

Atlanta  
BeltLine®

# ARTS & CULTURE

## STRATEGIC IMPLEMENTATION PLAN

March 2018

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### The City of Atlanta Mayor's Office of Cultural Affairs

*Camille Russell Love, Executive Director*

*For generously providing meeting space:*

**The Rialto Center for the Arts**  
**Dad's Garage Theatre**  
**Hammonds House Museum of Fine African American**  
**Arts Atlanta Community Food Bank**  
**Museum of Contemporary Art Georgia (MOCA GA) Little**  
**Five Points Community Center**  
**Atlanta Public Schools**  
**Booker T. Washington High School**  
**Tassili's Raw Reality**  
**Hodgepodge Coffeehouse & Gallery**

### Atlanta Regional Commission

*Josh Phillipson, Principal, Arts & Culture*

*This project is supported in part by an award from the National Endowment for the Arts*



*And with generous support from Fidelity Foundation.*

### Prepared by:

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The Georgia Institute of Technology,  
Center for Quality Growth and Regional Development

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# ARTS & CULTURE

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# EXECUTIVE SUMMARY

## *Introduction*

The Arts & Culture Strategic Implementation Plan (ACSIP) was borne out of the desire to support strong, livable communities with increased creative activity. The Atlanta BeltLine can be the civic space that invites people to gather, that supports local neighborhood businesses, and that enriches the cultural lives of residents. This Plan recognizes the myriad cultural, artistic, and creative practices and endeavors that make up the varied neighborhoods along the BeltLine corridor and offers recommendations to ensure that the BeltLine promotes the everyday culture, local heritage, and artistic practices of these neighborhoods while also offering opportunities for the display of world-class art.

The ACSIP will enable the BeltLine to consider programs, art installations, and the development of cultural facilities and real estate that enhance the Atlanta BeltLine's identity as a creative place, spur economic development, and improve the quality of life for residents throughout the region. Arts and culture support social and physical connectivity, power economic prosperity, support community preservation and regeneration, celebrate and nurture bold ideas and community-driven art and creativity, and celebrate traditions, heritage and identity.

All of these benefits are key components of the Atlanta BeltLine's goals. The power of arts and culture sits with the multiple benefits generated. As the place "Where Atlanta comes together," the BeltLine supports community connectedness. A robust arts and cultural ecology along and adjacent to the corridor can ensure that the BeltLine celebrates the unique characteristics of each neighborhood while supporting creatives and growing job opportunities for residents.

The ACSIP provides an overview of the BeltLine neighborhoods in Section 2, where feedback from residents, artists, and business owners is summarized. These community voices inform the recommendations presented in Section 3. Implementation and recommendations for funding sources and potential partners are outlined in Section 4.

## **Community Voices**

The ACSIP codifies previous planning work and builds upon it using public input gathered through seven community meetings and additional outreach during the 5-month planning process. The feedback was used to inform updates to area maps illustrating art, cultural, and historic assets in the BeltLine neighborhoods included in Section 2, as well as to create a collective vision for the future of arts and culture along the BeltLine. Artists and community residents are eager for ways to make the BeltLine their own. This is particularly true in underrepresented communities where residents have clearly articulated that the presence of the corridor and existence of public art along its length represent a starting point in their vision of a larger holistic and collaborative process that gives community members a voice.

This vision supports a community-driven and equitable plan for celebrating local culture and history, protecting and growing affordability, and increasing quality of life through arts and culture as well as through economic and social opportunities. Community feedback was clear about possibilities to expand the ABI arts and culture program to interplay with, connect to, and highlight the communities that touch the corridor. The ACSIP presents a framework for ABI to transition from a

mostly single-focus linear gallery initiative in Art on the Atlanta BeltLine (AoAB) to a multi-layered arts and culture program that includes AoAB and much more.

To guide this transition, the ACSIP includes the following recommendations organized into five categories, which are presented in greater detail in Section 3:

**Programs** – defining the role of art and educational programming

1. Review the outreach and program elements of AoAB and make revisions if necessary.
2. Develop a placemaking and local community art program that offers space and implementation support on the BeltLine and in adjacent community areas.
3. Create an annual or bi-annual event to showcase local artists, craftspeople, music, dance, and educational STEAM initiatives in an environment-specific event.
4. Support educational, historical, and cultural tours and programming tied to neighborhoods.
5. Create and implement BeltLine Artist-in-residence and Scholar-in-residence programs.
6. Create an international public art competition.

**Spaces** – exploring public spaces, design and art, pathways, connections, and accessibility

1. Create/collaborate on a program that utilizes vacant spaces for pop-up and temporary studios and pop-up business uses in the corridor.
2. Develop a wayfinding program that highlights community spaces, provides interpretive information, and points the way to community businesses.
3. Focus ABI efforts on affordable housing and artist live/work and work spaces as well as nonprofit affordable space.
4. Create guidelines for the inclusion of arts and cultural uses in all ABI real estate development and disposition efforts.
5. Continue to develop “functional art” pilot program at ABI.

**Community Collaborations** – ensuring that the BeltLine collaborates with, connects to, and reflects the 45 intown communities that it abuts as well as artists and cultural workers

1. Collaborate with educational, historical, and cultural institutions to support programming and tours related to AoAB installations, community arts and culture, and neighborhood history.
2. Contribute to a comprehensive program to highlight local community businesses, arts and culture, and history.
3. Support and contribute to marketing and communications about arts and culture on the BeltLine and in the neighborhoods.

4. Conduct regular resident surveys within a sample of Atlanta BeltLine neighborhoods to gauge resident perceptions of the project and its impact.
5. Develop strategies to more effectively manage two-way communication in the BeltLine’s community engagement process.

**Organizational Structure and Processes**

– considering ABI’s resources and internal relationships, how ABI involves artists, collaborates with partners, and engages with communities

1. Build capacity at ABI for community arts and cultural programming.
2. Develop clear names and definitions for the arts and cultural programs of ABI and clarify the goals and resources needed for each initiative.
3. Participate in the creation of local community arts councils/groups that can liaise with ABI.
4. Utilize new and existing artist networks to conduct robust artist outreach to attract local proposals for AoAB and other ABI arts and cultural programs.
5. Adopt a systems-approach to arts and culture within ABI.
6. Centralize and formalize data-gathering, storage efforts, and annual reporting on key metrics and equity issues.

## Conclusion

The Atlanta BeltLine is an extensive urban redevelopment project that has the potential to truly transform the City of Atlanta. It promises a vital expansion of the regional transit and transportation network, an unprecedented expansion of park land and public spaces, and substantial construction of transit-oriented development and affordable housing. So too, it promises a healthier and more interconnected arts and cultural landscape for communities that were once separated by the rail right-of-way.

As our cities are living and constantly changing, and perhaps this is even truer for arts and culture, the Plan is presented as a framework for future decisions and ways of working, with the understanding that recommendations will need to be adapted over time. These ACSIP recommendations encompass a variety of initiatives and collaborators. Recommended funding sources and program partners are diverse. ABI can support existing programs, work to expand existing outside resources or initiatives to the BeltLine, and support the growth of community capacity to take on some implementation tasks.

All in all, this ACSIP provides the framework to transition ABI from a mostly-single program effort in arts and culture to a robust program that ranges from international works to everyday art in the 45 intown communities that line the corridor, creating a unique place that celebrates the local and supports quality of life for all.

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Section 1 illustrates how the ACSIP builds on existing ABI initiatives and is informed by overall BeltLine goals. It also presents the rationale for “why now,” and puts this effort in the larger context of the BeltLine and the City of Atlanta, highlighting planning principles that guide decision-making.

# 1

# ALL ABOUT THE PLAN

Column of Change, sculpture by AnT Sculpture & Design - AoAB 2017. Source: The Sintoses.



## Why This Plan?

Arts and culture are powerful connectors and the 22-mile long Atlanta BeltLine is the ultimate urban connector, eventually linking 45 intown neighborhoods via transit, trails, and additional infrastructure. Already, arts and culture play a critical role along the BeltLine in connecting people, connecting neighborhoods to the BeltLine, and connecting residents to cultural opportunities in their communities. This Arts & Culture Strategic Implementation Plan (ACSIP) celebrates and encourages arts and culture along the BeltLine by synthesizing existing plans and programs and providing implementation guidelines and strategies towards expanding the current vision for arts and cultural initiatives along the corridor.

The ACSIP was borne out of the desire to support strong, livable communities with increased creative activity, recognizing that the BeltLine offers the unique opportunity to act as a linear gallery that reinforces distinct sense of place and celebrates the surrounding communities and amenities. By enabling a rich arts and cultural ecology along the corridor, Atlanta BeltLine, Inc. (ABI) can further ensure the BeltLine is unapologetically Atlanta, reflecting the various neighborhoods it will ultimately connect. In addition to serving as a linear gallery space, the BeltLine can be the “front yard” for the neighborhoods, a civic space that

invites people to gather, interact, and share ideas in recognition of the myriad cultural, artistic, and creative practices and endeavors that make up the varied neighborhoods.



Lantern Parade, event hosted by Chantelle Rytter and the Krewe of the Grateful Gluttons.



We See, sculpture by William Massey - AoAB 2016. Source: The Sintoses

Now that the Art on the Atlanta BeltLine (AoAB) program is eight years old, and 11 miles of trails are open, this is a good time to examine how a robust arts and cultural environment can serve as the glue that brings it all together, ensuring that the civic spaces ABI creates are activated and an essential component of daily life in BeltLine adjacent neighborhoods. The ACSIP provides a framework for arts and culture that addresses both physical characteristics and organizational structures that support and celebrate bold artistic moves and day-to-day creative endeavors along the corridor’s length and across neighborhoods that were once divided by the rail line.

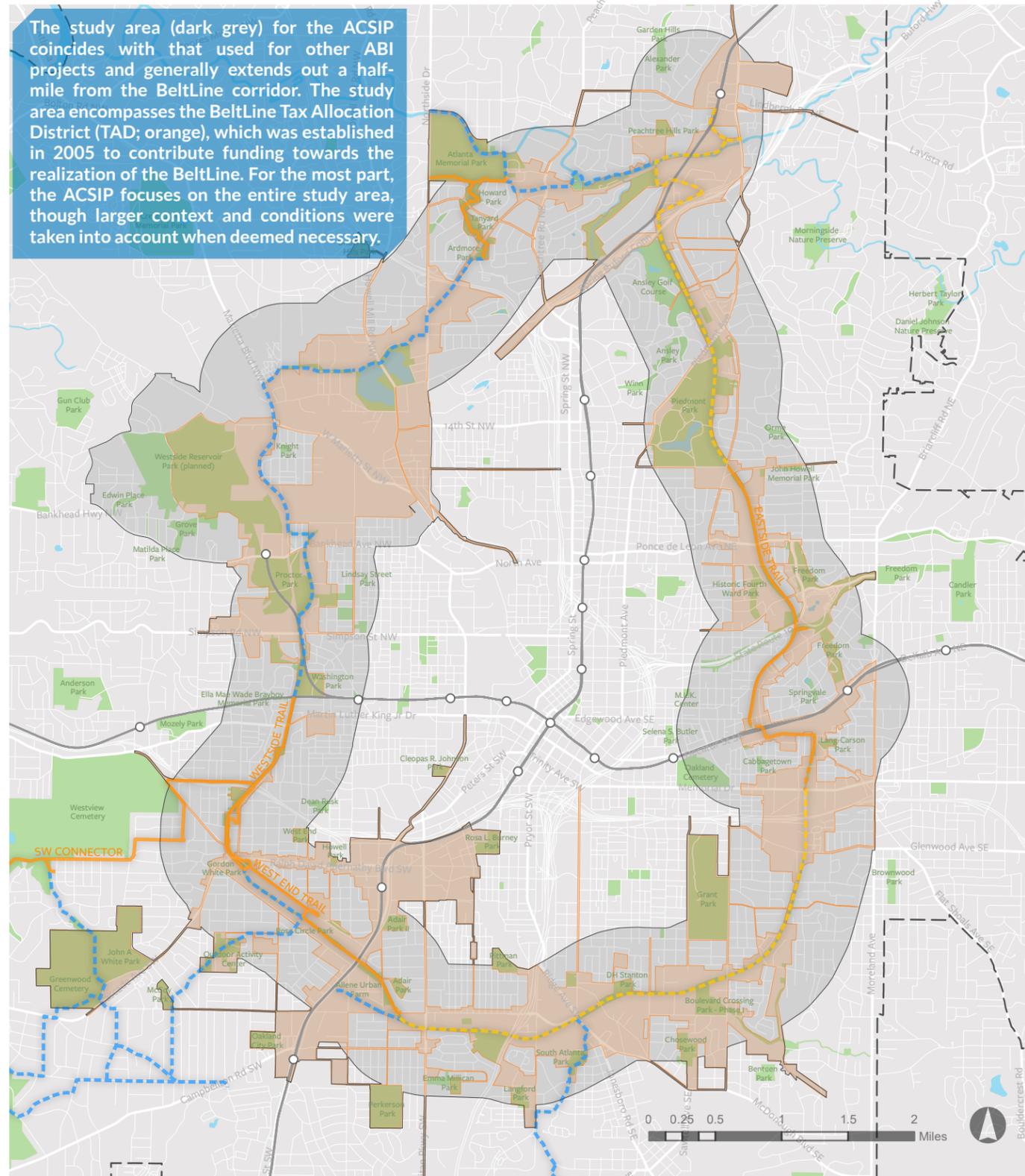
In essence, the Plan strives for placekeeping as much as placemaking, seeking to make new places that connect people and neighborhoods while

keeping and nurturing existing communities and seeking positive socio-economic impacts along the corridor. The ACSIP planning process has sought to connect artists to artists and bring diverse groups to the table, developing and strengthening relationships among these sectors, and furthering arts and culture as an integral element of locally-informed and human-centered community development. The ACSIP will enable the BeltLine to consider programs, art installations, and the development of cultural facilities and real estate that enhance the Atlanta BeltLine’s identity as a creative place, spur economic development, and improve the quality of life for citizens throughout the region.

*While the ACSIP seeks to further the offering of world-class art in the City of Atlanta, it equally aspires to promote the everyday culture, local heritage, and artistic practices of the communities along the BeltLine, balancing a mix of more traditional, infrastructure-based art installations with community initiatives that support arts and culture as a dimension of everyday life.*

## The Study Area

The study area (dark grey) for the ACSIP coincides with that used for other ABI projects and generally extends out a half-mile from the BeltLine corridor. The study area encompasses the BeltLine Tax Allocation District (TAD; orange), which was established in 2005 to contribute funding towards the realization of the BeltLine. For the most part, the ACSIP focuses on the entire study area, though larger context and conditions were taken into account when deemed necessary.



- Atlanta BeltLine Study Area
- BeltLine Tax Allocation District (TAD)
- Trails - Completed
- Trails - In Design
- Trails - Under Construction
- Trails - In Planning
- MARTA Stations & Routes
- City of Atlanta Boundary

## Overview of the Atlanta BeltLine & ABI Arts and Culture Initiatives

The Atlanta BeltLine is the most comprehensive transportation and economic development effort ever undertaken in the City of Atlanta and among the largest, most wide-ranging urban redevelopment programs currently underway in the United States. This planned 22-mile loop of multi-use trails, modern streetcar, and parks is situated along historic railroad corridors that encircle the city and pass through 45 neighborhoods.

The BeltLine represents a unique social and physical landscape.

**Where once an abandoned rail corridor divided neighborhoods, reclaimed space celebrates local communities by reconnecting the physical and social fabric of neighborhoods through public space, Art on the Atlanta BeltLine, and transportation and community development initiatives.**



Old Ford Motor Plant along the BeltLine corridor.  
Source: myajc.com

With a focus on expanding regional transit and sparking economic development, the Atlanta BeltLine promises to be a truly transformative project, with its impacts felt far beyond hardscape improvements to enable an overall better quality of life for residents, workers, and an enhanced destination for visitors.

*“The Atlanta BeltLine represents a new framework for the region’s growth, centered on Transit Oriented Development, an unprecedented expansion of park land and public spaces, and vital expansion of the regional transit and transportation network via multi-use trails and modern streetcar. As a major new planned transportation corridor for both pedestrians and transit riders, the Atlanta BeltLine provides critical first and last mile connectivity with direct connections into downtown and midtown. With links to the existing MARTA system and other transit services from outlying suburban communities, the expansion of the Atlanta Streetcar system is a transit component critical for long-term transportation initiatives benefiting everyone in the entire metro Atlanta region and beyond.”*

*Note: information above is taken partly from the ABI website and the ABI NEA Our Town grant application*

This timeline illustrates key milestones in bringing the Atlanta BeltLine vision to reality. The ACSIP is another step forward for the initiative and takes into account the many studies and achievements to-date.



top: The Atlanta BeltLine begins as a grassroots movement, garnering support from activists and civic leaders.  
bottom: As a former railroad corridor, the Atlanta BeltLine reunites neighborhoods once separated by the tracks as seen in this photo of the Eastside Trail.  
PHOTO CREDITS: CHRISTOPHER T. MARTIN



// 2007

JANUARY

Progress on project funding. The Metropolitan Atlanta Rapid Transit Authority (MARTA) approves the 22-mile loop of the Atlanta BeltLine as its Locally Preferred Alternative, a critical early step in securing federal funding.

Making housing a priority. The Atlanta BeltLine Affordable Housing Advisory Board (BAHAB) is established.

MARCH

Forming a master plan. Master planning and community engagement commences, consistent with the Citizen Participation Framework adopted by City Council.

Ensuring proper use of funds. The Atlanta BeltLine Tax Allocation District Advisory Committee (TADAC) is established.

JUNE

Turning blight into bright. Twenty-one acres of land is acquired in southeast Atlanta for the future Boulevard Crossing Park.

NOVEMBER

Clearing the way for new trails. ABI purchases the 4.5-mile Northeast Corridor, the first piece of Right of Way (ROW) to be secured for the Atlanta BeltLine.



The interim hiking trail through Reynoldstown has played host to many Art on the Atlanta BeltLine events.  
PHOTO CREDIT: ATLANTA BELTLINE, INC.

// 2009

JULY

Bringing more segments into focus. ABI enters an option agreement and a lease with GDOT for 3.5 miles of the Atlanta BeltLine corridor in the southwest and Reynoldstown.

Ensuring growth in all areas. With the Atlanta BeltLine TAD Advisory Committee, ABI develops and adopts an Equitable Development Plan.



// 2005

APRIL

The journey begins. Atlanta BeltLine Partnership (ABLP) is created.

NOVEMBER

Sharing the vision. The Atlanta BeltLine Redevelopment Plan and the BeltLine TAD are approved by the Atlanta City Council, Fulton County Board of Commissioners, and the Atlanta Public School Board of Education following a 6-month process of community input.

2005

Westside Reservoir Park, the former Bellwood Quarry, is Atlanta's largest planned greenspace.  
PHOTO CREDIT: MIGUEL LUGO



// 2006

APRIL

New greenspace. The City of Atlanta purchases the Bellwood Quarry - home to the future 300-acre Westside Reservoir Park.

JULY

Expanding the team. Atlanta BeltLine, Inc. (ABI) is formed and the Five-Year Work Plan is adopted.

The Atlanta BeltLine's first groundbreaking on the West End Trail represents the beginning of many construction milestones.  
PHOTO CREDIT: RYAN GRAVEL'S DAD



// 2008

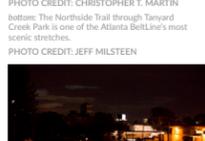
OCTOBER

More trails, more trees, better parks. West End Trail Phase I (1.5 miles), built by the PATH Foundation, opens in southwest Atlanta - enhanced by Trees Atlanta's Atlanta BeltLine Arboretum. Atlanta BeltLine renovates Gordon White Park.

Setting the stage for transit plans. MARTA and the Federal Transit Administration, in partnership with ABI, commence the Tier 1 Environmental Impact Statement, to make the project eligible for future federal funding.

Additional funding avenues open. First Atlanta BeltLine TAD Bonds are issued, totaling \$64.5 million. The Atlanta BeltLine Affordable Housing Trust Fund is capitalized with \$8.8 million in TAD Bond proceeds.

top: The Art on the Atlanta BeltLine Lantern Parade has become one of Atlanta's most treasured traditions.  
PHOTO CREDIT: CHRISTOPHER T. MARTIN  
bottom: The Northside Trail through Tanyard Creek Park is one of the Atlanta BeltLine's most scenic stretches.  
PHOTO CREDIT: JEFF MILSTEEN



2010

// 2010

APRIL

Pushing ahead on the Northside. The Northside Trail (1 mile), built by the PATH Foundation, opens to the public.

MAY

Adding an artistic touch. Art on the Atlanta BeltLine, the first-ever temporary public art exhibit on the Atlanta BeltLine, opens to the public.

JULY

Expanding the West End Trail. The West End Trail Phase II (1 mile), an extension of Phase I (1.5 miles) and built by the PATH Foundation in southwest Atlanta, opens to the public.

OCTOBER

Establishing best community practices. Atlanta BeltLine Community Benefit Guiding Principles are adopted.

2011

// 2011

MAY

Another emerald gem on the necklace. D.H. Stanton Park re-opens to the public as an eight-acre park on the Atlanta BeltLine corridor in southeast Atlanta.

JUNE & JULY

A transformative new oasis. Historic Fourth Ward Park and Skatepark (17 acres total) open to the public.

SEPTEMBER

Greenspace with an emphasis on 'green'. Developed as sustainably as possible, Boulevard Crossing Park Phase I (5 acres) opens to the public.

DECEMBER

A milestone for affordable housing efforts. ABI holds the first-ever drawing for 28 new affordable homes at the Lofts at Reynoldstown Crossing, a development in southeast Atlanta purchased out of receivership and converted to affordable housing.

top: D.H. Stanton Park is one of several Atlanta BeltLine parks that offers a splashpad to cool off in the summer.  
PHOTO CREDIT: CHRISTOPHER T. MARTIN  
bottom: Historic Fourth Ward Skatepark is the City of Atlanta's first official skatepark.  
PHOTO CREDIT: MARC MAULDIN



// 2012

APRIL

A masterful plan. The final of 10 Master Plans for the Atlanta BeltLine planning area is adopted by Atlanta City Council, completing a five-year citywide effort.

MAY

Splashing down in the Southwest. ABI and City of Atlanta Department of Parks, Recreation and Cultural Affairs open the new splashpad in southwest Atlanta's Perkerson Park.

