. It varies year to year and is not a set percentage.

Private Percentage

None.

Maintenance Details

The Unified Government of Athens Clarke County is responsible for maintenance.

Other

The Athens Cultural Affairs Commission was established by ordinance to be the entity in the County in charge of public art. A public art master plan was written in 2016:

http://www.athensculturalaffairs.org/wp-content/uploads/2017/01/Athens_Public_Art_Master_Plan_draft_for_public_review_Dec_2016.pdf

Article on website here:

<http://www.athensculturalaffairs.org/acac-seeks-community-support-public-art-master-plan/>

Website Links

<http://www.athensculturalaffairs.org>

Municode Links

https://library.municode.com/ga/athens-clarke_county/codes/code_of_ordinances?nodeId=PTIIICOOOR_TITIGEGO_CHI-25ATCUAFCO

CHAPEL HILL, NC

CIP %

1% or other amount from the CIP. Percent for Art Ordinance written in 2002. Funds may be pooled.

Eligible CIP Projects

One percent of all appropriations for Capital Improvement Projects are directed to the Town's Percent for Art Program, except cost of land acquisition, grant funds for which the Town provides a local match, bond funds which do not allow such a use, and any other funds whose source prevents their use for public art.

Private Percentage

They have a voluntary program. The Arts and Culture program has collaborated with a few private developers. who are encouraged at the pre-application meeting, to commit to including a public art: <https://www.townofchapelhill.org/town-hall/departments-services/community-arts-culture/private-fund-public-art>

Maintenance Details

The revised 2018 public art ordinance states percent for art funding from the CIP may be used for maintenance or conservation of an existing Percent for Art project.

Other

The Town of Chapel Hill's Community Arts & Culture effort seeks to enrich the lives of those who live, work and visit Chapel Hill through programs and events that build community and contribute to the vibrancy of the Town. Community Arts & Culture is advised by the Chapel Hill Cultural Arts Commission, an 11-member volunteer board established in 1992 and appointed by the Town Council. Community Arts & Culture administers many programs and projects in Chapel Hill. The Percent for Art Program, Festivals & Community Events, an Artists in Residence program that funds local artists to conduct special projects in the Chapel Hill - Carrboro City School system; the Community Art Project, where an artist or artist team engages a particular community in the creation of a public art piece or event; the Downtown Art Program which enlivens the downtown environment with art installations and other types of temporary public art; and the Juried Exhibitions Series which showcases artwork by established and emerging artists at Chapel Hill Town Hall and the Chapel Hill Public Library.

Website Links

<https://www.townofchapelhill.org/town-hall/departments-services/public-and-cultural-arts>

Guiding documents for the public art program:

<https://www.townofchapelhill.org/town-hall/departments-services/public-and-cultural-arts/guiding-documents>

2016 Cultural Arts Plan:

<https://www.townofchapelhill.org/home/showdocument?id=32247>

Municipal Code Links

https://library.municode.com/nc/chapel_hill/ordinances/code_of_ordinances?nodeId=800069

LOUISVILLE, KY

CIP %

They do not have percent for art. Projects are funded by a variety of sources including general funds, donations, and grants

Eligible CIP Projects

N/A

Private Percentage

Developers have an option for a fee-in-lieu of outdoor amenities required in the Land Development Code. It was not popular when first introduced, and it was during the recession when no development was taking place. They have since received funding through this option on 2 recent projects. It is difficult to predict whether they will see an increase in developers taking advantage of the fee-in-lieu (essentially a buy-out for required amenities) with the current building trends in Louisville, or whether these were somewhat of an anomaly. The fee-in-lieu is applicable only to new, very large SF footprint buildings, which are most common in industrial uses outside the city core. In examples like the recent Omni Hotel, developers tend to include the outdoor amenities on their own accord and are not seeking the buy-out.

Maintenance Details

Louisville's collection mostly consists of gifts. All works of art accepted into the collection must come with funds to maintain the artwork for "no less than the life of the artwork, or up to ten years, whichever is less." The funds are held in the Louisville Public Art Space Fund. There is a small endowment fund through the Louisville Community Foundation which is held in reserve for emergencies and the public art annual general fund budget typically includes a small amount, about \$15,000, for basic collection maintenance needs.

Other

Louisville has a public art master plan that was created in 2008:

https://louisvilleky.gov/sites/default/files/commission_on_public_art/publicartmasterplan1.15.2015.pdf

There is a Commission on Public Art responsible for locating gifts of art which are the majority of public art in the community. Link to the guidelines:

https://louisvilleky.gov/sites/default/files/commission_on_public_art/copa_siting_guidelines_2013.pdf

They have presented temporary works of art:

chrome-extension://oemmndcbldboiebfnladdacbfdmadadm/https://louisvilleky.gov/sites/default/files/commission_on_public_art/copa_siting_guidelines_2013.pdf

In 2015, they began a three year series of public art exploration with three years of committed general funds to use in a variety of ways to test what works best for Louisville, including internal process in city government, public response, and overall success of the project. The temporary exhibit was the first “experiment”. Since then they have used funds to initiate projects that are integrated into streetscapes (Love in the Street, sidewalk poetry), using technology to study and build awareness for bike networks (Bike Sense Louisville), and projects that more closely resemble social practice, such as an ongoing community engagement with artist Matthew Mazzotta. This experimentation process allows us to determine and demonstrate what our long-term strategy should be for public art.

Website Links

<https://louisvilleky.gov/government/public-art>

Municipal Code Links

NASHVILLE, TN

CIP %

1%. The percent is pooled in one lump sum and Metro Art can spend it on any Metro property.

Eligible CIP Projects

Adopted on May 16, 2000, the ordinance dedicates one percent (1%) of the net proceeds of any general obligation bond issued for construction projects to fund public art. Construction project means the building or erection of any public building, structure, park, or parking facility and includes the reconstruction, replacement, extension, repair, betterment or improvement of any public building, structure, park or parking facility where the cost of the improvement exceeds fifty percent (50%) of the value of the existing entity. In addition to a percent for art process, the ordinance expands the public art program to include the ability to receive donations of cash and/or tangible art to fund or place public in Nashville.

Private Percentage

The new Public Art Community Investment plan has an entire chapter dedicated to public art funded by private development. This section talks more about how to do it and take advantage of the private investment in Nashville. Policies are not yet in place to solidify this goal. The 2018 program guidelines have minimal language encouraging private sector donations.

Maintenance Details

Nashville is able to use its percent for art funds for conservation and maintenance. At times, they have asked for additional resources from the General Fund Reserve Fund (or Four Percent Fund).

Other

In 2017, Metro Art launched a public art community investment plan that helps Metro Arts align with the overall Metro Nashville plan. This Metro Arts document is focused on helping Metro Art develop strategies focused on equity: https://www.nashville.gov/Portals/0/SiteContent/ArtsCommission/MetroNashville_PublicArtCommunityInvestmentPlan.pdf

The plan resulted in expanding the kinds of projects produced by Metro Art and also recommends a new set of process-based tools be used in the development of public art in Nashville including artist residencies, place-based studios, artists on planning teams and temporary public art projects in addition to traditional Percent for Public Art permanent projects. In the residency approach, an artist is embedded in the community and develops projects along with community members. Place-based studios are artists working in public studio spaces throughout the community in neighborhoods, community centers and libraries.

Website Links

<https://www.nashville.gov/Arts-Commission/Programs/Metro-Public-Art.aspx>.

They have robust program guidelines posted on their website. New edition is from 2018.

