



# art

on the  
**ATLANTA BELTLINE**

**ATLANTA  
BELTLINE  
INC.**

January // 2018

Atlanta BeltLine Inc.'s  
Public Art Program

Andrew Light's "Delphinium" on the Eastside Trail in 2015. Photo by Christopher A. Martin.





*The Lantern Parade. Signature event kicking off Art on the Atlanta BeltLine; Photo by Christopher T. Martin*



# TABLE OF CONTENTS

Executive Summary ..... 4

Navigating the Plan ..... 6

History ..... 7

Community Conversations..... 8

Terms ..... 9

Equity and Inclusion ..... 10

Social and Economic Impact..... 14

Affordability ..... 17

Neighborhood Character ..... 20

Health of the Cultural Sector ..... 24

My Big Idea ..... 27

Arts and Culture in Public Space..... 28

Art on the Atlanta BeltLine Public Art Program ..... 30

2018-2019 Season & Beyond..... 33

Bibliography ..... 44

# EXECUTIVE SUMMARY

Art on the Atlanta BeltLine's Public Art Program is the first-ever comprehensive cultural plan for Atlanta BeltLine, Inc (ABI). It is intended to serve as a roadmap to a more inclusive, equitable, and resilient cultural ecosystem, in which all residents have a stake. Its strategies support arts and culture around the corridor and delineate roles for stakeholders at all levels, from residents to organization and agencies affecting all of the BeltLine's 45 neighborhoods.

These strategies build on the strength of Atlanta's rich history of investment in arts and culture. They address current concerns, such as the economic and social challenges of living and working in Atlanta, and highlight opportunities to support a thriving cultural sector well into the future. Public input is the foundation of this Program; Art on the Atlanta BeltLine's Public Art Program (AoAB) is designed as a living document that can respond to these desires in a continually evolving city.

## ART ON THE ATLANTA BELTLINE PUBLIC ART PROGRAM PRINCIPLES AND STRATEGY

What follows are the guiding principles that have informed the development of the Art on the Atlanta BeltLine Public Art Program. These principles provide a lens to evaluate the suggestions, recommendations, and strategies for achieving the goals of Atlanta BeltLine, Inc.'s Public Art Program.

### 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.

### 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.

### Inclusion

Proactively plan for just and fair inclusion so all can participate, prosper, and reach their full potential regardless of ability.

### 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.

### Growth & Leadership

Support the continued growth of Atlanta as a global center of leadership in the arts and culture.

## ART ON THE ATLANTA BELTLINE'S PUBLIC ART PROGRAM IS ORGANIZED INTO SIX INTER-RELATED STRATEGY AREAS

### Equity And Inclusion

Our Program offers an opportunity to increase the equitable funding of individual artists and cultural organizations in Atlanta and invest resources in historically underserved communities. To further equitable funding distribution, we will provide new support for arts and cultural organizations in historically underserved communities, including people with disabilities. New strategies will support policies to increase diversity, equity, access, and inclusion in cultural staff and leadership through professional development of cultural workers from underrepresented groups. We will support disability arts and artistry and artists with disabilities in all parts of Atlanta's cultural life. AoAB will continue





to ensure access to affordable arts and culture programming to Atlantans through the Program. ABI will use the AoAB Program to create stronger communication across socio-economic and language boundaries.

### Social And Economic Impact

We recognize the fundamental role of arts and culture in an equitable economy and healthy, thriving communities. AoAB is dedicated to support sustainable growth in the cultural sector and provide Atlantans with quality opportunities for students, establish new opportunities to encourage the professional development of cultural workers from diverse communities, and support wages for cultural workers and artists that enable them to thrive. AoAB will build on Atlanta's history as a vibrant center for arts and culture by leveraging private investment, supporting the worldwide promotion of cultural attractions, and ensuring that cultural organizations are part of ABI's economic development strategy.

### Affordability

Art on the Atlanta BeltLine seeks to protect cultural spaces under threat and create new spaces to ensure live, work, and presentation spaces remain affordable for artists and cultural organizations across disciplines. Atlanta will benefit tremendously from being a place where artists live and work, in addition to presenting their work. AoAB will strive to preserve and develop long-term affordable workspaces. ABI-owned spaces will be leveraged to include affordable artist workspaces and cultural facilities that reflect community priorities. AoAB will partner in the development of new affordable workspace models and increase access to work, performance, and exhibition spaces in new and existing spaces. Artists and cultural workers will have improved access to existing and newly developed, physically accessible, affordable housing through targeted outreach.

### Neighborhood Character

AoAB understands that supporting neighborhood character through the lens of culture promotes communities thriving in place. AoAB is committed to thrive in place by joining with private philanthropy to increase support for local arts and culture in

low-income, underserved neighborhoods. AoAB will further protect and enhance its cultural infrastructure by integrating arts and cultural priorities in neighborhood planning and re-zoning efforts. Local arts councils will be resourced at higher levels to support more diverse communities, cultural organizations, and individual artists. Marketing campaigns and engagement with local community stakeholders will raise awareness of neighborhood-based arts and culture.

### Health Of The Cultural Sector

AoAB recognizes that in thriving arts ecologies, all participants in the sector should have the resources they need to succeed in their work. We are committed to working with the cultural sector and continuing to explore how opportunities (with wages that allow artists and arts workers to thrive in the city) can be created and expanded. Financial management opportunities for cultural workers, connections between cultural organizations and business services, as well as grants to artists will increase support to the 21st century creative workforce. Collaboration amongst public and private partners will encourage cooperative organizational models, help community-based networks coordinate efforts to scale up, leverage citywide promotion efforts, and provide safe and open environments for DIY and alternative arts spaces.

### Arts And Culture In Public Space

AoAB supports increased opportunities for artists to work in public spaces, recognizes the necessity for public space to remain inclusive for all people and cultures, and reduce barriers for community specific programming in public space. To increase opportunities for artists to work along the BeltLine Corridor, AoAB supports enhancements to artist-led and artist-initiated projects. This Program acts as a resource guide outlining these and other opportunities for public art practice. To encourage and strengthen public spaces as vital places for creative expression and community building, AoAB will encourage diverse programming in corridor abutting neighborhoods, parks, BeltLine Spaces, and the corridor itself, supported by technical assistance for organizers and community members.





# NAVIGATING THE PLAN

The entire Art on the Atlanta BeltLine Program is a plan of action to improve and enhance the cultural life of Atlanta. While many of the issues are interrelated, the program is organized into Issue Areas, with the following chapters addressing each one in more depth.

Each chapter consists of a narrative section. The narrative provides context for the set of Objectives and Strategies that close out each chapter. The Objectives are goals that ABI has identified for enhancing Atlanta's cultural life, and Strategies are the actions the AoAB Program will take to achieve them.

The time horizons are reflections of the speed that they can be initiated under current circumstances, and not a reflection of priority level. The medium

and long-term strategies, for instance, will require structural changes, considerable resources, and high levels of participation and collaboration across many stakeholders. The longer time horizon does not reflect a lower level of urgency.

We seek to be thoughtful, deliberate, and inclusive of the stakeholders impacted by whatever we develop for implementation.

## ACTIONS

*The actions associated with each stage are sorted from ABI's perspective*

<b>Implement</b>	Refers to strategies to be initiated by ABI
<b>Promote</b>	Refers to strategies that will focus on communications/information sharing
<b>Explore</b>	Refers to strategies that are being discussed with other agencies and stakeholders to determine whether an intervention can be implemented—legally, financially, and operationally—and what that intervention can be

## TIME HORIZONS

*Each Strategy in the Art on the Atlanta BeltLine Program has an accompanying time horizon for its implementation*

<b>Immediate</b>	Within 12 Months
<b>Short</b>	Within 2 Years
<b>Medium</b>	Within 4 Years
<b>Long</b>	Within 10 Years



# AOAB HISTORY



*Crossover Movement Arts, In the Valley of the Whirlygigs; Photo by The Sintoses*

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. The Atlanta BeltLine is a sustainable redevelopment project that is transforming the city. It will ultimately connect 45 in-town neighborhoods via a 22-mile loop of multi-use trails, modern streetcar, and parks – all based on railroad corridors that formerly encircled Atlanta. When completed, it will provide first and last mile connectivity for regional transportation initiatives and put Atlanta on a path to 21st century economic growth and sustainability.