AUGUST

Maintaining a green vision. ABI Board of Directors adopts the Atlanta BeltLine Environmental Justice Policy.

SEPTEMBER

Transit planning moves ahead. The Federal Transit Administration issues a Record of Decision for the Tier 1 Environmental Impact Statement - a critical step towards securing federal transit funding.

OCTOBER

A new day on the Eastside. The Eastside Trail opens to the public - the first section of trail to be built within the old railroad corridor.

top: Perkerson Park has dozens of amenities including a splashpad, playground, basketball and tennis courts, a disc golf course, and much more.  
PHOTO CREDIT: ATLANTA BELTLINE, INC.  
bottom: By its second year of opening, the Eastside Trail attracted an average of 20,000 visitors per week.  
PHOTO CREDIT: RYAN GRAVEL



2015

// 2014

APRIL

A bridge to the future. Edgewood Avenue bridge replacement is completed, reopening with bike lanes and ramp and stair connections to the Eastside Trail.

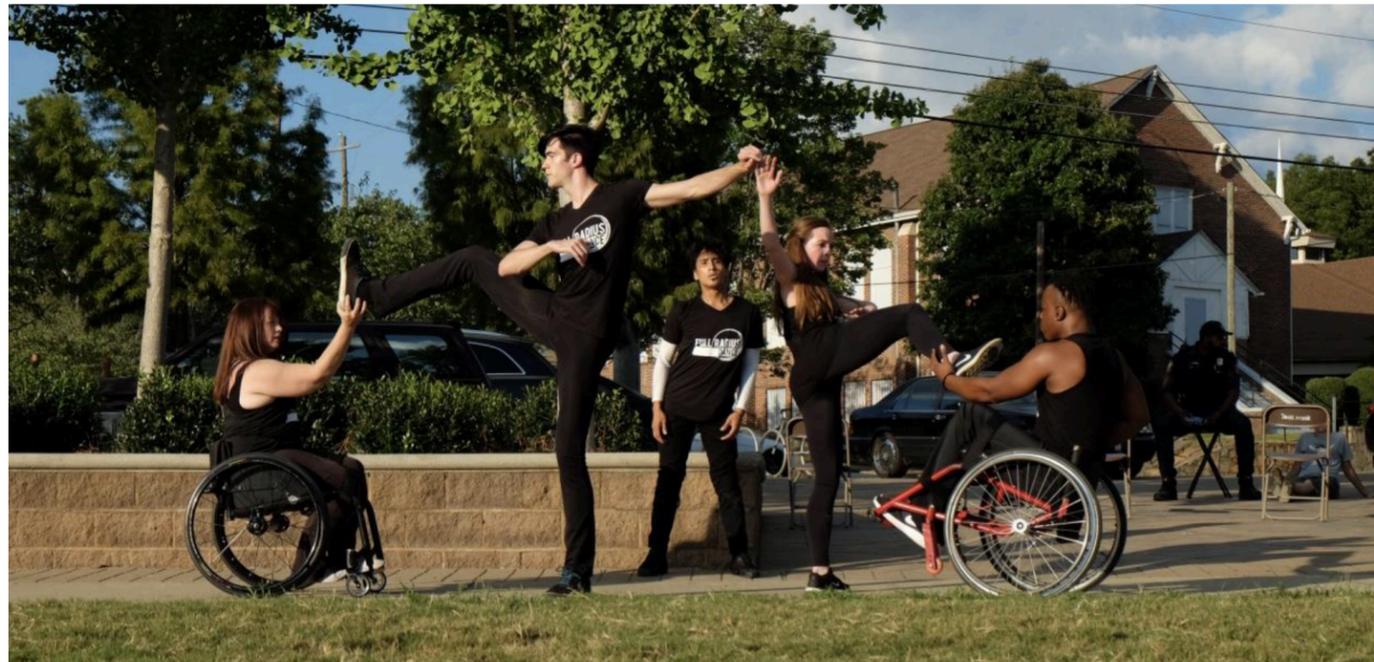
AUGUST

Connecting parks to trail. The Eastside Trail Gateway opens to the public.



top: A tiny trail, the Gateway makes a huge connection between the Eastside Trail and Historic Fourth Ward Park.  
PHOTO CREDIT: VAN HALL  
bottom: The Westside Trail breaks ground as the second major in-corridor trail on the Atlanta BeltLine.  
PHOTO CREDIT: CHRISTOPHER T. MARTIN





Unexpected, performance by Full Radius Dance - AoAB 2017.

### Arts & Culture at ABI

Public art has been a component of the Atlanta BeltLine from its early stages. Even before sections of the trail had been completely developed, sculptures were located along what were then hiking trails, inviting the public to explore the BeltLine and delight in the makings of a linear gallery. Now in its ninth season, Art on the Atlanta BeltLine (AoAB) has transitioned from a three-month public art display running from September to November each year to a year-round temporary exhibition. The program issues a Request for Proposals (RFP) and a jury selects artists to showcase their work. AoAB includes a variety of mediums: sculpture, murals, dance, music, theater, photography, and more, in its RFP process. Over time, AoAB has grown into the largest free, temporary outdoor art exhibition in the South with more than 1.87 million visitors to the Eastside Trail in 2017.

The program encompasses four categories of art: **permanent**, such as the railroad artifact sculptures and incorporation of art into park design (currently

more than 15 works); **temporary**, the annual Art on the Atlanta BeltLine exhibition, more than doubling in scale since 2010 and now exhibiting more than 100 works of art and performance in the fall; **continuing**, temporary works, such as murals, that stay on year-to-year (currently more than 30 works); and **performance**, featuring everything from bands and dance to theater and film events.

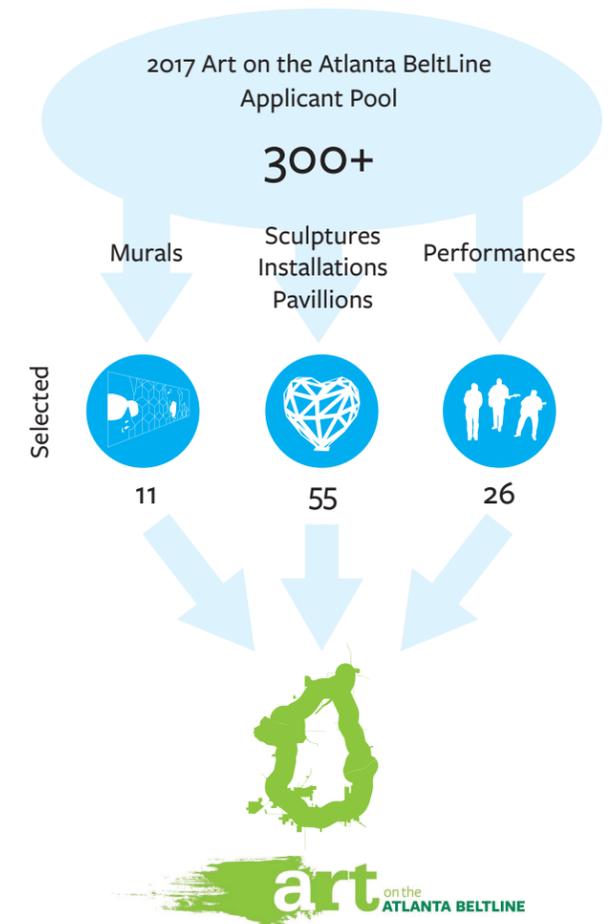
The ACSIP seeks to synthesize the work that ABI has done with AoAB, with its 2018 Public Art Plan, and community feedback received during ABI's ongoing public engagement efforts to permit an expansion of the BeltLine's portfolio and a strong trajectory for art production for one of the nation's most prominent infrastructure projects. Currently, eleven miles of the trail have been completed with the remainder of the trail expected to be constructed by 2030. At the time of this report, there are 37 pieces in the Continuing Collection on the Eastside, Westside, and Southwest trails, though the number is frequently changing.



Sculpture by Six Fold Collective from the first Art on the Atlanta BeltLine exhibition in 2010.



Northern White, sculpture by David White - Permanent collection.



The success of the AoAB program to-date is truly remarkable. AoAB uses art to re-contextualize the environment and enables residents to engage with public art in a way that increases accessibility and awareness of the corridor as a multimodal cultural destination and raises the visibility of local neighborhoods and businesses. This is particularly important as many of the neighborhoods abutting the Atlanta BeltLine are both underserved in parkland and socioeconomically disadvantaged. These neighborhoods, which include over 20% of Atlanta's population, have already benefited from the BeltLine's extensive art programming over the last five years, and this plan outlines recommendations to ensure benefits continue as planning around arts and culture moves to implementation in the future.

## Arts & Culture in the Atlanta Region

The BeltLine and the AoAB program sit within the larger context of Atlanta, a city rich in creativity and culture. Known as the “gateway to the south,” the city has attracted a diverse group of residents and businesses in the last two decades, enriching the arts and expanding on traditional cultural activities in the region. As stated in the 2007 Atlanta BeltLine Cultural Impact Study, **“No other city in the world can represent the unique history and flavor of the American South better than Atlanta.”** With an arts scene entirely distinct from any other large city in the United States, Atlanta is truly a southern mecca for the arts. Throughout the city, there are enclaves of artists, musicians, and other creatives, contributing to this youthful and spontaneous arts identity.

The legacy of Martin Luther King, Jr., and the city’s role in the civil rights struggle also contributes greatly to the culture of the area and serves as a magnet for cultural expression and experimentation. Music, too, is a major part of the cultural identity of the city. As the birthplace of Southern hip hop, and a flourishing scene for rap, the city’s reputation is rooted in grassroots movements but has quickly moved beyond to the urbane and internationally-flavored city that it is today.

Film production has also flourished here. The Blind Side, The Hunger Games, and most recently, The Black Panther, all have been filmed in whole or part in the city and surrounding area, as have TV shows such as Vampire Diaries and The Walking Dead. Performances, theatre, and dance sit side-by-side with the music scene; visual arts are here as well



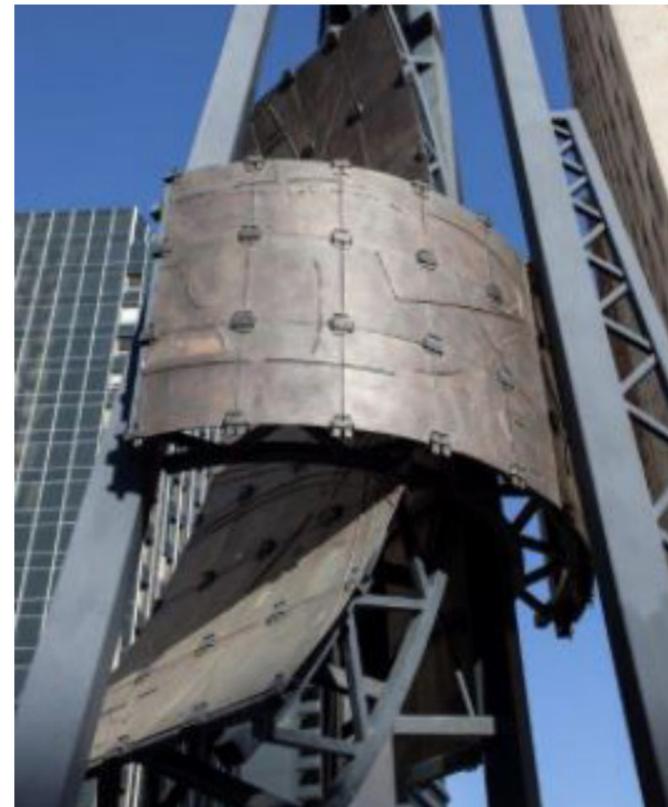
Site marker at the Martin Luther King Jr. National Historic Site. Source: [www.atlantaparent.com](http://www.atlantaparent.com).

but less well-known. While the arts scene might not be as prestigious and established as those in New York or Chicago, painters, sculptors, and other visual artists abound as they seek a robust local and national market for their works. In all, there is a common theme rooted in the desire to elevate emerging artists – to give creatives a stage to demonstrate their work and draw audiences and buyers to support ongoing creativity in the city.

*With the city’s population continuing to grow rapidly, the arts and cultural scene stands to benefit and thrive if given the right attention, spaces, and opportunities.*



The High Museum of Art in Atlanta’s Midtown neighborhood. Scenes from the movie *Black Panther* were recently filmed here. Source: Georgia Tourism.



The Five Points Monument by George Beasley in the heart of downtown Atlanta. Source: Atlanta Office of Cultural Affairs.

The power of the arts continues to grow in Atlanta and the surrounding area. According to the Americans for the Arts’ *Arts and Economic Prosperity 5: The Economic Impact of Nonprofit Arts & Cultural Organizations & their Audiences in the Metro Atlanta Area*,

**“During fiscal year 2015, spending by both Metro Atlanta’s nonprofit arts and cultural organizations and their audiences totaled \$719.8 million.”** This spending generated 23,514 full time equivalent jobs and \$32.9 million in local government revenue and \$31.5 million in state revenue.

These figures are not to be taken lightly and don’t include for-profit enterprise. Atlanta is the third-largest film production market in the country. Add to this the for-profit performances, galleries, and other offerings and the economic impact of the arts in government revenues and jobs created is significant.

This snapshot of arts and culture in Atlanta sets the framework for the importance of arts and culture on the BeltLine. The local nature of the BeltLine and the manner in which it touches multiple and diverse communities offers an opportunity to nurture this wide range of creative energy and production and provides opportunities to create jobs and improve quality of life for residents.



Purple Rain, mural by olive47 - AoAB 2016 and part of the Continuing Collection. Source: The Sintoses.

## Arts & Culture Support Atlanta BeltLine Goals

Arts and culture support social and physical connectivity, power economic prosperity, support community preservation and regeneration, celebrate and nurture bold ideas and community-driven art and creativity, and celebrate traditions, heritage and identity. All of these benefits are key components of the Atlanta BeltLine's goals. The power of arts and culture sits with the multiple benefits generated. As the place "Where Atlanta comes together," the BeltLine supports community connectedness. Arts and culture along and adjacent to the corridor can ensure that the BeltLine celebrates the unique characteristics of each neighborhood while supporting creatives and growing job opportunities.

Attracting creative businesses, jobs, and artists includes creating a home for nonprofits as well as for-profit endeavors. Together, the economic impacts of arts and culture can have positive and profound impacts on BeltLine communities and all of Atlanta. In particular, artists and creative individuals and businesses need consumers – an

art-buying public – to survive and thrive. The BeltLine has the power to attract an art and culture buying public to local communities, with potentially positive impacts for businesses and individuals. As documented in *Arts & Economic Prosperity 5: The Economic Impact of Nonprofit Arts & Cultural Organizations & Their Audiences in the Metro Atlanta Region*, a 2017 report by Americans for the Arts, approximately 31% of nonprofit arts attendees were nonresidents.

A compelling art infrastructure on the BeltLine of traditional and professional art coupled with everyday art and events propagated by the community can create a destination for residents and nonresidents alike. A nonresident audience is important for community development. According to the Americans for the Arts study, "nonresident attendees spent an average of 65 percent more per person than local attendees (\$37.28 vs. \$22.66 per person excluding ticket or event admission) as a result of their attendance to cultural events. As would be expected from a traveler, higher spending

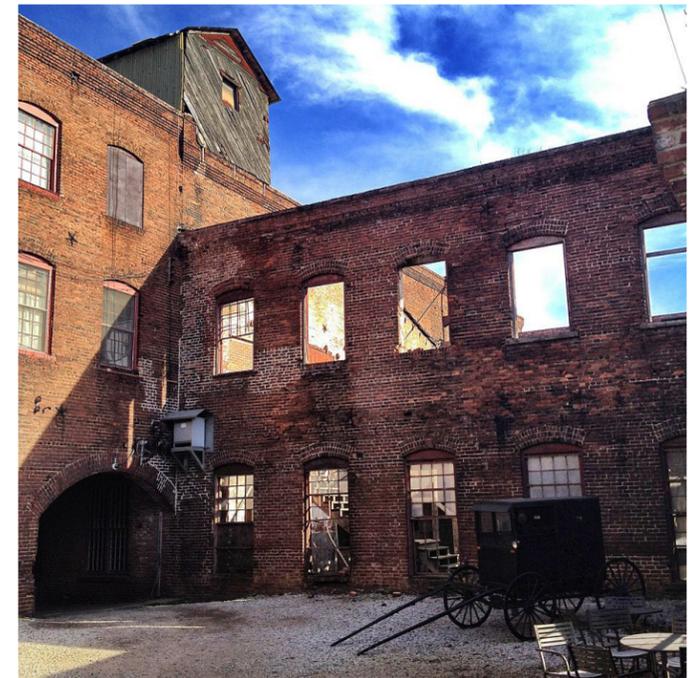


No Tables, No Chairs, performance by Mausiki Scales and the Common Ground Collective - AoAB 2016.

was typically found in the categories of lodging, meals, and transportation. When a community attracts cultural tourists, it harnesses significant economic rewards."

In addition, as the study points out, "nonprofit arts and cultural organizations are businesses in their own right. They spent \$434.8 million during fiscal year 2015 to employ people locally, purchase goods and services from local establishments, and attract tourists. They also leveraged a remarkable \$285 million in additional spending by cultural audiences—spending that pumps vital revenue into restaurants, hotels, retail stores, parking garages, and other local businesses." What does this mean? Local communities along the BeltLine can reap the benefits of these activities and the presence of nonresidents along the trail...enjoying new jobs and enhanced health for local businesses.

In addition to the its ongoing commitment to affordable housing, ABI can also have a role in ensuring that space for artists and creative activity



The Goat Farm Arts Center in West Midtown offers affordable studio space to over 300 artists. Source: The Goat Farm.

remains accessible and affordable. Across the country, artists and nonprofits have been priced out of affordable spaces. Artists inhabit the most affordable of housing, exhibit, and work space, often in undesirable locations and buildings. In the case of some BeltLine neighborhoods, many of the artists, musicians, and other creatives have been long-time residents and are invested in their communities.

The creative activity that ensues from their presence creates dynamic and exciting communities that draw professionals, developers, and others who drive up prices and ultimately displace the creative communities that started it all. What results are cities that have lost the very people and businesses that have so greatly contributed to neighborhood livability and community character. ABI has an opportunity, through this ACSIP, to lead the way in protecting affordability for residents, including arts and culture, while growing jobs for all.



*Imbroglia*, sculpture by Luke William Achterberg - AoAB 2017.

In summary, this ACSIP and the Art on the Atlanta BeltLine Public Art Program embrace these six inter-related areas that support the 45 communities along the corridor and the entire City of Atlanta:

**Equity and inclusion** – increasing opportunities and funding for diverse artists and organizational in historically underrepresented communities.

**Social and economic impact** – committing to sustainable cultural growth, good wages for cultural works/artists, opportunities for students, and professional development for artists and creatives.

**Affordability** – protecting cultural spaces and creating new spaces for artists and cultural organizations to live, work, and present that are affordable in the long-term.

**Neighborhood character** – supporting local arts and everyday creative activities and cultural endeavors in low-income, underserved neighborhoods.

**Health of the cultural sector** – growing job opportunities for artists and creatives with living wage, providing supports for organizations and individuals around professional development and collaborative and networking opportunities.

**Arts and culture in public space** – supporting increased opportunities for artists to work in public spaces and along the BeltLine, and insuring the public realm remains inclusive for all people and cultures.

## Building on a Foundation of Planning and Action

This ACSIP builds on significant planning work of ABI and previous studies and existing plans for implementation have informed the recommendations presented here. Overall, the Atlanta BeltLine Cultural Impact Study of 2007 set the tone for arts and culture on the BeltLine with its vision for the future.

**“Imagine a city where arts and culture draw visitors from around the world, year-round, to be inspired by the day-to-day life of an innovative, creative metropolis.”**

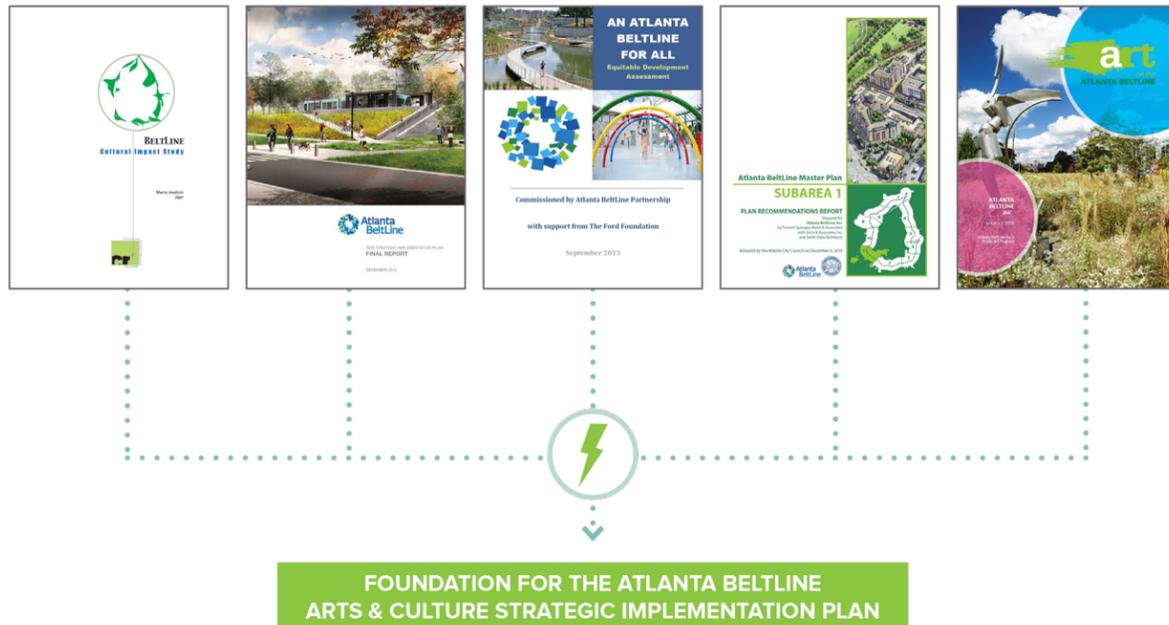
The Study further articulates a vision that includes diverse neighborhoods, an inclusive arts scene, neighborhood cultural centers and youth programming, international public art commissions, and dynamic greenspace and trails system.