<https://www.nashville.gov/Portals/0/SiteContent/ArtsCommission/Public%20Art/2018%20Public%20Art%20Guidelines.pdf>

Municipal Code Links

https://library.municode.com/tn/metro_government_of_nashville_and_davidson_county/codes/code_of_ordinances?nodeId=CD_TIT5REFI_DIVIFIPO_CH5.10PUARFI

ADDITIONAL RESOURCES

The Public Art Network at Americans for the Arts offers The Public Art Program Directory which lists information on public art programs throughout the U.S.:

https://www.americansforthearts.org/by-program/reports-and-data/toolkits/PAPD?utm_source=MagnetMail&utm_medium=email&utm_term=scuster@artsusa.org&utm_content=PAN%5FNewsletter%5FOctober2018%20&utm_campaign=TEST1%3A%20Public%20Art%20Connection%20%2D%20October%202018

The 2017 Survey of Public Art Programs has statistical information on public art programs including legal status, revenue sources, staffing information, artists selection processes and more:

<https://www.americansforthearts.org/by-program/reports-and-data/legislation-policy/naappd/2017-survey-of-public-art-programs>

ArtConverge offers the Public Art in Private Development (PAPD) Database which contains information and policies for more than 90 communities throughout the United States:

<https://www.artlawlawyer.com/>

APPENDIX F

PUBLIC ART CHATTANOOGA STAFFING RECOMMENDATIONS

Director (Full Time)

Director Duties:

- Oversee the Percent for Art budget, including regular meetings with the Capital Planner to assess project eligibility for current and projected Capital Improvement Program projects.
- Manage the interests and needs of a varied range of stakeholders, including the City of Chattanooga's departmental staffs, City Council, Public Art Commission, and various panels, private developers, peer professionals, community members, and others.
- Coordinate public information and community outreach, including the PAC website.
- Be knowledgeable about the range of artistic possibilities and familiar with local and national resources in the field.
- Facilitate the Artist and artwork selection and approval processes.
- Represent and defend the interests of the Artist and the intended artwork from the beginning to the end of a project while at the same time understanding and balancing the competing interests and needs of all the other participants in the public art process.
- Prepare for public art controversy. If it occurs, develop proactive systems for distributing information, responding to the media, and activating supporters.
- Negotiate contract agreements with artists and manage the design, fabrication, and installation of public artwork.
- Anticipate, plan for, and implement the complex layers of competing schedules, information requirements, budgets, and programmatic needs.
- Develop consensus around highly complex issues and situations.
- Oversee the documentation, care, and maintenance of the City's public art collection.
- Administer the donation of artwork gifts and memorials to the City of Chattanooga.
- Supervise PAC staff and oversee and facilitate Commission meetings.

Program Manager (Full Time)

Program Manager Duties:

- Communications and marketing.
- Community relations.

- Event coordination.
- Partnerships and program coordination.
- Public education.
- Administrative assistance, serves as deputy to Director.
- Operational systems oversight including:
 - » Management of interns and part-time collection specialist.
 - » Collection management and public art program software.

Collection Specialist (Part Time)

Collection Specialist Duties:

- Maintain public art collection inventory, data and records.
- Schedule and track collection maintenance and repairs.
- Collection and art history knowledge.
- Draft written content for educational materials, collateral, signage, maps, and tours.
- Support public education activities.

Project Manager (Full Time)

Project Manager Duties:

- Manages budget, logistics, vendors and schedule for up to ten (10) projects per year.

As-Needed Contract Project Manager

Contract Duties:

- Manages budget, logistics, vendors and schedule for up to ten (10) projects per year.
- Projects assigned to project manager in Public Works, Engineering or CDOT, if relevant.
- For major special projects, City contracts with outside project manager or partners with an outside organization for project management services.

APPENDIX G

PROPOSED REVISIONS TO MUNI CODE 13276, CHAPTER 9, PUBLIC ART COMMISSION

Chapter 9 - BEAUTIFICATION[1]

Footnotes:

--- (1) ---

Cross reference— Housing, Ch. 21; parks and playgrounds, Ch. 26.

ARTICLE I. - IN GENERAL

DIVISION 1. - PUBLIC ART COMMISSION

Sec. 9-1. - Established.

There is created and established a Commission to be legally known as the “Chattanooga Public Art Commission,” referred to in this chapter as “Commission.”

(Ord. No. 13276, § 1, 2-6-18)

Sec. 9-2. - Membership and term of office.

The Commission shall be composed of no fewer than nine (9) members (“Members”) to be appointed by the Mayor and to serve without compensation. All members of the Commission shall be confirmed by Chattanooga City Council. The term of the members shall be as follows:

~~Except for practicing visual art members whose terms shall be limited to one (1) year,~~
Members shall serve a three-year term (initially staggered one (1), two (2) and three (3) years) and can be reappointed for one (1) consecutive three-year term with each member serving no more than six (6) consecutive years. Members should have considerable knowledge and experience in public art, the visual arts, architecture and/or urban design and must live or work in Chattanooga.

The Commission shall be comprised of the following:

1. At least two (2) practicing visual artists;
2. At least two (2) design professionals such as architects, landscape architects, or urban planners;
3. At least one (1) representative from a local arts and culture organization; and
4. Individuals with either a specific professional expertise or significant advocacy or leadership experience in public art, the visual arts or urban design such as contemporary arts curator, museum professional, or professor of art or art history and design professionals such as architects, landscape architects, or urban planners.

(Ord. No. 13276, § 1, 2-6-18)

Sec. 9-3. - Purpose of the commission.

The purpose of the Commission shall be as follows:

1. To promote and advocate for the inclusion of art in public spaces;
2. To cooperate with and assist public, private and governmental entities in realizing public spaces as a place where the visual arts are an essential component of enhancing community identity and connection;
3. To provide information and recommendations to the Public Art Division, the Chattanooga City Council and the Mayor of Chattanooga with respect to art, architectural design and the aesthetics of public places and property;
4. To advise on the selection, placement, maintenance, relocation, and deaccessioning of artwork acquired by the City of Chattanooga through the public art program; and
5. To support the efforts of the City Public Art Division and its staff whose responsibilities are outlined in Sec. 9-6.

(Ord. No. 13276, §1, 2-6-18)

Sec. 9-4. - Duties of the commission.

The Commission shall:

1. Adopt public art guidelines, which shall include criteria for accepting donations or gifts of art, both cash and tangible art, **deaccession of artwork, proposals for memorials and murals on city-owned property**, a method or methods for the selection of artists or public art projects and for placement of public art projects;
2. **Establish and approve the Public Art Program mission and curatorial and programmatic goals, policies, and guidelines.**
3. **Develop an annual Public Art Work Plan that charts current and future public art projects and determines resources and funding priorities.**
4. Acting through the Public Art Division staff and Departments of Finance and Purchasing and in accordance with City procurement guidelines, provide guidance regarding purchasing **of existing art** for public art projects or commissioning of the design, execution and/or placement of **public art** for public art projects;
5. ~~Consult with the appropriate City department (i.e. Public Works, CDOT) regarding the design and construction components of any public art project;~~
6. ~~Ensure the existence of an appropriate amount of funds to cover the maintenance of commissioned and donated public art projects;~~
5. **Serve as the key advocacy body for the Public Art Program and participate in community outreach activities and events.**
6. Promulgate rules and regulations consistent with this ordinance to facilitate the implementation of the Commission's responsibilities hereunder;

7. In order to carry out and facilitate the Commission's general purposes, it shall have authority to:
 - a. Elect a chairman and such other officers as it may deem necessary to carry out the functions and duties of the Commission;
 - b. Promulgate and maintain its own regulations and bylaws;
 - c. ~~Select~~ Approve advisory committees or panels of experts as necessary to assist in the discharge of its duties;
 - d. ~~Receive and spend~~ Recommend expenditure of any money allocated to the Public Art Fund by the City for public art projects;
 - e. Review and accept any donations to the City of public artworks or funds for public art projects;
 - f. Review and accept the deaccession of artwork;
 - g. Review and accept proposals for memorials and murals on city-owned property;
 - h. Recognize individuals, institutions and organizations who exemplify excellence in public art endeavors by bestowing upon such individuals, institutions and organizations such awards and commendations as the Commission from time to time deems appropriate; and
 - i. Expend funds for the acquisition of public art in accordance with public art guidelines and City procurement policies.

(Ord. No. 13276, § 1, 2-6-18)

Sec. 9-5. - Financing.

1. City funds designated for public art projects may only be used for the planning, design and/or implementation ~~and administration~~ of a public art project including the acquisition, commission, design, installation, production, presentation, performance, maintenance, and insurance of Public Art. ~~and must be expended~~ in conformance with state and federal law ~~on the building, erection, reconstruction, replacement, extension, repairing, betterment, or improvement of public art projects prescribed by the public art guidelines.~~ If designated funds are insufficient to fund a public art project, proceeds so deposited may, in conformance with state and federal law, accumulate until they are sufficient to fund a public art project.
2. In addition to City capital funds, donations from private persons, foundations, or other entities and state or federal monies may be expended on public art projects in accordance with the Public Art Guidelines and City procurement policies.
3. The percentage of the funds for any commissioned or donated public art project set aside for maintenance, as determined by Public Art Guidelines, shall be maintained in a separate public art maintenance fund for the sole purpose of ongoing care and maintenance of the City public art collection.

(Ord. No. 13276, § 1, 2-6-18)

Sec. 9-6. - Public art program staff.

The Commission shall support the efforts of the City Public Art Division and its staff. Public Art Division Staff shall be employees of the City of Chattanooga and funded through the City's operational budget or approved use of public art capital project funds.