Art on the Atlanta BeltLine began in the summer and fall of 2010, with exhibitions of more than 40

unique works of visual and performance art. It was envisioned as a way to encourage people to get out and explore the Atlanta BeltLine in its interim hiking state – after rails were removed, but before concrete was poured. Seeing art along the way was intended to encourage visitors to keep walking and continue exploring. The artwork proved to be a very popular feature and the number of selected projects had grown to include more than 100 pieces each season.



# COMMUNITY CONVERSATIONS

Atlantans showed up for conversations about what they wanted to see on their BeltLine. We heard their voices and will strive to implement into current and future programming what we learned. Atlanta is home to hundreds of small- and mid-sized organizations, networks, collectives, and initiatives producing quality programming. Art on the Atlanta BeltLine acknowledges the expertise of these groups and will build on their strengths.

## Reinforce the Need for Public Spaces

We will actively encourage, support, and strengthen public spaces as vital places for creative expression and community building; ensure that all communities are able to access and participate in cultural programs and are respected in their use.

## Geographical Equity and Social Inclusion

Neighborhood culture matters. Residents want to protect and support local organizations that serve local audiences, local or locally relevant artists, and programming that speaks to local histories and identities. We will support arts and culture organizations as spaces for everyone who calls Atlanta home by holding space for organizations with missions to serve broad and diverse populations, and utilizing existing neighborhood networks to support community-determined sites of culture.

## Collaboration

We will expand partnerships and collaboration across the BeltLine's 45 neighborhoods to allow for growth of the city's rich cultural sector.

## Connectivity

We will increase interconnectedness throughout the corridor; most importantly between Atlantans living and creating in the city. Arts and culture have positive effects on individuals, neighborhoods, and regions, but these impacts are not evenly distributed.

Residents want to see greater support for culture and artists in Atlanta's under-resourced neighborhoods and historically underrepresented communities.

## Artists

This program explicitly acknowledges and emphasizes artists. We will look for avenues to increase opportunities and direct funding for artists. Above all, artists are community members and want to be able to thrive in place.

## Information

So much is happening in Atlanta, that residents often do not know where to find arts and cultural programs. Organizations struggle to have their programs found by new audiences. Residents want better, more streamlined ways to access information about cultural programming available across the city. We are dedicated to creating ways in which this information can be easily sourced and shared.

## Advocacy

Art on the Atlanta BeltLine will strive to be an advocacy program for residents, artists, scientists, immigrants, and all of Atlanta.

## Lessons Learned

Over the long-term, ABI will continue to work together with the cultural community to identify barriers and work toward greater equity, access, and inclusion across the cultural sector.



# DEFINITIONS & TERMS

The following are definitions of terms used throughout the program:

## DIVERSITY

Diversity is broadly defined as inclusive of communities representing categories of identity including, but not limited to:

- Historically underrepresented communities, including individuals from all racial and/or ethnic groups, people with disabilities, and other populations listed below:
- LGBTQIA+ populations
- People with disabilities
- All genders, including transgender and gender non-conforming individuals
- Indigenous, immigrant, and refugee populations
- ESL or non-English language speakers
- All ages, including older adults and youth
- Low-income Atlantans

The definition of diverse communities includes those marginalized groups that have historically experienced a lack of access to financial resources and/or social and organizational mobility. We note the significant and vital interconnection, overlap, and intersectionality between these communities.

## EQUITY

Improving equity means promoting justice, impartiality, and fairness within the procedures and processes of institutions or systems, as well as in their distribution of resources.

## INCLUSION

Inclusion refers to the degree to which all people, including people with disabilities, with diverse perspectives and backgrounds are able to participate fully in the decision-making processes of an organization or group and in all elements of an organization, performance, event, or programs. While a truly inclusive group is necessarily diverse, a diverse group may or may not be “inclusive.”

## ACCESS

Improving access means reducing economic, social, communication, and physical barriers to inclusive participation. Accessibility describes the degree to which an environment, service, product, or program allows access and eliminates barriers to participation by diverse or underrepresented communities, especially people with disabilities.



Audience at Art on the Atlanta BeltLine performance in 2016; Photo by the Sintoses





*Mural by Addison Karl and Jarus; Photo by the Sintoses*



# EQUITY & INCLUSION

In this context, “equity” means broadly that assets are distributed fairly and justly for the benefit of the public. Inclusion refers to the degree to which individuals with diverse perspectives and backgrounds are able to participate fully in all elements of an organization, agency, or system. You might have a diverse staff, but is a diverse group actually involved in your organization’s decision making processes? An inclusive group is, by definition, diverse. But a diverse group is not necessarily inclusive.

Atlanta’s racial make-up is:

- 34.8% white
- 54.0% Black or African American
- 5.2% Hispanic or Lantinx of any race
- 6% other
- 49.64% male
- 50.36% female

This US Census data provided little or no information regarding people with disabilities or people of non-binary gender, pointing to deeper structural issues we need to address collectively. Issues of diversity, equity, inclusion, and access are often addressed using categories of identity and community, people and communities and are not divided neatly along lines of race, gender, age, disability, immigration, or other characteristics. That intersectionality is a critical part of the complex and nuanced ways we experience identity. Greater equity cannot be achieved through diversity and inclusion alone. Equity requires shifting policies and practices, not just numbers.

According to the National Center for Charitable Statistics, the largest percentage of the cultural community’s philanthropic support (42%) comes from individual donors. Following self-reinforcing patterns of social connection, studies have

shown that these resources go primarily to large institutions. Meanwhile a 2015 DeVos Institute of Arts Management study, entitled *Diversity in the Arts: The Past, Present, and Future of African American and Latino Museums, Dance Companies, and Theater Companies*, revealed that arts organizations whose mission is to serve people of color and low-income communities report a median of only 5% of contributed revenue from individual donors. These networks of big donors have often been unavailable to low-income communities, which instead rely on government funding. This makes it an even greater imperative that public funding is allocated with an eye toward historic inequities.

Art on the Atlanta BeltLine Public Art Program offers a new opportunity to increase the equitable funding of individual artists and cultural organizations in Atlanta. Public input for the Program revealed a clear desire for more investment of resources in historically underserved communities, including people with disabilities. Our Program is juried, meaning a group of experts in the fields of Art and Culture pour through each submission and evaluate it based a set of criteria. We are dedicated to ensuring our jury members represent the broadest swath of Atlanta’s identities in order to make our exhibitions as equitable and inclusive as possible.