Other themes and recommendations from previous and current planning that inform this ACSIP include:

- Affordability - the current supply of affordable places to live, work, exhibit, and perform falls short of demand – threatens the city’s future as a global cultural center. Empower the cultural community with greater agency over its own future through ownership, master leases, and other solutions.
- Develop a strategy for reaching out to existing neighborhood-based groups.

- Work with community-based groups to have a stronger presence in low-income neighborhoods.
- Cultural facilities should focus on the Atlanta BeltLine Tax Allocation District (TAD) through development incentives, city/arts development, cultural enterprise zones, and public/private partnerships possible as “arts hubs” along the BeltLine communities.
- Connect the cultural community and investors/buyers of art.
- Culture can be a tool for maintaining and reinforcing what makes the city’s neighborhoods unique in each of the BeltLine’s 45 neighborhoods.
- Respect and support the existing cultural infrastructure of Atlanta’s diverse communities.

It should be noted that any updates to the 2001 *Public Art Plan for Atlanta*, and/or a new Arts and Culture Master Plan for the City of Atlanta should be incorporated into arts and cultural planning on the BeltLine.



Previous relevant studies include those pictured (L to R): BeltLine Cultural Impact Study (2007), Atlanta BeltLine Strategic Implementation Plan (2013), An Atlanta BeltLine for All: Equitable Development Assessment (2013), Subarea Master Plans (2009 - 2012), Art on the Atlanta BeltLine: Atlanta BeltLine Inc.'s Public Art Program (2018).

## The Planning Process

This ACSIP was developed over a five-month process that involved seven public meetings and additional outreach at locations throughout Atlanta. The planning process involved:

- An analysis of existing data, including:
  - » *BeltLine Cultural Impact Study*
  - » *Atlanta BeltLine Strategic Implementation Plan*
  - » *Integrated Action Plan for Economic Development, Housing, & Real Estate*
  - » *An Atlanta BeltLine for All: Equitable Development Assessment*
  - » *Atlanta BeltLine Corridor Design*
  - » *Atlanta BeltLine Subarea Master Plans 1-10*

» *Art on the Atlanta BeltLine Public Art Program*

- Engagement of the community in identifying, mapping and evaluating the current cultural resources within the BeltLine TAD
- Case study research and identification of best practices from peer cities and projects with similar goals
- Field work

This Strategic Implementation Plan codifies the previous planning work that has been done and also updates the area master plan maps illustrating art, cultural, and historic assets in the BeltLine neighborhoods. Public input was used to gather information on current conditions and to update maps. The maps illustrating this ACSIP focus



Attendees at the January 25th Citywide Conversation report back on their key takeaways.



on the BeltLine study area – the neighborhood geographic areas that are roughly ½ mile distance outward from the BeltLine corridor. In some cases, because the public noted significant cultural assets just outside these boundaries, additional assets were included on the maps. In the case of historic destinations and features, each area master plan had varying levels of detail. The maps shown in this report reflect a team decision to include historic assets that reflect arts and cultural venues, that are immediately adjacent to the BeltLine, are significant community gathering spots, or that have iconic/landmark significance to the neighborhood or city.

Because our cities are living and constantly changing and perhaps this is even truer for arts and culture, this Plan is presented as a framework for future decisions and ways of working. It was not possible to capture the multitude of arts and cultural organizations, people, and assets in the study area. The Plan presents, based on ABI's planning experience, public input, and changing conditions on the BeltLine, a suggested process and guidelines for moving forward to ensure art and culture have a rich life on the BeltLine and that local communities are nurtured and celebrated.

## Outreach Summary

On January 25, 2018, ABI held a Citywide Conversation at the Rialto Center for the Arts to officially introduce the project and invited the 60+ attendees to share their thoughts on the current AoAB program as well as to envision what arts and culture might look like on the BeltLine in the future. After separating into smaller breakout groups, attendees were asked to answer the following questions:

1. How do you view the current arts activity along the Atlanta BeltLine? What are some of your favorite works, activities, events, etc.?
2. How can the BeltLine elevate the arts and other creative activity along its corridor, the surrounding neighborhoods, and in the Atlanta region? What role should communities and businesses play?
3. What are your ideas to ensure arts along the BeltLine showcases Atlanta's distinct sense of place and arts community? How can this process engage community artists?

Many of the ideas that were developed in this kickoff meeting form the basis of the plan's recommendations, including suggestions regarding

how local community artistic and cultural practices are incorporated in the BeltLine as “everyday” art and strategies for creating affordable arts and cultural spaces that can be catalytic for community development and job creation.

Following the Citywide Conversation, five Study Group meetings were held in different geographies throughout the study area, beginning with the Southeast Study Group on February 12th and finishing with the Northeast Study Group on March 8th. At these meetings, community members offered input on local arts and cultural institutions, as well as areas of opportunity for siting public art and the potential for larger arts and cultural hubs. The final public meeting was held on March 19th at Booker T. Washington High School to share key takeaways from public input and ideas for Arts and Culture on the Atlanta BeltLine moving forward.

In addition to these public meetings, the study team conducted tabling at local artist hangouts and destinations in neighborhoods along the BeltLine to reach residents, workers, and visitors and gain a broader range of input beyond the meetings.

### Metrics for Success

The metrics for success for this ACSIP reflect the goals of ABI and the feedback from the community about arts and culture on the BeltLine. These metrics are discussed in greater length in Section 4: Making it Happen and are summarized here:

- Creation and maintenance of mechanisms for public input from artists and cultural stakeholders.
- Growth of collaborations.
- Number of local community artists who submit Art on the Atlanta BeltLine proposals and who are selected for inclusion in the exhibits.
- Number of affordable artists and cultural spaces that are protected, created, and maintained.
- Number of new partnerships created.
- The inclusion of arts in the design process, from the beginning, and infusion of art in everyday things along the BeltLine and adjacent communities.

### Plan Elements

This plan contains recommendations for a prioritized, phased approach that includes a diversity of arts and culture styles and disciplines of art to reflect the complexity and scale of the Atlanta BeltLine project. The plan serves as a guide for ABI’s projects and coordination of community, government, and private sector partners and resources regarding arts and culture. As a result, this ACSIP contains the following sections:

#### 1: All About The Plan

#### 2: The Neighborhoods

#### 3: The Bigger Picture

- Overview
- The BeltLine Arts & Culture Program: Community, Connectivity, Culture
- Programs
- Spaces
- Community Collaborations
- Organizational Structure and Processes

#### 4: Making it Happen

Included in the sections above are resources, maps, and recommendations:

- An update of the arts, cultural, and historic assets maps for the BeltLine’s neighborhoods.
- Documentation of residents’ desires regarding future programming, cultural initiatives, and special places along and adjacent to the BeltLine.
- An articulation of how the BeltLine can

serve as a linear gallery for both larger-scale, traditional art infrastructure as well as community-based artistic initiatives that reflect everyday life.

- Suggested organizational frameworks for accommodating world class traditional art as well as community-based initiatives.
- Funding and implementation recommendations.

All of these are provided in support of arts and culture and overall quality of life on the BeltLine and in the City of Atlanta.

### Conclusion

The timing is right for this ACSIP. Through this effort, ABI can facilitate the development and strengthening of relationships among creative sectors, individuals, and organizations, and further arts and culture as an integral element of BeltLine communities and the entire city. The goal of this Plan is to nurture and celebrate holistic, locally-informed, and human-centered arts and culture. In addition, the ACSIP supports the development of cultural facilities, partnerships and programs, and funding opportunities that will add to the Atlanta BeltLine’s identity as a creative place, improving the quality of life for citizens throughout the region, and spurring economic development.

Citywide Conversation #1	Study Groups	Citywide Conversation #2
 1/25	<ul style="list-style-type: none"> <li> 2/12 - Southeast</li> <li> 2/22 - Southwest</li> <li> 2/26 - Westside</li> <li> 3/5 - Northside</li> <li> 3/8 - Northeast</li> </ul>	 3/19

Schedule of public meetings related to the ACSIP in 2018.

*Section 2 provides an overview of the five Study Group areas and summarizes what we heard from community members during the area-specific public meetings. A catalogue of arts and cultural assets, prominent historic sites, and civic spaces are included for each Study Group.*

# 2 THE NEIGHBORHOODS

*Class on the Grass, performance led by Toni Marie Young - AoAB 2017.*



# 22 miles of continuity miles of variety



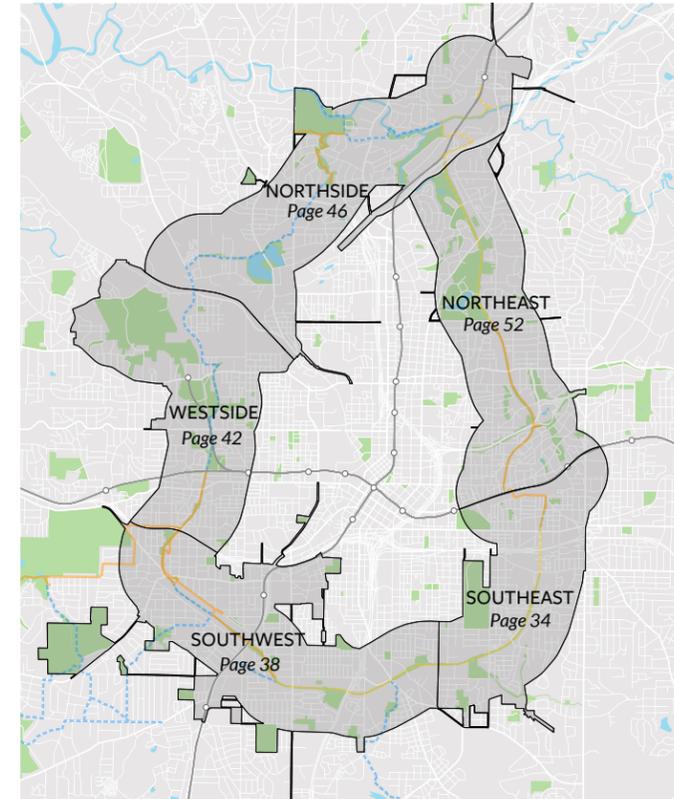
## Introduction

The BeltLine will eventually be a continuous 22-mile transit corridor around Atlanta, that offers incredible variety based on the changing physical environment and cultural landscape of the communities it passes through. The corridor and its surroundings change greatly depending on the historical context and natural landscape. Sites that formerly housed heavy industries remain distinct from those with more passive uses, and particularly hilly sections of the corridor offer characteristics different from former meadows. Large remnants of steel infrastructure or old growth trees can call attention to this changing landscape along the BeltLine, but so too can the current cultural makeup of the many adjacent neighborhoods and communities.

While the changing physical landscape of the corridor is easier to distinguish, it is important that the BeltLine enables the local cultures of the

communities to flourish here as well, ensuring that the 22 miles of variety incorporates both past and present. Ultimately, the BeltLine can become a “front yard” for communities, connecting to cultural amenities and celebrating the distinct attributes of each neighborhood.

Given the variety of cultural conditions within the BeltLine corridor, these local arts and cultural assets were analyzed and mapped at a finer scale, using the five Study Group areas as defined by the BeltLine: Southeast, Southwest, Westside, Northside, and Northeast. The map on the opposite page shows the boundaries of these Study Groups and this section of the ACSIP is divided into subsections based on Study Group boundaries, which correspond with the five Study Group meetings that were held throughout February and March 2018.



The above map illustrates the extents of the five Study Groups.



Photos from Study Group meetings held during ACSIP planning.

For each Study Group, the following information is included:

- Brief description
- Key elements (large physical features)
- Neighborhoods included in the Study Group area
- Basic Study Group demographics
- Photos of the area
- Catalogue of arts and culture assets, historic resources, civic spaces
- Summary of key takeaways from Study Group meeting

While the catalogue of resources presented here is substantial, it is important to note that it is not

intended to be exhaustive. Rather, the maps and associated lists include locations and institutions most relevant to the ACSIP and future BeltLine initiatives around arts and culture. Following the the 1/2-mile buffer from the BeltLine corridor, the study area boundary can seem somewhat artificial and, in certain instances, arts and cultural assets outside the boundary were included if they were still deemed relevant to the study or specifically noted as important in the community meetings.

In addition, it should be recognized that the data were pulled at a specific moment in time and will need to be updated accordingly as the cultural landscape changes. It is recommended that the BeltLine continue to build upon these maps over time, receiving public input as to which arts and cultural institutions are the most important in their communities.

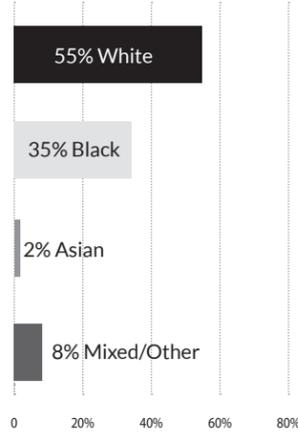
## Southeast Study Group

The Southeast Study Group is home to a diverse community, abundant greenspace, and many historic landmarks reflective of the industrialization era. This area boasts a unique combination of residential homes and is a fast-growing section of the city. Rebuilt in 2011, Boulevard Crossing Park is one of the highlights of the Southeast and now serves as sustainable greenspace that includes multi-use fields, solar lamps, and even goats! The area has included a variety of adaptive reuse projects to ensure the preservation of historic structures, such as the planned conversion of the Atlanta Stockade to a multi-purpose complex.

### Study Area



### Race/Ethnicity



### Jobs/Employment



### Neighborhoods

- Beulah Heights
- BoulevardHeights
- Chosewood Park
- Englewood Manor
- Grant Park
- Ormewood Poark
- Cabbagetown
- Glenwood Park
- Reynoldstown

### Household Characteristics



### Housing Type



Data Source: U.S. Census Bureau, 2014 American Community Survey: Fulton County, GA. The following census tracts were referenced for this Study Group: 31, 32, 50, 52, 53, 64, 69.



Image Sources: Atlanta BeltLine Subarea Master Plans 3 & 4.



Southeast Study Group Public Meeting, March 5, 2018.

### About the Southeast Meeting...

The Southeast Study Group meeting took place on Monday, February 12, 2018 from 6:00-7:30 pm at Dad's Garage Theatre.

Participants from the Southeast Study Group noted a desire to support and enhance existing resources, while making sure to preserve key features in order to maintain and celebrate the existing community character. Many participants agreed that they enjoyed Grant Park a great deal, but wanted to see it reach its full potential. Of similar concern were several historic sites, which participants agreed should be preserved and enhanced in some instances with adaptive reuse projects. Participants also mentioned the desire for the Beltline to serve as a conduit to connect residents with local nonprofits, either through programming or signage.

### What We Heard...

*What are your favorite arts and culture locations and institutions in your community? What are organizations that come to mind?*

- » Grant Park has great events and many under-appreciated features.
- » Eastside Bike Trail provides useful bike connections.

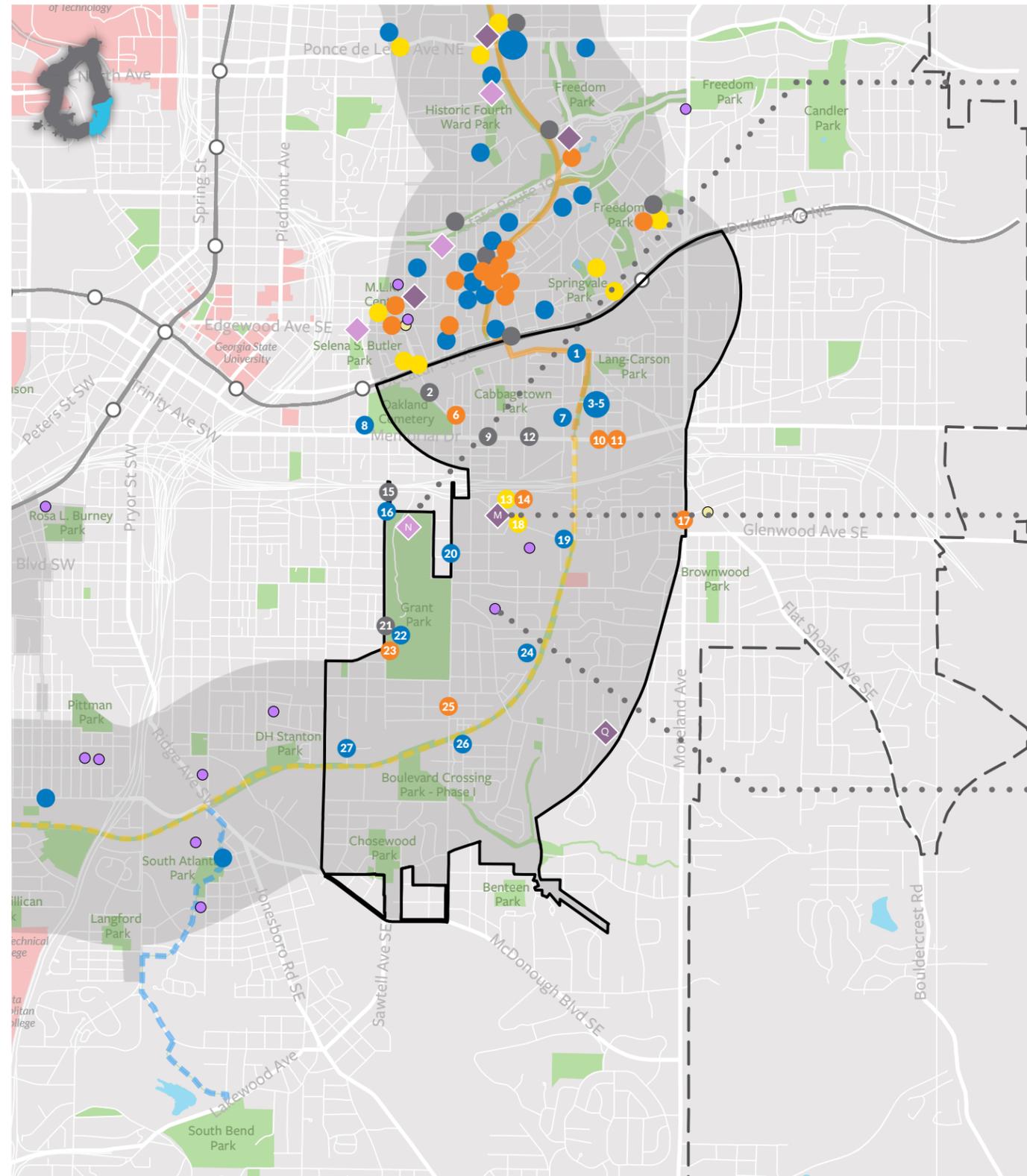
*What is your great idea to ensure the Beltline showcases Atlanta's distinct sense of place and arts community, specifically in the Southeast? What is the best way to engage and showcase community artists in these neighborhoods?*

- » Art used as a feature or resource to encourage exploration and discovery along both the BeltLine and nearby neighborhoods.
- » Use the BeltLine to connect the community with local nonprofits.
- » Increased space for artists to work and sell their art.

*What are places/sites in your communities that have the potential to become arts and culture hubs? Can you think of underutilized sites that would be good locations for public art or events?*

- » Chosewood has potential spaces for affordable artist housing and workspaces.
- » Historic buildings need to be preserved and enhanced with complimentary development and programming.
- » Demolished buildings should play host to new, complimentary development.

### Southeast Study Group - Arts, Culture, and Historic Assets



**Key Historic Sites** M. Atlanta Stockade Q. Burns Cottage  
 N. L.P. Grant Park



Grant Park



Atlanta Stockade



Maynard Holbrook Jackson High School

### Southeast Study Group Arts & Cultural Assets

1. Atlanta Bicycle Coalition
2. Hulsey Yard - CSX Walls\*
3. Big Tree Arts & Film Center
4. DooGallery
5. LaStrange Fantastique Psychedelic Funporium
6. The Patch Works Art and History Center\*
7. Trees Atlanta
8. Oakland Cemetery\*
9. Brother Moto\*
10. Cornbred Gallery
11. WonderRoot Community Arts Center
12. Parmalat - Atlanta Dairies Mixed Use\*
13. Paul Robeson Theatre
14. Xchange Gallery
15. Loose Nuts Cycles\*
16. Grant Park Conservancy
17. kiki ely Museum of space history in Atlanta
18. Moving in the Spirit Beam Theatre
19. Nuvo Gallery
20. D'AIR\*
21. Grant Park
22. Zoo Atlanta
23. Zoolojico Children's Museum in Atlanta
24. Dilling Design
25. Grant Park Community Garden South
26. Drama Inc.
27. The Beacon Atlanta

\*Added Via Public Comment

<span style="color: blue;">●</span> Arts Organizations / Nonprofits	<span style="color: purple;">◆</span> Historic Sites (Endangered - APC)	<span style="color: orange;">—</span> Trails - Completed	<span style="border-bottom: 1px dashed black;">—</span> City of Atlanta Boundary
<span style="color: orange;">●</span> Galleries / Museums	<span style="color: purple;">●</span> Schools	<span style="color: orange; border-bottom: 1px dashed black;">—</span> Trails - Under Construction	<span style="border: 1px solid black; display: inline-block; width: 15px; height: 10px;"></span> Atlanta BeltLine Study Area
<span style="color: yellow;">●</span> Theaters / Performance Spaces	<span style="color: green;">●</span> Libraries	<span style="color: yellow; border-bottom: 1px dashed black;">—</span> Trails - In Design	
<span style="color: grey;">●</span> Other Arts & Culture Groups	<span style="color: pink;">■</span> Universities	<span style="color: blue; border-bottom: 1px dashed black;">—</span> Trails - In Planning	
<span style="color: purple;">◆</span> Historic Sites (National Register)	<span style="border: 1px solid black; display: inline-block; width: 15px; height: 10px;"></span> Northeast Study Group	<span style="border: 1px solid black; border-radius: 50%; padding: 2px;">○</span> MARTA Stations & Routes	

Data sources: Atlanta Regional Commission, "Art Venues" shp, "Schools Community Facilities" shp, "Libraries Community Facilities" shp.

## Southwest Study Group

The Southwest Study Group is largely residential and offers easy access to downtown Atlanta and the airport. The historic buildings in these subareas reflect the connection to industrialization and the middle-class population that resides in bungalows, Victorians, and colonials - all of which showcase the historic elegance that industrialization contributed to Atlanta's development. Several important African-American cultural institutions and historic sites are located here including the Hammonds House Museum, Wren's Nest, and the Grace Towns Hamilton House.