The Staff's responsibilities include the following:

1. Manage the City's public art program and facilitate communication among the Commission, selection panels and other City departments, **City Council and various panels, private developers, peer professionals, community members, and others;**
2. **Oversee the percent for art budget, including regular meetings with the Capital Planner to assess project eligibility for current and projected Capital Improvement Program projects.**
3. Administer the City's artist **and artwork selection and approval processes;**
4. **Manage the design, fabrication, and installation of public artwork only on City-owned or leased property that is funded by the Public Art Fund, including Percent for Art in new Capital Improvement Program projects.** ~~Identify public art project opportunities consistent with City procurement guidelines;~~
5. **Oversee the documentation, care, and maintenance of the City of Chattanooga's public art collection.**
6. **Administer the donation program for artwork gifts and memorials to the City of Chattanooga from foundations, private individuals, collectors, artists, foreign cities, or countries.**
7. ~~Officially accept artwork from artist or donor and ensure artwork is included under City of Chattanooga's insurance coverage;~~
8. Administer the public art funds and accounts ~~based in large part upon the recommendations from the Commission;; and~~
9. Direct the public relations, **community outreach**, and general education of the public art program.

(Ord. No. 13276, § 1, 2-6-18)

APPENDIX H

PROPOSED ARTIST AND ARTWORK SELECTION GUIDELINES

The overarching goal of artist selection is to acquire artwork of the highest quality. Success depends on selecting an artist whose skill, experience, style, commitment to collaboration and community facilitation skills match the project's needs. The specific goals of the selection process are to:

- Encourage the highest level of creative engagement and vibrant thinking in creating free-standing or site-integrated artworks;
- Select an artist (or artists) whose existing public artworks or past collaborative efforts have maintained a high level of quality and integrity;
- Further the mission and goals of the Public Art Chattanooga and the City;
- Identify the optimal approach to public art that is suitable to the demands of the particular project;
- Select an artist (or artists) who shall best respond to the distinctive characteristics of the site and the community it serves;
- Select an artist (or artists) who can work successfully as members of an overall project design team; and
- Ensure that the selection process represents and considers the interests of all parties concerned, including the public, the arts community and the City.

ARTIST SELECTION PANELS

The Artist Selection Panel is responsible to review artist submittals for publicly funded art projects and make recommendations of finalists to the Public Art Commission. The Artist Selection Panel should be comprised of no fewer than three arts professionals selected on the basis of expertise in public art, artists with public art experience and arts management professionals, a representative of the project design team, the client City department, and at least one panel member representing the community in which the artwork shall be located. Public Art Commission members may serve on the panel in the capacity of community members or arts professionals, if appropriate, or may participate on the Artist selection panel as observers. Panel recommendations shall be based upon consensus.

Methods of Artist Selection: Options

The Public Art Commission, in consultation with Public Art Chattanooga staff, defines the method for artist selection for each project that best reflects the project goals and offers the best chance of finding the most qualified artist for the project, taking into account the nature and needs of the specific project, including:

- Size of the budget available for artwork;

- Interest in working with emerging and/or established artists;
- Geographic restrictions on artists' eligibility;
- Preferences concerning the nature of the artwork (i.e. medium, form); and
- Potential locations for the work and limitations or opportunities presented by the site.

TYPES OF ARTIST SOLICITATION

There are several standard methods of artist selection that may be used for either public or private percent for art projects. Typically, public projects, as reflective of standard government bid processes, require an openly advertised bid. Privately-funded projects tend to use more direct methods of selection.

Request for Qualifications (RFQ)

Request for Qualifications (RFQ) can be an effective and efficient method to issue a Call for Artists. RFQs require minimal expenditures of time and money from artists. RFQs primarily rely upon examples of an artist's previous work and typically include an artist's vita, selected references, and a statement of interest about the project. When RFQs are written thoughtfully and applicants' materials are subsequently reviewed, considered, and evaluated by arts professionals and the commissioning organization, a short-list of qualified artists to interview for a proposed project may be easily accomplished.

The outcome of this process creates opportunities for in-person interviews or offering a reasonable fee to compensate development of conceptual ideas for the project. The RFQ process does not anticipate that artists prepare or present specific ideas based on limited information provided in the Call. Instead, conceptual artwork proposals for the project are developed only after learning more about the project through site visits and interactions with project personnel and constituent interests. It is expected that short-listed artists be compensated for travel expenses when invited to interview.

Request for Proposals (RFP)

If the design process is sufficiently advanced and a context has been established to which the Artists can respond, each of the finalists may be asked to develop a preliminary artwork proposal. Request for Proposals (RFP) can be an effective way to consider and evaluate the appropriateness of an artist when a limited number of artists are invited to participate in a selection process, the criteria for selection is explicit and uniform, and there is an honorarium paid to the Artist for each submission. Commissioning bodies recognize that artists shall not have sufficient time and information to develop site specific proposals that are informed by substantial client interaction unless the proposals and competition affords at least four to six weeks of preparation time. Proposals are requested only when the commissioning agency is prepared to consider the proposal as a conceptual approach to the project and not the final design. The commissioning body must pay for the proposals, all proposal materials are returned to those artists not selected for the project, and the commissioning agency recognizes that all ideas presented for the project, including copyright, belong to each artist.

Open Competition

In an open competition, any artist may submit her/his credentials, subject to requirements established by Public Art Chattanooga. The Call for Artists must be sufficiently detailed to permit artists to determine whether their work is appropriate for consideration. An open competition allows for the broadest range of possibilities for a site and can bring in new, otherwise unknown, and emerging artists. This method sometimes discourages established artists who prefer to respond to limited competitions and to be directly selected for projects.

Limited Competition

In a limited competition, several artists are pre-selected and invited to submit qualifications. Limited competitions are more appropriate for projects with extremely aggressive schedules, where there is consensus around an artist or list of artists to be considered, and where a high-level or specific type of expertise is required for the project.

The list of pre-selected artists can be developed by the Public Art Commission with input from the Public Art Director; local, national and international arts professionals; project partners; and a curator or consultant advising on the projects.

Direct Selection

Direct selection is a method that is most often used in private development projects although developers may choose to select an artist through other methods described here. On occasion, an artist for a municipal public art project may be chosen directly by the Public Art Commission. Direct selection may be appropriate on projects where an urgent timeline, limited budget or specific project requirements exist.

Direct Purchase

The Public Art Commission may elect to recommend a direct purchase in which it contracts with a specific artist for a particular project. This may occur for any reason, but generally is used when circumstances surrounding the project make either an open or limited competition unfeasible (i.e. project timeline, community or social considerations, client demand) or a specific artwork is needed due to the exacting nature of the project.

EVALUATION CRITERIA

General Questions to Consider When Commissioning Public Art

- Is the artwork of a high quality?
- Does the Artist have experience or demonstrate a level of excellence?
- Does the artwork celebrate some aspect of the uniqueness of Chattanooga?
- If appropriate, have potential safety issues been assessed by the City of Chattanooga's risk management division?
- Has the design of the artwork taken ongoing maintenance considerations into account?

- Has there been a consultation to ensure that design of the project meets requirements of the Americans with Disabilities Act?
- How does the work relate to the overall collection?

Artist Qualifications

The Public Art Commission shall use the following criteria to review the selection of artists for the acquisition of artwork:

- Meets the definition of artist, as defined in the Public Art Guidelines.
- Demonstrates artistic excellence, innovation and originality as represented in past work and supporting materials.
- Demonstrates capacity for working in media and with concepts that are appropriate to the project goals and site.
- Demonstrates interest and capability in creating public artwork in collaboration with the City, Public Art Chattanooga, the design team (if applicable) and other project partners.
- Demonstrates experience in successfully completing works of similar scope, scale, budget and complexity, or ability to articulate how he or she would be able to bring the necessary artistic and technical skills to this project.
- Demonstrates interest in and understanding of the project.
- Is available to perform the scope of the work in a timely and professional manner.
- Builds the diversity of the City's public art collection.
- If applicable, demonstrates a cohesive team.

Criteria for Evaluating Artist Concept and Schematic Proposals

The Public Art Commission shall use the following criteria to review Artist Concept Proposals:

- Clearly responds to the project goals.
- Meets the definition of artwork as defined by the Public Art Guidelines.
- Demonstrates excellence in aesthetic quality, workmanship, innovation, and creativity.
- Demonstrates appropriateness in scale, form and is of materials/media suitable for the site.
- Demonstrates feasibility in terms of budget, timeline, safety, durability, operation, maintenance, conservation, legal and ethical issues related to possession and use of proposed artwork, security, and/or storage and siting.
- Builds the diversity of the City's public art collection.

