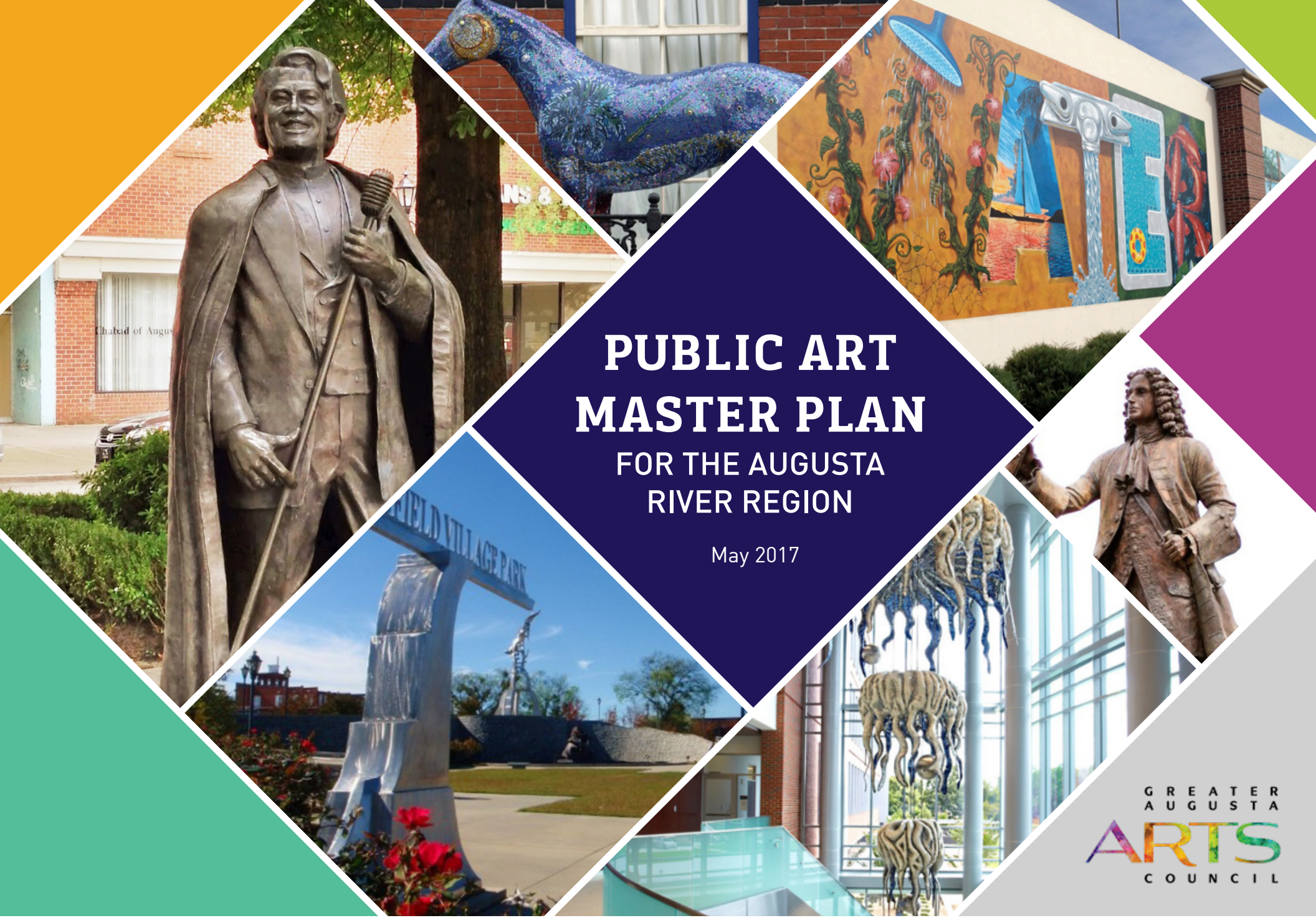


PUBLIC ART MASTER PLAN

FOR THE AUGUSTA RIVER REGION

May 2017

GREATER AUGUSTA ARTS COUNCIL

A Public Art Master Plan
for the Augusta River Region

Presented by
Conventions, Sports and Leisure, International

May 5, 2017

Dr. Dennis B. Skelley
Greater Augusta Arts Council
1301 Greene Street
Augusta, Georgia 30901

Dear Dr. Skelley:

We have completed the study process and preparation of a draft of the Public Art Master Plan for the Augusta River Region. Organizations that have contributed greatly to this effort include the Greater Augusta Arts Council, the Augusta Convention and Visitors Bureau, the Recreation and Parks Department, City and County representatives, and the various foundations supporting the Augusta River Region. It has been our pleasure to work with these and 85 other organizations representing nearly 190 community representatives that contributed to the process of developing this Study.

The Public Art Master Plan for the Augusta River Region should serve as a valuable guiding tool that helps shape a vision for future public art development in Augusta. The recommendations presented herein will be directed to and managed primarily by the Greater Augusta Arts Council, while numerous other community organizations will also be instrumental during the planning and implementation process.

We sincerely appreciate the assistance and cooperation we have been provided in the completion of this study and would be pleased to be of further assistance in the interpretation and application of our findings.

Very truly yours,

CSL International

CSL International

Conventions, Sports & Leisure International
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Table of Contents

1.0 Introduction 1

2.0 Existing Public Art in the August River Region 2

3.0 Research and Findings 6

4.0 Recommendations for Future Public Art Development 15

4.1 Sculpture Gardens 16

4.2 Sculpture Trails 22

4.3 Monumental Installations 27

4.4 Installations Tied to a Theme 32

4.5 Interactive/Innovative Installations 35

4.6 Designated Arts Areas and Spaces 41

4.7 Events and Festivals 44

4.8 Indoor Installations in Public Buildings 48

5.0 Conceptual Costs and Project Planning 50

1.0 INTRODUCTION

Situated along the scenic Savannah River, Augusta is a classic Southern community with strong ties to American history, industry, and diverse culture. Today, Augusta uniquely combines the advantages of an emerging downtown with miles of biking trails, the Savannah River, the Augusta Canal and multiple historic districts including Summerville, Olde Town and the Laney-Walker neighborhood.

The City's residential base and workforce continues to undergo significant changes, with the number of people living within a 30 minute drive from downtown increasing from 373,800 in 2000 to 437,100 in 2016 (a 17 percent increase) and the City is continuing to evolve and attract a new generation of professionals. Recent developments such as the consolidation of Georgia Health Sciences University and Augusta State University, the planned expansion of the newly formed Augusta University, and the addition of the Army Cyber Command to Fort Gordon will likely accelerate population and demographic changes.

As communities and modern day town centers continue to evolve, they face a pressure to distinguish themselves in unique ways to appeal to existing and potential future residents. Public art development represents an important opportunity to highlight a community's unique sense of identity and character, and continued investment in its development can help create a sense of vibrancy that is conducive to retaining and attracting residents, businesses and visitors. Moreover, the process associated with public art development can galvanize a local community and establish a sense of pride among its residents.

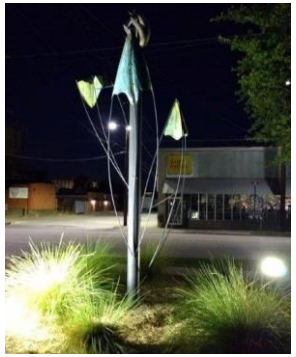
Local representatives also feel that Augusta's downtown and various other neighborhoods are in a transitional development phase, with future development having a potentially significant impact on the City's future identity. Public art development may serve as a vital compliment to these future initiatives, as installations can encourage more frequent visitation of public areas and help establish a sense of authenticity. For Augusta, public art can help express the community's authentic personality, compliment the revitalization of key areas throughout the City, and help the downtown and greater community distinguish themselves from other markets in the state of Georgia and the southeastern region.

To fully realize the benefits of public art, the GAAC has asked CSL to help develop a comprehensive Public Art Master Plan to serve as a guide for planning new public art development in Augusta and as a catalyst for overall communication between members of both the local government as well as the greater community.

2.0 EXISTING PUBLIC ART IN THE AUGUSTA RIVER REGION

Until recent years, Augusta has not had a formalized plan or agency dedicated to developing public art for the City. This changed when the city appointed the Greater Augusta Arts Council (GAAC) as the primary Public Arts Agency for Augusta, tasking the GAAC to manage the development of public art projects and to act as an advisor to the Recreation and Parks Department regarding which art-related projects the community should pursue.

Its recent efforts have led to several unique projects, including the Art the Box initiative, a citywide redecorating of electrical boxes by several local and regional artists, as well as several signature installations such as the "Tulip" and "Hedge Row" (see pictures below) that were implemented downtown in 2014. In addition, the City recently approved $1.0 million in SPLOST funding for Public Art Infusion Gateway Beautification projects, helping to facilitate noteworthy projects in the near future. As will be discussed herein, these recent initiatives have been well received by the local community and this plan intends to build on the resulting momentum.



Tulip by Thomas Lyles and Dennis Skelley

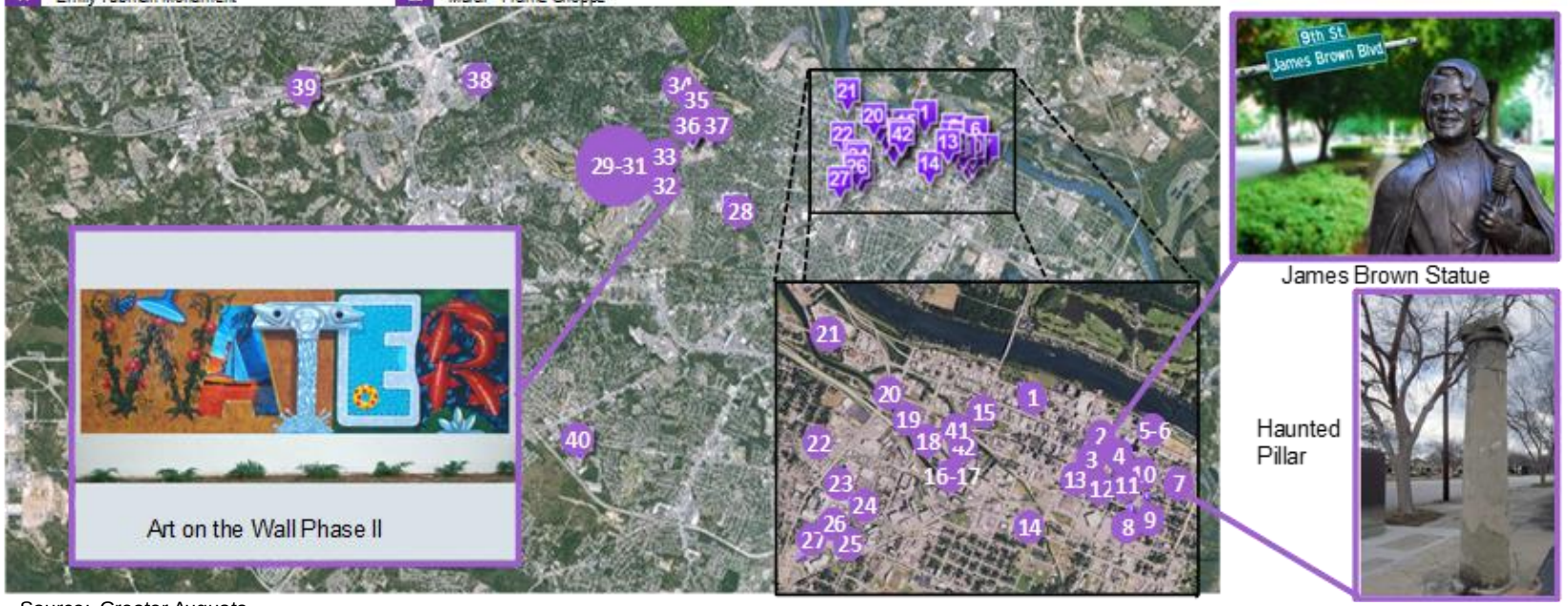


Hedge Row by Thomas Lyles and Dennis Skelley

Augusta already features a wide range of public art installations thanks to efforts made by various public and private organizations throughout the years. Its public art inventory ranges from **monumental artworks**, such as the sculptures situated in Springfield Village Park, to **memorials**, such as the James Oglethorpe Statue and James Brown Statue in downtown, to **indoor décor** such as the Four Stages of Higher Learning the College of Dental Medicine, to **outdoor murals**, such as the Art on the Wall projects at the City's Water Utilities Facilities. Using the GAAC's Public Art Tour mobile application, a comprehensive inventory of existing public art installations in Augusta has been made and is shown in the map on the following page.