# EQUITY & INCLUSION STRATEGIES

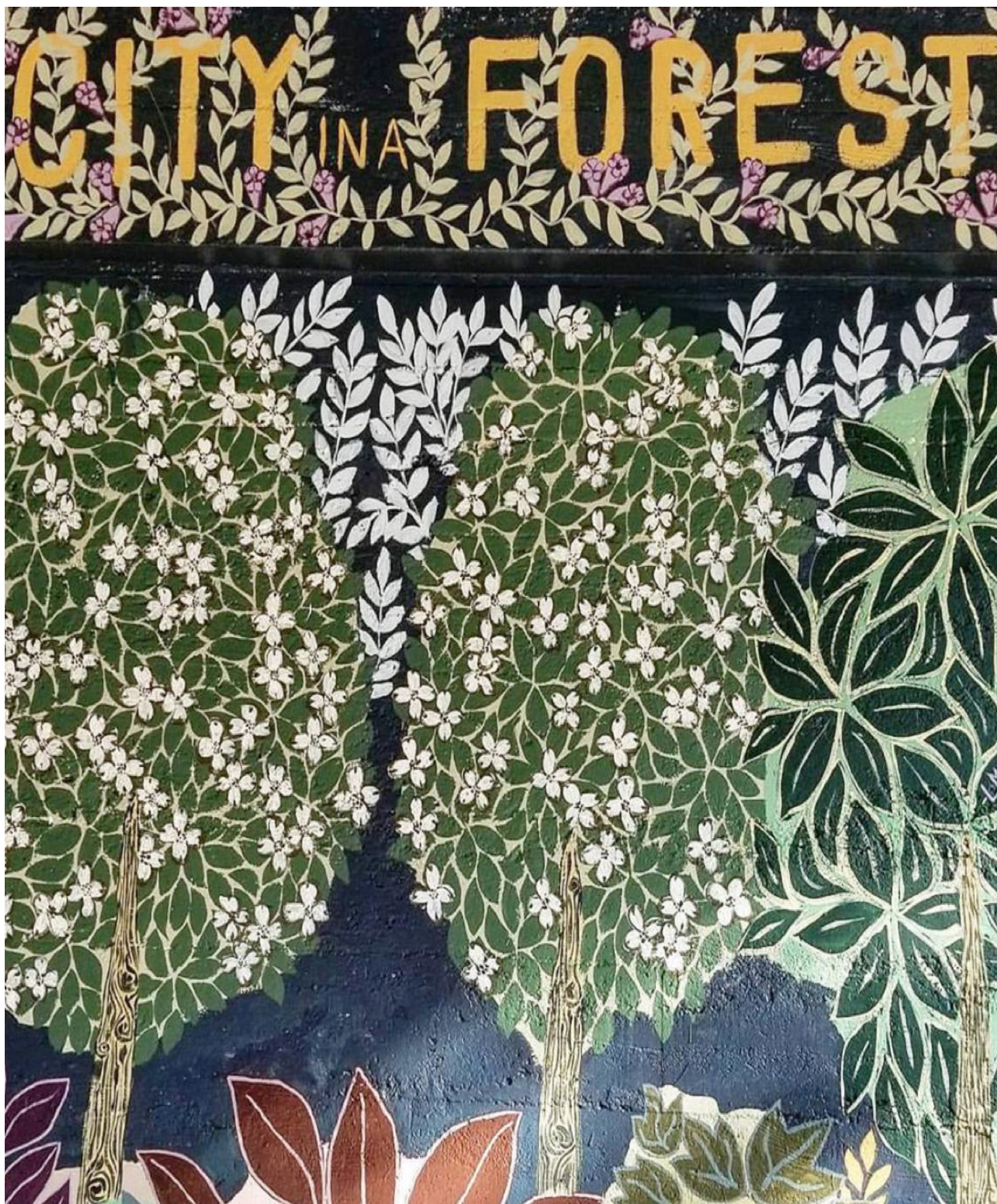
OBJECTIVE #1	STRATEGIES	PRIORITY
Create a more equitable distribution of funding for arts and culture	Support arts and cultural organizations with a primary mission of serving historically underrepresented/underserved communities. <ul style="list-style-type: none"> <li>• Support individual artists who are from or work with diverse communities</li> </ul>	Implement <b>TIMEFRAME: Immediate</b>
	Continue to support community based arts organizations, increasing support for those in low-income communities. <ul style="list-style-type: none"> <li>• Ensuring their exposure to RFPs</li> </ul>	Implement <b>TIMEFRAME: Immediate</b>
OBJECTIVE #2	STRATEGIES	PRIORITY
Increase diversity in panel review committees, advisory committees, and support staff	Begin new efforts to include community reflective arts professionals in arts and culture decision-making. Support the professional development and career advancement of cultural workers from underrepresented groups	Implement <b>TIMEFRAME: Immediate</b>
	Begin new efforts to encourage and support increased language access, including ASL, for cultural programming and funding opportunities to reach broader, more inclusive audiences. <ul style="list-style-type: none"> <li>• Provide funding opportunity information in multiple languages/formats.</li> <li>• Increase languages represented on AoAB panels, in informational and resource materials, and during the application process.</li> <li>• Support translation-related expenses, including ASL, for AoAB grantees' programming and communications</li> </ul>	Implement <b>TIMEFRAME: Immediate</b> <b>PARTNER(S): All Hands On</b>
	Begin new strategies to encourage and support affirmative and inclusive policies. <ul style="list-style-type: none"> <li>• Encourage all AoAB partners to establish policies and goals for diversity, equity, and inclusion.</li> <li>• Measure and evaluate progress regularly</li> </ul>	Implement <b>TIMEFRAME: Short</b>
OBJECTIVE #3	STRATEGIES	PRIORITY
Support people with disabilities at all levels of Atlanta's cultural life	Provide support to access-related services such as ASL interpretation, for audience members and for artists	Implement <b>TIMEFRAME: Immediate</b> <b>PARTNER(S): All Hands On</b>
	Begin to specify in all AoAB communications including requests for proposals and surveys that terms like "diversity" and "underrepresented groups" include disability	Implement <b>TIMEFRAME: Immediate</b>
	Support disability arts, artistry, and artists with disabilities as part of supporting culture	Implement <b>TIMEFRAME: Immediate</b>



OBJECTIVE #3	STRATEGIES	PRIORITY
Support people with disabilities at all levels of Atlanta's cultural life	Encourage organizations to include information on accessibility accommodations and point of contact for public events	Implement <b>TIMEFRAME: Immediate</b>
	Increase inclusion of cultural stakeholders with disabilities on AoAB advisory committees	Implement <b>TIMEFRAME: Immediate</b>
	Participate in regular discussions with the disability and disability arts communities	Implement <b>TIMEFRAME: Immediate</b>
	Support organizations that promote disability arts and employ, support, and serve Atlantans with disabilities	Implement <b>TIMEFRAME: Short</b>
	Create opportunities for increased access and inclusion in AoAB-funded cultural projects for artists, cultural workers, and audiences with disabilities	Implement <b>TIMEFRAME: Short</b>
OBJECTIVE #4	STRATEGIES	PRIORITY
Support arts and culture organizations as inclusive spaces for Atlantans of all immigration status	Inform cultural organizations of opportunities to learn about immigration issues as they relate to their staff, participants, artists, performers, and audiences	Implement <b>TIMEFRAME: Short</b>
	Encourage cultural organizations to participate in citywide opportunities to engage Atlantans of all immigration status	Implement <b>TIMEFRAME: Short</b>
OBJECTIVE #5	STRATEGIES	PRIORITY
Ensure that all Atlantans have access to affordable arts, cultural, and science programming	Continue to support free admission to the AoAB visual arts exhibition	Implement <b>TIMEFRAME: Immediate</b>
	Partner with City agencies and the cultural sector to better communicate cultural offerings across socio-economic, accessibility, and language barriers	Explore <b>TIMEFRAME: Short</b>
OBJECTIVE #6	STRATEGIES	PRIORITY
Ensure that older Atlantans are given support and equitable access as cultural participants, artists, and cultural workers	Continue to support creative aging programs for Atlanta's seniors.	Implement <b>TIMEFRAME: Immediate</b>
	Continue to support programs in age-neutral spaces such as cultural organizations and libraries	Implement <b>TIMEFRAME: Immediate</b>
	Encourage and provide guidance to organizations on providing accessible accommodations to create inclusive experiences for older adults	Implement <b>TIMEFRAME: Immediate</b>
	Support organizations providing programs, services, and career or volunteer support to older artists and cultural workers	Implement <b>TIMEFRAME: Short</b>







Detail shot of Andrew Catanese's mural, *City in a Forest*, Eastside Trail; Photo by John Becker.



# SOCIAL & ECONOMIC IMPACT

The cultural sector in Atlanta brings communities together and makes them more resilient, promotes public health and safety, improves educational outcomes, creates a platform for civic participation, employs thousands of workers, attracts hundreds of thousands of tourists, and generates millions of dollars in economic activity each year.

## THE COMMERCIAL POWER OF CULTURE

The cultural sector is also a powerful driver of tourism in Atlanta. Analysis from Americans for the Arts indicates that the cultural sector generated over \$288 million dollars in 2015. The global value of Atlanta's cultural sector may present additional opportunities to support and celebrate cultural firms, nonprofits, and workers. The same analysis indicates the Arts and Culture industry is the largest jobs provider in Metro Atlanta with over 45,000 jobs, and generates \$33 million dollars annually for the local government. Without question, visitors to Atlanta are eager to experience our one-of-a-kind cultural offerings. Throughout the Art on the Atlanta BeltLine community engagement process, Atlantans expressed that policy should continue to support sector job growth, good wages, professional development, organizational capacity building (particularly for small- and mid-sized

organizations that often have difficulty competing for existing resources), and naturally occurring cultural clusters.

## SOCIAL IMPACT

Thriving cultural activity can serve as a foundation for healthy communities by strengthening community identity, promoting diversity and inclusion, improving literacy and educational outcomes, supporting social justice and neighborhood cohesion, creating opportunities to instill a commitment to civic participation, and increasing safety and public health. The BeltLine corridor is connecting 45 neighborhoods, and we want to see them all thrive.

AoAB's vision for social and economic impact is one in which we instigate the exploration of spaces that can create more good jobs in arts and culture that pay well, as demonstrated in the following strategies. ABI will work to leverage continued and increased private investment in culture as well as leverage communications and promotions in support of culture throughout our neighborhoods to tourists and residents alike. AoAB will collaborate across agencies so that arts and culture can continue to yield positive social impacts on the lives of more Atlantans.