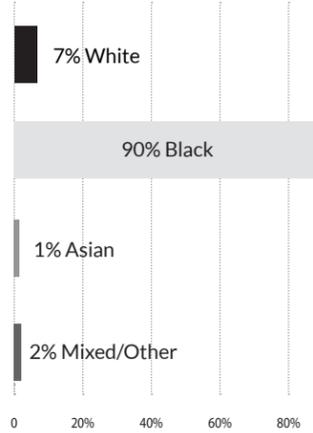
### Study Area



### Neighborhoods

- Westview
- West End
- Adair Park
- Capitol View Manor
- High Point Estates
- Oakland City
- Mechanicsville
- Peopletown
- Pittsburgh, Sylvan Hills
- Villages at Carver

### Race/Ethnicity



### Jobs/Employment



### Household Characteristics



### Housing Type



Data Source: U.S. Census Bureau, 2014 American Community Survey: Fulton County, GA. The following census tracts were referenced for this Study Area: 41, 42, 55.01, 55.02, 57, 58, 60-63, 65, 66.01, 66.02, 80



Image Sources: Atlanta BeltLine Subarea Master Plans 1 & 2.



Southwest Study Group Public Meeting, March 5, 2018.

### About the Southwest Meeting...

The Southwest Study Group meeting took place on Thursday, February 22, 2018 from 6:30-8:00pm at the Hammonds House Museum.

Participants in the Southwest Study Group meeting identified a need for increased engagement, communication, and interactivity between the Beltline, students, and artists. Also of note was the desire for an increase in bottom-up communication - engagement and communication that originates from both local artists and organizations, as well as artists and organizations from around the globe. Increases in the reach of the Beltline would help to increase diversity on all fronts.

### What We Heard...

*What are your favorite arts and culture locations and institutions in your community? What are organizations that come to mind?*

- » Westview Makers' Space is great for engaging younger audiences.
- » Hammond's House.
- » Tassili's Raw Reality.

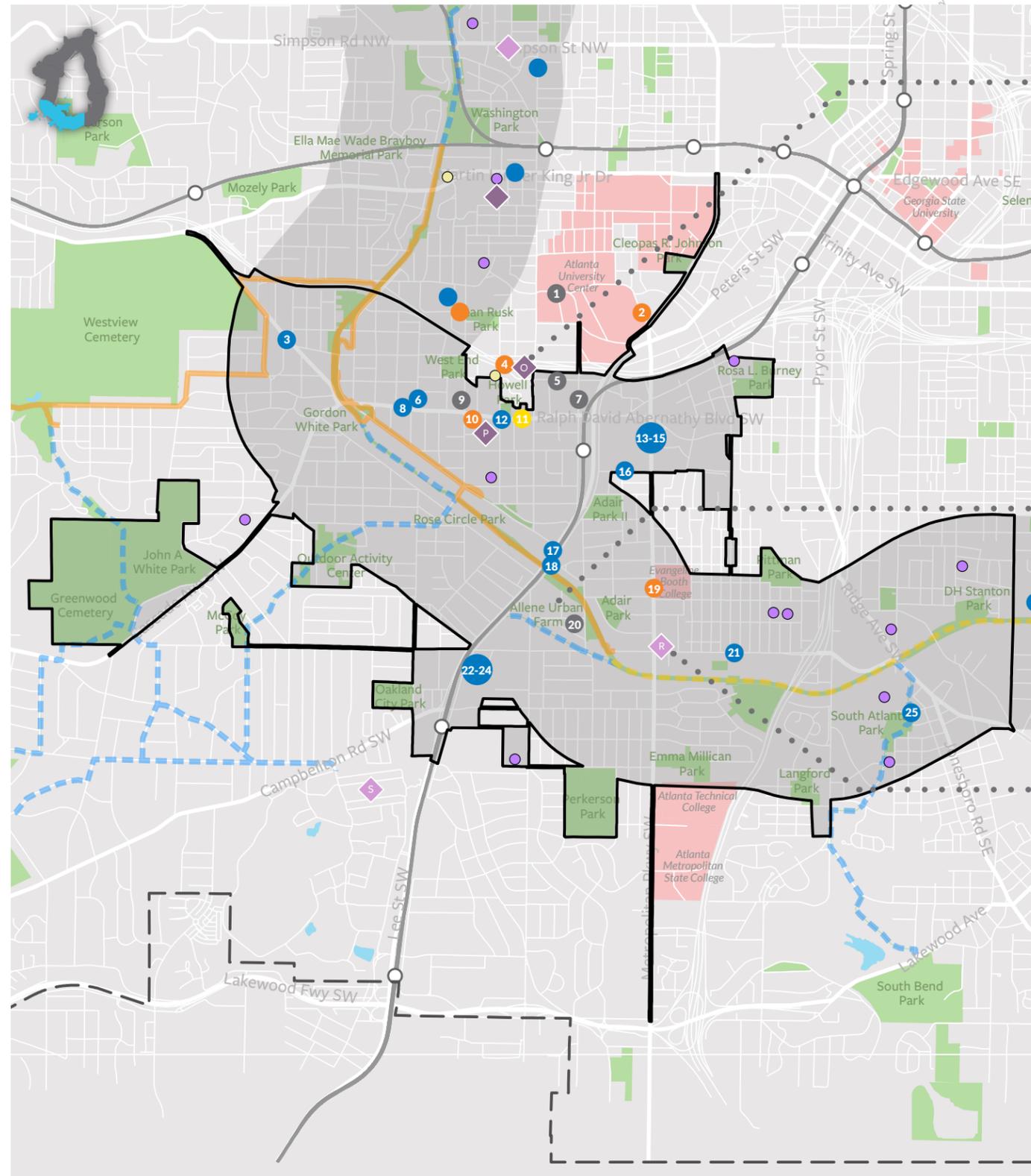
*What is your great idea to ensure the Beltline showcases Atlanta's distinct sense of place and arts community, specifically in the Southwest? What is the best way to engage and showcase community artists in these neighborhoods?*

- » Work to ensure intergenerational participation - storytelling, collaboration, and representation of all age groups to acknowledge history and recognize current achievements.
- » Encourage the use of "Gateways" - art that visibly highlight the character and history of neighborhoods, and invite exploration.
- » Encourage positivity and a "Culture of Affirmations".

*What are places/sites in your communities that have the potential to become arts and culture hubs? Can you think of underutilized sites that would be good locations for public art or events?*

- » The Southwest's various parks have potential to serve as areas to host events, house art installations, and encourage interactivity.
- » The area's various schools present opportunities to engage local student bodies and encourage participation in various arts experiences.

### Southwest Study Group - Arts, Cultural, and Historic Assets



**Key Historic Sites**  
 O. Hammonds House  
 P. The Wren's Nest  
 R. Grace Towns Hamilton House  
 S. Fort McPherson Staff Row and Old Post Area



Hammonds House. Source: atlanta.net.



Murphy Crossing. Source: GoogleEarth.



The Wren's Nest

### Southwest Study Group Arts & Cultural Assets

1. Westview Makers' Space\*
2. Spelman College Museum of Fine Art
3. MCG Art & Things
4. Hammonds House Museum
5. The Mall West End\*
6. Southerners On New Ground
7. Afro Centric Network\*
8. Sistersong
9. Tassili's Raw Reality\*
10. Joel Chandler Harris House (The Wren's Nest)
11. West End Performing Arts Center
12. Gallery 992
13. Blue Tower
14. Studioplexx47
15. The Metropolitan
16. Atlanta Gallery
17. Afrikan Djeli Cultural Center
18. The Bearings Bike Shop
19. Salvation Army Museum of South
20. Bonfire ATL\*
21. Annie E. Casey Foundation (Future Development Site)
22. Liquid Sky\*
23. Robots Love Deathrays Gallery
24. The B-Complex Artist Cooperative
25. Youth Ensemble of Atlanta

\*Added Via Public Comment

● Arts Organizations / Nonprofits	◆ Historic Sites (Endangered - APC)	— Trails - Completed	--- City of Atlanta Boundary
● Galleries / Museums	● Schools	- - - Trails - Under Construction	▭ Atlanta BeltLine Study Area
● Theaters / Performance Spaces	● Libraries	- - - Trails - In Design	
● Other Arts & Culture Groups	■ Universities	- - - Trails - In Planning	
◆ Historic Sites (National Register)	▭ Northeast Study Group	○ MARTA Stations & Routes	

Data sources: Atlanta Regional Commission, "Art Venues" shp, "Schools Community Facilities" shp, "Libraries Community Facilities" shp.

## Westside Study Group

The Westside Study Group incorporates a variety of land uses, from single and multi-family residential to several beloved parks to large-scale industrial parcels located near Bellwood Quarry and NS-Inman Yard. With the addition of the planned Westside Reservoir Park, the area will serve as a truly regional destination for its incredible greenspace and recreational amenities. The Westside also includes many historic sites relevant to the Civil Rights Movement, such as Booker T. Washington High School, the alma mater of Dr. Martin Luther King, Jr.

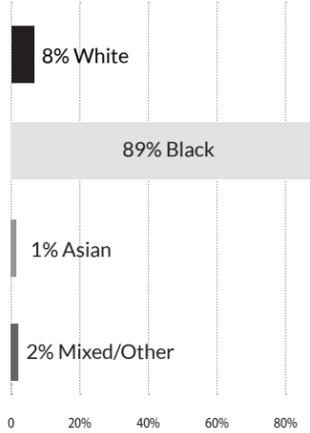
### Study Area



### Neighborhoods

- Grove Park
- Howell Station
- Knight Park
- Marietta Street Artery
- Rockdale
- Ashview Heights
- Bankhead
- Hunter Hills
- Just Us
- Mozley Park
- Washington Park

### Race/Ethnicity



### Jobs/Employment



### Household Characteristics



### Housing Type



Data Source: U.S. Census Bureau, 2014 American Community Survey: Fulton County, GA. The following census tracts were referenced for this Study Area: 7, 23, 24, 39, 40, 84, 85, 87, 118



Image Sources: Atlanta BeltLine Subarea Master Plans 9 & 10.



Westside Study Group Public Meeting, February 26, 2018.

### About the Westside meeting...

The Westside Study Group meeting took place on Monday, February 26, 2018 from 6:30-8:00pm at the Atlanta Community Food Bank.

Participants identified the unique character of the Study Group as lending to the Westside being a site for larger, more ambitious “statement pieces” and art installations that could be used to help with wayfinding. Attendees at the meeting also suggested that this wayfinding system could coincide with important travel nodes throughout the study area - further incorporating the BeltLine into the local context. Also mentioned were desires to connect artists with other artists and opportunities for engagement with local schools at all levels.

### What We Heard...

*What are your favorite arts and culture locations and institutions in your community? What are organizations that come to mind?*

- » Ferst Center for the Arts at Georgia Tech
- » Booker T. Washington High School
- » Washington Park

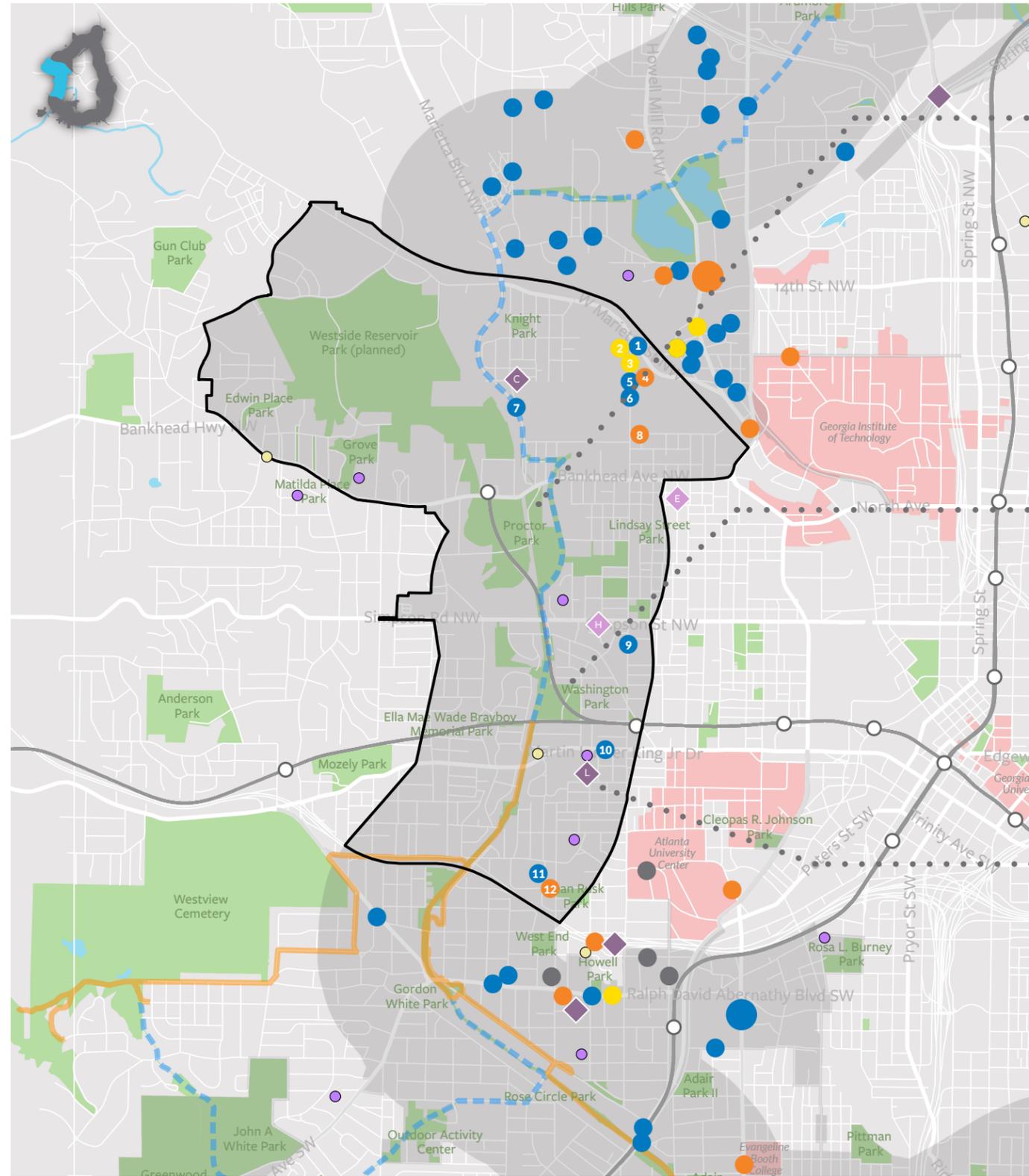
*What is your great idea to ensure the Beltline showcases Atlanta’s distinct sense of place and arts community, specifically in the Westside? What is the best way to engage and showcase community artists in these neighborhoods?*

- » “Farmers’ Market” for Artists - a place to exhibit and sell various mediums.
- » Illuminate industrial character of the study area through ambitious art installations.
- » Encourage different levels of interactivity and engagement across different age groups.

*What are places/sites in your communities that have the potential to become arts and culture hubs? Can you think of underutilized sites that would be good locations for public art or events?*

- » Make use of MARTA to bring more visitors and to serve as wayfinding/ focal points along the BeltLine.
- » Utilize the area around Mercedes Benz Stadium.
- » Connect with businesses along MLK, Jr. Drive.

### Westside Study Group - Arts, Culture, and Historic Assets



Key Historic Sites  
 C. E. Van Winkle Gin and Machine Works  
 E. English Avenue School  
 H. Perry  
 L. Booker T. Washington HS



Maddox Park. Source: Trees Atlanta.



Washington Park. Source: saportareport.com.



Booker T. Washington High School

### Westside Study Group Arts & Cultural Assets

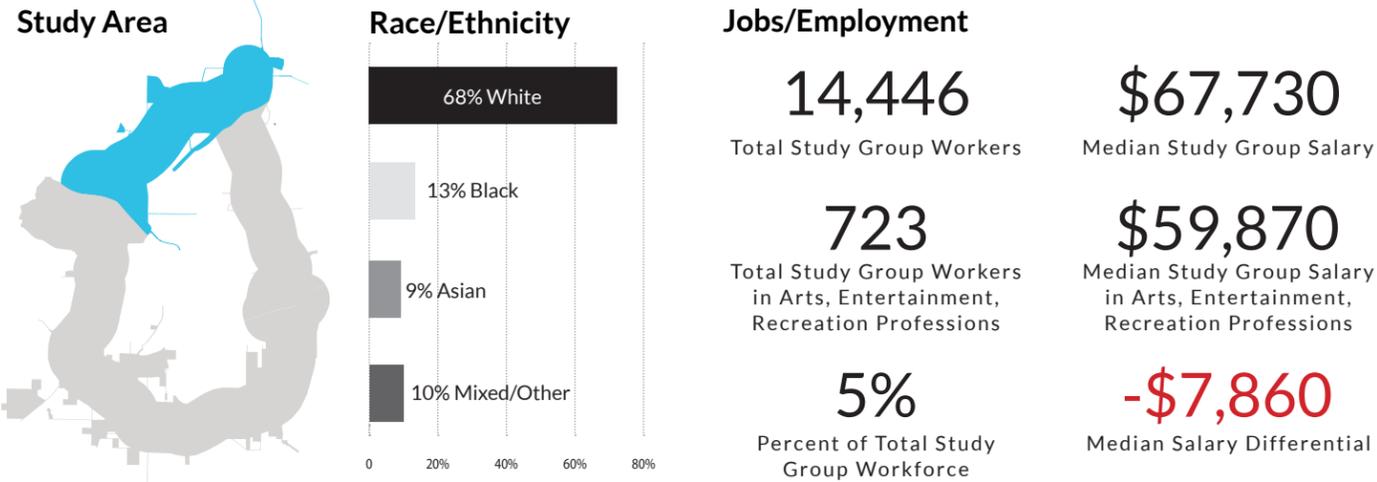
1. Actor's Express
2. Create Your Dreams
3. True Colors Theatre Company
4. Foundry at Puritan Mill
5. The Rockdale Foundation
6. Gallery 874
7. Fulton County Animal Services
8. Blue Mark Gallery
9. Westside Works
10. NAACP Atlanta Branch
11. Gbaby
12. Omenala Griot Afrocentric Museum & Event Center

<span style="color: blue;">●</span> Arts Organizations / Nonprofits	<span style="color: purple;">◆</span> Historic Sites (Endangered - APC)	<span style="color: orange;">—</span> Trails - Completed	<span style="border-bottom: 1px dashed gray;">  </span> City of Atlanta Boundary
<span style="color: orange;">●</span> Galleries / Museums	<span style="color: purple;">●</span> Schools	<span style="color: orange; border-bottom: 1px dashed orange;">  </span> Trails - Under Construction	<span style="border: 1px solid gray;">  </span> Atlanta BeltLine Study Area
<span style="color: yellow;">●</span> Theaters / Performance Spaces	<span style="color: yellow;">●</span> Libraries	<span style="color: orange; border-bottom: 1px dashed orange;">  </span> Trails - In Design	
<span style="color: gray;">●</span> Other Arts & Culture Groups	<span style="color: pink;">■</span> Universities	<span style="color: blue; border-bottom: 1px dashed blue;">  </span> Trails - In Planning	
<span style="color: purple;">◆</span> Historic Sites (National Register)	<span style="border: 1px solid black;">  </span> Northeast Study Group	<span style="color: gray;">○</span> MARTA Stations & Routes	

Data sources: Atlanta Regional Commission, "Art Venues" shp, "Schools Community Facilities" shp, "Libraries Community Facilities" shp.

## Northside Study Group

In addition to offering a unique natural landscape with an abundance of streams and trails, the Northside Study Group is also home to many galleries and art institutions, such as the Museum of Contemporary Art of Georgia. Most neighborhoods in this region are urban mixed-use, with single and multi-family homes alongside thriving business districts. As the site of the famous Civil War battle at Peachtree Creek, accessed on the Memorial Trail, this area has important historical significance. Recent development of the contemporary arts scene has attracted events like Gathered III, which celebrates Georgia's diverse arts profile and has contributed to enhancing the character of the Northside.



### Neighborhoods

- Ardmore
- Brookwood
- Brookwood Hills
- Buckhead
- Collier Hills
- Lindbergh
- Linderbergh City Center
- Martin Manor
- Peachtree Hills
- Atlantic Station
- Berkeley Park
- Blandtown
- Channing Valley
- Home Park,
- Loring Heights
- Marietta Street Artery

### Household Characteristics



### Housing Type



Data Source: U.S. Census Bureau, 2014 American Community Survey: Fulton County, GA. The following census tracts were referenced for this Study Area: 6, 89.02, 90, 91.01, 91.02, 93, 94.02



Image Sources: Atlanta BeltLine Subarea Master Plans 7 & 8.



Museum of Contemporary Art (MOCA), site of the Northside Public Meeting. Source: Armchair Media.

### About the Northside meeting...

The Northside Study Group meeting took place on March 5, 2018 from 6:30-8:00pm at the Museum of Contemporary Art GA.

Participants identified the need for a thoughtful secondary layer of art destinations based in nearby communities to highlight and invigorate existing destinations (including parks, restaurants, and plazas) that border the Beltline. Ideally, this would encourage physical activity and increase the visibility and access to these assets. Participants also expressed a desire for greater publicity and communication surrounding local community events, both to increase resident awareness as well as to assist in the institutionalization of key community events. Finally, participants noted the potential for engagement with local educational institutions across all levels.