Exhibit 1
Map of Public Art in Augusta, Georgia

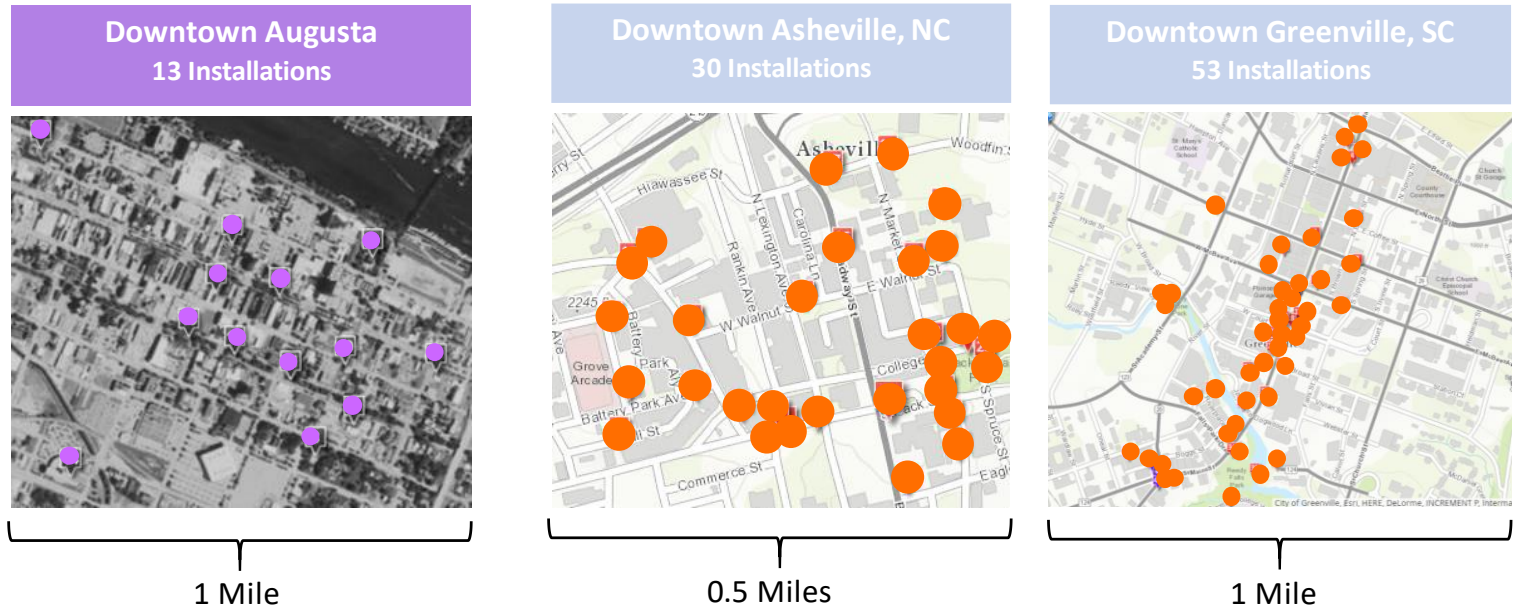
Map Key	Public Art Installment
1	Tower of Aspiration
2	James Oglethorpe Statue
3	James Brown
4	Confederate Monument
5	William Few Monument
6	Colonial Fort Augusta
7	Haunted Pillar
8	Union Station Cupola
9	Signers Monument
10	Blue Horse
11	Emily Tubman Monument
12	Monument to Poets of Georgia
13	Richard Henry Wilde Monument
14	Lady Justice
15	Dial # 16
16	Navigating History
17	Healing Patience
18	Sutherland Mill Fly Ball Governor
19	Mural - Department of Juvenile Justice
20	Butt Memorial Bridge
21	Fiddler on the Roof
22	Mural - Frame Shoppe
23	New Bloom
24	The Nature of Healing
25	Ribbons of Hope
26	The Graduate
27	Four Stages of Higher Learning
28	Children's Sculpture Garden
29	Art on the Wall Phase III - Water Mural
30	Art on the Wall Phase III - Woman on Ladder
31	Art on the Wall Phase III - Mural
32	Art on the Wall Phase II
33	Art on the Wall Phase I
34	Cultural Triad
35	Butterfly Bench (Wood of the Arsenal Oak)
36	Beau Brummel
37	Lady in Waiting
38	Firehouse Mural
39	Scripting Our Vision
40	Gilbert
41	Tulip
42	Hedge Row



Source: Greater Augusta Arts Council, 2016

As shown, many of the City's more recognizable pieces are located in downtown, including landmarks such as the James Brown Statue in the middle of Broad Street and the Haunted Pillar at the intersection of 5th Street and Broad Street. Other notable installations include the mosaic "Blue Horse" (10) on the balcony of the D Timm Building, the James Ogelthorpe Statue (2) in Augusta Common, and the Tower of Aspiration in Springfield Village Park. Even with these assets, we would still consider the inventory of public art in Augusta as in an early stage of development. This notion is supported by a benchmark comparison to other similarly sized communities in the Southeast. The exhibit below compares the inventory of public art installations in downtown Augusta with those found in downtown Greenville, South Carolina and downtown Asheville, North Carolina.

Exhibit 2
Map of Public Art in Augusta



Source: Maps of Public Art Inventories, 2016

As shown, Downtown Asheville has 30 installations in its downtown, an area that encompasses a ½-square mile, while Downtown Greenville features 53 installations located within one square mile (the same area captured by Augusta's central business district).

Augusta's inventory of 13 installations within a square-mile is significantly lower than those found in these two communities. It is important to note, however, that Exhibit 2 excludes the 11 traffic boxes that were decorated for the Art-the-Box initiative as these represent more temporary installations that do not equate to the quality of pieces found in the downtowns of the markets. Further, we believe that the broader community-wide installation of public art in Augusta needs to expand.

It is important to note that the various comparable markets considered as a part of this Plan should serve as "aspirational", or representing possibilities that should be explored in Augusta. In fact, recommendations provided herein were influenced by public art development/installation ideas from various successful public art initiatives from around the country.

Referring back to the comprehensive map of public art installations in Exhibit 1, areas outside of downtown are also in need of public art. There are some existing clusters of pieces dispersed throughout the City, including the murals at the Water Facilities (numbers 29 through 32) and the four sculptures located throughout the Augusta University campus just off of Walton Way (34 through 37). However, several notable areas throughout the City are without public art installations, such as the Laney Walker/Bethlehem neighborhood, the Summerville district, Lake Olmstead Park and South Augusta. As discussed later in this document, it will be important for the GAAC and other community leaders to encourage future development of public art in more underserved areas throughout the City such as these, in addition to select highway entry points, local parks and public green spaces.

By recording and summarizing the history and locations of the City's public art inventory, the GAAC has already taken an important step toward formalizing their efforts to enrich the presence of public art in Augusta. This Plan now builds on these efforts, with the recommendations discussed herein supported by the in-depth review and analysis of current and potential future conditions.

3.0 RESEARCH AND FINDINGS

It is critical that research form the backbone of any visionary plan for public art. The views of local leaders and stakeholders, as well other residents within the community were essential to developing Public Art Master Plan recommendations.

3.1 Public Art Master Plan Online Survey

As part of the master planning process, online interviews were conducted with over 185 individuals representing over 85 different local and/or regional organizations. These respondents were asked to provide commentary on the current state of public art in Augusta, what they think the goals of future public art initiatives should be, and what themes and locations should be considered for future projects, among other questions. A full listing of participating organizations and businesses is presented below.

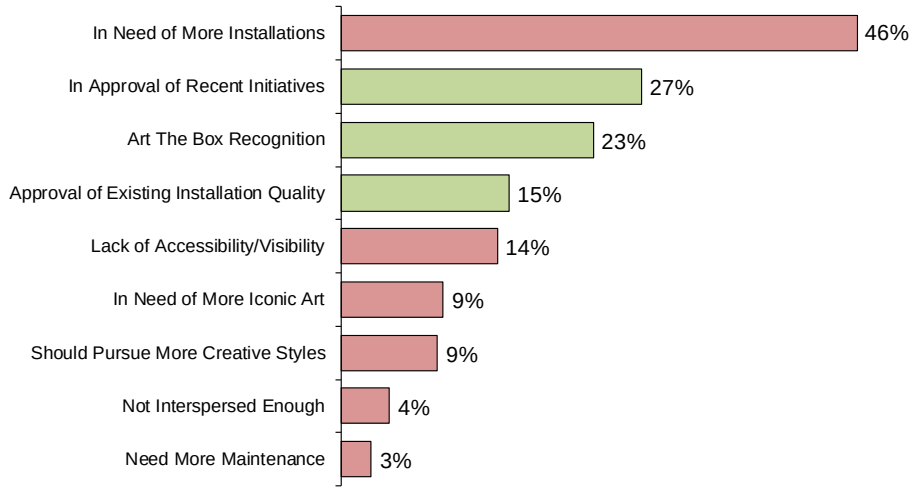
Exhibit 3
Public Art Master Plan Survey Results
Participating Organizations and Businesses