OBJECTIVE #1	STRATEGIES	PRIORITY
Support the growth and development of the arts and culture fields to provide Atlantans with quality jobs	Increase access to and opportunities for students interested in pursuing careers in arts and culture <ul style="list-style-type: none"> <li>Work with organizations to build apprenticeship and paid internship programs for students</li> </ul>	Implement <b>TIMEFRAME: Immediate</b>
	Establish new ways to support the employment and ongoing professional development of Atlantans from diverse communities and underrepresented groups to help them advance in their creative careers	Implement <b>TIMEFRAME: Immediate</b>
	Increase access to and opportunities for students interested in pursuing careers in arts and cultural fields <ul style="list-style-type: none"> <li>Explore collaboration on jobs initiatives in creative / cultural sectors</li> </ul>	Implement <b>TIMEFRAME: Short</b>



OBJECTIVE #2	STRATEGIES	PRIORITY
Build on Atlanta's long history as a vibrant center for arts, cultural, and science	Leverage private investment in arts and culture from foundations, individuals, and corporations	Implement <b>TIMEFRAME: Short</b>
	Address the health of the performing arts sector through audience development, professional development, staff diversity, and affordability. <ul style="list-style-type: none"> <li>• Explore models to create new opportunities to support culture.</li> <li>• Implement strategies to build patron culture across neighborhoods</li> </ul>	Implement <b>TIMEFRAME: Short</b>
OBJECTIVE #3	STRATEGIES	PRIORITY
Make the case for arts and culture as essential components of a thriving and equitable city	Ensure that artists and cultural organizations continue to positively impact the health and wellbeing of Atlanta neighborhoods. <ul style="list-style-type: none"> <li>• Support culture in low-income neighborhoods in partnership with other parts of the government</li> </ul>	Implement <b>TIMEFRAME: Immediate</b>
OBJECTIVE #4	STRATEGIES	PRIORITY
Build on Atlanta's long history as a vibrant center for arts and cultural	Include arts and culture in resiliency planning and preparedness.	Implement <b>TIMEFRAME: Short</b>
	Work with cultural organizations to help them decrease their energy use and lower their environmental impact.	Implement <b>TIMEFRAME: Medium</b>
	Partner with other City agencies to support for-profit arts and cultural organizations including art galleries, bookstores, theaters, centers for performing arts, music venues, and science-based cultural organizations. <ul style="list-style-type: none"> <li>• Ensure that cultural organizations are a part of the City's economic development strategy</li> </ul>	Implement <b>TIMEFRAME: Medium</b>
	Continue support for the City's and other partners' worldwide promotion of museums, galleries, theaters, centers for performing arts and cultural attractions in every neighborhood the BeltLine touches.	Promote <b>TIMEFRAME: Immediate</b>



# ENSURING AFFORDABILITY

Atlanta's cultural community gives the city its character, heart, and soul. It has also been credited with providing Atlanta with a distinct competitive economic advantage among global cities. Atlanta is considered a cultural mecca because of our artists.

However, the sector cannot continue to make the city great if the artists, cultural workers, and nonprofit organizations that make up much of the cultural field cannot afford to do their work. The current supply of affordable places to live, work, exhibit, and perform falls far short of demand. This affordability crisis not only severely affects the wellbeing of Atlantans that work in the cultural field, but it also threatens the city's future as a global cultural center.

It must be a priority to both support existing cultural spaces under threat and create new spaces accessible to a wide array of cultural sector members. In the face of mounting real estate pressure, empowering the cultural community with greater agency over its own future through ownership, master leases, and other solutions can help members of the cultural sector stay in neighborhoods long-term.

Expanding the existing supply of cultural facilities, workspaces, and affordable housing will be crucial to making meaningful headway in addressing the affordable space needs of the cultural community and reinforcing the role of arts in cultural preservation.

In this climate, it is more important than ever for artists to play an active role in their neighborhoods. The cultural community also faces other threats to long-term viability beyond real estate market pressures. Utilities, operations, and administrative costs can often mean death for cultural organizations. Individual artists can struggle to overcome financial barriers when applying for affordable housing or meeting the requirements of grant applications. By implementing policies, programs, and projects that help reduce these costs, build capacity, and efficiently pool resources, the

city can address some of these barriers and support the sustainability of organizations, individuals, and businesses in the cultural sector.

The diversity of the cultural field is one of its greatest strengths. The community requires many different types of space to do what it does best. There is no one-size-fits-all answer. Addressing the pressing affordability needs of the community will require numerous and diverse approaches.

## A GROWING NEED FOR AFFORDABLE WORKSPACE

According to many artists and nonprofit organizations in Atlanta, affordable work space is a primary impediment to thriving in the city. Many artists said costs were one of the most important considerations when they seek out workspace. In addition, there appears to be an information gap as several artists did not know of organizations or networks that offered affordable workspaces.

Additionally, artists noted that even if affordable spaces exist, there are still challenges; many workspaces lack amenities and features necessary to produce certain kinds of work. The challenge is further compounded by the need for accessibility; workplaces often double as exhibition, meeting, or demonstration places and many require nearby transit to be successful.

### Space Keeping and Space Making

Atlanta has a vast number of cultural entities. Atlanta is the national leader in the nonprofit sector, with over 5,000 nonprofits serving the greater Atlanta region, but many of these entities are under significant pressure.

Members of the cultural community are aware of the spaces we develop and have access to, and want to be part of that growth. But also want us to support cultural centers already in place.

Existing programs like the Dashboard-Co Op have proven successful in leveraging underutilized private spaces for cultural uses. This single arts entity revitalized 3 blocks of the historic Edgewood neighborhood, just by activating the vacant storefronts with art. Those spaces went on to become thriving cultural hubs and business. Artists, curators and cultural workers also frequently cited a desire for a publicly available database of available spaces. Existing models like Fractured Atlas' SpaceFinder already exist for this purpose and could be built upon.

To adequately address the existing lack of affordable cultural space will require the creation of new spaces. Atlantans see their neighborhoods changing and want new development and investment—both public and private—to create sustainable, long-term opportunities for culture in their communities. ABI can work to increase connectivity between the cultural community and those making investments in neighborhoods. Requests for proposals issued by ABI for public-private partnerships for land uses could increasingly require cultural components.

Economic development funds could be leveraged to create new cultural spaces. In creating new spaces, considerations for long-term sustainability could be built in from the very beginning.

While it is all-too-often a struggle to secure space in the first place, sustaining existing spaces is another major challenge for the cultural community. There are dozens of arts organizations without space operating in Atlanta. Similar trends apply to small and midsize cultural space operators across many disciplines. Utilities and other recurring costs are a financial burden that could be assuaged with targeted support. Creative mechanisms can empower collective action to pool resources, share supporting services, and block-buy materials. Aligning organizations to pool resources and work collectively could lower physical space costs such as utilities, insurance, security, and technology, in addition to other organizational costs like healthcare, pensions, and professional development.

### The Cultural Community Needs Places To Live

According to the recent census data, more than 48% of Atlantans qualify as rent burdened (30% of Income going to rent) and over 24% of households qualify as severely rent burdened (spending more than 50% of Income on rent). This means that affordable housing is a serious concern for many in Atlanta. These housing pressures pose a serious threat to the health of Atlanta's cultural community.

In AoAB conversations with artists, the need for affordable housing targeted specifically to the cultural community was raised frequently. Successfully implemented housing development models like the Adair Lofts and Reynoldstown Lofts 2 give artists hope.

The analysis by the group ArtSpace, *Taking a Measure of Creative Placemaking: How Art Spaces Benefit Artists and Communities*, of new artist-targeted housing developments elsewhere in the country found that households experienced average income growth of 27%, 39%, and 30% from move-in year to the second, third, and fourth year of residence, after controlling for changes in household size and inflation.

New solutions to address affordability challenges across the city are urgently needed. AoAB's vision is for a city in which artists and cultural workers are helped to live and work without being displaced and without displacing vulnerable residents.