### What We Heard...

*What are your favorite arts and culture locations and institutions in your community? What are organizations that come to mind?*

- » Savannah College of Art and Design
- » Atlanta Decorative Arts Center
- » Nearby art galleries

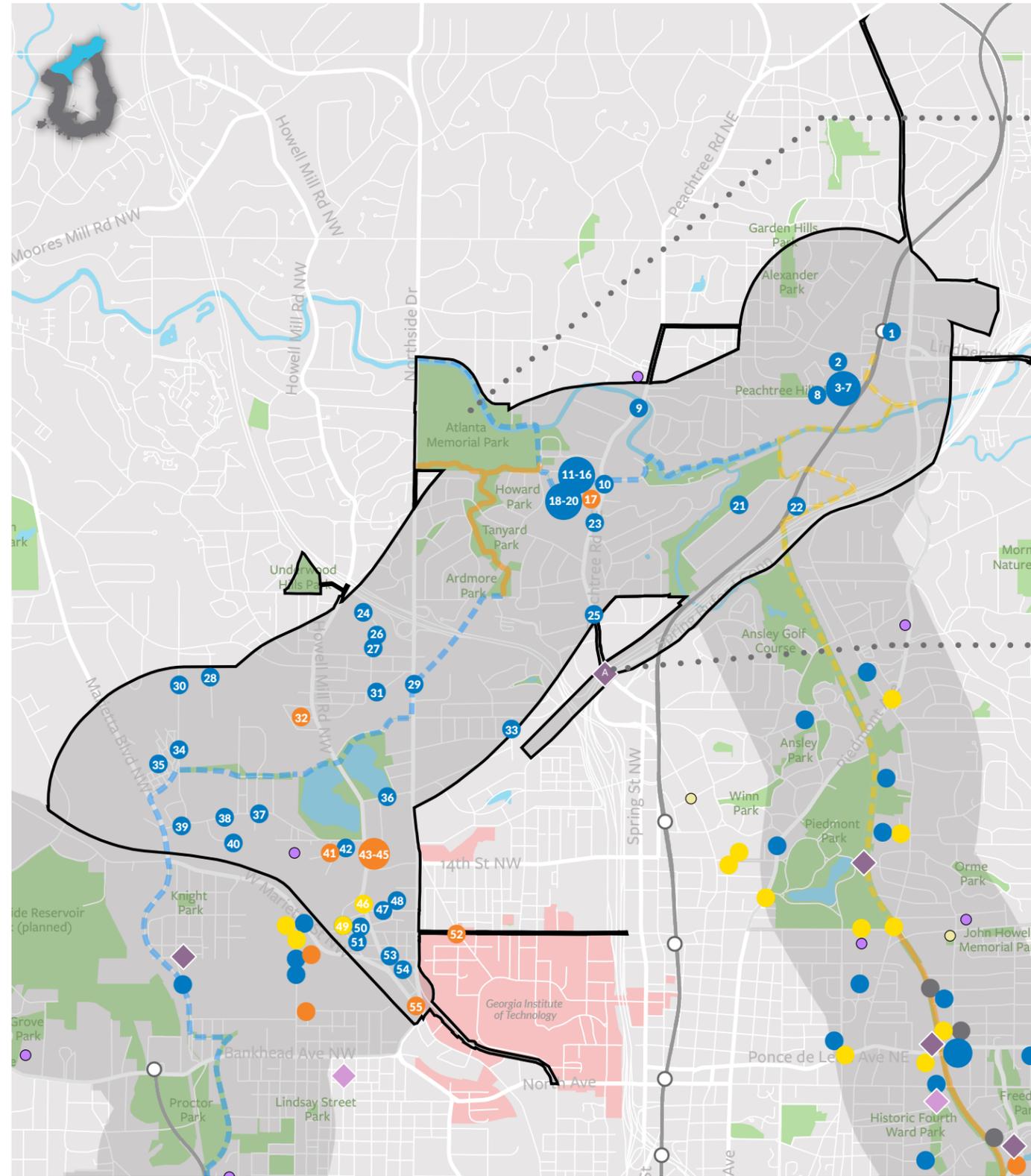
*What is your great idea to ensure the Beltline showcases Atlanta's distinct sense of place and arts community, specifically in the Northside? What is the best way to engage and showcase community artists in these neighborhoods?*

- » Interactive arts and programming for varied populations.
- » Successfully advertise opportunities for and events related to the arts.
- » Increase the walkability of areas used to showcase art.

*What are places/sites in your communities that have the potential to become arts and culture hubs? Can you think of underutilized sites that would be good locations for public art or events?*

- » Strategic advertisement could increase community awareness of existing events and activities.
- » Embrace the full history of Atlanta by activating the Civil War site.
- » Historic bar and restaurant scene has disappeared since the 80's.

### Northside Study Group - Arts, Culture, and Historic Assets



Key Historic Sites

A. Peachtree Southern Railway (Brookwood Station)



Atlanta Memorial Park



Peachtree Southern Railway (Brookwood Station)

### Northside Study Group Arts & Cultural Assets

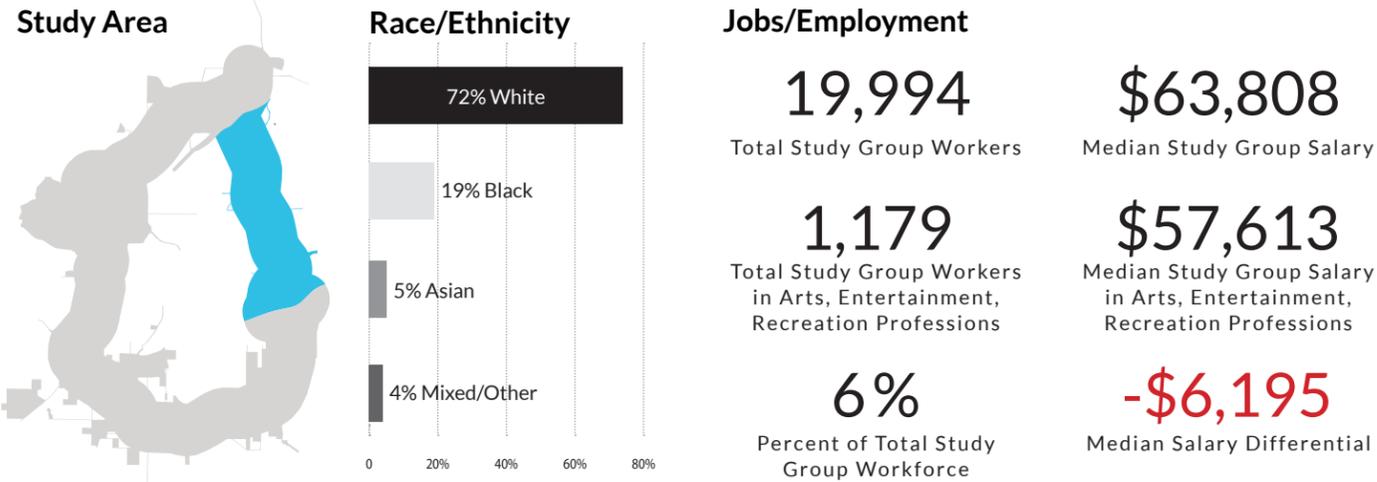
- |   |   |
|---|---|
| 1. Tongue and Groove                      | 29. Atlanta Opera   |
| 2. Phoenix Art Group                      | 30. Orca Decorative Products                                |
| 3. Galleries At Peachtree Hill            | 31. Frabel Studio and Gallery                               |
| 4. Lumière                                | 32. CherryLion Sculpture Studios                            |
| 5. Parish Kohanim Photography             | 33. Lansdell Galleries and Ruth Barrett@ Lansdell Galleries |
| 6. Spalding Nix Fine Art                  | 34. Wendover Art Group                                      |
| 7. TEW Galleries                          | 35. D A Willis Inc  |
| 8. Trowbridge Gallery                     | 36. Art 3 Sixty   |
| 9. Matre Gallery                          | 37. Gregg Irby Gallery                                      |
| 10. Alcove Fine Art                       | 38. Digital Arts Studio                                     |
| 11. BnJ Gallery                           | 39. Art Space International                                 |
| 12. BSG Modern                            | 40. Soho Myriad   |
| 13. Atlanta Photography Group             | 41. Drawchange  |
| 14. Chung Art Gallery                     | 42. Goat Farm, The  |
| 15. Gallery Sklo                          | 43. Astolfi Art   |
| 16. MOCA GA                               | 44. Tanner Hill Gallery                                     |
| 17. Museum of Contemporary Art of Georgia | 45. Westside Arts District                                  |
| 18. Naomi Silva Gallery                   | 46. Northside Tavern  |
| 19. September Gray Art Gallery            | 47. Atlanta Art Solutions                                   |
| 20. Spare Time Gallery                    | 48. Ger Art Gallery and Framing                             |
| 21. Crest Art                             | 49. Fabrefaction Theatre                                    |
| 22. Mason Murer Fine Art Gallery          | 50. Kai Lin Art   |
| 23. Kees Art Publishing Group             | 51. Collective One Gallery                                  |
| 24. Kopaliani Studios                     | 52. Robert C. Williams Paper Museum                         |
| 25. South Arts                            | 53. Hathaway Gallery  |
| 26. Faulkner & Locke                      | 54. Sandler Hudson Gallery                                  |
| 27. Meals On Wheels Atlanta               | 55. GLA King Plow Arts Center                               |
| 28. Deljou Art Group                      |   |

<span style="color: blue;">●</span> Arts Organizations / Nonprofits	<span style="color: purple;">◆</span> Historic Sites (Endangered - APC)	<span style="color: orange;">—</span> Trails - Completed	<span style="border-bottom: 1px dashed gray;">—</span> City of Atlanta Boundary
<span style="color: orange;">●</span> Galleries / Museums	<span style="color: purple;">●</span> Schools	<span style="color: orange;">- - -</span> Trails - Under Construction	<span style="border: 1px solid gray;">□</span> Atlanta BeltLine Study Area
<span style="color: yellow;">●</span> Theaters / Performance Spaces	<span style="color: yellow;">●</span> Libraries	<span style="color: orange;">- - -</span> Trails - In Design	
<span style="color: gray;">●</span> Other Arts & Culture Groups	<span style="color: pink;">■</span> Universities	<span style="color: blue;">- - -</span> Trails - In Planning	
<span style="color: purple;">◆</span> Historic Sites (National Register)	<span style="border: 1px solid gray;">□</span> Northeast Study Group	<span style="color: gray;">○</span> MARTA Stations & Routes	

Data sources: Atlanta Regional Commission, "Art Venues" shp, "Schools Community Facilities" shp, "Libraries Community Facilities" shp.

## Northeast Study Group

The Northeast Study Group encompasses historic residential neighborhoods and two of Atlanta’s most popular parks – Historic Fourth Ward Park and Piedmont Park. As the site of the Martin Luther King, Jr. birthplace and the Jimmy Carter Presidential Library, this geography carries important significance for Atlantans and visitors alike. Nearby Midtown is a destination for shopping, restaurants, and entertainment, also contributing to this areas as a regional destination. The Northeast includes the majority of the BeltLine’s Continuing Collection of art pieces located along the Eastside Trail, which was the first section of the trail to be completed and welcomed more than 1.87 million visitors in 2017.



### Neighborhoods

- Inman Park
- Old Fourth Ward
- Poncey-Highland
- Sweet Auburn
- Ansley Park
- Midtown
- Morningside
- Piedmont Heights
- Sherwood Forest
- Virginia Highland

### Household



### Housing Type



Data Source: U.S. Census Bureau, 2014 American Community Survey: Fulton County, GA. The following census tracts were referenced for this Study Area: 2, 4, 5, 13-17, 29, 30, 39



Image Sources: Atlanta BeltLine Subarea Master Plans 5 & 6.



Northeast Study Group Public Meeting, March 8, 2018.

### About the Northeast meeting...

The Northeast Study Group meeting took place on March 8th from 6:30-8:00pm at the Little Five Points Center for Arts and Community.

Participants expressed their enthusiasm for the BeltLine and for the arts and cultural projects that have been realized on the corridor. A desire was expressed to have more opportunities for local artists to exhibit on the BeltLine and to create collaboration opportunities for artists and residents. Residents pointed to possible collaborations with educational institutions as something to explore, and affordable artists space, as well as nonprofit space was seen as critical to supporting arts and culture in the community.

### What We Heard...

*What are your favorite arts and culture locations and institutions in your community? What are organizations that come to mind?*

- » Piedmont Park
- » Krog Street Tunnel
- » Jimmy Carter Presidential Museum
- » Various art galleries

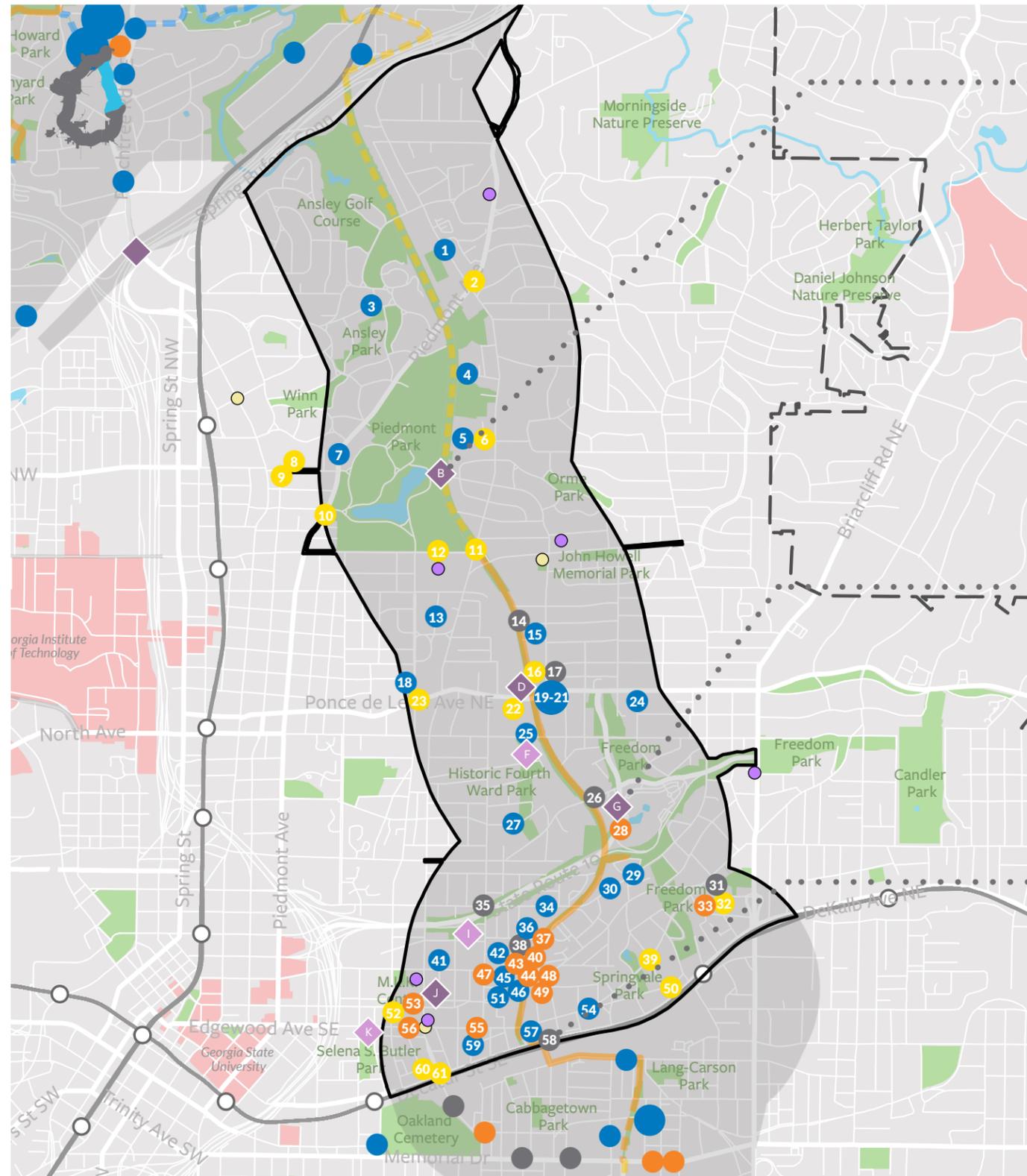
*What is your great idea to ensure the Beltline showcases Atlanta’s distinct sense of place and arts community, specifically in the Northeast? What is the best way to engage and showcase community artists in these neighborhoods?*

- » Provide more opportunities for artists and residents to collaborate.
- » Increase the walkability and connectivity of areas used to display art.

*What are places/sites in your communities that have the potential to become arts and culture hubs? Can you think of underutilized sites that would be good locations for public art or events?*

- » Think about increasing the use of open space and parks more for art-related activities and events.

### Northeast Study Group - Arts, Culture, and Historic Assets



- Key Historic Sites**
- B. Piedmont Park
  - D. Ford Motor Company Assembly Plant
  - F. Dupre Manufacturing Co.
  - I. John Wesley Dobbs House
  - G. Jimmy Carter Pres. Library & Museum
  - J. Martin Luther King Jr. NHS
  - K. Trio Laundry Dry Cleaning Building



Piedmont Park .Source: Piedmont Park Conservancy.



Jimmy Carter Presidential Library and Museum



Krog Street Tunnels. Source: atlanta.net.

### Northeast Study Group Arts & Cultural Assets

- |  |  |
|--|--|
| 1. Zoetic Dance Ensemble                       | 30. Made Again                                     |
| 2. Smith's Olde Bar                            | 31. Art Papers                                     |
| 3. Junco Sato Pollack                          | 32. Horizon Theatre                                |
| 4. Atlanta Federation of Musician              | 33. MASK Center, The                               |
| 5. GiGi's Playhouse Atlanta                    | 34. Sugar Kayne                                    |
| 6. The Red Light Cafe                          | 35. Sol LeWitt Sculpture - 54 Columns*             |
| 7. Atlanta Botanical Garden                    | 36. Facet Gallery                                  |
| 8. 14th Street Playhouse                       | 37. Stuart McClean Gallery                         |
| 9. SCADshow                                    | 38. Atlanta Bicycle Barn                           |
| 10. Piedmont Park                              | 39. Inman Park                                     |
| 11. Landmark Midtown Art Cinema                | 40. MINT Gallery                                   |
| 12. Park Tavern                                | 41. Galaxy Music Theatre                           |
| 13. Parlor Gallery (Owned by Katie Troisi)     | 42. The Gallery at Irwin Street                    |
| 14. Atlanta Celebrates Photography             | 43. ABV Gallery                                    |
| 15. BrickworksGallery                          | 44. Archetype Gallery                              |
| 16. Drunken Unicorn, The                       | 45. Jack Art Gallery                               |
| 17. MJQ Concourse                              | 46. Modern Now Gallery                             |
| 18. Hi-Lo Press                                | 47. Studioplex                                     |
| 19. Paris on Ponce                             | 48. One Twelve Gallery                             |
| 20. Tiny Doors ATL*                            | 49. Wm Turner Gallery                              |
| 21. mIDTOWN art GALLERY                        | 50. Inman Park United Methodist Church             |
| 22. Out of Hand Theater                        | 51. Pop Space Gallery                              |
| 23. Grace United Methodist Church              | 52. Martin Luther King, Jr. National Historic Site |
| 24. Kibbee Gallery                             | 53. Ebenezer Baptist Church                        |
| 25. The J. Gallery                             | 54. Whitespace Gallery                             |
| 26. The Beltline Studio                        | 55. Clay's Gallery                                 |
| 27. Atlanta Dream Center                       | 56. U*Space Gallery                                |
| 28. Jimmy Carter Presidential Library & Museum | 57. Tim Barrett Designs Inc.                       |
| 29. julia hill / sculpture things              | 58. Krog Street Tunnel*                            |
|  | 59. Dad's Garage Theatre                           |
|  | 60. Lenny's Live                                   |
|  | 61. Village Theatre                                |

\*Added Via Public Comment

- |                                      |                                     |                                   |                               |
|--------------------------------------|-------------------------------------|-----------------------------------|-------------------------------|
| ● Arts Organizations / Nonprofits    | ◆ Historic Sites (Endangered - APC) | — Trails - Completed              | --- City of Atlanta Boundary  |
| ● Galleries / Museums                | ● Schools                           | - - - Trails - Under Construction | ▭ Atlanta BeltLine Study Area |
| ● Theaters / Performance Spaces      | ● Libraries                         | - - - Trails - In Design          |                               |
| ● Other Arts & Culture Groups        | ■ Universities                      | - - - Trails - In Planning        |                               |
| ◆ Historic Sites (National Register) | □ Northeast Study Group             | ○ MARTA Stations & Routes         |                               |

Data sources: Atlanta Regional Commission, "Art Venues" shp, "Schools Community Facilities" shp, "Libraries Community Facilities" shp.

Section 3 presents the core recommendations included in the ACSIP categorized by space, programs, community collaborations, and ABI organizational processes. These recommendations seek to infuse arts and culture throughout the BeltLine and its neighborhoods in support of community development, high quality of life, and equity.

# 3

# THE BIG PICTURE

*The Singer, mural by Suzi Schultz - AoAB 2017.*



## Overview

The arts and culture initiative at ABI began in earnest with the Art on the Atlanta BeltLine (AoAB) program in 2010. This public art initiative was conceived as a temporary effort to get people out to explore the trail in its interim state, see the existing environment, and witness the changes underway in the landscape. At the same time, it was meant to further promote the activation of the public realm, connectivity of neighborhoods, and stir interest in building development. Today, the AoAB is the public face of the arts and culture program of the BeltLine and showcases approximately 100 works of art on a temporary basis each year.