Adept Imaging, LLC
ADP
Area Agency on Aging
Arrow Institute of Art
Artists Guild of Columbia County
Arts Council Board Member
City of Augusta
Augusta Ballet
Augusta Choral Society
Augusta Convention and Visitors Bureau
Augusta Museum of History
Augusta Photography Festival
Augusta Pride
Augusta Technical College Foundation
Augusta Tomorrow, Inc.
Augusta Union of Nigerian Indigenes
Augusta University
Augusta University CAHS Dental Hygiene
Augusta Utilities
Augusta Westobou Festival, Inc.
Augusta-Richmond County Tax Assessor
Averitt Center for the Arts
BillKarpJazz
Boninfineart.com
Buona Caffe Artisan Roasted Coffee
Chuck & Bill The T-Shirt Guys
City Commission
City Rag
Columbia County Orchestra Association
Community Foundation for the CSRA
Concerts with a Cause
Copenhaver Consulting LLC
Creases
DeLoach Pottery
Delta Sigma Theta Sorority, Inc.
Dental College of Georgia at Augusta University
Dirty South Burlesque & Cabaret
Foxsilong Studio
Georgia Public Broadcasting
Georgia Rehabilitation Institute
Gertrude Herbert among others
Gertrude Herbert Institute
Greater Augusta Arts Council
Greg Howard Art
Guitar Madness
Harlem Arts Council
Harry Jacobs Chamber Music Society
Imperial Theatre
J. Edward Enoch, PC
Jessye Norman School of the Arts
Joy of St. Croix
Keen Signs and Graphics
LadyVee Productions
Laurie McRae Interiors
Le Chat Noir
Mad Potters
Menk Ventures, LLC
North Augusta Artists Guild
Par 3 Rentals
Peaceful Hearts Quilters Guild
Philippine American Cultural Society
Prime Commercial Properties
Reneta Sikes Muralist
Ridge Spring Art Center
Riverside Cemetery and Conservancy
Sacred Heart Cultural Center
Sport Horse Media Productions
Stacy Atkins Fine Art & Design
Starving Artists
State Bank & Trust
Studio Blue
Suzuki Strings of Augusta, Inc.
Tax Assessor's Office
The Alison Group
The Augusta Market
The Morris Museum of Art
theClubhou.se
Tom Hubbard Studio
Trilogy Gunby
Tuesday's Music Live, Inc.
United Way of the CSRA
Walton Foundation
Waters Edge Volunteers
Westminster Schools of Augusta
WFXG
Young Professionals of Augusta Inc.

Participants ranged from public entities such as the City of Augusta and the Augusta Convention and Visitors Bureau, to private establishments such as Le Chat Noir and Adept Imaging, LLC. It is important to collect input from both the public and private sectors regarding future public art development, as hundreds of public art projects around the country have been funded and supported by strategic public/private partnerships.

These local stakeholders were asked to provide comment on the current inventory/offerings of public art in Augusta. Responses from these organizations surveyed are summarized in Exhibit 4 below. Comments regarding potential need areas are highlighted in red while comments supportive of existing efforts are highlighted in green.

Exhibit 4
Public Art Master Plan Survey Results
Comments on Existing Public Art Inventory In/Around Augusta



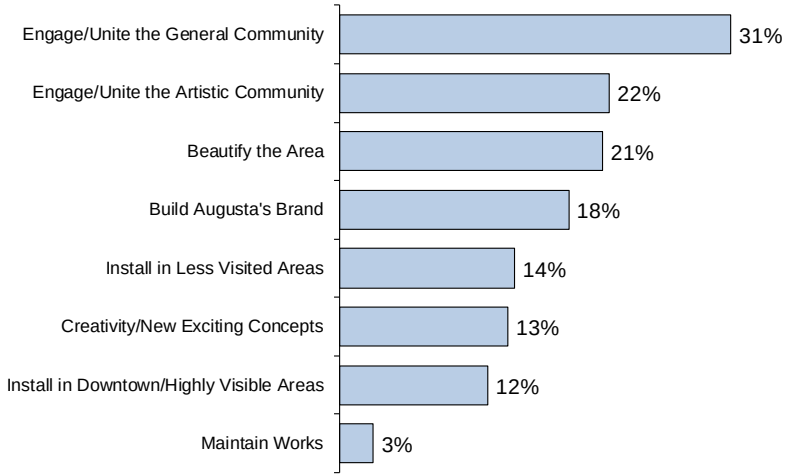
Note: Figures may not add up to 100 percent due to due to possibility of multiple answers per respondent.
Source: CSL Public Arts Survey, 2016.

As shown, 46 percent of respondents indicated that they felt the Augusta area is in need of more public art installations. It is important to note that these survey participants were not prompted to provide input as to the quantity of public art in the area; these remarks reflect open ended views and opinions.

Twenty-seven percent of respondents expressed approval regarding recent public art initiatives in the area, with many explicitly noting the Art the Box project as an exciting initiative that should be emulated for future public art plans. Other common comments included concerns with the lack of accessibility/visibility of public art in the area (14 percent), the desire for more iconic and distinguished art pieces (9 percent), and suggestions to pursue more creative and daring styles for future public art projects (9 percent).

Survey participants were also asked to describe the desired primary goals and objectives for new public art projects in Augusta. Their responses are summarized in the exhibit below.

Exhibit 5
Public Art Master Plan Survey Results
Suggestions for Primary Goals/Objectives for New Public Art

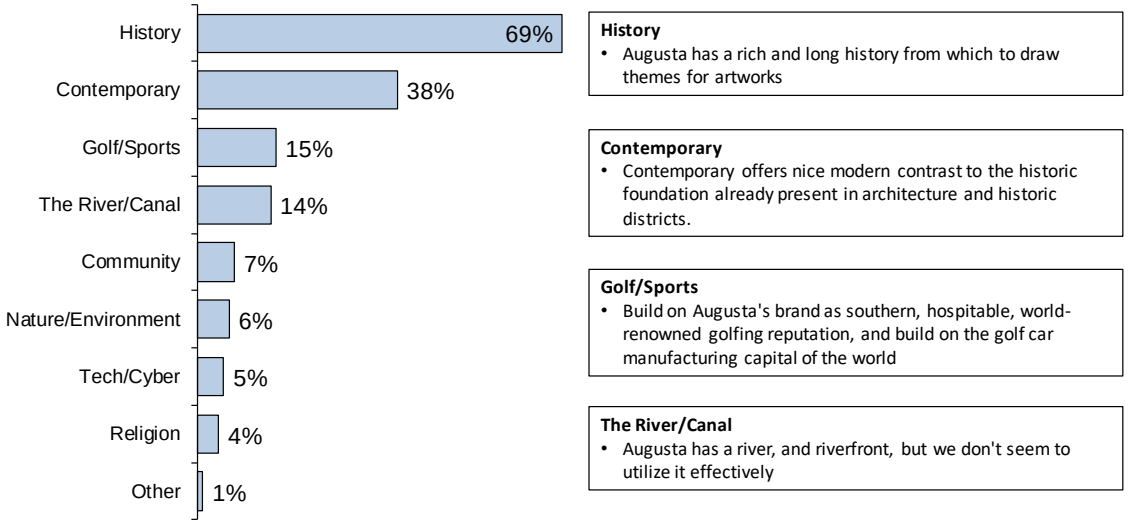


Note: Figures may not add up to 100 percent due to due to possibility of multiple answers per respondent.
Source: CSL Public Arts Survey, 2016.

Many respondents felt that, first and foremost, new public art should represent an opportunity to engage and unite the local resident base in Augusta. Further, a significant number of participants also noted that future projects should engage the local artistic talent in the area and should serve as a tool to beautify the area. The influence of public art in building a destination brand was also referenced by nearly 20 percent of the respondents. Other elements with lesser but still important focus include investing in less visited areas and incorporating creativity or new/exciting concepts.

To assist in developing more tangible ideas and concepts for the Public Art Master Plan, participants were also asked to provide ideas for potential themes, styles and locations of future public art projects. Recommendations for future public art themes are presented on the following page.

Exhibit 6
Public Art Master Plan Survey Results
Suggested Themes

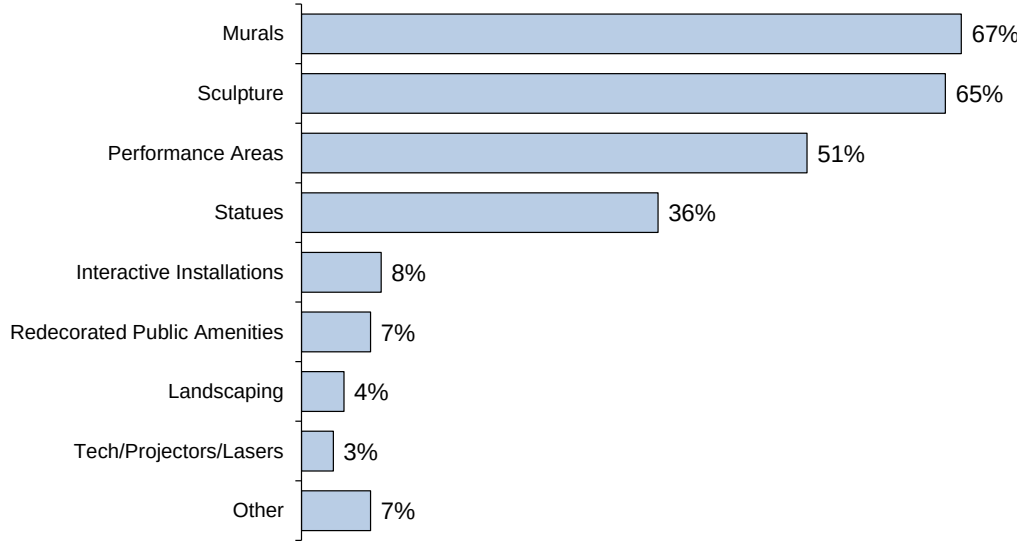


Note: Figures may not add up to 100 percent due to due to possibility of multiple answers per respondent.
Source: CSL Public Arts Survey, 2016.

As shown in Exhibit 6 above, many respondents recommended themes that tie to Augusta's rich history. Many specifically cited James Brown, Fort Gordon/military history, Augusta's Civil Rights history and its general history as a southern destination as fitting themes for future installations. Thirty-eight percent of respondents also suggested more abstract/contemporary themes for future developments to balance and contrast against the "look back" approach of historical installations. History and Contemporary were themes mentioned in framing the question. Unprompted by the question's wording, 15 percent and 14 percent suggested golf/sports and River/Canal themes, respectively. Other notable thematic ideas that were proposed include natural/environmental, Augusta's growth in the tech-related industries, and religion.

It is also important to consider the community's suggestions for the types and styles of public art they would wish to see in their neighborhoods, parks and other public spaces. Exhibit 7 on the following page summarizes respondents' suggestions for potential forms of public art they wish to see in Augusta.