APPENDIX I

PROPOSED DEACCESSION OF ARTWORK POLICY

PURPOSE

Public Art Chattanooga has an obligation to maintain the City of Chattanooga's (City) collection of Artwork for the benefit of Chattanooga citizens. Removing an artwork from the collection (deaccessioning) is a delicate matter and must be managed according to strict criteria. The policies outlined below shall be subject to periodic review. Public Art Chattanooga, with the input of the Public Art Commission, may adopt and incorporate into this policy such additional guidelines as it deems essential. No work may be deaccessioned until all policies set forth below have been observed.

POLICY

Any proposal for removal, destruction, or relocation of an Artwork shall be submitted to Public Art Chattanooga staff and reviewed by the Public Art Commission according to the policies and procedures contained herein and shall be deliberate and independent of political pressures, fluctuations in artistic taste, popularity, and public opinion.

Deaccession shall be a seldom-employed action that is taken only after issues such as Artists' rights, public benefit, censorship, copyrights, and legal obligations have been carefully considered. The final decision with respect to deaccession of Artworks owned by the City shall rest with the Public Art Chattanooga Director upon approval by the Public Art Commission.

At regular intervals, the City's Artwork collection shall be evaluated by Public Art Chattanooga and reported to the Public Art Commission to determine the condition of each Artwork and determine whether there is Artwork that should be deaccessioned.

DEFINITIONS

Artist

An individual, generally recognized by critics and peers as a professional practitioner of the visual arts, as judged by the quality of the professional practitioner's body of work, educational background and experience, past public commissions, sale of works, exhibition record, publications, and production of Artwork.

Artwork

Works in any style, expression, genre and media created by an Artist and owned by the City of Chattanooga as defined herein that may be permanent, temporary, functional and non-functional. Artwork may be stand-alone and integrated into the architecture, landscaping, or other site development if such are designed by an Artist as defined herein.

For the purposes of this policy, the following are not considered Artwork:

- Reproductions, by mechanical or other means of original Artwork, except in cases of film, video, photography, printmaking, or other media arts;

- Art objects which are mass produced (excluding artist-created, signed limited-edition works), ordered from a catalog; or of a standard design, such as playground sculpture or fountains; and
- Directional or other functional elements such as signage, supergraphics, color coding, or maps unless specifically designed as Artworks.

Deaccession

The procedure for the removal of an Artwork owned by the City and the determination of its future disposition.

Deaccession Notification

A written letter to the Artist or donor referencing the applicable condition(s) of the Artwork and describing reasons why the deaccession review needs to be undertaken.

GUIDELINES

Any artwork owned by the City shall be eligible for deaccession with the exception of an Artwork that is accompanied by verified legal stipulations that the Artwork may not be deaccessioned. During the review process, the Artwork shall remain accessible to the public in its existing location unless it poses a threat to public safety.

Artwork may be reviewed for deaccession at any time at the initiative of Public Art Chattanooga staff or Public Art Commission members. Review also may be initiated by the Artist regarding the Artwork she/he created, by that Artist's designated heir(s), or by legally recognized representative(s).

Artwork may be considered for review toward deaccession if one or more of the following conditions apply:

- The condition or security of the Artwork cannot be reasonably guaranteed.
- The Artwork requires excessive maintenance or has faults of design, materials or workmanship and repair or remedy is impractical or unfeasible.
- The Artwork has been damaged or has deteriorated and repair or remedy is impractical or unfeasible.
- The Artwork's physical or structural condition poses a threat to public safety.
- The Artwork is proved to be inauthentic or in violation of existing copyright laws.
- The Artwork is not, or is only rarely, on display because the City lacks a location for its display.
- No suitable site is available for relocation or exhibition, or significant changes in the use, character or design of the site have occurred which affect the integrity of the Artwork.
- Changes to the site have significantly limited or prevented the public's access to the Artwork.
- The site where the work is located is undergoing privatization.

- Deaccession is requested by the Artist.
- If there are more than six works (excluding editions of prints) by the same artist in the City-owned portable collection, or more than three permanently installed works on public display in the City-owned collection or in Private Development, Public Art Chattanooga staff may recommend to the Chattanooga Public Art Commission that the City retain only a representative selection of that artist's work.
- If the Artwork has been lost, stolen, or is missing, the Public Art Commission may approve formally deaccessioning it from the collection while retaining a record in the collection database showing that the work has been deaccessioned.

PROCEDURES

Deaccession shall begin with a formal Deaccession Request which can be initiated by the Public Art Commission, by Public Art Chattanooga staff, the Artist, the Artist's designated heirs or legally-appointed representative. The Deaccession Request shall be submitted to Public Art Chattanooga staff and shall describe the applicable condition(s) outlined in the Guidelines above and the reasons why the deaccession review needs to be undertaken. A Deaccession Request must also contain information about the requestor's relationship to the Artwork and stake in deaccessioning the Artwork.

Deaccession Requests shall be reviewed by Public Art Chattanooga staff and staff shall make every reasonable effort to contact the Artist who created the Artwork named in the Deaccession Request and any other known parties with a vested interest in the artwork. When permanently-sited Artworks are proposed for deaccession, staff shall convene a publicly-noticed meeting to discuss the reasons deaccessioning is being considered and to gather comments on the deaccession proposal. Staff shall then present a deaccession recommendation to the Public Art Commission which may decide to convene an ad hoc committee comprised of practicing conservators, art appraisers, registrars, and/or other visual arts professionals to review and advise the Public Art Commission on the Deaccession Request.

In presenting the Deaccession Request, Public Art Chattanooga staff shall provide all available relevant corresponding materials to the Public Art Commission, including, but not limited to:

- Artist's name, biographical information, samples of past artwork, and resume.
- A written description and images of the Artwork.
- Artist's statement about the Artwork named in the Deaccession Request.
- A description of the selection/acquisition process and related costs that was implemented at the time the Artwork was selected.
- A formal appraisal of the Artwork provided by a qualified art appraiser.
- Information about the origin, derivation, history, and past ownership of the Artwork.
- A warranty of originality of the Artwork.

- Information about the condition of the Artwork and the estimated cost of its conservation provided by a qualified visual arts conservator.
- Information about; and images of, the Artwork's site.
- For permanently-sited Artwork, information as to how community input was collected and the outcome of that feedback on the artwork.
- Feedback from the Director of the City department responsible for operating and maintaining the Artwork site.
- A detailed budget for all aspects of conservation, maintenance, repair, installation, operation, insurance, storage, and City staff support.
- The Artist's contract with Donor or comparable legally binding document with Proof of Title.
- Deed of gift restrictions, if any.

DEACCESSION CRITERIA

1. In addition to the condition and security of the Artwork as stated above, the review criteria for Deaccession Requests include, but are not limited to:
 - a. **ARTISTIC EXCELLENCE:** Qualifications and professional reputation of the Artist; craftsmanship, conceptual content, style, and form.
 - b. **VALUE OF ARTWORK** as determined by a professional appraiser.
 - c. **RELATIONSHIP TO EXISTING COLLECTION OF ARTWORK:** Style, form, scale, diversity, quantity, quality, longevity, and compatibility with the existing collection of Artwork and goals of the Public Art Chattanooga.
 - d. **AVAILABILITY OF CITY SUPPORT:** The availability of necessary funding for conservation, maintenance, and/or repair; exhibition and storage space; real property for siting Artwork; and staff support.
 - e. **RELATIONSHIP TO SITE:** Accessibility, public safety, and social, cultural, historical, ecological, physical, and functional context of the Artwork in relation to the site, both existing and planned.
 - f. **LEGAL CONSIDERATIONS:** Issues related to liability, insurance, copyright, warranties, ownership, theft, vandalism, loss, indemnification, and public safety. The City Attorney shall review the recommendation of Public Art Chattanooga and the Chattanooga Public Art Commission to determine whether there are any legal restrictions that would prevent deaccessioning the object. The City Attorney's approval must be obtained.
 - g. **TIMING:** Safety or hazard emergencies, relevant construction schedules, and the allowance of sufficient time for a normal review process.
 - h. **ACQUISITION PROCESS:** Method by which the Artwork was acquired and accessioned into the collection of artwork (i.e. donation, loan, commission).
 - i. **COMMUNITY FEEDBACK:** Community feedback about the Artwork, its site, and its condition solicited via a publicly-noticed meeting or placed on the agenda of the Chattanooga Public Art Commission.
 - j. **RESTRICTIONS:** Any recognized restrictions associated with the Artwork.

2. Members of the Public Art Commission may request to view the actual Artwork during the Deaccession Review process.
3. The Public Art Commission shall approve, with or without conditions, or reject the Deaccession Request based on the review criteria described in this policy.