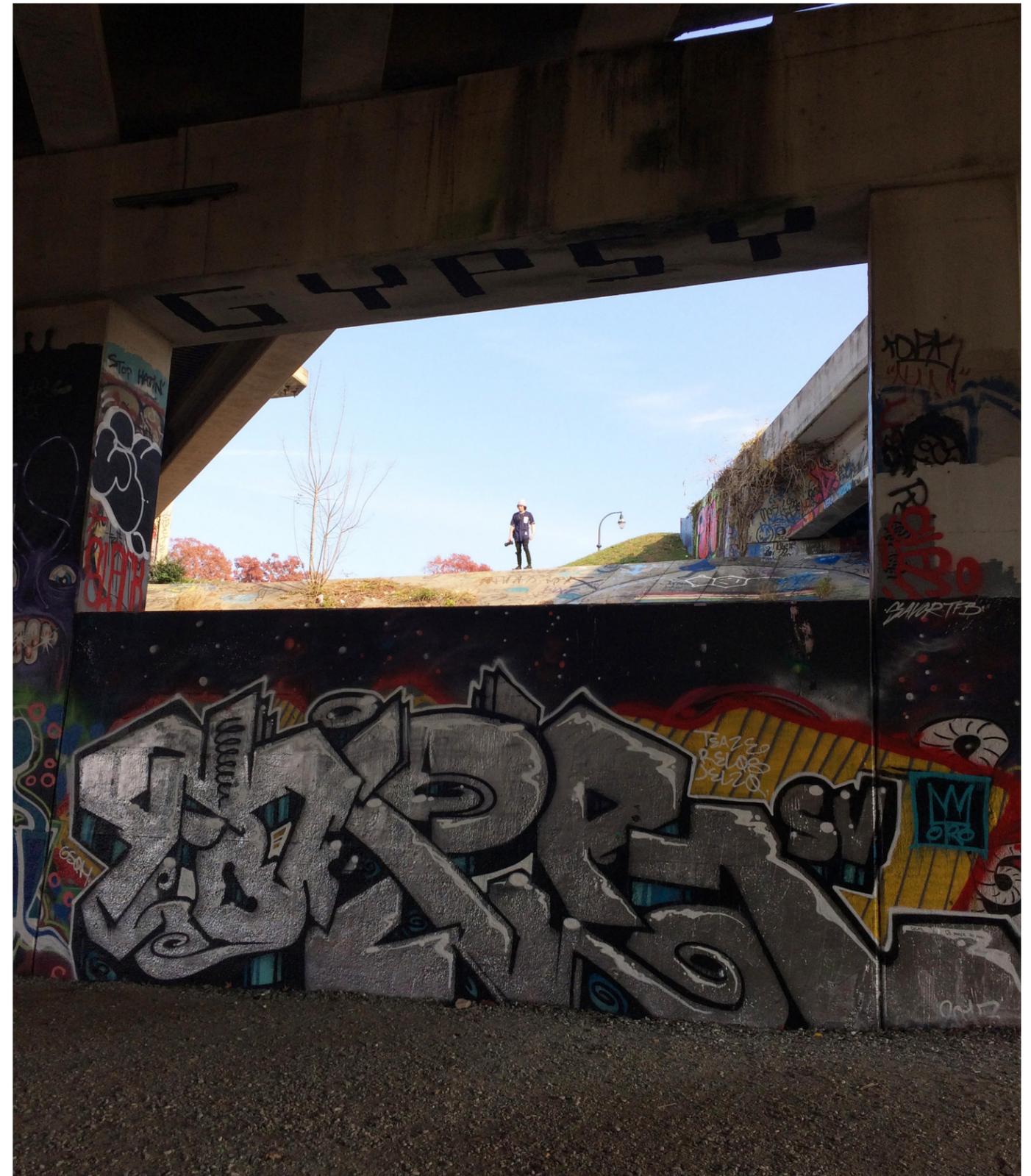
Nevertheless, the BeltLine's vision for arts and culture embraces a broader set of potential programs, partners, and goals that reaches beyond the AoAB program. As envisioned in the 2007 *BeltLine Cultural Impact Study*, and more recently in the 2018 *Art on the Atlanta BeltLine Public Art Program Plan*, the BeltLine is intended to serve a prominent role in promoting arts and culture on the corridor and in the neighborhoods, as well as supporting civic life, protecting neighborhood character, and enhancing quality of life for Atlanta residents, particularly low-income and underrepresented communities.

This Section focuses on the principles, strategic goals, and steps necessary to transition the arts and culture program at ABI from its focus on a linear gallery to a broader program that touches this interconnected community of 45 neighborhoods in ways steeped in an appreciation for local culture, history, and needs. Arts and culture is the lens through which, more than any other, the neighborhoods along the corridor, and the entire city, can work together to build a one-of-a-kind ecosystem of collaboration, culture, and action.

As stated by an artist at the first Community Conversation for the Arts & Culture Strategic Implementation Plan (ACSIP),

*"From inception, the Atlanta BeltLine project has been about we, the community, working together to build a one-of-a-kind amenity. It is for the city, by the city. As a catalyst for urban renaissance, the BeltLine is connecting us literally and figuratively at our heart...boosting and enriching the city's core. Indeed, it is a belt of civic love being fastened in Atlanta."*

- Sundiata Rush, artist

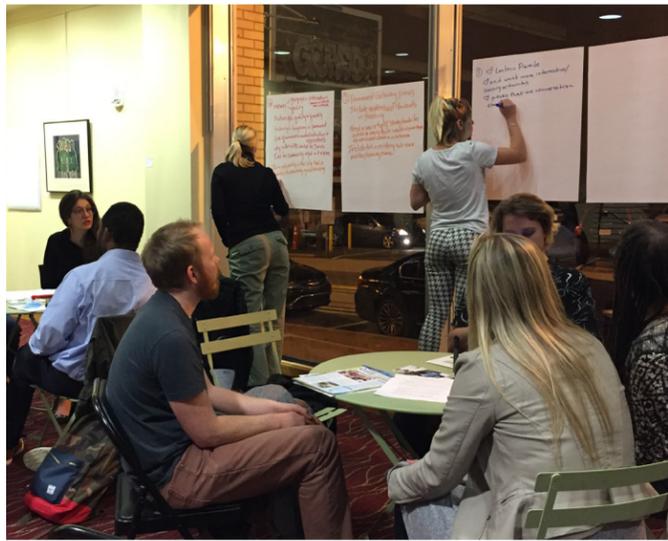


A photographer looks back onto the Eastside Trail where it passes under Freedom Parkway.

## Principles

In recognition of the challenges that have come with the BeltLine's grand promise, the *Art on the Atlanta BeltLine Public Art Program Plan* articulates five principles that guide arts and cultural programming and actions on the BeltLine:

- 1. Equity:** Acknowledge the rights of all people to participate, create, and celebrate all histories, cultures, and creative expression. Recognize the role, contribution, leadership, expertise, and right to self-determination of all communities, large and small.
- 2. Access:** Encourage broad and equitable distribution of and participation in cultural activities throughout the city. Remove barriers to participation for those least able to participate.
- 3. Inclusion:** Proactively plan for just and fair inclusion so all can participate, prosper, and reach their full potential regardless of ability.
- 4. Interconnection:** Support a healthy cultural ecology. Our futures are linked inextricably. Support the interdependence of groups, neighborhoods, and institutions across demographics, disciplines, budget sizes, and geographies. Recognize that arts and culture are an essential part of healthy neighborhoods and a thriving city.
- 5. Growth and Leadership:** Support the continued growth of Atlanta as a global center of leadership in the arts and culture.



Attendees of the January Citywide Conversation discuss the future of arts and culture on the BeltLine.

## Community Voices

These principles inform the recommendations in this Plan and align with the community voices heard during ACSIP outreach. Artists and community residents are eager for ways to make the BeltLine their own. This is particularly true in underrepresented communities where residents have clearly articulated that the presence of the corridor and existence of public art along its length represent a starting point in their vision of a larger holistic and collaborative process that gives community members a voice. This vision supports a community-driven and equitable plan for celebrating local culture and history, protecting and growing affordability, and increasing quality of life through arts and culture as well as through economic and social opportunities.

Community members spoke of collaborations, spaces, programs, and inclusion in decision making and equity during this planning process. The desire to use arts and culture to support **community connectivity and economic and social health**



An attendee at the Southwest Study Group meeting shares collaborative ideas during the breakout groups.

was an overarching theme that ran through all community feedback. Whether connecting community-to-community, neighbor-to-neighbor, youth-to-elder, or business-to-patron, community members see opportunities to support the social and economic health of their neighborhoods. Residents want art that reflects their communities and they see opportunities to site art and events to draw people to local galleries, businesses, and civic destinations, all in support and celebration of their communities. They see possibilities to connect local nonprofits to the BeltLine and to engage with local educational institutions and to use marketing to support community-based art and events. Most of all, residents want the BeltLine running through their communities to reflect the flavor of their local neighborhoods.

**Space** and affordability, exposure to art markets, and community connectivity were strong themes that came out of public outreach. Affordable housing, artist space, and nonprofit spaces are needed. The desire for more opportunities to

display art, connect with buyers, and use temporary art to connect people and places was strong. There are hopes that ABI will aggressively pursue arts and affordable development on ABI-owned property and advocate for changes to zoning in the TAD to ensure arts and cultural uses in new development.

Great ideas abound for **Programs** that support a variety of art: international, permanent, temporary, moving and/or rotating. Residents yearn for the spontaneous as well as the traditional and want to see everything from pop-up poetry readings and drawing circles to more serendipitous and interactive art and programs at every level. Artists wish to be paid for their work and time and there is a desire to support an overall high quality experience – from more professional signage to better marketing of events and programs. Many feel that engaging students at all levels will yield benefits for everyone involved and ensure that the next generation feels a strong connection to the BeltLine.

Community members spoke about **inclusion and equity** and the importance of providing mechanisms and processes for community input and self-determination in matters of arts and culture. A starting point for many would be the establishment of neighborhood arts councils or other groups that can be the face of the community in collaborations with ABI and other organizations. Good communications channels and clear roles were also stressed, as well as the importance of personal interaction (we may be in the digital age, but it shouldn't all be online!). Educational collaborations were stressed and opportunities discussed for intergenerational arts and culture opportunities that support local theatre, music, and other neighborhood and school groups. Lastly, the idea of local artists-in-residence on the BeltLine, to work with community members and children, and strengthen community bonds and create neighborhood-wide initiatives, was discussed.



Photos from 2018 public meetings and additional outreach for the ACSIP.

## Highlights of Community Feedback

### Community Connectivity and Economic and Social Health

- Identify locations for local community everyday art and events.
- Connect BeltLine visitors to neighborhoods arts and culture and businesses.
- Art should represent the community.
- Publicize and communicate about local community events and businesses.
- Engage with educational and other institutions (schools, colleges, libraries).
- Commission artists to create art through everyday objects (signage, gateway pieces, local attractions) that reflect the flavor of the local community.
- Engage a diversity of people including community organizations, educational institutions, religious groups and even global artists (reach beyond the community).
- Support and connect to online groups for artists.

### Spaces

- Affordable artist / nonprofit space needed.
- Provide opportunities for artists to showcase and sell work.
- Zoning regulations and development agreements to ensure arts and culture uses.
- Affordability and arts and culture should be priorities in ABI-owned properties.
- Use pop-ups and temporary shows, events, programs to include local communities and support arts and culture.
- Include functional art everywhere.

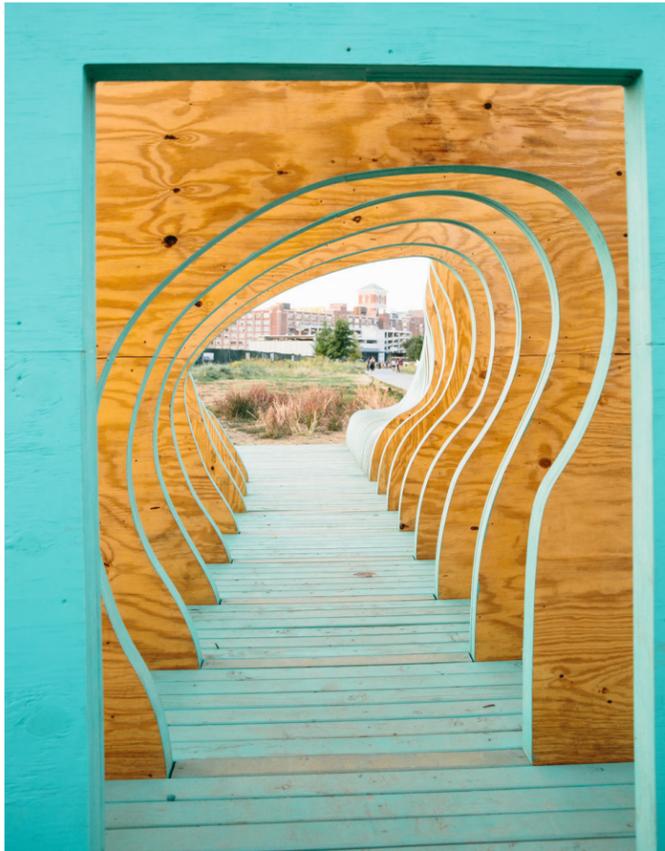
- Celebrate local history and character – signage, trails, neighborhood business and arts info.

### Programs

- A variety of art is needed at all levels.
- Events, festivals, and year-round as well as pop-up programming bridges and connects communities.
- Quality over quantity and pay artists reasonably.
- Use art to promote culture of affirmations.
- “You are great,” “You are wonderful,” Sayings from King, Malcolm X, etc.
- Engage the schools / libraries at all levels.
- School theater and improv groups.
- Multigenerational, intergenerational.
- Include more music, dance, and performance-based art.
- Promote smaller, lesser known artists.

### Inclusion and Equity

- Work with neighborhood groups to get out word about BeltLine art opportunities.
- Other forms of outreach are needed for artists...not just online postings.
- Engage community organizations, educational institutions, religious and cultural communities, directly.
- There should be an Arts Community Council in each neighborhood study area.
- Give artists and community members a voice.
- Need more youth involvement.
- Provide BeltLine artist residencies.



*Living Synergies, sculpture by Nghi Duong & Mandy Palasik - AoAB 2016. Source: The Sintoses.*

*The Atlanta BeltLine should improve its outreach to community-based organizations and neighborhood groups. The inclusion of meaningful community voice, participation, leadership and ownership should focus not only on outreach to individuals but to neighborhood organizations and institutions.*

*- Atlanta BeltLine for All: Equitable Development Assessment*

## From “Art on the Atlanta BeltLine” to the “BeltLine Arts & Culture Program”

The concept of AoAB as a linear gallery running through 45 neighborhoods is a powerful one. At the same time, there is a desire, expressed by artists and community residents, to expand the arts and culture program to interplay with, connect to, and highlight the communities that touch the corridor. Where once the rail right-of-way separated neighborhoods, the BeltLine connects communities and art and culture can enhance this interconnectedness.

Community feedback is clear about these possibilities. The time is now for ABI to transition from a mostly single-focus linear gallery initiative (AoAB) to a multi-layered arts and culture program that includes AoAB and much more. Adopting the principles of equity, access, inclusion, interconnection, and growth and leadership requires a transformation of ABI’s arts and culture initiative to a multi-faceted, inclusive approach to public art and cultural community development.

What follows below is a recommended framework for this transition. The extent of the geographic and social/economic scope of the BeltLine is great and exists within the larger context of Atlanta art and culture. Section 4 includes steps towards implementation for some of the proposed recommendations, but not all are fully developed and some may require further study and refinement. For this reason, the recommendations found here are broad and will require further study.

## The BeltLine Arts & Culture Program: Community, Connectivity, Culture

The BeltLine is the ultimate connector in an extraordinarily creative city. Creative activity and local culture; the artists, cultural workers, and creative organizations and initiatives; and local community arts, traditions, and activities, all exist in Atlanta – sometimes in enclaves, sometimes cross-pollinating. As ABI moves forward with its Arts & Culture Program, it must address key questions that relate to ABI’s core principles and community goals:

- What ABI policies and programs can best support the interconnectedness of art, artists, and neighbors along the BeltLine?
- How can art interplay within and across the 45 intown neighborhoods connected by the BeltLine?
- What programs and policies can preserve and shine a spotlight on distinct local community character and traditions along the corridor?
- How can ABI arts and cultural initiatives support traditional infrastructure-based art and everyday community art and culture as well as new and non-traditional art forms?
- What organizational structure and collaborative models are best for sharing ideas, plans, and resources openly?
- What feedback mechanisms work best for multi-path communication about what is working, what isn’t, and possible solutions?
- How can communities and artists have a voice in decisions in a way that ensures quality and integrity in art curation decisions, use and stewardship of public spaces, and ABI accountability?

These questions embrace the belief that the BeltLine is the “front yard” of the neighborhoods along the corridor, not something separate from community lives and spaces.

The recommendations for a robust BeltLine Arts & Culture Program presented below represent the key elements of an integrated approach to arts, culture, and community development in which arts and culture are infused throughout BeltLine initiatives and create mutually beneficial strategies in all ABI endeavors. These recommendations are organized as follows:

**Programs** – defining the role of art and educational programming.

**Spaces** – exploring public spaces, design and art, pathways, connections, and accessibility.

**Community Collaborations** – ensuring that the BeltLine collaborates with, connects to, and reflects the 45 intown communities that it abuts as well as artists and cultural workers.

**Organizational Structure and Processes** – considering ABI’s resources and internal relationships, how ABI supports involves artists, collaborates with partners, and engages with communities.

## Programs

Currently the arts and culture program of the BeltLine consists primarily of the Art on the Atlanta BeltLine (AoAB) public art program. The AoAB contributes greatly to the corridor's success in attracting pedestrians and cyclists. Last year, 1.87 million people visited the BeltLine's Eastside Trail. The AoAB provides a unique opportunity for area artists. Mounting any artwork in public space, even if only temporarily, comes with costs and permitting hurdles that are major obstacles for most artists and nonprofits. This public art program is a rare opportunity available to local community artists.

As the BeltLine matures and sections of the corridor are constructed and planned, so too, should arts and cultural programs evolve and grow to reflect lessons learned and community feedback. While traditional, infrastructure-based art installations and performances are a critical component of the BeltLine's character and appeal as an international destination, local everyday art and cultural practices can also be incorporated to better reflect and celebrate the uniqueness of communities along the corridor. There are also opportunities to improve the BeltLine's existing infrastructure-based, art curation processes and to grow collaborative ventures that would allow shared program costs and make use of the wide breadth of expertise and interests in the Atlanta area.

The recommendations presented regarding programs were shaped by these goals, derived from previous BeltLine planning and ACSIP community outreach:

- Expand access, increase audience, and infuse the arts throughout the city
- Balance traditional, infrastructure-based art installations/performances as an international destination, with local everyday art and cultural practices that celebrate the uniqueness of the communities along the BeltLine
- Recognize and celebrate the cultural, artistic, and creative practices and endeavors that make up the varied neighborhoods
- Support culture expression in low-income neighborhoods in partnership with other organizations, public entities, and businesses
- Increase opportunities and direct funding for artists
- Ensure that local artists are applying for AoAB and showcase local art
- Accommodate a full menu of arts and culture from the local, regional, and national levels and sponsor international public art commissions
- Support Atlanta as the cultural hub of the South East and provide economic impact through cultural tourism

## Program Recommendations

### PROGRAMS

#### 1. Review the outreach and program elements of Art on the Atlanta BeltLine and make revisions if necessary.

A key goal of AoAB is to attract local artists to the program and ensure there are opportunities for up and coming artists to exhibit their work. While exact figures aren't known, BeltLine Arts & Culture Program staff estimate that 90% of AoAB artists are from the Atlanta metro area, 5% are from the larger region, 3% are national, and 2% are international. Feedback during the ACSIP planning process indicates that some community artists are not active online and others are unfamiliar with the proposal terminology, leaving them in the dark regarding the extraordinary opportunity available. Review of the AoAB proposal process should include:

- Consideration of a new way to describe the term "Request for Proposal," which is not always considered user-friendly to local artists.
- Exploration of alternative dissemination methods for the RFP and program information including:
  - » Posters in local artist destinations
  - » Utilization of artist groups on Facebook and Instagram
  - » Use of humor and simple language to garner attention
  - » Use of existing community networks and possible new community arts councils to spread the word.



Music in the Park in Atlanta's West End neighborhood.  
Source: Music in the Park

### PROGRAMS

#### 2. Develop a placemaking and local community art program that offers space and implementation support on the BeltLine and in adjacent community areas.

Significant opportunity exists to curate community-based art and cultural installations on or near the BeltLine. Showcasing local art and cultural practices, through flexible or permanent installations, has the potential to better connect adjacent communities to the BeltLine. A community-based arts and culture program can also provide residents with meaningful opportunities to participate in the BeltLine's formation and evolution as a local, regional, and internationally celebrated asset.

Creating civic spaces that reflect local communities requires the development of a community-based arts and culture program. An established program can provide policies and guidelines to structure the future of community arts and culture along the BeltLine. More specifically, guidelines around art locations and curation, community representation, and funding can help sustain the BeltLine for years to come as a welcoming place for residents who live in adjacent neighborhoods.

## CASE STUDIES

### Structure Recommendations

*Community Placemaking Program administered by a Community Council:* A Community Placemaking Program can be successfully implemented through the establishment of a community council that is made up of resident representatives from each of the BeltLine's neighborhoods, as well as one or more representatives from ABI to ensure cohesion and collaboration with broader BeltLine planning and operations. Additional organizational representation, including schools and other community-based organizations, may also add value to a community council.

The primary responsibility of a council would be the facilitation of local art and cultural installations, both temporary and permanent, along the BeltLine. The establishment of a formal art curation and funding process would be a necessary component and could be administered in a variety of ways. Several examples of existing local art and placemaking programs provide insight into how the BeltLine may want to consider structuring and funding its own community-based arts and culture program. The key takeaways are:

- Both private and public administered grant programs for local, community-based art and placemaking projects have been successful in other parts of the country.
- Funding for local projects can come from a number of sources, including a city's general fund, donations from sponsors, and more innovative crowdfunding and grant-matching programs.
- An established organizational entity, whether existing or new, is usually needed to effectively curate public art and fundraise for its creation and installation. The Atlanta BeltLine may want to consider the creation of a new community council to administer a community arts and culture program.

### Seattle Neighborhood Matching Grant Program & Art Funding Program, Seattle, WA

Seattle's Neighborhood Matching Fund (NMF) is a city-administered program that provides funding awards to community-based organizations to implement a variety of public community improvement projects. The program encourages inclusive neighborhood groups, both formal and informal, to apply for funding which must be subsequently matched by the community through volunteer time, donations of professional services or supplies, and/or cash contributions from individuals, businesses, or organizations. The program was established in 1988 and has since awarded over \$49 million to more than 5,000 projects throughout Seattle, many of which have incorporated arts and placemaking elements. Matching funds have generated over \$72 million in additional funds for community improvements. More information on the program guidelines can be found here. While this grant program is not art or trail specific, it demonstrates a programming opportunity that could be tailored to meet the needs of local communities along the BeltLine.

#### Structure:

Community-based organizations apply for shovel-ready project funding that is allocated through the Seattle Department of Neighborhoods. The City awards small community funds (up to \$5,000 as part of the Small Sparks Fund) on a rolling basis, and larger grants (up to \$100,000 as part of the Community Partnership Fund) three times per year.

Funding is considered for projects that meet the following requirements: 1) involve community members in creating and completing the project; 2) create community improvements; 3) be free and open to all members of the public; 4) are feasible and ready to begin within 1-2 months from award date; 5) demonstrate community match; 6) occur within the Seattle city limits; and 7) provide community events every 2 years

#### Funding:

100% of grant funding, which amounts to \$3.2 million annually, is derived from the City of Seattle's general fund as part of the Neighborhood Matching Subfund. Additional matching funds are generated through volunteer time, donated services and materials, and cash donations, which enable the delivery of projects with higher price points.