Exhibit 7
Public Art Master Plan Survey Results
Suggested Forms/Styles of Art



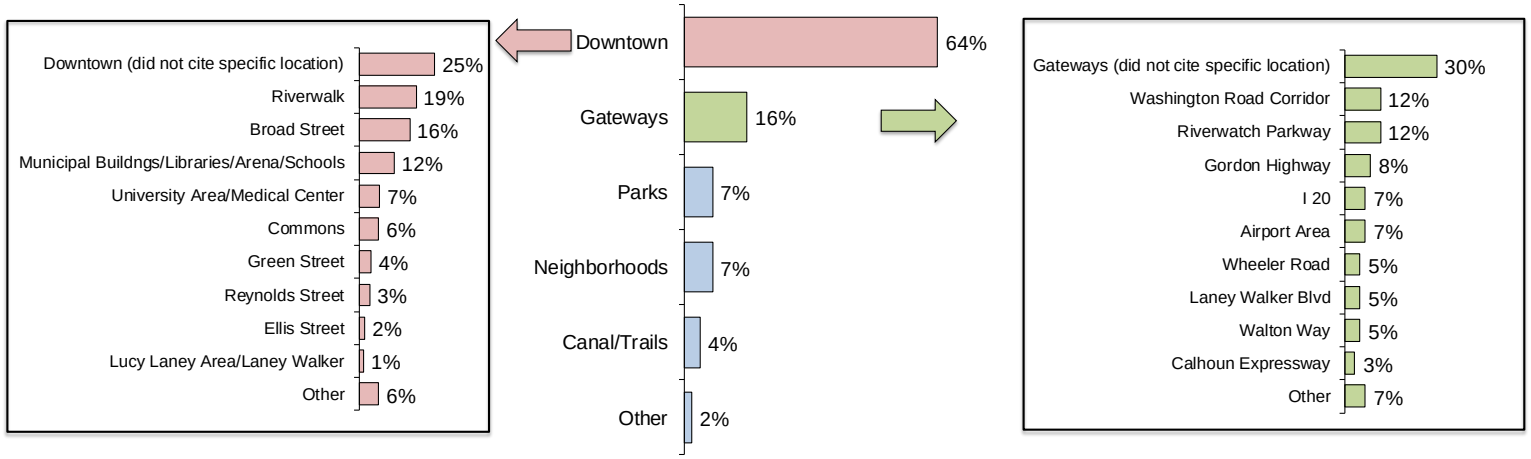
Note: Figures may not add up to 100 percent due to due to possibility of multiple answers per respondent.
Source: CSL Public Arts Survey, 2016.

A majority of respondents suggested murals (67 percent), sculptures (65 percent) and live performance areas (51 percent) for future public art projects. Thirty-six percent of respondents also suggested additional statue development in Augusta. Other suggestions included interactive installations, redecorated public amenities (such as park benches, bus stops, etc.), landscaping enhancements, and tech-related/laser/light displays, among other ideas.

Communities around the southeast and throughout the United States have invested in producing and creatively designing each of these suggested types of projects, many of which are further analyzed in the detailed case studies discussed herein. The opportunity to combine sound, movement and other aspects into more traditional installations is increasingly common, and can greatly help to establish more of an iconic aspect to art installations.

Finally, survey respondents were asked to suggest locations in Augusta for new public art development. A summary of these suggestions is presented in Exhibit 8.

Exhibit 8
Public Art Master Plan Survey Results
Suggested Locations for New Public Art Development



Note: Figures may not add up to 100 percent due to due to possibility of multiple answers per respondent.
Source: CSL Public Arts Survey, 2016.

A significant 64 percent of survey respondents recommended more public art development in the downtown area (highlighted in red). Twenty-five percent of this 64 percent cited downtown in general as needing more public art, while 19 percent, 16 percent and 12 percent recommended installing public art at the Riverwalk, along Broad Street and near municipal buildings/schools/libraries, respectively. Many respondents who suggested downtown also went on to elaborate that areas like Broad Street and the Riverwalk are highly visible to visitors, and that more public art in these areas would be greatly beneficial to Augusta's overall brand.

Sixteen percent of respondents cited major highway/roadway "gateways" as being ideal locations for future public art initiatives (highlighted in green). Thirty percent of this 16 percent suggested gateways without recommending specific locations. Many respondents suggested Washington Road Corridor (12 percent), Riverwatch Parkway (12 percent), Gordon Highway (eight percent), I-20 (seven percent) and the vicinity around the Augusta Regional Airport (seven percent) as representing sensible sites for new public art.

Many respondents also suggested investing in public art projects in Augusta's parks and neighborhoods (7 percent for each, respectively), as well as along the Augusta Canal and the adjacent trail network (four percent). As noted previously, these survey findings helped guide specific plans for future public art development in the August River region.

3.2 Recreation and Parks Residential Survey

CSL also administered a survey to over 25,000 residents of Augusta for focusing on public event potential, and including questions as to the development of public art that focused on potential themes, historical figures, natural amenities and/or other aspects that should be reflected in future public art projects. Respondents were also asked questions as to locations within the community that are well suited for future public art installations. In all, over 930 area residents responded to the survey. Using the qualitative data that was provided by responses to the two questions, CSL has prepared the following word clouds.

Exhibit 9
Recreation and Parks Local Resident Survey Results
Suggestions for New Public Art Development in Augusta

Please describe any themes, historical figures, natural amenities or other concepts you would like to see reflected in public art.



Source: CSL Augusta Residents Survey, 2016.

Please describe any community locations you feel would benefit from added public art.



Source: CSL Augusta Residents Survey, 2016.

As illustrated above, several themes and locations were frequently noted by responding Augusta residents. Common themes that were proposed included tying future public art installations to history, the City's African American heritage, James Brown, golf, the river (and water), with some respondents adding suggestions for potential styles as well. Other ideas that were proposed but mentioned less frequently included leveraging the military, sports, diversity, Lucy Laney, the City's museums, and the City's

parks as potential themes for future public art works. This insight into desired themes, combined with data from the Public Art Master Plan survey, provides a significant foundation on which to develop recommendations presented later in this Plan.

In regard to the areas that local residents felt would benefit most from added public art, a significant number cited downtown, South Augusta and Diamond Lakes Park. Many also highlighted Augusta's Riverwalk, Augusta Common, Broad Street, Lake Olmstead and Gordon Highway in their responses. These locations are generally consistent with direction provided by respondents to the online Public Art Master Plan survey.

4.0 RECOMMENDATIONS FOR FUTURE PUBLIC ART DEVELOPMENT

The recommendations presented in this Public Art Master Plan are based on the extensive research summarized herein. These suggested initiatives and tactics incorporate the views of local Augusta area leadership, the input of over 930 local residents, and a careful review of the City's existing public art. In addition, CSL conducted analysis of public art projects and programs in comparable markets across the country by contacting and interviewing arts-related entities, CVB's, downtown authority organizations and other City representatives in over 15 different cities. This research, applied to the highly unique conditions that define the Augusta community, provides a foundation on which to develop recommendations for public art styles, themes and locations that would benefit community residents, improve the brand of the destination, and help in attracting visitors.

As stated earlier, and reflected by the number of survey respondents who praised recent public art efforts, the Greater Augusta Arts Council understands the benefit of enriching the community with highly unique and authentic public art initiatives that demonstrate the City's character and highlight its local artistic talent. They are now the local "champions" of public art, and they have embraced their role. It is clear that that the GAAC is not settling for a "status quo" agenda for development, but rather seeks to be highly proactive in its efforts. GAAC leadership has realized that the opportunities exist to accelerate the development of public art works, to produce more unique and thought provoking designs and concepts, and to better educate the local community about the benefits of public art.

Therefore, the ultimate goal of the recommendations presented herein is to complement and assist the GAAC by proposing and prioritizing potential new public art project development concepts. Each of the concepts presented herein are elaborated on using in-depth case studies detailing similar projects that have been undertaken in comparable markets from around the country. CSL's seven specific categories of recommendations are highlighted below.

1. Sculpture Gardens
2. Sculpture Trails
3. Monumental Installations
4. Installation Collections Tied to a Theme
5. Interactive Installations
6. Creative/Performance Spaces
7. Events and Festivals

In many cases, the recommendations presented herein can be initiated and managed by the GAAC, but in many other instances, the City and various public or private organizations will have to be involved in funding and implementing these suggested projects. Section 5 of this Master Plan will explore these types of relationships, funding sources and other project management elements in greater detail.

4.1 Sculpture Gardens

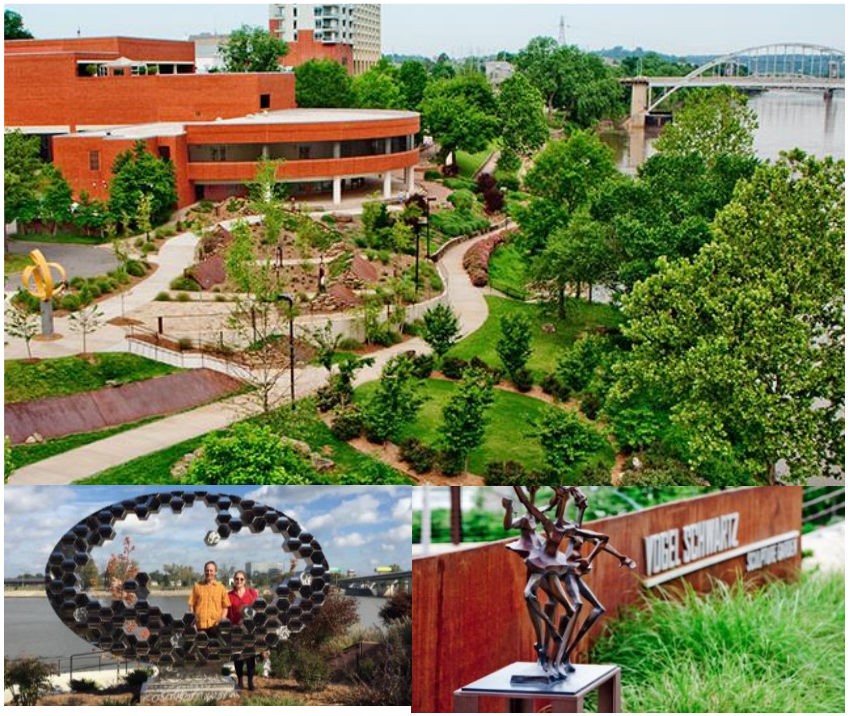
Consideration should be given to planning for a new Augusta sculpture garden. Such a project could create important green space, community event space, and would serve as an opportunity to create and build on a collection of higher-profile, larger scale public art. This type of garden or park could be considered as an outdoor museum, dedicated to the presentation of high quality sculptures and installations. Importantly, this type of collection would be highly accessible and visible to residents and visitors and would encourage foot traffic to a targeted area.

Downtown Augusta does already have a modest version of this type of development at Springfield Village Park, but local stakeholders expressed a desire for a more significant concentration of sculptures in the area. The following case studies showcase how large scale sculpture gardens can be developed and managed.