REMOVAL PROCESS

The deaccessioned Artwork shall be removed from the collection of Artwork through methods administered by Public Art Chattanooga. In all cases, the Artist or the Artist's designated heir(s), or legally recognized representative(s) shall be given, when possible and within a reasonable time frame, the opportunity to purchase the Artwork for the fair market value (as determined by a qualified art appraiser); or, if the Artwork is determined to be of negligible value, the Artist shall be given the opportunity to claim the Artwork at the Artist's own cost.

- A. When the Artist does not purchase or claim the deaccessioned Artwork, the methods which may be utilized to remove Artwork through public negotiations include, but are not limited to:
 1. Sale. Proceeds from the sale shall be deposited into the Public Art Fund. Written acknowledgment by Finance and Administration to place revenues from the sale of deaccessioned Artwork into the Public Art Fund, must be obtained. Legal public notice regarding the sale shall be published in local newspapers.
 - a. The Artist/donor shall be given the right of first refusal to reacquire the work at fair market value, original price, or nominal value, depending in the recommendation of the Chattanooga Public Art Commission. The cost of removal of the work may be reflected in the amount set.
 - b. Sell the work through a dealer.
 - c. Sell the work through sealed bidding or public auction.
 2. Trade or exchange of a deaccessioned Artwork for another by the same artist.
 3. Donation of deaccessioned Artwork to a non-profit organization, institution, or agency.
 4. Destruction. This method shall only be used in the following instances:
 - a. The entire Artwork has been damaged or has deteriorated and repair or remedy is impractical or unfeasible.
 - b. Most of the Artwork has been damaged or has deteriorated and repair or remedy is impractical or unfeasible, and any remaining intact parts of the Artwork are deemed to have negligible value, and the Artist is not shall to claim the remaining parts at the Artist's own cost.
 - c. Public safety can be protected only by destroying the Artwork.
 - d. Every effort to locate the Artist, kin or donor has failed.
- B. When possible, the method for removing the Artwork from the collection of Artwork shall be selected to ensure that the highest reasonable price is received. Any profits received by the City through the sale, trade, or auction of a deaccessioned Artwork shall be deposited into the Public Art Fund administered by the Public Art Chattanooga.

- C.** In keeping with the California Resale Royalties Act, Civic Code Section 986, if a deaccessioned work is sold or exchanged, 5% of the sale price or exchange value of any work over \$1,000 shall be given to the Artist who created the work, provided that the Artist can be located by reasonable means. If the Artist cannot be found, the Resale Royalties shall be transferred to the California State Arts Council, a state agency.
- D.** Public Art Chattanooga staff shall remove acquisition numbers and labels from the Artwork and coordinate its physical removal from the City's collection.
- E.** Public Art Chattanooga staff shall report on the sale or exchange of Artwork at the next regularly scheduled meeting of the Chattanooga Public Art Commission, following receipt of all funds or the completion of the sale, exchange, or donation.
- F.** Public Art Chattanooga staff shall transmit a report informing City Council of the removal of the Artwork from the City's collection.
- G.** Staff shall maintain a Deaccession File that includes individual folders on each deaccessioned Artwork. These folders shall include all documentation regarding the Artwork. All deaccession folders shall be kept in a deaccession file.
- H.** Artworks may not be sold, traded, or donated to current employees of the City of Chattanooga, their business partners, or their immediate family members. Current elected officials, Chattanooga Public Art Commission members, their business partners, and their immediate family members may not buy, receive or own any Artwork which has been deaccessioned from the collection of Artwork.

Nothing in these guidelines shall limit the City's ability to take appropriate action to protect public health and safety in the event of an emergency.

APPENDIX J

PROPOSED DONATIONS AND LOANS OF ARTWORK POLICY

PURPOSE

- A.** From time to time, private individuals, organizations, agencies, and foundations make donations of Artwork or funding to acquire or commission Artwork to the City of Chattanooga (City) for general or specific purposes. This policy outlines the procedures that the City shall follow in accepting donations of Artwork. This policy also shall apply to Artwork proposed for long-term loan to the City.

Memorials, whether Artworks or other forms of recognition, shall not be considered as an element of the Donations and Loans of Artwork Policy and are addressed in a separate Memorials Policy. A memorial is defined as an item, object or monument established to preserve the memory of a deceased person or an event that occurred in the past.

- B.** Acceptance of an Artwork into the City's collection shall imply a commitment to its long-term care and preservation. Therefore, the acceptance of such donations must be deliberate, must maintain high aesthetic standards, and must further the goals of Public Art Chattanooga (PAC).

Recognizing that Chattanooga's public spaces are a valuable and limited public resource, each proposed Artwork must add significant and long-term value to the space in which it is proposed to occupy.

- C.** The purposes of this policy are to:

- Provide uniform procedures for the review and acceptance of donations or loans of Artwork to the City;
- Vest in PAC the responsibility of insuring the management and long-term care of donated Artwork;
- Facilitate planning for the placement of Artwork on City-owned property;
- Maintain the high aesthetic standards for Artwork displayed or installed in City facilities;
- Evaluate artworks for quality, safety, durability, and maintainability.
- Establish that there shall be funds to protect, maintain, preserve, and conserve works of art on City-owned property;
- Provide for appropriate recognition for donors of Artwork to the City; and
- Further the goals of the PAC.

DEFINITIONS

- A.** ARTIST. An individual generally recognized by critics and peers as a professional practitioner of the visual arts as judged by the quality of the professional practitioner's body of work, educational background, experience, past public commissions, sale of works, exhibition record, publications, and production of Artwork.
- B.** ARTWORK. Works in any style, expression, genre and media created by an Artist as defined herein that may be permanent, temporary, and functional, may be stand-alone and integrated into the architecture or landscaping if such are designed by an Artist as defined herein. For the purposes of this policy, the following are not considered Artwork:
- Reproductions, by mechanical or other means of original Artwork, except in cases of film, video, photography, printmaking, theater, or other media arts and limited editions of sculpture;
 - Art objects that are mass produced, ordered from a catalog, or of a standard design, such as playground sculpture or fountains; and
 - Directional or other functional elements such as signage, supergraphics, color coding, or maps.
- C.** CONSERVATION. The activities required to repair, restore, and conserve a damaged or malfunctioning Artwork, including treatment that returns the Artwork to its original condition.
- D.** DONATION. A gift of an Artwork, or funding to acquire or commission an Artwork for placement on City-owned property.
- E.** LONG-TERM LOAN. Any loan or display of an Artwork that is proposed to be on City-owned property for a period in excess of two years.
- F.** MAINTENANCE. All activities required to conserve, repair, or preserve the integrity of the artwork and setting within which the art work is located. Routine maintenance is limited to the basic day-to-day care of the Artwork.
- G.** PUBLIC ART CHATTANOOGA (PAC). The City of Chattanooga's Public Art division.
- H.** RESTRICTED DONATION. A donation to the City for a specified purpose, or for which there are conditions or limitations by the donor as to the current or future use.
- I.** UNRESTRICTED DONATION. A donation to the City without any restrictions or limitations being placed by the donor as to its current or future use.

POLICY

Any time a donation or long-term loan of an Artwork is proposed for placement on City-owned property, the City department that operates or maintains the site of the proposed Artwork (City department) shall consult with PAC. The Public Art Commission shall review and recommend acceptance or rejection of the donation or long-term loan.

The Commission is responsible for reviewing all donations and loans proposed by individuals, organizations, foundations, and neighborhood and community groups.

The City Council shall have final responsibility of reviewing and approving such proposed donation or long-term loan.

GUIDELINES

- A.** When a donation or long-term loan of an Artwork has been proposed, the City department receiving the proposal shall notify PAC whose staff shall contact the prospective donor to inform the donor of the City's donation policy and gather information about the proposal.
- B.** Prior to consideration of a donation or long-term loan of Artwork to the City, the following criteria must be met by the donor or lender:
 - 1.** OWNERSHIP. Any site recommended for the placement of Artwork must be owned by the City of Chattanooga. Ownership must be confirmed by the City Attorney.
 - 2.** VISIBILITY. Any site recommended for the placement of Artwork must be visible to a broad, public audience.
 - 3.** SAFETY. Any site recommended for the placement of Artwork must not pose any hazard or threat to public safety and must meet the safety standards of the City's Risk Management and the City Attorney.
 - 4.** MAINTENANCE. Any site recommended for the placement of Artwork must be easily maintained by City staff in a routine manner and with standardized equipment.
 - 5.** ACCESSIBILITY. Any site recommended for the placement of Artwork must comply with the Americans with Disabilities Act.
 - 6.** CONTEXT. Any site recommended for the placement of Artwork must be socially, culturally, historically, ecologically, physically, and/or functionally appropriate.
 - 7.** DEPARTMENTAL SUPPORT. Any site recommended for the placement of Artwork must have the support of the City department responsible for operating and maintaining the site, as well as any advisory bodies that are responsible for making recommendations concerning the use of City-owned property.