Everybody's Painting's mirrored sculpture; Photo by everybodypainting



OBJECTIVE #1	STRATEGIES	PRIORITY
Diminish displacement by increasing access to long-term affordable workspace	Consult with local residents for new cultural facilities in order to better reflect community needs and priorities.	Implement <b>TIMEFRAME: Medium</b>
	Connect cultural organizations to developers of affordable artist workspace and cultural facilities on available ABI-owned sites.	Implement <b>TIMEFRAME: Medium</b>
	Preserve and develop long-term affordable work spaces for the cultural community. Support nonprofit organizations in the development and operation of affordable workspaces in ABI-owned or public-private partnership facilities	Implement <b>TIMEFRAME: Medium</b>
	Compile and share a regularly updated list of affordable, ABI-owned spaces for artists, cultural workers, and organizations. Take advantage of existing listings and databases to further promote affordable workspace opportunities in the City	Explore <b>TIMEFRAME: Medium</b>
	Support and partner in the development of new models to develop and preserve affordable live and workspaces citywide	Explore <b>TIMEFRAME: Medium</b>
	Increase access to work, performance, and exhibition spaces for artists and the cultural community in existing City-owned sites such as libraries, parks, plazas, streets, public housing, and schools. Consider cultural centers, community land trusts, fractional ownership, rent to own, deed restrictions, cross subsidization, and mobile studios	Explore <b>TIMEFRAME: Medium</b>
OBJECTIVE #2	STRATEGIES	PRIORITY
Improve access to existing and newly developed affordable housing for artists and cultural workers	Increase the development of affordable, accessible housing for artists that allows them to thrive	Implement <b>TIMEFRAME: Medium</b>
	Publicize affordable housing opportunities throughout Atlanta's artistic and cultural communities	Implement <b>TIMEFRAME: Medium</b>
	Provide guidance and training for artists and other freelance workers with variable incomes on how to better document non-traditional income, for the purpose of affordable housing applications	Explore <b>TIMEFRAME: Medium</b>
OBJECTIVE #3	STRATEGIES	PRIORITY
Support the long-term sustainability of artists, cultural workers, and arts and culture organizations	Start providing real estate readiness training and project management support for cultural organizations	Implement <b>TIMEFRAME: Medium</b>
	Create mechanisms for organizations to pool resources and encourage block buying of resources and materials. <ul style="list-style-type: none"> <li>• Not-for-profit or other third party to pursue collective purchases of insurance.</li> <li>• Expand access to shared administrative and general operating resources</li> </ul>	Explore <b>TIMEFRAME: Medium</b>





*Art on the Atlanta BeltLine Performance; Photo by the Sintoses.*



# NEIGHBORHOOD CHARACTER

Culture can be a tool for maintaining and reinforcing what makes the city's neighborhoods unique in each of the BeltLine's 45 neighborhoods. These unique identities must be both protected and strengthened.

Same as their proud inhabitants, Atlanta's neighborhoods have a broad range of characters, histories, and heritage. Communities' cultures are deeply ingrained and vary across neighborhoods. This can be found in the activities on porches, parks, plazas, and community gardens, in the music and food at local festivals, the architecture of the streetscape, and the work of thriving community-based organizations. Through the lens of culture, the distinct identities of neighborhoods and communities can be reflected, preserved, and strengthened at a time when pressures of displacement are increasing. Culture can be a tool for maintaining the city's unique neighborhoods throughout the corridor. Supporting neighborhood culture supports communities thriving in place.

## CULTURE IN COMMUNITY CHARACTER

Atlanta is a city of neighborhoods. Countless individuals and organizations are working in ways that reflect and strengthen the character of their neighborhoods. While there are certainly cultural clusters, there are no cultural deserts. However, as issues of affordability and displacement are felt citywide, a long-term approach to sustaining existing cultural hubs and the ecologies around them is crucial to preserving neighborhood character. This begins by respecting and supporting the existing cultural infrastructure of Atlanta's diverse communities. The next step is to strengthen and better integrate cultural infrastructure into the enduring neighborhood fabric. This requires addressing historically under resourced areas and facilitating network building amongst existing cultural stakeholders and assets.

By integrating culture into place-based public art and

culture—the design of parks, plazas, exhibitions, artist studio space and housing, ABI can:

- Strengthen the physical connections of culture within neighborhoods;
- Maintain and expand existing communities and organizations side by side with new cultural producers and development; and
- Ensure that cultural resources and organizations are able to thrive in place as part of a neighborhood ecology that promotes social wellbeing.

## NEIGHBORHOODS MATTER

As the fast pace of development changes the face of our neighborhoods, Atlantans must ask—what makes a place home? At the same time, it is important to recognize the uncomfortable relationship between artists and gentrification. Recent protests against the influx of artists and art galleries have taken place in the Boyle Heights neighborhood of Los Angeles and Peckham in London. While studies show that art galleries have minimal impact on development trends, observers point to a correlation between the arts and neighborhood change, if not a causal relationship.

In this climate, it is more important than ever for artists to play an active role in their neighborhoods. Neighborhoods are where Atlantans live, work, play, pray, create and belong. Crucial housing needs must be met, and are one of the most urgent components of providing spaces where all can thrive. There is more to consider. A multi-faceted ecology of community members and institutions collectively contribute to the cultural character of our neighborhoods. Therefore, a broad coalition of local residents must play an active role in planning for future Public Arts Program development.

Local coalitions—comprised of activists, artists, workers, business owners, residents, cultural, and other community organization—are leading conversations about cultural heritage, assets, and



character throughout the city. There is a need for ABI to support small, local, and non-traditional organizations having agency over the future of their communities as the rule, not the exception.

One important step toward the preservation and development of neighborhood character is to catalogue individual neighborhood resources. Such an inventory highlights opportunities for residents to experience arts, culture, and community building in their neighborhoods. It also provides the opportunity for local artists and groups to collaborate, share resources, discover unexpected spaces to gather, practice, and produce work.

Collaborative efforts toward this are underway with the creation of the AoAB Programming and Place map, making it easier for artist and art organizations to find each other and for community members and tourists alike to find out what is happening around the BeltLine.

## Connecting Community

Access to culture is an essential element of a strong city. To achieve increased and equitable access to culture throughout the city calls for recognizing and supporting the role of neighborhood-based culture as an essential part of the city's ecosystem. The challenge is in adequately reaching areas beyond the Eastside Trail, especially low-income communities. This program takes a different approach to better connect the many nodes of these cultural ecologies to

each other, to the philanthropic community, to their local communities, and to existing resources that can help strengthen and stabilize these existing networks.

At the neighborhood scale, communities are able to highlight their own cultural priorities and shape their local heritage. Through this Program, AoAB aims to ensure access to well-used cultural spaces and programming in all neighborhoods. It is important to solidify the physical presence of these cultural networks, increase the legibility and visibility of community-defined culture in neighborhoods, and create spaces where networks can come together.

## The Importance Of Local Institutions

A 2016 ArtPlace America analysis, entitled *Exploring the Ways Arts and Culture Intersects with Housing: Emerging Practices and Implications for Further Action*, provided examples of community-based groups nationwide, finding that arts-based strategies were crucial in their efforts to stabilize vulnerable communities. These institutions and groups are uniquely capable of reflecting the character of the neighborhoods which they inhabit and intimately understanding what their communities need. These local organizations face the same pressures as those felt across their neighborhoods. A strategy for supporting these community anchors should not only support and preserve what is there, but also expand on it, especially in communities of historic under investment.



City Gate Dance Theatre performs *Beau-e-tudes* at Gordon White Park; Photo by The Sintoses



# NEIGHBORHOOD CHARACTER STRATEGIES

OBJECTIVE #1	STRATEGIES	PRIORITY
Support arts and cultural programs in all neighborhoods	Map more inclusive data on cultural participation and inform equitable resourcing of support. <ul style="list-style-type: none"> <li>• Collaborate with communities and researchers to identify cultural assets and distribution of funding.</li> <li>• Survey communities about their cultural priorities and access to culture</li> </ul>	Implement <b>TIMEFRAME: Short</b>
	Resource local arts councils to play a greater role in the support of cultural organizations and individual artists with funding and technical assistance	Implement <b>TIMEFRAME: Short</b>
OBJECTIVE #2	STRATEGIES	PRIORITY
Raise awareness and promote belonging in neighborhood arts and cultural environments	Support coordinated marketing campaigns and information sharing to publicize existing neighborhood assets and programs across all BeltLine neighborhoods. <ul style="list-style-type: none"> <li>• Leverage existing platforms for coordinated citywide campaigns to more widely communicate neighborhood-based arts and cultural information</li> </ul>	Implement <b>TIMEFRAME: Medium</b>
	Partner with City agencies and community stakeholders to support cultural development in neighborhoods across all 45 boroughs	Implement <b>TIMEFRAME: Long</b>
OBJECTIVE #3	STRATEGIES	PRIORITY
Strengthen and protect the existing cultural infrastructure of Atlanta	Incorporate local arts and cultural organizations and priorities in neighborhood planning and re-zoning processes	Implement <b>TIMEFRAME: Medium</b>
	Utilize collaborative partnerships to create urban design projects that strengthen local identities alongside re-zonings City agency or not-for-profit third party to pursue collective purchases of insurance. <ul style="list-style-type: none"> <li>• Collaborate with community organizations, artist groups and others in neighborhood-based design projects</li> </ul>	Explore <b>TIMEFRAME: Medium</b>







"Floral Form #4" by Neil Carver; Photo by Christopher T Martin



# HEALTH OF THE CULTURAL SECTOR

The cultural sector of the BeltLine encompasses a huge range of participants: artists, cultural producers, sponsors, educators, administrators, individual donors, foundations, government agencies, and countless others. Atlanta is home to as many artistic disciplines and cultural practices as there are people living here, from the musician who plays under Virginia Ave, to the chef who updates traditional recipes with ingredients from the community garden, to the visual artist whose studio is as much a gathering space as the barbershop down the block—arts and culture impact all realms of city life.