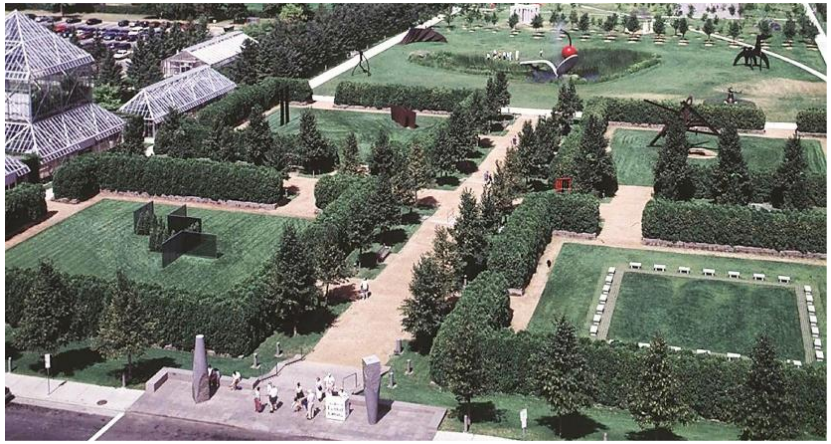
Vogel Schwartz Sculpture Garden (Little Rock, Arkansas)

The Vogel Schwartz Sculpture Garden and Sculptural Promenade were developed in 2004 to provide an aesthetic facelift to the downtown Little Rock's riverfront, as well as to showcase the city's vibrant culture and history. The Garden and Promenade, both located within Arkansas River Park, feature over 75 sculptures that have a combined value of over $2 million. The Garden is adjacent to Little Rock's Statehouse Convention Center and also features a botanical garden, an Eastern-styled shrine, natural terraces and various walkways. The design creates a more intimate space to view smaller works within the Riverfront Park and is ideal for hosting receptions. The Garden is privately funded for by the local Vogel Schwartz Foundation.

The Sculpture of the River Market committee, a local non-profit 501(c)3 entity, formed in 2007 to enhance and maintain the Promenade trail that extends out of the Garden. Private donations and proceeds from the annual Fine Art Sculpture Show and Sale fund procurement and installation of new sculptures; these Show and Sales events are sponsored by the National Sculptors Guild and feature the work of sculptors from around the U.S. in addition to a variety of food offerings and live music. The committee partners with the Guild to annually procure its sculptures, which gives them access to the works of over 40 sculptors from around the U.S.



Minneapolis Sculpture Garden (Minneapolis, Minnesota)





The 11-acre Minneapolis Sculpture Garden opened in 1988 adjacent to the renowned Walker Art Center to unite two of Minnesota's most recognized and cherished resources – its scenic outdoors and its arts and culture. The Garden features over 40 permanent sculpture as well as several temporary installations that are changed out on an annual basis.

The Minneapolis Parks and Recreation Board owns the land, while the privately owned Walker Art Center pays for the procurement, installation, maintenance and landscaping for the sculptures (landscaping entails the six-foot radius of grass surrounding each sculpture). The Parks and Rec Board spends approximately $350,000 to $425,000 per year to pay for staffing, maintenance, and utilities for the Garden. Its dedicated staff includes one full time employee and three to four part time seasonal workers.

The Parks and Rec Department often rents out the grounds for private weddings or banquets and makes moderate revenue from such events, but officials state that the Garden's expenses still far exceed its revenues. In response to this, the Garden is undergoing a significant renovation in 2016 that will add areas that can be used for new types of event activity. The Walker hosts two large events per year in the Garden: Rock the Garden, a large outdoor concert with top tier musical acts, and the Art Center's annual fundraiser.

As demonstrated in Little Rock and Minneapolis, sculpture gardens can be situated next to highly visited assets such as a convention center and/or art museum. However, it can be difficult in an urban area to create a footprint sufficient to accommodate a dedicated sculpture garden. Several markets therefore focus on locations at the edge of a downtown, or in more outlying locations.

In Augusta, there is a new Cyber Range under construction on land owned by the State of Georgia, which is expected to be under the management of Augusta University in 2019. The location, which is approximately 17 acres in size, is situated across from the Springfield Village Park, a site dedicated to the history of the Springfield Community, an integral part of African American history in Georgia. We believe an opportunity exists to integrate a sculpture garden into the grounds of the Cyber Range with an investment into an art-inspired crossing across Reynolds between the Springfield Village Park and Cyber Range.

With the local history expertise provided by Augusta University, the Lucy Craft Laney Museum of Black History, and the greater community, the Sculpture Garden could create a major destination as an art-filled, culturally-imbued, green space in the heart of downtown Augusta. It has the potential to become a regional draw by integrating the history of the area into its design and by enhancing it with a carefully curated sculpture trail and beautiful landscaping.

Exhibit 10
Potential New Garden Linkage Across Reynolds Street



Other sites that could be considered include a potentially expanded area for the Common up to the Riverwalk, which could link the Sculpture Park to a Sculpture Trail. In addition, a partnership could be pursued with the Augusta Canal Authority to develop a canal trail and a large, finely landscaped urban green space that would link the historic Laney Walker area with the center of downtown (see potential concept below). By reaching an agreement with Atlanta Gas & Light, the owner of some of the land included in this potential trail and park, the city and GAAC could also designate the onsite Mother Trinity Church as a special events venue.



Potential Sculpture Garden Concept

There is also privately owned land to the east of the Convention Center across James Brown Boulevard. However, this site is likely to be a highly valued commercial development location, and it may be difficult to justify a significant green space. More suburban locations could also be considered, however the ability to leverage foot traffic and non-local visitation can be more difficult in these areas. Other public art recommendations focused on neighborhood and park locations, discussed later in this section, would be a more appropriate response to the need for public art in these areas.

To supply product for this potential new Augusta Sculpture Garden, the Morris Museum of Art could partner with the GAAC to curate high quality sculpture from throughout the region and/or country, and the City's Recreation and Parks Department could provide the labor to install and maintain these installations that would be either situated permanently or temporarily in the new Augusta Garden. These efforts could also be supported and funded with the help of national arts organizations such as Americans for the Arts (AMA), the National Endowment for the Arts (NEA), and/or the National Sculptors Guild.

Sculpture procurement through event activity could also be used. The Fine Art Sculpture Show and Sale in Little Rock both raises funds for the non-profit entity that manages the Vogel S. Schwartz Sculpture Garden *and* provides a channel to supply additional sculptures at the garden. Augusta's own fine art auction and/or festival could be a GAAC-managed event that would invite sculptors from around the region or country to compete against one another, and a public and/or private vote on the best submitted piece (or pieces) could result in public art for a potential sculpture garden.

It will also be important to plan for tastefully designed landscaping around the sculpture garden – this green space could even serve as an art piece in and of itself. Much of the labor required to hedge, mow and maintain this landscape could be provided by the Recreation and Parks Department, while installation of utilities (such as a sprinkler system, concrete pathways, potential walls and/or dividers, in-ground electrical outlets for potential outdoor event activity) would be provided for by the city's Engineering Department.

As shown in the two analyzed markets, sculpture garden development in Augusta will likely require a significant amount of funding for high quality sculptures and maintenance. Potential funding sources for such projects will be discussed further in Section 5.

4.2 Sculpture Trails

Opportunities exist in Augusta to enhance trail networks and develop linkages between some of its vital attractions and districts. Initiatives should be explored by the GAAC and the City to create a sizable sculpture trail, one that could span up to one mile and would feature anywhere between 20 to 40 high quality outdoor sculptures and art installations. This trail could connect many of the downtown's primary attractions and guide pedestrians to the various trails that lead from the downtown, or it could be installed at a more remote region elsewhere in the city.

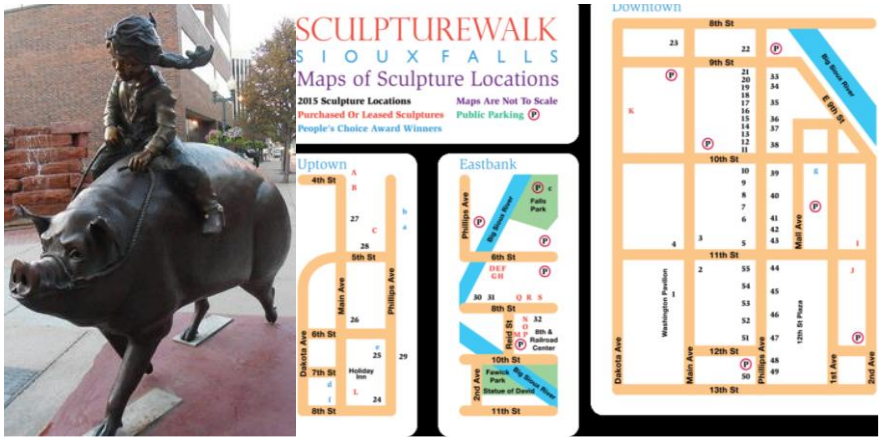
In contrast with the purpose and typical settings of sculpture gardens, sculpture trails can offer pedestrians the opportunity to venture "off the beaten path" that would otherwise remain unexplored. The development of a sculpture "trail" or "walk" allows people to experience two of Augusta's more recognizable assets – the arts and the outdoors. Such a trail would essentially be an open-air art gallery along a defined route with strategically developed sight corridors and views, and it could encourage outdoor exploration and visitation of less visited areas of the city.

Conversely, the trail could also follow and connect highly visible and accessible areas such as Broad Street and/or the Augusta Riverwalk in downtown. Urban sculpture trails in these areas would offer engaging links to draw people along a walking path through the area and encourage more pedestrians to explore downtown, thereby creating a more vibrant atmosphere.

The following pages demonstrate how sculpture trails have been successfully developed and managed in Sioux Falls, (SD), Asheville, (NC) and Greenville, (SC).

SculptureWalk (Sioux Falls, South Dakota)

Currently in its 13th year, the SculptureWalk is a year-round, outdoor art exhibit displayed throughout downtown Sioux Falls. The exhibit has quickly grown from 10 to more than 50 sculptures. The sculptures, which are from 17 states and around the world, represent traditional, modern, abstract and representational art. Each sculpture has a plaque that details a brief story behind the work and the name of the artist.



Under the program, entries are critiqued by the SculptureWalk Selection Committee, which is comprised of visual artists and local business and community leaders. Selections are ultimately based on artistic merit, creativity, public safety, and durability in an outdoor setting.

The sculptures are owned by the artists and loaned to the exhibit for one year. From May through September, the public can vote for its favorite sculpture, which is deemed the "People's Choice Award." That sculpture is purchased at the end of the exhibit year (up to $20,000) for the city's permanent collection. One of the top five vote getters will be selected as the Best of Show Award. The Best of Show sculpture may be purchased or awarded a $3,000 cash prize and receive special plaque recognition. The other four will be presented with Best of Show II Awards and receive special framed award certificates/plaques. When a sculptor wins one Best of Show award or 3 Best of Show II awards, he/she will be honored as a SculptureWalk Virtuoso Sculptor and be recognized with a framed certificate/plaque. All Virtuoso Sculptors will receive special prominence status and Honorariums of $1,500 per year going forward. Additionally, SculptureWalk currently leases 17 sculptures around the city for one and two- year terms. Artists participating in the SculptureWalk also have the opportunity to participate in other affiliated sculpture walk programs at a local university and hospital.

All sculptures are also aggressively promoted to the public for sale. SculptureWalk receives a 25 percent commission on any sculpture sold and on any commissioned sculptures, except for the People's Choice and Best of Show sculptures. Historically, approximately 25 percent of all sculptures have been purchased.