- 8. COMMUNITY SUPPORT.** No less than two public forums must be held to inform the community and receive feedback about the recommended site for a donation or loan of Artwork. This can take place during two subsequent regularly-scheduled meetings of the Chattanooga Public Art Commission. The outcome of each public forum must be documented and communicated to the bodies responsible for reviewing recommended donations and loans of Artwork.
- C.** The prospective donor shall meet with PAC staff and prepare written and visual documentation on the proposed donation (Donation Request). The Donation Request shall include, at a minimum, the following:
- 1.** Contact information for the donor and the Artist.
 - 2.** Artist's name, biographical information, samples of past artwork, and resumé.
 - 3.** A written description and images of the Artwork.
 - 4.** Artist's statement about the Artwork.
 - 5.** A certified formal appraisal of the Artwork provided by a qualified art appraiser.
 - 6.** Information about the origin, derivation, history, and past ownership of the Artwork.
 - 7.** A warranty of originality of the Artwork.
 - 8.** Information about the condition of the Artwork provided by a qualified visual arts conservator.
 - 9.** A maintenance plan for routine care and long-term conservation, including estimated costs.
 - 10.** Information about and images of the proposed Artwork site.
 - 11.** Information about the methods used for collecting community feedback about the Artwork and the outcome.
 - 12.** A written recommendation from the Director of the City department and relevant advisory board(s) responsible for operating and maintaining the Artwork's site.
 - 13.** A detailed budget for all aspects of design, fabrication, installation, operation, conservation, maintenance, insurance, and staff support. The donor or lender shall be required to provide an endowment for the routine maintenance and long-term conservation of the Donation or Loan for the duration that the donation or loan is owned by the City.
 - 14.** Detailed plans for the design, fabrication, installation, operation, maintenance, conservation, insurance, display, and storage of the Artwork.
 - 15.** Conditions or limitations on the donation proposed by the donor.
 - 16.** Plans for a dedication event sponsored by the donor, if desired. The City is not responsible for planning, financing, promoting, or hosting such an event.

- D.** Donation Requests shall be reviewed by PAC staff, and then presented to the Public Art Commission (Commission) for a recommendation at a regularly scheduled and noticed public meeting.
- E.** PAC staff, as needed, shall solicit input from other City department advisory commissions and/or committees.
- F.** The Commission shall review the donation proposal and determine whether to recommend acceptance or rejection of the donation or loan to the City Council. The Public Art Commission shall consider the following criteria in making their decision:
 - 1.** ARTISTIC EXCELLENCE. Qualifications and professional reputation of the Artist; craftsmanship, conceptual content, style, form, condition, and value of the Artwork.
 - 2.** RELATIONSHIP TO EXISTING COLLECTION OF ARTWORK. Style, form, scale, condition, diversity, quantity, quality, longevity, and compatibility with the existing collection of Artwork and goals of PAC.
 - 3.** AVAILABILITY OF CITY SUPPORT. The availability of necessary funding for conservation, maintenance, and/or repair; exhibition and storage space; real property for siting Artwork; and staff support.
 - 4.** RELATIONSHIP TO SITE. Accessibility, public safety, and social, cultural, historical, ecological, physical, and functional context of the Artwork in relation to the site, both existing and planned.
 - 5.** LEGAL CONSIDERATIONS. Issues related to liability, insurance, copyright, warranties, ownership, theft, vandalism, loss, indemnification, and public safety.
 - 6.** TIMING. Safety or hazard emergencies, relevant construction schedules, and the allowance of sufficient time for a normal review process.
 - 7.** RESTRICTIONS. Any restrictions specified by the donor or lender.
- G.** Members of the Commission may request to view the actual Artwork during the Donation Review process.
- H.** The Commission shall make a recommendation to the City Council to approve, with or without conditions, or reject the Donation Request based on the review criteria defined herein.
- I.** Upon reviewing the proposed Donation Request, the City Council shall decide to accept the donation, reject the donation, or accept the donation with conditions on the basis of technical, economic, and business considerations and adherence to the requirements of this policy.
- J.** To the extent possible, donations shall be accepted without contractual limitations on the future use, display, photographic reproduction, or disposal of the Artwork. Preference shall always be given to unrestricted donations as opposed to restricted donations. As appropriate, City Council shall require the donor to provide funds for the cost of installing the artwork, and to permanently endow the maintenance of the Artwork.

- K.** If the City Council chooses to accept the Artwork as a donation or a loan, with or without conditions, PAC staff shall obtain either a legal instrument of conveyance of title or an executed loan agreement, as appropriate. Any conditions the City or donor places on a Donation shall be stated in writing and attached to the instrument of conveyance.
- L.** Once the Donation or Loan of Artwork has been accepted and the City becomes the legal owner, PAC staff shall coordinate all processes relating to the installation, maintenance, removal or relocation of the Artwork on City-owned property. If a specific City department operates and maintains the site of the Artwork, PAC staff shall consult with the City department to discuss the financial and practical responsibilities of maintaining or operating the Artwork.
- M.** PAC staff, working with the department head and the donor, shall provide for appropriate recognition of the donor's contribution to the City.
- N.** City departments shall:
 - 1.** Direct all parties wishing to donate or lend Artworks to the City to PAC.
 - 2.** Provide routine maintenance of the donated or loaned Artwork, upon advice from PAC staff, and perform maintenance work in a manner that is consistent with requirements supplied by the donor or lender.
 - 3.** Be responsible for reporting to PAC staff any damage to a donated or loaned Artwork.
 - 4.** Not intentionally destroy, modify, relocate or remove from display any donated or loaned Artwork without prior consent from the Chattanooga Public Art Commission and City Manager in accordance with the Policy for Deaccession of City-Owned Artwork.
 - 5.** Not cause any non-routine maintenance or repairs to donated or loaned Artworks without prior consent from the Public Art Commission and City Manager.

EXCEPTIONS

Gifts of state presented to the City by foreign governments or by other political jurisdictions of the United States – municipal, state or national – which may be accepted by the Mayor, City Council, or City Manager shall be reviewed as follows:

- A.** Permanent placement of Artwork suitable and accessible for public display shall be determined jointly by the appropriate City department and PAC.
- B.** Appropriate recognition and publicity shall be the responsibility of the City department with jurisdiction over the site of permanent placement, in consultation with PAC.
- C.** If not provided for by the donor, maintenance of the Artwork shall be the responsibility of the department with jurisdiction over the site, in consultation with PAC.

APPENDIX K

PROPOSED MEMORIALS POLICY AND GUIDELINES

INTRODUCTION

The City of Chattanooga may occasionally decide to install permanent memorials on City of Chattanooga property to commemorate persons or events of note, or to otherwise convey the City of Chattanooga's position on various topics (referred to as government speech). The City of Chattanooga seeks to establish a standard measure for review of prospective donated memorials by the appropriate City of Chattanooga board or commission to ensure that only objects of the highest standard of excellence are accepted.

The following policy for the acceptance of memorials defines the types of donations that the City of Chattanooga shall accept and establishes criteria for review and acceptance of these objects. The following types of projects are considered in this policy:

- The gift of a newly commissioned memorial to be located permanently upon City of Chattanooga property or public right of way; and
- The offer by a donor to organize a public competition that shall result in the gift or loan of a memorial to be located permanently or temporarily upon City of Chattanooga property.

POLICY

This policy provides a framework for review and approval of prospective memorials. The City of Chattanooga shall only accept memorials that are of the highest quality. Memorials must meet the subject criteria outlined below. In order for the City of Chattanooga to accept donations of memorials, it must first determine that there is an identified space for exhibition on City of Chattanooga property or within City of Chattanooga facilities.

The City of Chattanooga shall not accept memorial objects that are unlimited reproductions or are mass-produced. Memorials may be created in media, such as paintings, mosaics, sculpture, and other site-specific installations. These memorial donations differ from public artworks developed under the City of Chattanooga's Capital Improvement Program.