## Artists and cultural workers

Artists and cultural workers understand their work better than anyone. This often leads the cultural field to subsidize itself with free labor: visual artists install shows for one another; program staff double as grant writers and promoters within their own organizations; dancers document one another's shows on video and in photography. This may allow for discrete programs and projects to succeed but limits the potential for individuals to earn a decent wage. In Atlanta, this can be a major hurdle to a stable, sustainable artistic practice.

Housing and the high cost of living places a significant financial burden on individual cultural workers and their ability to afford to continue working in the cultural sector. While the sector overall has been growing faster than other professional sectors in the city in terms of jobs, wages adjusted for Atlanta's high costs of living have stagnated.

For example, according to **Glassdoor**, Atlanta's artists make an average of \$36,188 a year, whereas the median household income for the rest of Atlanta is \$52,250. Creative professionals are also likely to incur more student debt than college graduates in other professions; art schools in particular require low student-teacher ratios and specialized equipment, typically charging commensurately

higher tuition. Affordability for cultural workers is further compounded by the proliferation of unpaid internships in the industry, which inherently privilege those with enough personal finances to support themselves. Moreover, currently over 50% of arts majors accept these types of unpaid positions post-graduation. A recent report by the **National Association of Colleges and Employers** found that "participants in unpaid internships took longer to secure their initial employment than their paid counterparts, and had lower starting salaries."

While increased general operating support can help raise wages, increased pipeline support (including access to paid internships and professional development for emerging and mid-career cultural workers) is also crucial to making sure sustainable careers in the arts are accessible to all. Go to any city-wide arts conference or gathering and you will see that the workforce of cultural organizations does not reflect the city's overall diversity of age, race, gender, disability, and other characteristics. Pipeline support is just one strategy for opening doors to our city's cultural organizations. If AoAB's cultural community is to connect with local audiences and thrive into the 21st century, it must engage with the increasingly diverse population. There's no other way to access the talent and experiences representative of all Atlanta.

The following proposals to promote a healthy cultural sector recommend expanded opportunities for work for local artists and cultural workers, and greater connections between cultural organizations and artists. ABI will work to partner across agencies and the private sector to promote the broadest range of culture across our neighborhoods to Atlantans and our guests. AoAB sees a role for many partners in the success of the city's cultural community.



OBJECTIVE #1	STRATEGIES	PRIORITY
Support expanded employment opportunities for local artists and arts and cultural workers	Increasingly support individual artists through grants. <ul style="list-style-type: none"> <li>To include temporary, continuing, and experimental exhibitions</li> </ul>	Implement <b>TIMEFRAME: Short</b>
	Determine how to provide sufficient compensation to artists and cultural workers, and what compensation levels are needed to allow artists to make a living	Implement <b>TIMEFRAME: Immediate</b>
	Create and promote financial management opportunities for artists and cultural workers. <ul style="list-style-type: none"> <li>Help make accessible financial literacy training</li> </ul>	Implement <b>TIMEFRAME: Medium</b> <b>PARTNER(S): C4</b>
	Broker connections between nonprofit and for-profit cultural businesses and organizations and ABI and City business services	Implement <b>TIMEFRAME: Medium</b>
OBJECTIVE #2	STRATEGIES	PRIORITY
Resource arts and culture organizations for success	Explore changes to AoAB's grant programs. <ul style="list-style-type: none"> <li>Consider general operating support for artists and organizations wishing to use the corridor for programming</li> </ul>	Implement <b>TIMEFRAME: Short</b>
	Streamline grant application processes	Implement <b>TIMEFRAME: Immediate</b>
OBJECTIVE #3	STRATEGIES	PRIORITY
Support interdependence and collaboration	Support increased marketing efforts by the City and other stakeholders to promote the broadest range of arts and cultural offerings citywide	Explore <b>TIMEFRAME: Medium</b>
	Encourage cooperative organizational models and partnerships including shared administrative tools, co-working spaces, and shared board members for cultural organizations, artists' networks, and individual artists	Explore <b>TIMEFRAME: Long</b>
	Help community-based networks to learn from one another, coordinate their efforts, and scale up through collective action	Explore <b>TIMEFRAME: Medium</b>
	Work toward safe and open environments for DIY, artist-run, and alternative arts spaces in collaboration with City agencies	Explore <b>TIMEFRAME: Immediate</b>
	Work closely with the Atlanta libraries to promote literary arts and the publishing industry including independent bookstores	Promote <b>TIMEFRAME: Short</b>
	Work collaboratively with the City to promote the creative and cultural sectors, including quality nonprofit and for-profit jobs	Promote <b>TIMEFRAME: Short</b>

“Atlanta’s tired of its artists leaving? Well, give us a reason to stay—Create a REAL residency program with reasonably sized living and RENT FREE work space.

~Megan C. Morsholder, Installation Artist and Professor

”



# MY BIG (OR SMALL) IDEA IS...

"A coffee shop/bar/art supply store with a small stage for open mic and room to make art." ~ [Tyler Krucifer, Digital Media Specialist](#)

"A rotating community-based gallery space." ~ [Sarah V. Vonnegut, Painter](#)

"Reinterpretation of Confederate monuments, like was done by artists in post-Soviet nations of their Communist memorial." ~ [Matthew Terrell, Writer, Artist, HIV/AIDS activist](#)

"QTPOC femme-led seminars about navigating the scene and finding success as an Atlanta artist; Mini Art + Wellness festival, where folks can come out and enjoy free massages, yoga classes, dietary courses, and other wellness outreach while being exposed to local art, music, and performance work; A public photo booth where local photographers are hired to take pictures of tourists and other patrons in their own specific style." ~ [Monte Qarlo, Founder of CLUTCH, performance artist](#)

"I want to start a nonprofit for under privileged women (and men) to learn tactile building skills (i.e. Woodworking, metalworking, mold making, etc.) so everyone has the skills to succeed!" ~ [Morgan Lugo, Sculptor](#)

"Mobile print studio." ~ [Aaron Artrip, Printmaker](#)

"More affordable studio spaces with a place to show work." ~ [Tyler Mann, Photographer and Trans-rights activist](#)

"I've always wanted a space with affordable studios, full of hard working people. Sharing knowledge and pushing boundaries; having classes for non-art people that explain the purpose of experimentation. The affordable part is the snag, paying for living and studio space is tough here. And real estate is crazy. I basically want Black Mountain College, just here, and now." ~ [Amanda Platner, Performance Artist and Painter](#)

"A decent art supply store with high end specialty items and a focus on special orders and hard to find materials.

Also a used art supply dumping ground/coop/barter/trade/i.o.u. system for everything else like Lifecycle Building Center but for art specific supplies. Reasonable funding, accountability, support, affordable studio space, helpful arts organizations, less exploitation, desirable galleries, gallery collaboration and outreach with other major cities artists & galleries."

~ [Erin Vaiskauckas, Performance Artist and Painter](#)

"Better public transportation; special buses that would gather people from all over Atlanta and bring them straight to galleries. I miss so much great stuff just because I don't drive, and many people don't want to drive like 30 minutes to Downtown Atlanta or 7 stages on Saturday night for example... what if we have buses with live music or art lectures or whatever and they would bring me from Chamblee to Mammal or Gallery 72 and back. I'm willing to pay \$5 for each trip."