Urban Trail (Asheville, North Carolina)



Initiated by the city of Ashville in 1991, the Urban Trail is a 1.7-mile long circular sculpture trail that traverses through downtown Asheville. Thirty sculptures have been added since 1991, with each of these featuring plaques that tell "mini stories" about Asheville in addition to the artist responsible for the piece. Sculptures highlight the city's history across five distinct time periods as labeled by color coded symbols.

Most of the Trail's installations, and its overall layout, were designed by drawing input from public town hall discussions, and volunteers supplied much of the labor and funds that were necessary to complete the trail between 1991 and 2002. The Trail is now managed by a sub-committee of the city's Public Art and Cultural Commission, whose primary job is now to advance the Trail by reviewing and approving/denying proposals for new public art additions to the Trail. Specific standouts include the "Cossroads" (pictured above to the right), which symbolizes an old turn pike from the mid-1800's that served as a primary thoroughfare for farmers who would have their pigs and turkeys walk alongside with them as they rode in their wagons, and "On The Move", an interactive spinning wheel that makes different sounds reflective of the time period when spun.

Downtown Greenville (Greenville, South Carolina)

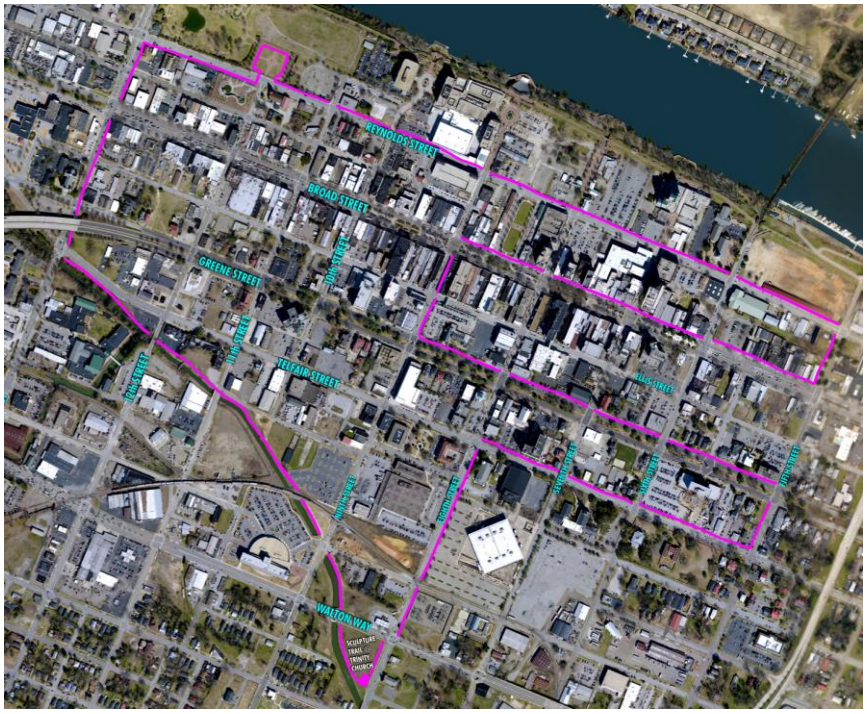
Greenville's downtown includes over 50 of the city's 70 public art installations. This inventory includes both longstanding bronze statues as well as more modern, abstract and contemporary works. A significant number of these installations are situated along Greenville's Main Street. These projects were completed on a case by case basis, but representatives from the city's Arts in Public Places Commission noted that once public art reached a critical mass within their community, private property owners around the community increasingly bought in to the escalating public art trend by teaming up with artists and proposing projects on their own properties.



We recommend that planning for the development of an Augusta sculpture trail be initiated. It will be important to incorporate public input on the kinds of sculptures that should be placed and their appropriate location. This could be accomplished in a fashion similar to Asheville's development of its Urban Trail, with town hall meetings and brainstorming sessions leading to the development of project priorities and a planned trail layout.

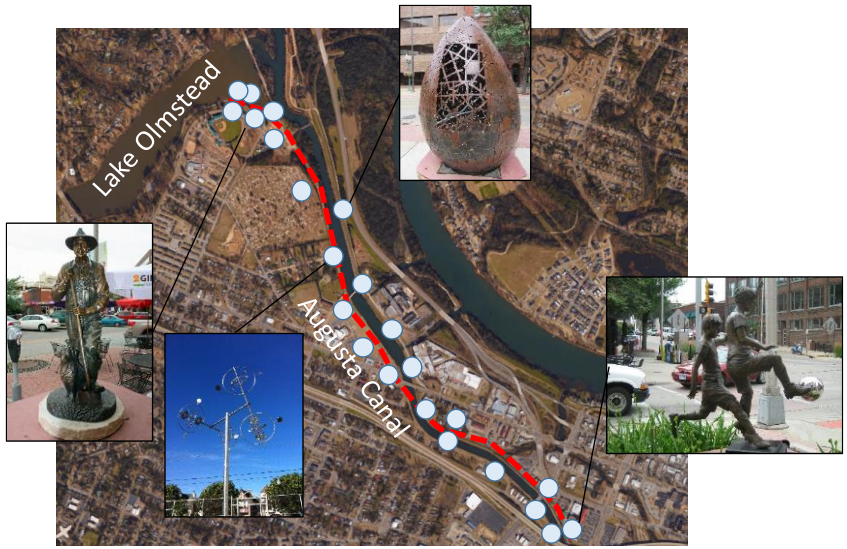
Consideration should be given to developing the start of a trail in a highly visible area, such as a new sculpture garden, the Common, or elsewhere in downtown Augusta. The trail could then tie together various districts in the downtown area, along Broad Street and the Riverwalk. Exhibit 11 below illustrates a possible route that would traverse the downtown.

Exhibit 11
Potential New Sculpture Trail Route in Downtown Augusta



Additional trail development could take place along the Augusta Canal and continuing toward the scenic Lake Olmstead Park. Further, the trail should include multiple forms of art. For instance, Greenville, South Carolina's Main Street features a combination of statues, sculptures, tiles/mosaics and murals, which help create a more eclectic and vibrant walking experience. Themes for the art installations could be very broad, reflecting artist's interpretation of key historic, cultural, natural and commercial aspects unique to Augusta. A potential trail route and design is presented in the exhibit below.

Exhibit 12
Potential New Sculpture Trail Along Augusta Canal



It will also be important to provide tastefully designed landscaping along the trail – this could include botanical features, benches, and other public amenities. Installation and maintenance duties would be the responsibility of the City's Engineering and Recreation and Parks Departments, respectively. To ensure that a large and high quality inventory of 20 or more sculptures are developed and installed along the potential new trail, the GAAC and City should devise a model that is similar to SculptureWalk in Sioux Falls - an annual contest would serve as a primary supplier for the trail, in which local and national artists are incentivized to participate due to the Trail's capability as an outdoor showcase for their work.

4.3 Monumental Installations

A monumental piece in Augusta would ideally be nationally recognized – it would serve as one of the City's central identifiers, much like the Cloud Gate sculpture at Millennium Park in Chicago or the "Love" sign in Philadelphia. The six-story baseball bat leaning against the historic Louisville Slugger building in downtown Louisville can be viewed as iconic and monumental.

There are several "signature" installations in Augusta including the James Brown Statue and the Tower of Aspiration in Springfield Village Park, however no monumental, large-scale pieces exist in the market. To develop such an irreplaceable and highly identifiable asset, it can take first-rate artistic talent, a high profile location and a significant budget. The impacts, on destination brand, exposure and visitation, can be significant.

In other communities, monumental installations are typically highly authentic, "one of a kind" projects that have the history and personality of their respective communities deeply integrated into their aesthetic and backstory, and their design can be spectacular and thought provoking. Examples with this degree of exceptionality were analyzed in Prague, Czech Republic, Casper, (WY) and Scottsdale, (AZ).

The Head of Franz Kafka (Prague, Czech Republic)



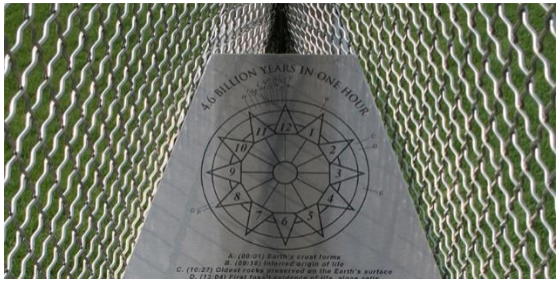
Designed by Czech artist David Cerny and installed within one of Prague's busiest shopping centers in 2014, The Head of Franz Kafka (pictured left) is a 45-ton mirrored steel bust comprised of 42 independently moving layers. The Head reshapes itself periodically throughout the day, at times resembling the Head and other times resembling a formless array of silver discs. The piece's constant movement represents the personality of Franz Kafka, a famous 20-century author known for his neuroses and continual feelings of self-doubt. This of type grand-scale kinetic sculpture both captivates passerby and generates international publicity for its host city. Costs for development and installation of the piece approximated $1.25 million.

Confluence of Space and Time (Casper, Wyoming)

Representing the public art component of an extensive affordable housing development project in Casper, Wyoming, the Confluence of Time and Space (pictured right) was a partnered effort between the Wyoming Community Development Authority (WCDA), the local Nicolaysen Art Museum, the NEA's Our Town funding program, and various local neighborhoods. These stakeholders prioritized the establishment of a sustainable public art project that would enhance the landscape and character of the new adjacent housing complex while also integrating various influences from the local community, geography and climate.



While the WCDA served as the primary financier for the housing project, the Museum served as the primary manager of the public art aspect and invited 86 artists from around the country to propose potential project ideas. The winner, and resulting interactive installation, was inspired by the different historical and geological periods of the region and acts as a large scale sundial. Rugged rock terrain, fossils, bones and indigenous carvings are showcased inside its transparent exterior. Moreover, the installation features a staircase that leads patrons to a brief diagrammed history of the Earth (pictured left).



Project managers from the WCDA and NEA wanted to engage neighborhood residents to give them ownership over the planning process and to integrate educational arts-based programs for residents of all ages. The planning process itself became a hands-on creative activity for the community. Since its construction, the commons area surrounding Confluence of Time and Space hosts a plethora of arts-related events for the area's youth, and the neighboring Nicolaysen Art Museum has experienced significant increases in annual attendance.

In all, the installation's total project cost approximated $240,000, with the art itself comprising $115,000. The project was partially funded by a $50,000 Our Town grant from the NEA.

Jack Knife (Scottsdale, Arizona)

Built in 1992, the Jack Knife statue (pictured right) in Scottsdale is located in the middle of its downtown's Main Street and at the heart of the city's Gallery District. The installation was modeled after the city's official seal (which depicts a cowboy riding a bucking horse) and was made more angular to demonstrate the power and ferocity of both the horse and the rider. The statue itself is surrounded by a small circular garden that features cacti and other plant species that are native to Arizona, in addition to small lights that light up the statue at night. As shown in the images to the right, the Jack Knife is situated at the center of a roundabout of sidewalks and galleries, showcasing it to the many pedestrians that traverse the downtown.