The Columbia City Beatwalk Youth Initiative received \$19,000 in funding through the Seattle Neighborhood Matching Fund. Source: Columbia City Beatwalk.



The Lighting Up High Rock Tower project in Lynn, MA was funded through MassDevelopment's Commonwealth Grants Program. Source: Patronicity.

### Mass Development's "Commonwealth Places" Grant Program, Massachusetts

The Commonwealth Places program, administered by MassDevelopment, serves as a unique example of how community-driven, placemaking projects can be successfully funded through both crowdsourcing campaigns and matching funds. Local public or non-profit sponsors are eligible to apply for matching funds through this innovative program that prioritizes improvements in low and moderate-income areas throughout Massachusetts. Recent projects have included art installations, bike trails, and other temporary or permanent placemaking initiatives that help revitalize underutilized community spaces. The program requires funding recipients to first launch crowdsourcing campaigns to help mobilize the broader community and, after meeting its fundraising goal, MassDevelopment matches this amount, dollar-for-dollar, up to \$50,000.

#### Structure:

MassDevelopment, Massachusetts' statewide economic development and finance agency, works in partnership with Patronicity, a civic crowdfunding and crowd-granting platform, to deliver the Commonwealth Places program. Patronicity serves in a consultancy capacity to support community organizations to raise funds through crowdsourcing. The process involves: 1) creation of a project proposal by a public or non-profit organization; 2) project review by Patronicity; 3) review and project approval by MassDevelopment; 4) collaboration between sponsor organization and Patronicity to develop an effective public-facing campaign; 5) campaign launch, and lastly, 6) matching funds provided by MassDevelopment if crowdsourcing goals are met.

#### Funding:

Project sponsors are required to crowdsource project funds, with support from Patronicity. Once a project's crowdsourcing goals are achieved, MassDevelopment matches funds up to \$50,000.

## CASE STUDY

### Art in the Open, Philadelphia, PA

Art in the Open (AiO), presented through Philadelphia's PNC Arts Alive Initiative, aims to celebrate local artists and their relationships with the natural beauty and urban character of the Schuylkill River. In this biennial event, approximately 40 selected artists and/or collaborative teams create temporary art installations over the course of three days along the banks of the Schuylkill River. The public is invited to walk among the artists and observe their process of creation and craft up close. Park visitors can also make their own art at select locations along the riverbank path and join in related events offered by a wide partnership of the city's cultural organizations. The event is specifically focused on artists producing work that is tied to place, which could be replicated to have BeltLine-inspired pieces in addition to an accessible public event. Works produced over the course of the weekend are then included as part of an exhibition later in the year, with some items available for purchase. Now entering its tenth year, AiO demonstrates a successful implementation of a local arts program that relies on public, private, and non-profit collaboration.

#### Structure:

The AiO team is made up of a variety of arts, cultural, and educational organizations and institutions in Philadelphia, including the Center for Emerging and Visual Artists (CFEVA), City Parks Association, and Fairmount Water Works.

#### Funding:

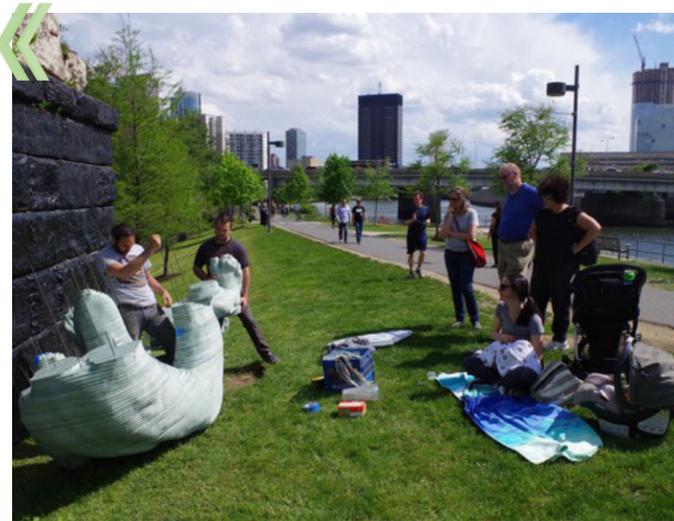
Program funding is generated through a variety of streams. PNC Arts Alive, a multi-million-dollar initiative through the PNC Foundation is the primary funder. Sponsors, such as Philadelphia Parks and Recreation and Schuylkill Banks, also provide critical support to the programs sustainability. Audubon Pennsylvania, the Greater Philadelphia Cultural Alliance, and additional patrons also make financial contributions that contribute to AiO's success.

## PROGRAMS

### 3. Create an annual or biannual event to showcase local artists, craftspeople, music, dance, and educational STEAM initiatives in an environment-specific event.

An arts and cultural program complimentary to the AoAB Public Art Program could be an annual or bi-annual showcase of local artists, community members, students, and non-profits. Running over the course of a weekend, the event could be strongly tied to a sense of place – with requirements that crafts, exhibits, performances, and other contributions respond to the landscape, culture, and history of the neighborhoods. An event such as this would celebrate local communities and also provide opportunities for connections between nonprofits, residents, students, and artists.

“Local artists voice a clear desire to make cultural experiences in public spaces truly welcoming and inclusive. We want to achieve this by working to reduce the barriers for artists and cultural organizations to initiate and implement ephemeral, temporary, and permanent works in public sites, and to encourage more equitable and diverse participation of artist and audience alike.” (*Art on the Atlanta BeltLine Public Art Program Plan*)



*Art in the Open 2016 along the Schuylkill River Trail in Philadelphia, PA. The BeltLine could host a similar annual or biannual event showcasing local artists. Source: Nick Kulish.*

## Structure Recommendations

If a Community Placemaking Program were to be created in the future (see recommendation #2), the entity administering that program could lead this event planning. This event might provide a small amount of seed money and could be juried or open to participation, creating an inclusive platform (with some guidelines) for showcasing communities.

## PROGRAMS

### 4. Support educational, historical, and cultural tours and programming tied to neighborhoods.

Arts and culture can provide learning opportunities and illuminate neighborhood destinations, resident stories, and historical narratives. Arts and culture on the BeltLine can also focus on the environment, be it flora and fauna or sustainability issues. In supporting educational, historical, and cultural programming, as well as other initiatives, ABI can collaborate with the Atlanta BeltLine Partnership to increase these types of programming opportunities.

## Structure Recommendations

ABI should support an existing organization or educational institution(s) in the third party development of educational materials, community talks, and tours. Artists can also work with the AoAB program to develop educational materials and host artist talks to discuss their art, connections to the community. An ABI artist-in-resident program could contribute to educational programming.

## PROGRAMS

### 5. Create and implement BeltLine Artist-in-residence and Scholar-in-residence programs.

Artist-in-residence and scholar-in-residence programs can support educational initiatives and build a bridge between the public art program and BeltLine neighborhoods by offering opportunities for learning around art, meaning, and interpretation and expression.

## Structure Recommendations

ABI should partner with local educational institutions in a collaboration to write the guidelines for these residency programs, with possible collaborations with local museums as well. The residency programs should place emphasis on revealing connections between art and everyday experiences to strengthen connections between the BeltLine and the adjacent communities.

## PROGRAMS

### 6. Create an international public art competition.

One of the key goals of the ABI Arts and Culture Program is to further establish Atlanta as a cultural hub of the Southeast and the BeltLine as a major visitor destination to support local economic development. An international public art competition can raise visibility of arts and culture on and near the BeltLine and attract an art-buying public to the corridor and neighborhoods.

## Structure Recommendations

In the long-term, an international public art competition should be run every two years and can have a designated theme. The theme would be tied to an issue facing Atlanta or something from the neighborhood designated to receive the art.

## Spaces

Local neighborhoods would like to see a greater reflection of their unique culture, architecture, and history in the spaces on the BeltLine. The desire for the BeltLine to “speak to the communities” and for public spaces to reflect and celebrate local culture must be balanced with the overall goal of continuity of design on the corridor. In the 2013 Atlanta BeltLine Typologies report, the corridor is described as “22 miles of continuity, 22 miles of variety.” Community desire to have some degree of “ownership” of the BeltLine design impacts and experiences in their neighborhoods was a clear theme in the Arts & Culture Strategic Implementation Plan (ACSIP) meetings and in other community conversations. The design typologies developed in 2013 accommodate this need for variety and flexibility in three ways:

- The creation of two sets of design elements – one of experiential variety, and the other of design continuity. The continuity elements are defined as hardscape, transit stations, bridges & tunnels, furnishings, signage, development interface, and streetscapes. Experiential variety elements consist of landscape, lighting, and public art.
- The provision for interpretive and historical signage within the larger corridor wayfinding system that provides standardized templates but allows for local interpretation of important sites and landscape features, history, and other important characteristic that define the communities of the BeltLine.
- The incorporation of “smaller scale public art” within the overall public art plan that creates spaces and opportunities for art that has a relationship to its unique surroundings.

*“Smaller scale public art amenities play a critical role through intimate site interventions, cultivating cultural dialogue at the local level, providing a fluid interpretation of place and encouraging public engagement in the ownership of civic spaces. These projects are less about the Atlanta BeltLine as a whole, and more about its relationship to specific communities, destinations or sites, or speak to other topics altogether.”*

*- 2013 Atlanta BeltLine Typologies*

These flexible elements offer opportunities for the BeltLine to reflect the communities through which it passes...creating connections that go beyond the physical to incorporate cultural relationships and economic impacts that can have a profound influence on local neighborhoods and residents. As stated in *An Atlanta BeltLine for All: Equitable Development Assessment*, “BeltLine amenities ought to reflect the character and culture of the communities in which they are placed.”

Recent changes at ABI reflect this intention and have resulted in the Arts & Culture Program participating in all build-out and design meetings for the corridor. Design team meetings now consider “secondary design elements” such as benches that will be neighborhood specific and influenced by design input from the communities in which they will reside.

The recommendations presented regarding spaces were shaped by these goals, derived from previous BeltLine planning and ACSIP community outreach:

### Artist Space

- Create opportunities for artists to sell their work adjacent to the corridor with high visibility to an art-buying public.
- Use temporary uses and galleries as pop-up studios and businesses and arts magnets.
- Create more affordable artist space – live, live/work, performance, rehearsal .
- Explore zoning and development agreements that support artists and culture makers.
- Explore how ABI-owned property can support arts uses.

### Design and Art

- Support the BeltLine as linear gallery space.
- Potentially also support a secondary layer of art destinations offset from the BeltLine, well connected with the BeltLine and neighboring communities.
- Preserve and restore historic/distinct properties.
- Ensure each section of the BeltLine reflects the unique character of the adjacent neighborhood.
- Use every opportunity to employ art to create destinations and to create a sense of discovery and wonder on the BeltLine.
- Balance permanent art with rotating art.

- Embrace functional art on the BeltLine and surrounding neighborhood areas (chairs, street furniture, lighting, signage).
- Use signage to connect to communities, uses, and organizations.

### Pathways / Visibility

- Create a dynamic greenspace and trails system.
- Highlight art in, and connections to, the BeltLine and community from travel nodes to enhance connectivity and visibility.
- Ensure that gateways from the BeltLine to adjacent neighborhoods are clear and compelling.
- Use art, and the wonder of discovery to compel people to walk and bike!



*The Highball Artist, mural by Hadley Breckenridge - AoAB 2012 and part of the Continuing Collection.*

# CASE STUDY

## Renew Newcastle, New South Wales, Australia

Founded in 2008 by Marcus Westbury as a reaction to the growing number of vacant storefront and office spaces in Newcastle's central business district, Renew Newcastle is a nonprofit organization that specializes in connecting property owners with people and projects to occupy spaces that would otherwise remain vacant. The goal of the organization is to enliven and bring life into underutilized spaces, while attempting to create mutually beneficial outcomes for both property owners and creative entrepreneurs. By allowing creative projects to occupy vacant space, property owners are able to receive help with maintenance, increased property visibility and activity, and the increased security of an occupied space. Meanwhile, creative projects are able to house and grow their short (1-2 days to a week), medium (a few months to a year), and long-term (ongoing and indefinite) projects at an affordable rate.

### Structure:

Renew Newcastle's success is partly owed to the unique format of its occupancy contracts. Rather than a traditional lease, Renew Newcastle negotiates a license agreement with property owners that grants access to the building, but does not afford the typical legal rights and obligations held by a leaseholder. This allows flexibility in the terms of occupancy, such that property owners are not at risk of losing out on more lucrative opportunities for their spaces, should they arise. To help ensure this, owners are able to give projects a 30-day notice to vacate the space at any time.

### Funding:

Renew Newcastle relies on property owners willing to settle for the positive externalities associated with occupancy – increased desirability of their properties from greater activity and use, reduced vandalism, and the ongoing maintenance provided by use. As such, rent is often paid at an extremely reduced rate (as low as \$25/week) in exchange for the flexible occupancy agreement outlined above.

## Space Recommendations

### SPACES

1. Create / collaborate on a program that utilizes vacant spaces for pop-up and temporary studios and pop-up business uses in the corridor.

The BeltLine has 4000-6000 acres of land available for redevelopment. Vacant buildings and empty storefronts within this land could be put to good use for artists studios, nonprofit space, and pop-up businesses. Numerous programs in the U.S. and across the world have used the concept of temporary space and pop-up uses to fill vacancies, create vibrancies, and offer affordable (and sometimes free) space to entrepreneurs and creatives.

### Structure Recommendations

ABI could work with an existing pop-up organization or initiative in Atlanta to encourage inclusion of BeltLine vacant spaces in pop-up inventory listings. These organizations could take on the tasks of contacting landlords, providing space use agreements, and marketing to get the word out to potential arts and cultural and community entrepreneur tenants.



Renew Newcastle activates vacant and underutilized spaces with creative pop-ups. Source: Edwina Richards Photography.

### SPACES

2. Develop a wayfinding program that highlights community spaces, provides interpretive information, and points the way to community businesses.

The BeltLine wayfinding system provides accommodations for small and large interpretive signage that can highlight unique historical, cultural, and landscape features along the BeltLine. Ensure that neighborhood destinations and important historical information are included in signage. Goals should include highlight art and connections to the BeltLine and community gateways from travel nodes, as well as creating clear and compelling gateways to adjacent neighborhoods.

### Structure Recommendations

Work with community councils or other community leadership structure to develop a list of important cultural destinations for inclusion on interpretive signage.

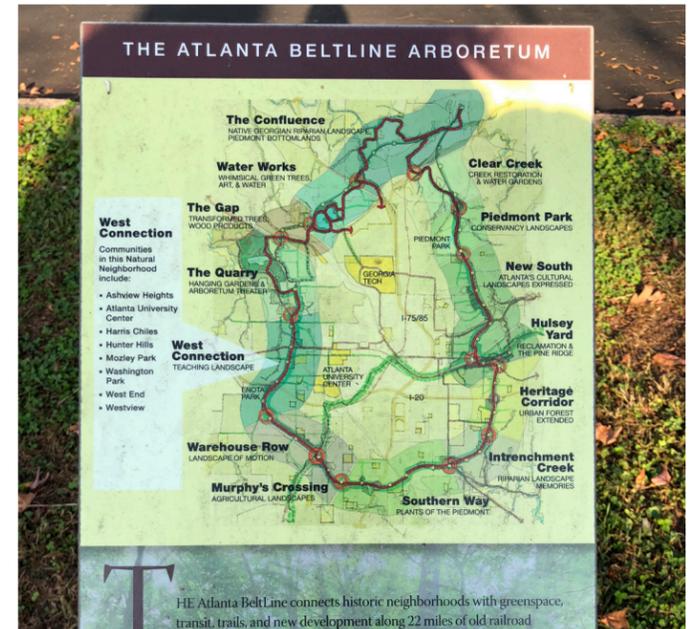
### SPACES

3. Focus ABI efforts on affordable housing and artist live/work and work spaces as well as nonprofit affordable space.

Affordability is the single most important factor in determining where artists and cultural uses locate. ABI should ensure that it is using all the tools available to deploy a systems approach to providing affordability for housing and for art live/work space and cultural spaces.

### Structure Recommendations

Coordinate between all entities at ABI to ensure that arts and culture informs an integrated approach, including collaboration with real estate, housing, economic development, legal, and transportation.



Existing signage on the BeltLine corridor.

### SPACES

4. Create guidelines for the inclusion of arts and cultural uses in all ABI real estate development and disposition efforts.

Ownership isn't necessarily needed to create affordable housing and work spaces. ABI should investigate and work consistently toward enacting zoning and including development agreements that support artists and culture workers in development and redevelopment projects. ABI can also establish internal principles for disposition and development of ABI-owned property.

### Structure Recommendations

Explore zoning and development agreements that support artists and culture makers and if necessary, convene a policy and implementation focus group of government regulators to discuss goals, regulatory obstacles, and potential solutions.

SPACES

5. Continue to develop “functional art” program at ABI.

An obvious way to ensure that the BeltLine reflects the culture and character of adjacent neighborhoods is to embrace the strategy of using functional art (or secondary design elements) on the corridor and surrounding neighborhood areas. Street furniture, trash cans, bike racks and lighting could be infused with art.

Structure Recommendations

While functional art by its very nature is unique to its environment and the artist/maker who created it, the typology guidelines for the BeltLine could dictate that there is standard street furniture and other secondary design elements that are then available for embellishment. Another strategy would be to supplement standard typologies of street furniture with the placement of unique pieces.



Blossom [bench] by Rick Herzog - AoAB 2017. The BeltLine should continue to develop a pilot “functional art” program that would allow local artists to design benches, streetlights, bike racks, etc.

EXAMPLES



Utility box art by Adolfo Gonzales in Las Vegas, NV. Source: Las Vegas Weekly.



Bike rack in Pittsburgh, PA. Source: TrustArts.org.



Trash can in Oakland, CA. Source: Golden Gate Audubon.

Community Collaborations

The concept of AoAB as a linear gallery running through 45 neighborhoods is a powerful one. At the same time, there is a desire, expressed by artists and community residents, to expand the art and culture program to interconnect to, and reflect the communities along the corridor. Where once the rail right-of-way separated neighborhoods, the BeltLine connects communities and art and culture can enhance this interconnectedness. Arts and cultural programs that support collaborative ventures and connections between ABI, other public entities, artists, residents, and nonprofits and cultural organizations can be transformative for the neighborhoods of the BeltLine and for the city as a whole.

Community feedback centered on creating and expanding partnership and collaborations which are seen as essential to achieve equity and to give residents and artists a valued voice in BeltLine actions and impacts.

“While Atlanta BeltLine does an exceptional job of reaching out to individuals, it hasn’t done as good of a job reaching out to community-based organizations and neighborhood groups...The Atlanta BeltLine should improve its outreach to community-based organizations and neighborhood groups.”

- Atlanta BeltLine for All: Equitable Development Assessment

This aspiration of collaboration and extensive outreach to organizations and nonprofits can move ABI from the manager of the AoAB public art program as a single endeavor isolated from the community nonprofits, neighborhood groups, and activities, to an inclusive and dynamic model for community cooperation and action

The recommendations presented regarding community collaborations were shaped by these goals, derived from previous BeltLine planning and ACSIP community outreach:

- Link the BeltLine and art to local businesses and galleries and promote all.
- Connect to local nonprofits through signage and programming.
- Involve community members in the selection of art.
- Publicize and communicate about local community events.
- Engage with educational institutions and students at all levels.
- Create ways in which information about artists, programs, and creative businesses can be easily sourced and shared.
- Collaborate with the cultural community to identify barriers and work toward greater equity, access, and inclusion across the cultural sector.
- Engage a diversity of people including community organizations, educational institutions, religious groups and even global artists (reach beyond the community).
- Protect and support local organizations that serve local audiences, local or locally relevant artists, and programming that speaks to local histories and identities.
- Utilize existing neighborhood networks to support community-determined sites of culture.

## COMMUNITY

**1. Collaborate with educational, historical, and cultural institutions to support programming and tours related to AoAB installations, community arts and culture, and neighborhood history.**

ABI doesn't need to reinvent the wheel on collaboration for programming and tours related to history, and arts and culture. In most neighborhoods as well as through city-wide organizations, there are educational programs, organizational frameworks, and expertise regarding tours, education and outreach. ABI can collaborate with these existing organizations to develop neighborhood-appropriate programming. In addition, a program that offers artist talks related to public art and artist engagement with the neighborhoods would serve to create conversations and connections between AoAB and community residents.

## Structure Recommendations

Research and explore the goals and work of existing organizations and educational institutions to understand what programs and resources are the best fit for BeltLine goals. Work with artists in the AoAB program to develop educational materials, host artist talks, and provide artist-in-residence programs with school children and others.

## COMMUNITY

**2. Contribute to a comprehensive program to highlight local community businesses, arts and culture, and history.**

Artists and neighborhood businesses need customers and an art-buying market. Community feedback indicated that there is a desire for local businesses to benefit from BeltLine visitors and that the history of communities should be highlighted through art and interpretive signage. The benefits provided by BeltLine visitors will accrue only if there are compelling reasons for corridor users



Students at KIPP WAYS academy helped to design Tiny Door Atl's door #12 and were present at the ribbon cutting for the newest Tiny Door on September 23rd, 2017

to explore adjacent neighborhoods and patronize local businesses. Mechanisms for highlighting local destinations and connecting BeltLine users to the neighborhoods include:

- Art on the walls program of transforming local business walls into gallery space.
- Interpretive signage and historical markers.
- Maps with all destinations.
- Story boxes.
- Marketing initiatives to highlight the character, businesses, destinations, and history of neighborhoods.

## Structure Recommendations

Partner with local Chamber of Commerce and other economic development initiatives to support existing programs that market local businesses and destinations.

## COMMUNITY

**3. Support and contribute to marketing and communications about arts and culture on the BeltLine and in the neighborhoods.**

Communities want help in publicizing local events and arts and culture offerings. Possibilities include a common and shared calendar that is easy to update for designated administrators and a shared one-stop online platform for arts and cultural news, including artist space. Connections with neighborhood associations / homeowner associations.

## Structure Recommendations

Partnership with other arts and cultural organizations and possibly sharing in a City of Atlanta calendar effort could help make the best use of resources here.

## COMMUNITY

**4. Conduct regular resident surveys within a sample of Atlanta BeltLine neighborhoods to gauge resident perceptions of the project and its impact.**

Ongoing communication is the best way to support community collaborations. A regular survey which could be administered online, by intercept survey, and by electronic means in key locations can offer real time feedback about what is working and what isn't so that communication stays strong and is consistent.