~ [Nadya Zeitlin, Dancer](#)

"Involve art in the infrastructure of the city instead of this 2% sales bullshit. Also create spaces where artists, engineers and scientists can all operate in the same space—A STEAM building basically. We need to make it a way of life. The last time this happened, it was in Egypt. Look how that turned out. Get it together humans." ~ [Fabian Williams aka Occasional Superstar, Painter & Activist](#)

"Form an art review board for increased community participation in art selection for Art on the Atlanta BeltLine." ~ [Community forum participant](#)

"Find a way to include APS art teachers and students in the exhibition and the selection process." ~ [Community forum participant](#)

"Engagement on the Westside must be done differently than is done on the Eastside. Art should reflect the community. The Atlanta BeltLine should be represented at all community and NPU meetings." ~ [Community forum participant](#)



# ARTS AND CULTURE IN PUBLIC SPACE

Public space is vital to democracy and critical for the interconnected life of a city. Our public spaces are our public commons—shared places for recreation, social engagement, artistic practice, cultural expression, and political action.

In Atlanta, it sometimes feels like there are too few opportunities for individuals to come together across race, class, and generation to participate meaningfully in shared experiences and civic life. Artists—local and international; performing and visual; traditional and avant-garde—create works that animate and activate our public commons. A powerful sculpture, an outdoor jazz show or community dance class, or a few lines of poetry engraved in the pavement can spark a leap of imagination that transports us beyond ourselves and connects us to others. When well-maintained and safe public spaces are accessible to a diversity of people and cultures, in every neighborhood, it sends a powerful message: all belong here.

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.

As we expand access to our public spaces for artistic practice, social engagement, and cultural activities, we also benefit from an increase in neighborhood stewardship of these spaces. Vibrant public spaces can serve as powerful drivers of local economic development and improved quality of life for residents, creating thriving BeltLine neighborhoods.

Atlanta is trying to find its footing in the world of public art. The Art on the Atlanta BeltLine Public Art Program can lead the way for the city. In the last 8 years, the exhibition added rocket fuel to the Atlanta BeltLine's meteoric rise to the national spotlight as the largest infrastructure project ever undertaken by the City of Atlanta. And now the program borne from

the exhibition is ready to lead the way in Public Art for the city.

To join cities around the country including Los Angeles, Chicago, NYC and Austin, AoAB has to expand its portfolio and definition of public art to include the programming and cultural integrations mentioned in the previous sections.

## Engagement And Participatory Programming

Atlantans want more from us than our historical programming; they want us to expand beyond site-specific installations to community-engaged, participatory art and programming in public space. Residents in every neighborhood, from artists to public school parents, seniors to small business owners, are hungry for opportunities to enliven public spaces around the BeltLine with arts and culture.

Public spaces that touch the BeltLine, such as libraries, schools, parks, plazas and the corridor itself, are our social commons. As such, they form a vital 45-borough network of opportunity—collective assets with the potential to be further activated by arts and cultural programming that reflect and engage community residents.

Expanding access to public spaces for cultural use will also help the Art on the Atlanta BeltLine Public Art Program achieve a more equitable distribution of arts and cultural opportunities around the corridor—a key objective of Atlanta BeltLine, Inc.'s vision.

## A Vision for the Future

Permitting, insurance requirements, contracting, and procurement all present bureaucratic challenges to working in public space that can be difficult for individual artists and community groups to navigate. Artists want reduced barriers to create more opportunities for artist-initiated public projects and create more opportunities to infuse arts and culture in public spaces. The BeltLine corridor is prime space for showcasing and sharing local, citywide, and global arts and cultural programs.





OBJECTIVE #1	STRATEGIES	PRIORITY
Increase opportunities for artists to work in public space	Support artists and cultural organizations in navigating the permitting process for arts and cultural programming in public space	Implement <b>TIMEFRAME: Medium</b>
	Create mechanisms for artist-led and artist-initiated projects in public space and/or with ABI. <ul style="list-style-type: none"> <li>• Institute and sustain the BeltLine Artists in Residence program which provides artists in Atlanta a studio space and a stipend.</li> <li>• Provide facilities to allow for skill sharing, allowing artist to monetize their knowledge and enrich the community</li> </ul>	Implement <b>TIMEFRAME: Immediate</b>
	Create a resource guide for artists who work in public spaces	Implement <b>TIMEFRAME: Medium</b>
	Encourage inclusion of public art in all development projects on the BeltLine	Explore <b>TIMEFRAME: Long</b>
	Increase support for partnering with business along the corridor to commission artists to create public artworks that are integrated into infrastructure and architecture <ul style="list-style-type: none"> <li>• Create opportunities to support socially engaged practices</li> </ul>	Explore <b>TIMEFRAME: Medium</b>
OBJECTIVE #2	STRATEGIES	PRIORITY
Actively encourage, support, and strengthen public spaces as vital places for creative expression and community building.	Support diverse programming in neighborhood along the corridor, BeltLine Spaces, parks, and with specific emphasis on public spaces in underrepresented communities <ul style="list-style-type: none"> <li>• Provide technical assistance and support to neighborhoods to connect and partner with local cultural organizations and artists</li> </ul>	Explore <b>TIMEFRAME: Medium</b>

# ART ON THE BELTLINE'S PUBLIC ART PROGRAM

The following outline includes a series of strategies to increase arts and cultural programming in public spaces. AoAB also seeks to expand our definition of public art and increases its inclusion in both underutilized public and private sites. The expanded definition of public art to arts and culture in public space recognizes that Atlanta is home to a wide range of ideas, needs, and desires for arts programming in public space.

Perhaps most importantly, AoAB affirms our BeltLine is our public commons: vital places to come together, express our diverse cultures, and engage in free speech. In doing so, AoAB maps a vision for the future of Atlanta that celebrates the voices, experiences, and values of all Atlantans.



*KOLOSSES parade on Eastside Trail; Photo by The Sintoses*



OBJECTIVE #1	STRATEGIES	PRIORITY
RFP Accessibility and Dissemination	Format will be accessible in multiple languages, including ASL and Braille	Implement <b>TIMEFRAME: Immediate</b>
	Digital and physical forms will be available	Implement <b>TIMEFRAME: Immediate</b>
	Expand information sessions to a variety of neighborhood cultural and community centers, traditional and social media outlets, school and businesses	Implement <b>TIMEFRAME: Immediate</b>
	Create a website specific to Art on the Atlanta BeltLine Programs	Implement <b>TIMEFRAME: Medium</b>
OBJECTIVE #2	STRATEGIES	PRIORITY
Support neighborhood artists, arts and culture nonprofits, and organizations	Ensure community artist, nonprofits and cultural organizations are aware of ABI and City-sponsored grant opportunities	Implement <b>TIMEFRAME: Short</b>
	Provide spaces for artists, nonprofits and arts and culture organizations to engage their communities along the BeltLine corridor and Spaces	Implement <b>TIMEFRAME: Immediate</b>
	Support programming that extends to the trail from community nonprofits and organizations	Implement <b>TIMEFRAME: Short</b>
OBJECTIVE #3	STRATEGIES	PRIORITY
Engage the global arts community	Put forth an RFP requesting up to 4 monumental art works, for each of the cardinal directions of the BeltLine. The responses may come from local and international artists	Implement <b>TIMEFRAME: Short</b>
	Create a program to institutionalize the commissioning and acquisition of permanent works	Implement <b>TIMEFRAME: Short</b>
	Engage international artists to provide professional networking workshops with our local arts and culture community	Implement <b>TIMEFRAME: Medium</b>
	Commission internationally acclaimed artists to create art work for the BeltLine	Implement <b>TIMEFRAME: Medium</b>
OBJECTIVE #4	STRATEGIES	PRIORITY
Expand programming	Institute BeltLine Artist in Residency <ul style="list-style-type: none"> <li>1 year long commission to include studio space and a stipend</li> <li>Artist must be an Atlanta Resident</li> <li>Work concepts will be centered on civic engagement, contemporary issues, history etc.</li> <li>Commission will culminate in an exhibition and artist talk</li> </ul>	Implement <b>TIMEFRAME: Short</b>
	Institute BeltLine Scholar in Residence <ul style="list-style-type: none"> <li>1 year long commission to include office space and a stipend</li> <li>Scholar must be an Atlanta resident or a student at an Atlanta based college/university.</li> <li>Research will be centered on the history of the BeltLine, ethics in infrastructure, economic development, art theory, transit, etc.</li> <li>Commission will culminate in a lecture &amp; publication of research</li> </ul>	Implement <b>TIMEFRAME: Short</b>
	Activate vacant ABI properties along the corridor with performances, installations and exhibitions. <ul style="list-style-type: none"> <li>Include APS in the development of programming of after school and field trip opportunities</li> </ul>	Implement <b>TIMEFRAME: Medium</b>
	Commission internationally acclaimed artists to create work for the BeltLine	Implement <b>TIMEFRAME: Medium</b>