In total, Jack Knife cost approximately $81,000 to build and install, excluding landscaping that surrounds the piece. Representatives from Scottsdale Arts, the city's primary public art entity, noted that this kind of project would likely cost $400,000 to do today, adding that the statue was created by a local nationally known artist who completed the work in part as a contribution to the community.





As shown by examples in Prague, Casper and Scottsdale, monumental installations can vary greatly depending on the community they are in and the inspiration behind their development. At the same time, they do share several common traits: they are grand in scale, eye-catching, and help establish a strong sense of place.

Regardless of what theme is chosen for a potential monumental piece in Augusta, it will be important to ensure that its scale, location and presentation are large scale, influenced by both significant community input and artistic inspiration. Research results clearly indicate that there are two to three themes that should be considered for monumental art development. For example, a

likeness of James Brown already exists but may not fully capture a monumental component. However, a work influenced by an abstract representation of his music and influences could be considered, symbolizing the soul, funk and gospel music that James Brown created. These musical genres and the imprint that James Brown left on them have the potential to comprise elements of an art piece that could be thought provoking, dynamic and extravagant. Perhaps the work could also feature a kinetic component, similar to that of The Head of Franz Kafka in Prague. It is recommended that regardless of theme, an RFP for a nationally recognized artist should be considered to better ensure an element of national and international exposure. There are several sites in the City that likely represent the most appropriate locations for a project with this degree of visibility, including:

- The Broad Street Median
- Augusta Common or Riverwalk
- At strategically selected highway gateway locations
- Prominently featured within potential new sculpture garden and/or trail

A location on Broad Street would position the piece in a highly accessible and visible area to those walking through the downtown, however pedestrian access would be difficult (see image of potential concept to right). A location on an expanded Common area or a location in a new sculpture garden as described earlier in this section could also be considered. Regardless, a highly public location with significant public access will be required.



Potential Monumental Installation Concept

Depending on the theme of the piece, the Savannah River could represent a potentially dramatic and visible site. Imagine a partially submerged large-scale art piece that would peer

over the surface of the water at the passersby on the Augusta Riverwalk and expanded Common plaza discussed in the Destination Development Plan. The installation could be temporary, with various pieces installed on a rotational basis, creating an iconic and potentially kinetic aesthetic that could become a signature for Augusta.

The Savannah Rapids themselves could be considered as a theme for a monumental art piece, referencing the historic significance of the Fall Line to the founding of Augusta. This is explained on GeorgiaInfo.

> *The Fall Line was very important in the historical growth of Georgia. Rivers in the Coastal Plain tend to be larger and slow moving - making them navigable by large boats. But when the boats reached the Fall Line, they could go no further, so trading posts developed along the Fall Line, where materials brought up from Coastal Plain rivers could be traded for material from the Piedmont region. Four important cities grew from this development - Augusta (at the Fall Line of the Savannah River), Milledgeville (at the Fall Line of the Oconee River), Macon (at the Fall Line of the Ocmulgee River), and Columbus (at the Fall Line of the Chattahoochee River). Later, as industrialization progressed, the same cities had the advantage of water power from the "Falls" where they were established.* ***(Source: GeorgiaInfo, February 15, 2017)***

Working with the artistic community to create a significant piece that leverages the aesthetically engaging and historically significant Savannah Rapids could be impactful in tying together cultural, historical, and nature-engagement tourism themes.

A monumental piece could also be placed at key "gateway" locations along major roadways that would signify entry into the downtown area. As shown in the Public Art Master Plan survey results analysis, many respondents felt that Riverwatch Parkway and Gordon Highway could greatly benefit from added public art.

Achieving a monumental and impactful piece of art for any community can be challenging, requiring funding, inspiration and collaboration. This section has identified numerous concepts that could be considered. A thorough planning and funding effort should be initiated with a goal of avoiding a "typical" art installation, and truly achieving a monumental and noteworthy piece of art.

4.4 Installations Tied to a Theme

The GAAC and should consider not only continuing, but building on the Art the Box concept in order to develop a themed public art program around a single widely-produced sculpture that could then be customized/painted and installed in different areas of the City. Many communities around the country have found this type of program to be a low cost method for developing exposure to public art, while inviting local businesses and non-profits to participate in and fund the development of uniquely painted sculptures within the community.

Several comparable programs that were organized in Norfolk, (VA), Aiken, (GA), and New Bern, (NC) are described below and on the following pages.

Mermaids (Norfolk, Virginia)



Developed in 2000 by the city of Norfolk and a private benefactor, the Mermaids sculpture project was a part of a re-branding and revitalization of downtown Norfolk. The city sought the help of a local bronze sculptor to mass produce 130 mermaid castings, after which local businesses from around the area "adopted" each for $2,000.

Each work is the result of a partnership between a local artist and a local sponsor, with each featuring different themes. For instance, the mermaid in front of a bank is covered in coins, while another in front of a local bakery features a culinary theme. A mobile app has also been developed that allows pedestrians to seek out each mermaid sculpture and to learn the story and influences behind each of them.

Horseplay (Aiken, South Carolina)

Made possible by a partnership between the Aiken Center for the Arts and United Way in 2002, the painted horses of Aiken, South Carolina were developed decorated by professional artists from around the Carolinas and Georgia as part of a campaign to raise awareness of the arts in the local community. The thirty-one life-sized fiberglass horses were each sponsored by local businesses, who were then responsible for choosing a decorating artist. The sculptures dotted the city's landscape for five months and were then auctioned off at a gala, which raised over $250,000 for local innovative art programs and arts-related scholarships. Today, many of the horses can still be found in downtown Aiken, and the city and local artistic community have leveraged their presence by developing activities and media around these sculptures, such as scavenger hunts, poems and short stories.



Bear Town Bears (New Bern, North Carolina)



In 2010, the Craven County Arts Council formed a partnership with the Swiss Bear Downtown Corporation (New Bern's entity for downtown development) to develop over 50 fiberglass, ceramic bears that were situated throughout the City of New Bern, North Carolina. Local businesses sponsored and adopted each bear, and participated in a year-long process that included selecting local artists to design the bear's theme and designating a display location for the bear. Today, 21 Bear Town Bears are featured throughout downtown New Bern, with many of these in close proximity to highly visited areas, such as the New Bern Riverfront Convention Center.

Each local business paid $2,800 to adopt a bear, and each participating artist received $300 to paint them. Interestingly, the Craven County Arts Council developed 2,000 24"x36" posters that now sell for $15 each.

As demonstrated by these communities, developing a cost effective, themed public art installation program can encourage public and private partnerships and generate and awareness and excitement in the community towards public art. The GAAC should consider developing a similar program for Augusta at some point in the future. Many local stakeholders and residents alike suggested the idea of developing themed sculpture program similar to those run in New Bern, Norfolk and Aiken, and suggested the use of well-known figures such as James Brown, "Happy" robots, or famous professional golfers for various businesses to adopt and sponsor. As shown in the comparable markets, sponsorship fees and/or auctions sales generated by these sculptures would importantly serve as a potential fundraising source for the GAAC and the local arts scene.

Other opportunities exist to create themed, community-wide public art installations, reflective of the successful Art the Box initiative. Going beyond this, GAAC representatives indicate that they would like to initiate a bus shelter redecoration/redevelopment program. This effort would potentially be tied to Augusta's various neighborhoods, as each shelter would represent and be decorated with input from neighborhood residents.

In all, 25-45 bus shelters situated around the City would be decorated. Importantly, this would help to spread the presence of public art to other areas of the community, and the GAAC has already taken an important step for the project by working with the NEA to potentially receive a significant federal grant to help fund the initiative. Consideration should now be given to partnering with several public and private entities, such as Augusta University, the Augusta CVB, the Downtown Development Authority, and the various neighborhoods to develop themes for each of these bus shelters.

In addition, the GAAC has partnered with the golf car maker, Textron Specialized Vehicles to develop a prototype public seating and bike rack installation made from the chassis of a golf car, which could easily be expanded upon throughout the City. The roof of each stationary "golf car" installation could be outfitted with solar panels to power phone charging stations, and aside from a bike rack, each piece could feature map displays and individually crafted artistic embellishments. By combining elements of golf, art and technology, these installations would tie together themes from Augusta's past, present and future and could likely generate recognition on a national level.

Input for the bus shelter and golf car initiatives should be gathered through multiple channels of research, including email/online surveys, in-person interviews, focus groups, town hall meetings, etc. The results of these input gathering efforts could then be used to communicate creative design ideas to the artists who would be creating the installations. Using potential funding from the NEA, the GAAC should issue an RFP for artists from around the southeastern United States to participate in the program.

4.5 Interactive/Innovative Installations

Public art can provide entertaining "hands-on" opportunities that can engage, educate and inspire residents and visitors. Installations that double as musical instruments, exercise equipment or interactive light shows are becoming increasingly popular in cities around the world, and with today's internet and social media technologies, video and photos of these innovative works can quickly become viral. As such, this Plan strongly recommends the GAAC and other local stakeholder organizations prioritize the development of a set of interactive installations in Augusta that would engage and excite the community.

Further, with funding for permanent interactive installations often difficult to secure, communities around the world have discovered the cost effectiveness of installing temporary interactive art installations. These "pop up" installations liven main streets, bring foot traffic back to long neglected areas, and pique the interest of residents and visitors. Moreover, temporary installations often represent a more timely approach to public art development, with less labor and less zoning/planning processes that go into their production, and they can provide commentary on very relevant current events or topics.

To provide insight on the unique (and sometimes cost effective) approaches that some municipalities are taking with respect to interactive/innovative public art development, CSL collected information from several temporary and permanent interactive public art projects that have taken place in Covington (KY), Chattanooga (TN), St. Louis (MO), and Cernobbio, Italy. Opportunities to apply these types of concepts to Augusta are also evaluated.

Curb'd Parklets (Covington, Kentucky)

In 2015, Renaissance Covington (the downtown development agency of Covington, Kentucky) partnered with People's Liberty (an arts-related philanthropic foundation from Cincinnati) to establish a temporary public art program that would transform several parking spaces in front of local downtown businesses into interactive art installations. Over the course of multiple months, several workshops and "meet and greets" were held to help connect local businesses interested in participating in the program with prospective artists. In total, 11 pairings of artists and businesses were formed and these teams worked together to design an interactive temporary art concept.