DEFINITIONS

Memorials

Markers, statues, and other similar permanent installations to express government speech, as further described in this policy, and which are installed by the City of Chattanooga on City of Chattanooga property, or which are accepted by the City of Chattanooga and installed on City of Chattanooga property with City of Chattanooga permission. Memorials may be in various forms including:

- Plaques
- Sculpture

- Fountains
- Other forms of memorials as determined by the City of Chattanooga

Artwork Memorials

Memorials that are designed by an artist. Memorials may be designed by artists or by members of allied fields such as architecture, engineering, landscape architecture, or graphic design.

MEMORIALS AND GOVERNMENT SPEECH

The City of Chattanooga has established the following considerations for the topic of memorials:

- 1.** The placement of memorials shall be limited to circumstances of the highest community-wide importance, both to maintain the significance of such memorials and to minimize conflicts with the active and variable use of public spaces.
- 2.** Memorials should convey a powerful connection between Chattanooga, its natural setting, and its history.
- 3.** Memorials should recognize significant circumstance, events or people or provide information on topics approved by the Planning Commission, as set forth below:
 - a.** The contributions of individuals or groups who made a substantial impact upon the City of Chattanooga;
 - b.** The history of Chattanooga or of the United States;
 - c.** Historical, natural, or cultural influences on Chattanooga; or
 - d.** Local innovation or creativity that has contributed to Chattanooga’s growth and prosperity.

The City of Chattanooga does not permit the installation of memorials to living persons, and usually a minimum of five years between an event and its commemoration is recommended, to allow for sufficient historical perspective.

The City of Chattanooga may decide, in its sole discretion, to reject a proposal for a memorial and/or may determine the appropriate site for any and all City of Chattanooga memorials.

PROCEDURES FOR ACCEPTANCE OF MEMORIALS

Application Process

Potential gifts of memorials must be submitted to Public Art Chattanooga staff for initial review. If the memorial is determined to be an artwork memorial, the Public Art Chattanooga shall initiate a review and approval process. Public Art Chattanooga staff shall respond to all donor inquiries and advise donors of the process for review and approval based on this determination.

Gifts of memorials may not be offered for a specific site. Before offering a permanently sited memorial, the donor must submit an initial request for placement consideration to Public Art

Chattanooga. Once a potential site has been identified, the donor must submit a site plan demonstrating the relationship of the work to the proposed location and include color photographs of the site.

For gifts of memorials, the completed application must be accompanied by:

1. A letter from the donor stating the purpose of the memorial and its responsiveness to the criteria stated above
2. A model, color photographs, or a color rendering of the proposed memorial. If the work is three-dimensional, multiple views are required
3. If the memorial is an artwork
 - a. A professional assessment of the artwork's condition created by a conservator and accompanied by maintenance requirements;
 - b. The Artist's resume;
 - c. Information of the artwork's context, provenance, and history (e.g., where it has been shown, who owned it, etc.); and
4. A letter of authentication from the Artist or the Artist's estate
5. Evidence that there are sufficient funds available for the fabrication, installation, and ongoing care of the memorial.

REVIEW AND EVALUATION

The review and approval process involve five steps.

Step 1. Department Review

The Director of the Department with jurisdiction of the location where the artwork is proposed shall review the proposed memorial to determine whether there is an appropriate location for its permanent placement, and to determine whether the memorial meets the topic criteria identified in this policy. If the memorial is not determined to be an art component, Department of Public Works staff shall proceed according to Step 4 below.

Step 2. Public Art Chattanooga Review

Public Art Chattanooga staff shall review applications for donations of artwork memorials for completeness to evaluate the prospective donation, and make written recommendations for review and approval by the Public Art Commission. If staff determines that the donation is not feasible, the donor shall be notified in writing.

If the Department of Public Works has approved a site for the memorial, then Public Art Chattanooga staff shall consult with the City of Chattanooga division responsible for that site to develop a community outreach plan.

If necessary, PAC staff may appoint an arts advisory panel of three to five arts professionals to review the work and make recommendations to the Public Art Commission based on the following criteria:

1. Artistic Excellence

Donated artwork memorials should reflect the highest standards of excellence and represent diversity of art forms and Artists, while excluding reproductions that are unlimited editions and art objects that are mass-produced.

2. Professional Credentials of the Artist

Artist’s resume should demonstrate the breadth of professional work through solo and group exhibitions, collections, publications; and if applicable, education.

3. Appropriateness to the Site

Donated memorials should be compatible with the proposed site’s architecture, landscape, and/or surrounding area.

4. Maintenance Requirements

The memorial should be in good condition with a recent conservation report detailing routine maintenance instructions. The materials used in the creation of the artwork must last in a public, non-archival setting suitable for both indoor and outdoor exhibition, resistant to vandalism.

5. Maintenance Endowment

The donor demonstrates the ability to provide a maintenance endowment sufficient for the ongoing care of the memorial.

If the memorial requires siting but no suggested site is specified by the applicant, PAC staff, after determining the work to be appropriate for placement on City of Chattanooga property, may consult with other City of Chattanooga departments and then suggest locations to the Public Art Commission for review.

Step 3. Public Art Commission Review of Artwork Memorials

Upon PAC staff recommendation, the Public Art Commission shall review applications and decide whether to approve or disapprove. The Commission may review artworks in two ways:

1. Approve/disapprove donations of artwork memorials submitted to the City of Chattanooga.
2. Approve/disapprove placement of artwork memorials on property belonging to, or under the control of the City of Chattanooga, submitted for acceptance to other City of Chattanooga departments or officials as donations to the City of Chattanooga.

Criteria for Evaluation of all Memorials

1. The donor can demonstrate that the person, group or event being memorialized is deemed by the City of Chattanooga to have made a significant enough contribution to merit a memorial of the scale, cost, and visibility proposed.
2. The memorial does not duplicate existing memorial themes.
3. The proposal has been through community outreach conducted by the group or person suggesting that the City of Chattanooga install the memorial, and the installation and maintenance of the memorial is within the priorities of the work plan of the responsible department.

4. The community outreach should be consistent with the outreach conducted for similar City of Chattanooga projects.
5. The proposed memorial is not objectionable to the relatives of the persons or community that it is intended to honor.
6. The proposed site for the memorial is related to its underlying purpose as designated in a master plan or other approval of the City Council or City Manager as a particularly appropriate site.
7. The memorial was designed by qualified professionals who may include registered architects, engineers, landscape architects, and artists who can demonstrate professional recognition in the form of public commissions or permanent public installations.
8. There is a committed and verifiable funding source for the review, design, fabrication, installation, and maintenance of the memorial before proceeding to incur City of Chattanooga costs and staff time and labor.

STEP 4: PLANNING COMMISSION REVIEW OF ARTWORK MEMORIALS

Upon Public Art Commission recommendation, the Planning Commission shall review the application and decide whether to approve or disapprove.

STEP 5: ACCEPTANCE

If the memorial is accepted by the appropriate City Commission/s, the following requirements shall apply:

1. The Artist, donor, or sponsor of a memorial shall be required to pay for all installation costs and commemorative plaques associated with its placement on property belonging to, or under the control of the City of Chattanooga.
2. The donor shall grant the City of Chattanooga the right to convey the work to another site, to storage, or for conservation.
3. The donor shall grant the City of Chattanooga the right to deaccession any accepted memorials under this policy with Public Art Commission review.
4. The donor shall be required to establish a maintenance fund for the memorial. Donor must provide documentation of adequate maintenance for the life of the memorial and establish a maintenance fund at the City of Chattanooga.
5. The City of Chattanooga shall inform the donor that acceptance of a donation is not determinative of the value of the donation.
6. Upon acceptance of donation, the donor shall receive an acknowledgment letter. The commemorative plaque identifying the memorial, artist, and donor shall be installed near the memorial.

If the prospective donation of an artwork memorial is not accepted, Public Art Chattanooga staff shall provide written notification and explanation to the donor. If the prospective donation of a non-art related memorial is not accepted, written notification and explanation to the donor shall be provided by Public Art Chattanooga staff.

APPENDIX L

PROPOSED TEMPORARY ARTWORK POLICY

PURPOSE

The Temporary Artwork Policy is intended to activate publicly-owned spaces in parks, plazas, streetscapes, and other City-owned property. Temporary artworks enliven communities, provoke conversations and refresh the public realm. The City of Chattanooga commissions temporary artworks through its Public Art Chattanooga and also acts as a conduit for temporary projects initiated by artists and non-profit organizations.

Temporary artworks must be approved by the City of Chattanooga and are considered to be government speech. In permitting temporary artworks the City does not intend to open a public forum for free speech activity.