OBJECTIVE #5	STRATEGIES	PRIORITY
Jury selection process and procedure	5-7 artists, art professionals, and/or art academics will make up the jury panel responsible for evaluating AoAB submissions <ul style="list-style-type: none"> <li>• These jury members may be put forth by their communities;</li> <li>• These jury members must be representative of the breadth and diversity of Atlanta's creative culture;</li> <li>• These jury members must be beyond reproach in their integrity and professionalism</li> </ul>	Implement <b>TIMEFRAME: Immediate</b>
	Jury members will disclose and potentially recuse themselves from any conflict of interest that may arise in the proposal evaluation process	Implement <b>TIMEFRAME: Immediate</b>
	Jury members will give a numerical evaluation, of up to 100 points, for each proposal, broken down thusly: <ul style="list-style-type: none"> <li>• Concept — the strength of ideas in the proposal, 25points;</li> <li>• Feasibility — the ability of the artist to execute, based on portfolio and experience, 25 points;</li> <li>• Artistic Merit — is the work proposed adding value to the public domain culturally and/or intellectually? Is the proposed work executed with technical and professional precision? 25 points;</li> <li>• Community Engagement — How does the proposed work interact with the public? How will it affect the communities it will exist in? 25 points</li> </ul>	Implement <b>TIMEFRAME: Immediate</b>
	Jury members will be paid a stipend of \$100.00 a day for their service	Implement <b>TIMEFRAME: Immediate</b>
	The jury members will submit their score cards for tallying to the Arts & Culture Project Manager. <ul style="list-style-type: none"> <li>• Proposals will then be ranked by score, highest to lowest.</li> <li>• Proposals will be funded in order of their ranking, to the extent the budget allows</li> </ul>	Implement <b>TIMEFRAME: Immediate</b>



AoAB performances in Historic Fourth Ward Park; Photo by The Sintoses.



# ART ON THE ATLANTA BELTLINE 2018 SEASON

PROJECT	DESCRIPTION	RFP PUBLISHED	BEGIN DATE	END DATE
BeltLine Walls	Mural Fest	01/2018	07/30/2018	08/31/2018
Inertia	Sculpture Exhibition	01/2018	07/30/2018	06/28/2019
Performance Series	Corridor-Sited Activations	01/2018	07/30/2018	06/28/2019
Concert Series	Park-Sited Activations	01/2018	07/30/2018	06/28/2019
Special Projects	Special Interest	N/A	Rolling	Rolling

## SEASON 2019 AND BEYOND

Including the previous projects from the 2018 season, we plan on implementing our BeltLine Artist in Residency Program, our BeltLine Skill-builder Workshops with MASS Collective, and further collaboration with the art institutions of Atlanta. From painters to modern dancers, fiction writers to experimental filmmakers, hip hop artists to social practitioners, opera singers to sculptors and new media artists, actors and activists to traditional dance troupes, illustrators to conceptual artists, working artists are essential to the life, history, and progress of The City of Atlanta. And so, it is essential to have a wide variety of artists contribute to Art on the Atlanta BeltLine. Any attempt to lift up residents through culture has to have an unwavering focus on the local level: the parks that are just minutes' walk from every resident's home; the BeltLine Space with art and poetry classes, the BeltLine Workshop to teach hard skills like plumbing and welding; the neighborhood music venue that attracts artists from around the globe who want to perform to an intimate and passionate crowd. All of these varied experiences are deeply rooted in the neighborhoods that define everyday life for the people who live and work here.

AoAB developed out of a need for more and better public art, this program lays out a strategy for working to become even greater, together. It does this by making sure that everyone has equal opportunity to engage with the cultural energy that defines our city and makes living, working and visiting here an experience you can't find anywhere else on earth. The program strategy is far from the final word on the topics covered within. This marks the beginning of our work together and the start of a deeper conversation about art, culture, and equity in Atlanta.



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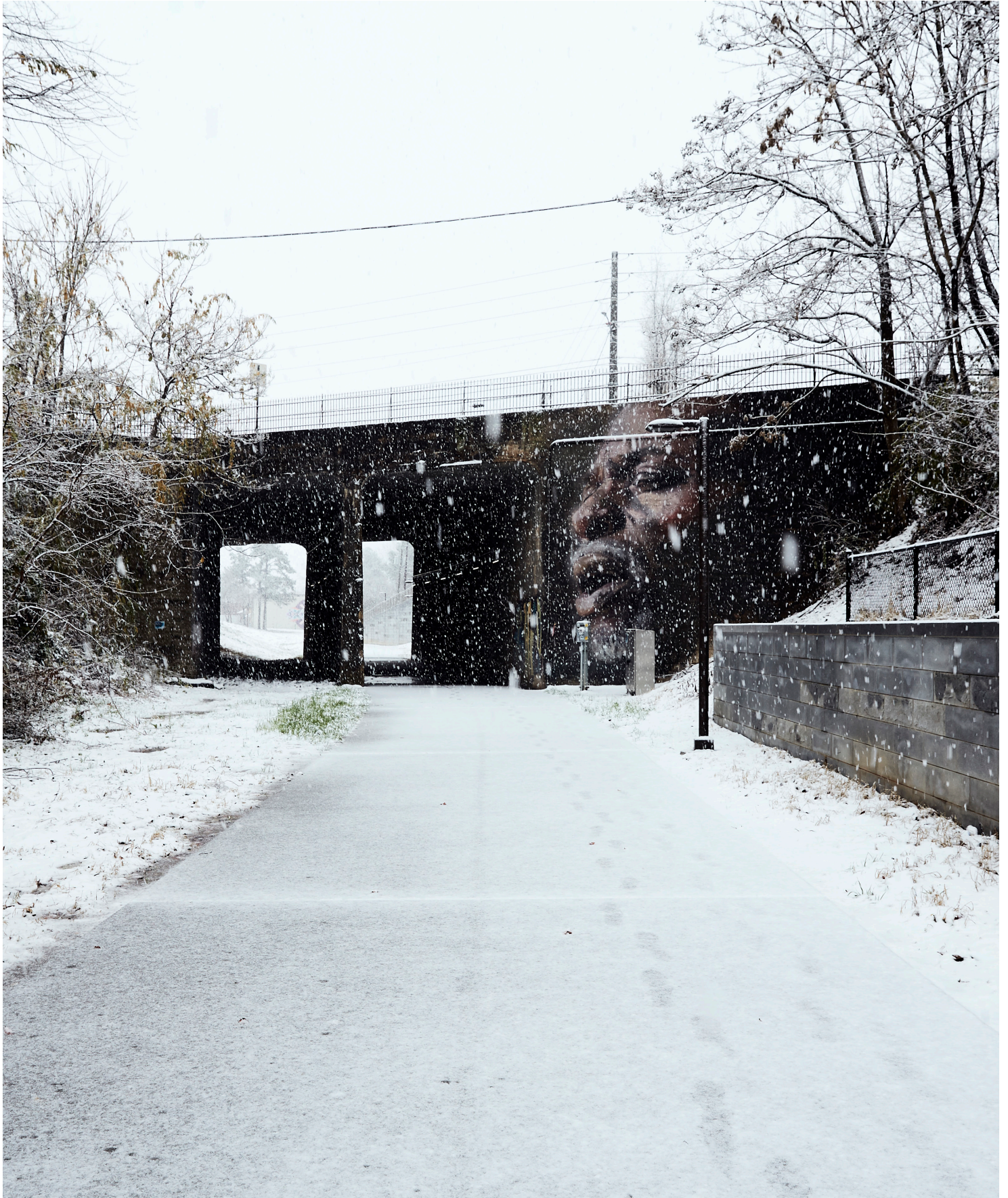
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## NOTES

This document utilized CreateNYC's Strategic Implementation Plan's structure and language devices as a template for its creation.





*The Singer, mural by Suzie Schultz; Photo by The Sintoses*



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