## Structure Recommendations

A partnership with a local university could provide the technical support and expertise needed to create a survey instrument that will offer the desired level of feedback.



Attendees at the Westside Study Group meeting discuss ideas around arts and culture on the BeltLine.

## COMMUNITY

**5. Develop strategies to more effectively manage two-way communication in the BeltLine's community engagement process.**

Community members have expressed frustration that there is no way to understand how comments at meetings have been incorporated into program evaluation, decision-making, changes to offerings, and new and updated ways of doing things. Effective two-way communication would provide a platform for ABI to make community comments transparent and to address community concerns or stated needs.

## Structure Recommendations

Provide online record of communications as well as neighborhood listening sessions. Utilize new methods to allow community members to communicate and ensure that BeltLine responses are available through public access TV, radio, and at other local venues.

## Organizational Structure and Processes

ABI is currently structured to administer the Art on the Atlanta BeltLine as a fairly self-contained program shaped by the proposals received and the jury panel that selects artists to participate in the program. Because there is a strong desire to integrate art and culture into the corridor and surrounding neighborhoods in larger ways, ABI will require organizational changes to accommodate new programs and provide the needed expertise to implement arts and cultural initiatives.

A new framework is needed for communication and administration of programs, as well as resources to increase collaboration and partnerships. Within all of this ABI must consider how it will allocate resources and manage internal relationships between its departments, particularly real estate, housing, economic development, and legal.

*"[T]he Atlanta BeltLine needs to make equity part of its core work, and not view it as peripheral to the 'real' work of building parks, trails and transit."*

*- An Atlanta BeltLine for All: Equitable Development Assessment*



ABI will occasionally set up an informational table in various locations to share updates and information about the initiative.

The recommendations presented regarding organizational structure and processes were shaped by these goals, derived from previous BeltLine planning and ACSIP community outreach:

- Advocate for residents, artists, scientists, immigrants, and all of Atlanta.
- Collaborate with the larger Atlanta cultural community to identify barriers and work toward greater equity, access, and inclusion across the cultural sector.
- Conduct robust artist outreach in the BeltLine communities to attract local proposals.
- Conduct extensive marketing regarding programs, funding opportunities, and events.
- Support the creation of local community arts councils/groups that can liaise with the ABI.
- Create strong outreach mechanisms to NPUs, community organizations, and artists.
- Provide a mechanism for community feedback on public art and programs.
- Create ways in which information about artists, programs, and creative businesses can be easily sourced and shared.

### ORGANIZATIONAL / PROCESSES

#### 1. Build capacity at ABI for community arts and cultural programming.

Many of the recommendations in this ACSIP will require new staff, resources, and expertise. ABI must build capacity to implement arts and cultural

programming and find the resources to achieve the goals stated here. Some of the elements of this ACSIP that will need additional focus include:

- Hire staff with expertise in needed areas.
- Identify funding streams or sponsors for community programming support.
- Partner with other city agencies and nonprofits.
- Collect data and track metrics and indicators for success.

### Structure Recommendations

Identify funding sources and hire staff. Be clear about the delineation of roles.

### ORGANIZATIONAL / PROCESSES

#### 2. Develop clear names and definitions for the arts and cultural programs of ABI and clarify the goals and resources needed for each initiative.

As this ACSIP is implemented, it will be important to be clear and consistent about the various programs at ABI. Clarifying the nature of the AoAB program, the larger umbrella Arts & Culture Program of the BeltLine, and any other initiatives will be important.

### Structure Recommendations

Create a clear list of program names, with associated goals and elements. Create a diagram that illustrates how these programs fit together. Provide a related graphic showing staff, roles and contact information.

### ORGANIZATIONAL / PROCESSES

#### 3. Participate in the creation of local community arts councils/groups that can liaise with the ABI.

It would be useful if there were local community groups or arts councils who could be a sounding board for ideas and a partner in the implementation of many neighborhood-level strategies. One of the first priorities for ABI is the identification of Develop a strategy for reaching out to existing neighborhood-based groups so that there are contact points in the BeltLine communities and so ABI can develop a stronger presence in communities, particularly low-income neighborhoods

### Structure Recommendations

Contact each NPU to identify local community leaders and develop a list of guidelines or requirements of the makeup and membership of community arts councils or other groups.

### ORGANIZATIONAL / PROCESSES

#### 4. Utilize new and existing artist networks to conduct robust artist outreach to attract local proposals for AoAB and other ABI arts and cultural programs.

Community feedback was clear – online methods are not always the best way to reach community artists. As some of the community outreach events for the SCSIP, artists attended who have never heard of the RFP process for public art on the BeltLine. A whole host of alternative outreach methods have been suggested:

- Existing networks
- In-person
- Community artist locations/hangouts
- Facebook pages
- Identify influencers in the neighborhoods
- Meetings

### Structure Recommendations

Incorporate alternative outreach mechanisms into the marketing of the AoAB RFP process.

## ORGANIZATIONAL / PROCESSES

## 5. Adopt a systems-approach to arts and culture within ABI.

Arts and culture can be complex and affordable space development typically takes many partners and strategies for successful projects. In all these projects, working across disciplines yields the best results. Identifying mutual interests, sharing expertise, and combining resources enhances the chances of success.

## Structure Recommendations

Use a pilot project to explore a systems approach to planning and development.

*“Treat art and culture not as a ‘tag on’ but rather, as intrinsic to BeltLine planning and strategy.”*

*- An Atlanta BeltLine for All: Equitable Development Assessment*

## ORGANIZATIONAL / PROCESSES

## 6. Centralize and formalize data-gathering, storage efforts, and annual reporting on key metrics and equity issues.

To track metrics on how ABI is doing in allocating resources equitably across the corridor, and how the BeltLine is achieving success (or not) in meeting goals, data-gathering should be conducted fairly regularly and summarized and presented in easy-to-read formats for discussion internally and in the BeltLine communities.

## Structure Recommendations

Designate roles for data collection and standardize the types of data to be collected and the standard format in which we need it to ensure data collection is standardized and institutionalized across the corridor.



*Christ, Lord, performance by TANZPLATZ - AoAB 2012.*

Section 4 puts the emphasis on implementation and is intended as a working framework to move forward with funding sources, existing programs, and potential partners and collaborators all identified and discussed. Priorities for action are articulated with step-by-step suggestions for immediate and near-term actions given to help move things from paper to reality.

# 4 MAKING IT HAPPEN

Untitled, sculpture by Tim Frank - Continuing Collection.

### Overview

This Arts & Cultural Strategic Implementation Plan (ACSIP) for the Atlanta BeltLine places a strong emphasis on implementation and the information provided in this section supports moving this Plan from paper to action. With eleven miles of the trail now built, and planning underway for additional sections, neighborhoods and artists are eager to see that the feedback they provided during this planning process and other ABI community outreach will be incorporated into action they can see and feel.

Arts and cultural uses and initiatives are very tangible ways that the neighborhoods have influence over the corridor in their front yards. Residents also can benefit from BeltLine efforts around community engagement and celebration, support of local businesses and job creation, and efforts to provide affordable living and working spaces. This plan lays the path forward.

It is important to note that nothing in the ACSIP is meant to divert ABI from its primary goals of providing transit along the corridor, jobs, and equity for the BeltLine neighborhoods. Where recommendations may be in conflict with current planning or temporary corridor conditions, it is

expected that programs and initiatives will adapt to ensure that the BeltLine remains a transit-ready corridor.

To support implementation, a timetable with action items is proposed for each of the recommendations of the ACSIP. In addition, a chart is also provided highlighting possible partners and collaborators, as well as funding sources.

### Timing

The timetable on the opposite page indicates estimated action timelines for the ACSIP recommendations. The recommendations presented in this Plan will require additional capacity at ABI and many of the immediate tasks focus on identifying funding sources and staffing needs/expertise for implementation. These tasks, as well as developing strategies for identifying community liaisons and potential organizational partnerships are the first building blocks to success. Because of their importance, the immediate and near-term actions have more detailed action steps while mid to long-term actions are more general in nature, recognizing that flexibility will be needed and changing conditions may inform these recommendations as the ACSIP progresses.

### Timetable for ACSIP Recommendations

	Abbreviated Recommendations	Immediate (FY19)	Near-Term (FY20 - FY21)	Mid-Term (FY22 - FY23)	Long-Term (FY24 - FY30)
PROGRAMS	1. Review AoAB outreach and program		●		
	2. Placemaking and local community art program			●	
	3. Annual or biannual event showcasing artists		●	●	
	4. Cultural and historic tours and programming		●		
	5. BeltLine Artist- and Scholar-in-residences			●	
	6. International public art competition				●
SPACE	1. Vacant space and pop-up program		●		
	2. Wayfinding to highlights local assets			●	
	3. Affordable housing and artist space	●			
	4. Inclusion of arts in real estate development	●			
	5. "Functional art" pilot program	●	●		
COMMUNITY	1. Collaboration with cultural institutions		●		
	2. Program to highlight community businesses			●	
	3. Marketing and communications around arts		●	●	
	4. Regular resident surveys to gauge impact		●		
	5. Two-way communication in ABI engagement		●		
ORG. PROCESSES	1. Build capacity for arts and culture at ABI	●			
	2. Clarify key initiatives and program goals	●			
	3. Local community arts councils/groups		●		
	4. Robust outreach to local artists		●	●	
	5. Systems approach to arts and culture	●	●		
	6. Formalize data-gathering and key metrics		●		

The above timetable suggests when ACSIP recommendations should begin to be implemented. The time horizons are consistent with those listed in the Atlanta BeltLine Strategic Implementation Plan (SIP) from 2013, with Period 2 (FY19 - FY23) from the SIP being separated here into Immediate, (FY19), Near-Term (FY20-FY21) and Mid-Term (FY22-FY23) time horizons.

### Atlanta BeltLine, Inc. Organizational Capacity

Currently, the Arts & Culture Program of the BeltLine has two staff members ensuring the successful implementation of all planning initiatives including AoAB as the major program of ABI. The recommendations listed here will require additional capacity and financial resources for staffing, which may come from targeted grants or other sources. Given that capacity is a key element needed for successful implementation, addressing issues of ABI staff needs and expertise is seen as an immediate action item in this Plan.

### Partnerships

While ABI will most certainly need additional capacity to carry out these ACSIP recommendations, it is not in the purview of ABI to take on direct responsibility for some of the programs and initiatives recommended in this Plan. The ACSIP recognizes that ABI will not necessarily run all of these programs and, instead, will search for existing programs and initiatives that could be focused or adapted for the BeltLine and adjacent communities.

The recommendations are carefully worded to indicate ABI support for some initiatives, as opposed to ABI responsibility for managing these programs. In cases where there are educational, historical, and community development goals, the BeltLine Arts & Culture Program can lend support of many types and may be responsible for initial conception of an idea while partnering with an organization with much more expertise. For example, educational initiatives would naturally have an educational partner in the form of the Atlanta Public Schools (APS) or a local college or university.

### Funding

Current arts and cultural initiatives are funded in large part by public grants secured by ABI staff. Private-source grants are typically pursued by the Atlanta BeltLine Partnership (ABP) as ABP is a nonprofit 501c3 organization which makes it eligible to receive grants from private organizations. Some of the recommendations in this Plan have potential private funding sources and ABI and ABP staff should coordinate regarding grant writing and strategy for Plan implementation. Additionally, many of the potential funding sources listed can be applied across recommendations and, where applicable, the BeltLine should be strategic in pooling resources to meet multiple recommendations.

Funding Code:

- L = local
- S = state
- F = federal

**FUNDING NOTE:** Several local, state, and federal funding sources may apply to many of the below recommendations. These sources include City of Atlanta Neighborhood Art Grants offered through the Office of Cultural Affairs, Atlanta Public Arts Legacy Fund, City of Atlanta Capital Improvement Funding, the Greater Atlanta Community Foundation/Metropolitan Atlanta Arts Fund, Georgia Council for the Arts, and the National Endowment for the Arts Challenge America Fund.

### Programs

	Recommendations	Timeline	What changes are needed?	Potential Collaborators	Funding Sources
1	Review the outreach and program elements of AoAB and make revisions if necessary.	Near-term	Current staff, already ongoing. Neighborhood organizations and artists needed to be liaisons and connectors for outreach potential.	City of Atlanta Office of Cultural Affairs, Fulton County Arts & Culture Residency Program, Atlanta Public Art Legacy Fund, Greater Atlanta Community Foundation	L: Atlanta Public Art Legacy Fund, City of Atlanta CIF (Grants for artist projects), Coca-Cola Foundation, Greater Atlanta Community Foundation/Metropolitan Atlanta Arts Fund, Wells Fargo Metro Atlanta Grants; S: Georgia Council for the Arts (Project grants, and vibrant communities grants), Tull Charitable Foundation, David, Helen and Marian Woodward Fund; F: NEA Challenge America Grant
2	Develop a placemaking and local community art program that offers space and implementation support on the BeltLine and in adjacent community areas.	Mid-term	May need additional staff person, or collaboration with an existing entity that can take this on. Community organizations, APS, and other partners to be identified and come to table as partners.	City of Atlanta Office of Cultural Affairs	L: City of Atlanta Art Grants, City of Atlanta Capital Improvement Funding, Community Foundation for Greater Atlanta, Arthur Blank Family Foundation S: Georgia Council for the Arts F: Kresge Foundation (place-based grant program), Leveraging Investments in Creativity (Alternative Roots Program)
3	Create an annual or bi-annual event to showcase local artists, craftspeople, music, dance, and educational STEAM initiatives in an environment-specific event.	Near-term; Mid-term	May need additional staff person, or collaboration with an existing entity that currently runs events (Music in the Park and/or Lantern Festival) that can take this on. Community organizations, APS, and other partners to be identified and come to table as partners.	Trinity School, National Black Arts Festival	L: City of Atlanta Neighborhood Art Grants; City of Atlanta Capital Improvement Funding; Greater Atlanta Community Foundation, Wells Fargo Metro Atlanta Grants; S: Georgia Council for the Arts; F: Challenge America
4	Support educational, historical, and cultural tours and programming tied to neighborhoods.	Near-term	No additional staff... identification of partners already doing this work or with the capacity and expertise to expand their work to BeltLine needed.	Any and all arts and culture organizations along the Beltline	L: Greater Atlanta Community Foundation/Metropolitan Atlanta Arts Fund, Wells Fargo Metro Atlanta Grants, Handweavers Guild of America; F: NEA Art Works (art education), Foward Arts Foundation INC
5	Create and implement BeltLine Artist-in-residence and Scholar-in-residence programs.	Mid-term	No changes, investigation of this possible program already underway at ABI.	The Creativity Projects, Fulton County Arts and Culture Residency Program	L: City of Atlanta Capital Improvement Funding (Grants to emerging artists available)
6	Create an international public art competition.	Long-term	Possibly to be accomplished with current staff.		L: Coca Cola Foundation, Blank Foundation; F: Ford Foundation

### Spaces

	Recommendations	Timeline	What changes are needed?	Potential Collaborators	Funding Sources
1	Create/collaborate on a program that utilizes vacant spaces for pop-up and temporary studios and pop-up business uses in the corridor.	Near-term	Will need a list of known property owners/landlords to develop a pipeline of spaces. This would focus on existing relationships. Possibly additional ABI staff person needed.	Central Atlanta Progress (pop-up program), Atlanta Development Improvement District, Midtown Alliance, Startup Atlanta, Georgia Dept. of Economic Development, Atlanta Committee for Progress, Hattiesburg University Foundation, Trinity School (organizes pop-up galleries), Downtown Business Districts	L:Pillyr Foundation, New Markets Catalyst Fund, Wells Fargo Metro Atlanta Grants, Greater Atlanta Community Foundation/ Metro Atlanta Arts Fund; S: Georgia Council for the Arts (Vibrant Communities Grant), Georgia Dept. of Economic Development; F: Kresge Foundation (Place-based and Local-systems grants), National Cummings Foundation
2	Develop a wayfinding program that highlights community spaces, provides interpretive information, and points the way to community businesses.	Mid-term	This works within the existing wayfinding system... can be accomplished with current staff. Also, A list of community-generated spaces where they want BeltLine users to visit.	Arts and Business Council of the Metro Atlanta Chamber of Commerce	See Space #1 Sources
3	Focus ABI efforts on affordable housing and artist live/work and work spaces as well as nonprofit affordable space.	Immediate	It is recommended that ABI housing be supported with the resources to keep affordability a number one priority and to engage with other ABI staff and outside partners to ensure this moves forward.	The Creatives Project, Atlanta Neighborhood Development Partnership, Peopletown Revitalization Corporation, Beacon of Hope, Goat Farm	L: Atlanta Beltline Tax Allocation District, Atlanta Neighborhood Development Partnership Programs and Loan Funds
4	Create guidelines for the inclusion of arts and cultural uses in all ABI real estate development and disposition efforts.	Immediate	Requires that all ABI staff continue to work together and develop systems for supporting mutually beneficial goals in all ways possible.	Atlanta Zoning Review Board, Atlanta Zoning Committee, Atlanta Regional Commission, Georgia Lawyers for the Arts, City of Atlanta Office of Cultural Affairs	L: City of Atlanta Capital Improvement Funding or General Funds
5	Continue to develop the "functional art" program at ABI.	Immediate; Near-term	Program already in pilot form...can be accomplished with current staff and processes that include arts and culture in decision-making regarding infrastructure and design.	City of Atlanta Office of Cultural Affairs	L: Atlanta Public Arts Legacy Fund, City of Atlanta CIF (Grants for Neighborhood Art and Artist projects), Greater Atlanta Community Foundation; S: Georgia Council for the Arts

### Community Collaborations

	Recommendations	Timeline	What changes are needed?	Potential Collaborators	Funding Sources
1	Collaborate with educational, historical, and cultural institutions to support programming and tours related to AoAB installations, community arts and culture, and neighborhood history.	Near-term	Current staff can identify and work with partners.	Any and all arts and culture organizations along the Beltline	L: City of Atlanta Neighborhood Art Grants (funding for major art organizations), Greater Atlanta Community Foundation/ Metropolitan Atlanta Arts Fund, Wells Fargo Metro Atlanta Grants; S: Georgia Council for the Arts, Tull Charitable Foundation, David, Helen and Marian Woodward Fund; F: NEA Challenge America Grants, Kresge Foundation (Place-based and local systems grants)
2	Contribute to a comprehensive program to highlight local community businesses, arts and culture, and history.	Mid-term	This can be a collaboration between economic development and arts and culture staff. Perhaps an outside business association/main streets partner can take on maps, marketing, etc. for various commercial districts along the corridor.	Metro Atlanta Chamber of Commerce Arts and Business Council; Downtown Business Districts, Midtown Alliance	Same as Community Rec. #1
3	Support and contribute to marketing and communications about arts and culture on the BeltLine and in the neighborhoods.	Near-term; Mid-term	This can be a collaboration between economic development and arts and culture staff. Perhaps an outside business association/main streets partner can take on maps, marketing, etc. for various commercial districts along the corridor.	Metro Atlanta Chamber of Commerce Arts and Business Council; Downtown Business Districts, Midtown Alliance	L: City of Atlanta Neighborhood Art Grants (provides project support for admin and marketing)
4	Conduct regular resident surveys within a sample of Atlanta BeltLine neighborhoods to gauge resident perceptions of the project and its impact	Near-term	Current staff can implement this with help in distribution and communications from local liaisons, NPU's, and other community partners.	City of Atlanta Office of Cultural Affairs, Metro Atlanta Chamber of Commerce Arts and Business Council; Downtown Business Districts, Midtown Alliance	F: Kresge Foundation (Place-based grants for arts, culture, and community-engaged design) ; Coca-Cola Foundation (community support grants)
5	Develop strategies to more effectively manage two-way communication in the BeltLine's community engagement process.	Near-term	Current staff is addressing this and can continue to work, via other recommendations, to strengthen communication.	City of Atlanta Office of Cultural Affairs, Metro Atlanta Chamber of Commerce Arts and Business Council; Downtown Business Districts, Midtown Alliance	See recs. for #4

### Organizational Structure & Processes

	Recommendations	Timeline	What changes are needed?	Potential Collaborators	Funding Sources
1	Build capacity at ABI for community arts and cultural programming.	Immediate	ABI grants staff to assist in pursuing grants and sponsors to supplement arts and culture staff to ensure these recommendations move forward.	--	--
2	Develop clear names and definitions for the arts and cultural programs of ABI and clarify the goals and resources needed for each initiative.	Immediate	Current staff.	--	--
3	Participate in the creation of local community arts councils/groups that can liaise with ABI.	Near-term	Current staff with assistance from community leaders, NPU, APS, and other organizations and institutions.	Coordinate with local leaders, NPUs, APS, and other organizations and institutions.	--
4	Utilize new and existing artist networks to conduct robust artist outreach to attract local proposals for AoAB and other ABI arts and cultural programs.	Near-term; Mid-term	Current staff with assistance from community leaders, NPUs, APS, and other organizations and institutions.	Artists, arts organizations.	--
5	Adopt a systems-approach to arts and culture within ABI.	Immediate; Near-term	Ensure that all staff are at the table for major decisions and seek to find ways that mutually beneficial strategies and actions are identified for all ABI work.	--	--
6	Centralize and formalize data-gathering, storage efforts, and annual reporting on key metrics and equity issues.	Near-term	Additional staff or a partner may be needed for this endeavor which reaches beyond arts and culture to touch on all goals and initiatives of the BeltLine.	--	--

### Conclusion

This ACSIP presents a broad range of recommendations to guide ABI in its expansion of the BeltLine Arts & Culture Program to include community initiatives and stronger connections between corridor neighborhoods and the BeltLine. The changes necessary to implement the Plan will require additional staff capacity as well as alternative funding sources. In addition, many of these recommendations can rely on existing partnerships and collaboration around current

programs offered by other agencies, organizations, or institutions. By embracing partnerships, ABI can utilize existing expertise and initiatives to support BeltLine neighborhoods and strengthen arts and culture, economic development, and community capacity. A savvy use of resources can ensure that the “implementation” in the Arts & Cultural Strategic Implementation Plan remains front and center.

The background features a light blue gradient with a prominent diagonal white stripe running from the top-left towards the bottom-right. At the bottom, there is a dark blue horizontal bar with a trapezoidal shape on its left side. The text 'ACSIP' is centered within this bar in a light blue, sans-serif font.

ACSIP