The Temporary Artwork Placement Policy establishes criteria and guidelines for the consideration and installation of temporary artworks in parks, plazas, streetscapes and similar City property. The policy and procedures are intended to complement Municipal Code Section 2.26, Visual Art in Public Spaces and Municipal Code Section 16.61, Public Art for Private Developments in order to insure a consistent approach to placing art in the public realm.

GOALS

- To encourage the temporary placement of thought-provoking, innovative works of high artistic merit that connect people to place;
- To contribute to Chattanooga's sense of identity and pride;
- To build on Chattanooga's identity as a diverse community and a global center for innovation;
- To engage Artists in projects that stimulate and encourage community interaction;
- To create pilot projects in potential locations for permanent artworks; and
- To provide opportunities for emerging and established artists;

SCOPE

The focus of this policy is on temporary artworks located in the City of Chattanooga. Temporary public art may include visual artworks, performances, projections, digital media, virtual reality, and other artistic media that are displayed twelve months or less; and community-based art that builds upon the diverse cultural traditions of Chattanooga residents and provides a space for reflection. Temporary projects may be artist-initiated, commissioned by the City of Chattanooga, or commissioned by a Chattanooga-based non-profit community or cultural organization. This policy should be employed whenever the City, through Public Art Chattanooga, commissions temporary art and when the City facilitates temporary artwork proposed by others.

PUBLIC ART PROJECT TYPES AND ARTWORK CONSIDERATIONS

Temporary artworks are allowed on any City-owned property provided that the City Department responsible for that site is willing to allow the temporary placement of art. Temporary art may include display of existing works of art as well as artworks and art experiences that are created specifically for the site.

Physical artworks must be constructed to withstand outdoor placement during the City-designated display period. All approaches and media for public art shall be considered. These include but are not limited to artworks that consist of or include sculpture, light, social practice/community art, performance, sound, projection art and other artistic media.

Temporary artworks and experiences must not create a nuisance in the community where the artwork is proposed, especially when employing light or sound. Artwork must not present any public safety hazards or violate City laws or codes. Physical artwork selected for temporary placement may require stamped engineering drawings. All temporary artworks must be removed by the Artist, who must restore the site to its original condition upon completion of the display.

PROCEDURES AND PROGRAM MANAGEMENT: CITY FUNDED PROJECTS

Public Art Chattanooga shall include the commission of City-funded temporary artwork projects in its Annual Public Art Work Plan. The project description should include the proposed location(s) and goal of the commission and artist selection methods. Public Art Chattanooga shall issue an RFP to solicit Artists to develop proposals or submit artworks to be placed on loan. The Artist's commission contract shall include the Artist's cost for design, installation, maintenance and de-installation of the temporary artwork created for the Program; or a fee for the loan and maintenance of pre-existing artworks.

Temporary artwork projects that are funded by the City of Chattanooga may be commissioned by the Public Art Chattanooga or commissioned by a nonprofit arts organization or curator contracted by the City. When a contracted arts organization or curator is chosen by the City to implement the temporary artworks, the City must be represented in the Artist selection process, as well as on the project team that reviews design development and implementation. Projects implemented by Public Art Chattanooga or by a partner organization may be selected through an open Request for Proposal (RFP) process, limited invitation or by a curatorial process that invites artist proposals. The City shall secure a list of available sites prior to soliciting proposals. The RFP or invitation shall indicate the available sites for art placement, the duration of the display, and the City's requirements for insurance, liability, safety, etc.

City-funded projects shall be selected by a panel, usually comprised of three arts professionals, two community representatives, one Public Art Commissioner and one representative of the appropriate City Department(s). The exact makeup of the selection panels may shift depending on the location, scale and purpose of the artwork. If possible, community representatives shall be knowledgeable about the arts.

Artists or commissioning organizations submitting artwork for consideration shall submit the following information:

- Artist's resumé.
- A minimum of two photographs of the work.
- A written narrative describing the artwork.
- In the case of physical artworks, a description of the construction materials and methods of fabrication.

Selection criteria shall be defined in advance by Public Art Chattanooga based on the goals articulated in the annual Public Art Work Plan. In general, selection criteria shall include:

- Artistic merit.
- Appropriateness to site and goals articulated for the project.
- Community engagement.
- Feasibility and durability.
- Compliance with City codes.

The Public Art Commission shall review and approve, deny, or suggest revisions to temporary artwork proposals. City Council must approve any City-funded project agreements over \$25,000. Performance based projects of less than 24-hour duration may be reviewed and approved at staff level.

PROCESS FOR PLACEMENT OF SELF-FUNDED ARTIST OR ARTS ORGANIZATION INITIATED TEMPORARY ART PROJECTS

The point of contact for review and approval of self-funded artist or community initiated projects is the Public Art Chattanooga Director who shall insure that appropriate City staff approves the proposed location of the work and addresses public safety concerns. A City employee or elected official who is contacted regarding temporary placement of an artwork must direct the donor to the Public Art Director who shall consult with the relevant City Department(s) regarding appropriateness of location before initiating the artwork review process.

Applications for placement of temporary art must include a detailed narrative describing the project and the Artist creating it and drawings or other graphic representation of the artwork being proposed and a notional budget. A structural description of the proposed temporary artwork should include, but not be limited to the medium, dimensions (H x W x D and weight), required power sources, detailed information regarding installation method, anchoring procedure, and any necessary maintenance required.

The Public Art Director shall convene a Temporary Artwork Review panel consisting of arts professionals, City Department representatives, and community stakeholders to evaluate the viability, appropriateness, durability and safety of the proposal.

In general, selection criteria shall include:

- Artistic merit.
- Appropriateness to site and goals articulated for the project.
- Community engagement.
- Feasibility and durability.
- Compliance with City codes.

Recommendations from the Temporary Artwork Review Panel shall be forwarded to the Public Art Commission for final review and approval.

Once the proposed project has received final approval, the Public Art Director shall issue contract between the City of Chattanooga and the applicant regarding placement, duration, maintenance and installation of the work or project. The applicant shall be required to sign, submit proof of insurance to the City of Chattanooga and meet all other obligations as outlined in the agreement including date and method of removal of the artwork. The City Department(s) must receive and provide written notification of approval of deliverables to the applicant before the applicant can install artwork on City property.

ACCEPTANCE CONDITIONS

- 1.** The City reserves the right to manage its own property including the removal of the artwork when it poses a public safety risk, has been left on City property beyond the agreed terms, or is damaged beyond repair.
- 2.** If an artwork is not completed within the timeline originally approved by the Public Art Commission; or if changes in content, materials, form, presentation, or financing of the artwork occur, the artwork must be reviewed again by the Public Art Director and Public Art Commission.
- 3.** In accepting a temporary artwork, the City of Chattanooga requires that the responsible parties enter into an agreement for the duration of the display that outlines the maintenance responsibilities and agree to remove the work at the agreed upon conclusion of the display, leaving the site in its original condition or better.

Neither the Public Art Commission, the City of Chattanooga, nor any of its agents shall be held liable for any damage or state of disrepair of a temporary artwork.

ROLES AND RESPONSIBILITIES

City of Chattanooga: The City shall demonstrate leadership by providing the skills and resources to administer the Temporary Artwork Program.

Public Art Director: Lead department for managing Temporary Artwork Program

Temporary Artwork Panel: Panel of 3 – 7 members assembled by Public Art Director to select and/or review and approve temporary artworks proposed for City placement and initiated by an artist or a cultural organization.

LEGAL CONSIDERATIONS

Copyright: The Artist retains the copyright for the artwork and must grant the City the right to use images of the temporary artworks for municipal purposes.

Ownership and Maintenance: Temporary artworks commissioned by the City of a contracted arts organization remain the property of the Artist who shall be responsible for maintaining the work during the duration of its display. The City or the sponsoring agency shall be responsible for maintaining artworks that are displayed through a loan agreement. The Artist or contracted arts organization is responsible for removing the artwork and restoring the site to its original condition.

Removal: The City of Chattanooga reserves the right to remove or relocate temporary artwork that deteriorates beyond repair, poses a public safety challenge or meets with substantial community objections, as determined by the Public Art Commission. All attempts shall be made to coordinate relocation of the work with the Artist, but if the City must remove the art, it may bill the Artist for the removal and storage costs.

DOCUMENTATION

Upon completion of the project, Public Art Chattanooga staff shall create documentation includes the following information:

- Artist's resumé.
- A minimum of two photographs of the work.
- A written narrative describing the artwork.
- In the case of physical artworks, a description of the construction materials and methods of fabrication.
- Mention and/or reviews of the artwork in local press.

PHOTOS & CREDITS

Unless otherwise noted, photos are Courtesy of Public Art Chattanooga.

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RESEARCH ASSISTANCE (APPENDIX J)

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