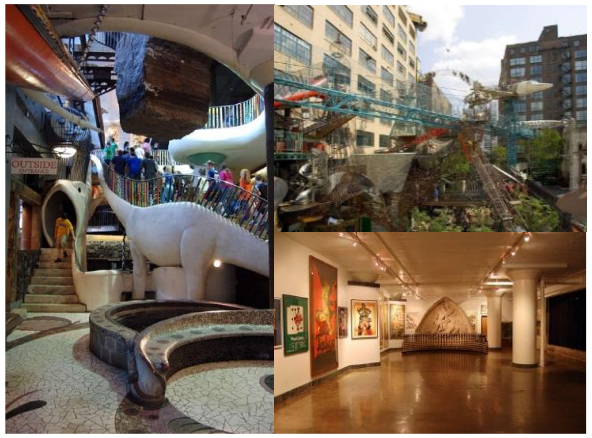
Renaissance Covington then chose five winners among the 11 pairings and awarded these winning teams with $15,000 each to fund the construction of their projects. These funds were provided for by the Haile Foundation, the parent organization of People's Liberty. The winning submissions included the "Wish Igloo" (pictured above) that invited passersby to walk inside and write their wishes on a note that would hang along the inside wall, and a bike-powered movie theater (pictured above, right) that played classic silent films while viewers powered the projector on stationary cycles.

Empathy Garden (Cernobbio, Italy)



Installed in the Central Pavilion of the Exhibition Centre of Villa Erba on Lake Como for three days in 2014, the Empathy Garden was a centerpiece of one of Italy's leading events on advanced gardening. The Garden was used as an informal meeting/gathering space, an educational tool that teaches about the importance of sustainable living, and an interactive musical string section. These interactive, playable strings (pictured left) enveloped 800 different plants from 20 different plant species. The intent of the Garden was to symbolize the harmony of the sensory experience – for example, depending on your location within the room, the weather outside, and the time of day, the strings would play different sounds.

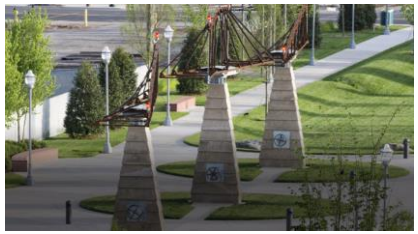
City Museum (St. Louis, Missouri)



Housed inside the 600,000 square-foot former International Shoe Company factory in downtown St. Louis, the City Museum features a diverse inventory of interactive exhibits and architecture made out of found objects. Bob Cassily, an internationally known sculptor, developed the museum after purchasing the factory in 1993. His goal was to create an immersive environment of sculpture and other art that would continually change and grow as more found items are added to its collection.

A team of artisans constructed the museum from items and materials found throughout the city of St. Louis. The Museum's interactive exhibits are made from items such as old chimneys, salvaged bridges, construction cranes, miles of tile, and abandoned planes. Local officials estimate that the Museum attracted more than 700,000 visitors in 2010. The success of the Museum a marquee tourist attraction has also led to significant economic revitalization in the surrounding community, an area that once primarily consisted of abandoned and/or neglected properties.

Main Terrain Art Park (Chattanooga, Tennessee)



Opened in 2013, the Main Terrain Art Park (pictured left) in Chattanooga, Tennessee represented the crowning piece of a city-led initiative to improve the livability and walkability in the underdeveloped Southside area of town. In 2010, City leaders designated a 1.72-acre vacant parcel to convert into a public "art and fitness" park that would provide green space for the nearby neighborhoods and extend the experience of Main Street to the Southside. To assist in funding this project, which cost approximately $1 million, Public Art Chattanooga and the local Lyndhurst Foundation partnered to procure significant funding from the NEA's Our Town program.

Public Art Chattanooga then issued an RFQ in 2011 and received over 60 responses. The winning applicant worked closely with neighborhood leaders and local fitness advocates to establish a final design, and landscape architects from around the area assisted greatly with the project. The end product comprises of three interactive towers that each feature a piece of a connecting bridge. The wheels at the base of these towers can then be operated by pedestrians and can actually be incorporated into a workout routine, as the towers are surrounded by a walking/running trail.

As showcased in these case studies, public art projects can be interactive, recreational and captivating attractions. Using these for conceptual direction, we recommend the following initiatives.

Art and Public Spaces

To raise awareness of the impact and benefits of public art, the GAAC should consider developing a temporary installation program akin to the "Curb'd Parklets" program in Covington, Kentucky. Due to this type of endeavor's relatively low project cost and duration, this should be considered a very near term priority. The GAAC should partner with local artists and arts organizations to develop the program, with additional funding from private (or public) sources as needed.



Potential Temporary Installation Concept

Local businesses could partner with local and/or regional artists to develop creative and engaging interactive installations, and the GAAC could select winning designs from a field of applicants. These types of temporary "pop up" installations should be considered for areas that have high existing foot traffic, or are in need of activation/foot traffic (see image of potential concept to right). Selected parking spaces and open areas in downtown, Augusta Common and Augusta Riverwalk should be considered as testing grounds for an initial program, and consideration should be given to developing other pop-up installations in some of Augusta's more underused public areas, such as Diamond Lakes Regional Park, Lock and Dam Park and/or Lake Olmstead Park.

Art and Physical Health

A focus on locations within and outside downtown could combine two key concepts proposed by a number of Public Art Master Plan survey respondents – "interactive installations" and "redecorated public amenities". For example, the GAAC should consider contracting local artists to create interactive sculpture that could serve dual purposes as playground equipment, exercise

equipment or bike racks. Locations near bike/hiking paths, walking trails and other areas frequented by the public should be identified for this type of initiative, using the Main Terrain Art Park in Chattanooga as a large-scale example.

Music and Motion Interacting With Public Art

It will be important to consider incorporating innovative/interactive elements with various permanent art installations. Previous recommendations discussed herein, such as developing sculpture gardens or trails, could include music components similar to the "Empathy Garden" in Italy or "The Swings: An Exercise in Musical Cooperation" in West Palm Beach which features swings that each play notes made by different instruments; also, the higher one swings the higher the note that is played.

Local stakeholders have noted that this type of project has been considered in the past, with some proposing a tie-in with the James Brown Statue to add "piano" stepping stones that would create music as pedestrians walk toward his likeness on Broad Street. It is highly recommended that the GAAC and other local leaders consider a type of dynamic public art piece that would include a sensory experience in a highly visible/highly frequented area such as downtown.



Potential Temporary Installation Concept

In addition, and as previously noted, installations such as "The Swings: An Exercise in Musical Cooperation" in West Palm Beach, the Main Terrain Art Park in Chattanooga feature interactive and kinetic components that provide passersby with unique opportunities to engage or play with. The GAAC and the Recreation and Parks Department should consider the addition of a "swing instrument", a kinetic sculpture that can be rotated by the turn of a wheel, or other similar concepts for outdoor recreation areas such as Diamond Lakes Park, Lake Olmstead Park and/or Lock and Dam Park (see image of potential concept to left).

Public Art and the Entertainment Experience

Opportunities should be explored to develop a marquee entertainment venue/attraction with key elements of public art, similar to the City Museum in St. Louis. With its widespread appeal, this new venue would produce the type of visitor industry buzz that generates noticeable economic and quality of life benefits for the area's population, arts scene and visitor industry. There is a substantial inventory of vacant buildings throughout downtown and South Augusta that could serve as a venue for such an attraction. Consideration should be given to working with local building owners, arts groups, funding entities, Visit Augusta and other stakeholders to explore the development of an interactive, themed art experience in or near these areas.

4.6 Designated Arts Areas and Spaces

To foster an emerging arts scene, consideration should be given to development of a designated space or neighborhood for artists to work, collaborate and present their works. These multi-use spaces can house studio, gallery, performing arts, banquet and other functions, sometimes simultaneously. The re-use of the 600 Broad Building demonstrates the progressive steps being taken in Augusta to recognize the local talent and arts community, and opportunities exist to incorporate concepts that other municipalities around the country have taken to increasingly expand the physical presence of the arts community. This can include designating vacant buildings or even districts for creative collaboration or performances. Moreover, these types of spaces often host eclectic event activity or serve as nightlife venues, representing an opportunity to enhance the vibrancy in some of Augusta's less visited downtown areas.

Successful introductions of this kind of collaborative space and/or district were researched in Dubuque, (IA) and Norfolk, (VA) and summarized on the following pages.

Arts in the District (Dubuque, Iowa)



With an extensive inventory of vacant and underutilized industrial spaces along its Mississippi River waterfront, the city of Dubuque set out to repurpose some of this historic district's buildings into arts- and culture-related spaces that could support the growing creative community in the area. The Arts in the District project (pictured left) comprised of significant renovations of interiors and exteriors of three vacant buildings along the River and was co-led by the city and Dubuque Main Street (a non-profit committed to downtown area development). The team brought in experts on historic preservation, including historic rehabilitation company Gronen Restoration, architecture firm Jeffrey Morton Associates, and Artspace, a nonprofit organization that assists communities and property owners with arts initiatives.

Organizers developed programming for the space and recruited a series of events and exhibitions that drew a diverse, year-round audience to the District. A national request-for-proposals drew an impressive roster of artists, proposed events, festivals, installations, and exhibitions. As shown in the pictures above, event activity can range from quiet, intimate string orchestras to interpretive dance performances.

NEON District (Norfolk, Virginia)

To revitalize a neighborhood just outside of downtown Norfolk that encompassed the Chrysler Museum of Art and the Harrison Opera House, the city of Norfolk re-zoned substantial portions of the area to encourage the development of arts-related businesses and renamed it the "NEON District" in 2013 (pictured right). The city's Downtown Council, the managing entity of the downtown's Business Improvement District, also supplied a significant amount of funding to businesses that re-located to the district, offering up to $20,000 to individual galleries and/or creative spaces that needed assistance with interior build outs (the Council is given $120,000 for these types of grants, which are generally reserved for downtown businesses). Anchored by the Art Museum and Opera House, NEON, or New Energy of Norfolk, is now home to a wide-ranging array of arts-related shops, performance venues and clubs such as Glass Wheel Studio, WorkRelease and Push Comedy Club.



Today, the Neon District is marketed and managed by a designated staff person in the Downtown Council's office, and $15,000 per year is dedicated to a murals program while an additional $15,000 is used for producing events. The murals program has helped to brand the area, with the walls of strategic "gateway" businesses on the border of the District selected for lively, large scale murals. Approximately three murals are created in the District per year ($5,000 each). A minimal amount of the $15,000 in event funding is used sporadically to pay for equipment used small/informal acts that play in a central public plaza. The fund is primarily used to pay for the NEON Festival, a four-day celebration of "energy and light".

The city of Augusta, the Downtown Development Authority and the Greater Augusta Arts Council should build on the positive steps taken by the Regional Collaboration at 600 Broad and consider leveraging it as a headpiece for a downtown "Arts and Culture District". This area of the downtown also features the soon-to-be-opened Miller Theater, the Imperial Theatre, and (potentially) the Morris Museum of Art. Exhibit 13 defines the potential geographic location of such a district.

Exhibit 13
Potential New Arts and Culture District in Downtown

Arts and Culture Assets

1. Imperial Theatre
2. Miller Theater (opens Fall 2017)
3. Morris Museum (TBD)
4. 600 Broad
5. Augusta Musuem of History



To encourage arts-related investment in this district, the City, GAAC, DDA and other stakeholders should work to procure and reserve a dedicated source of funds to assist development of a concentrated area in downtown for multi-use arts related venues. Specific types of assistance could include façade improvement and build out of selected vacant properties, operational support, marketing and event support and related efforts. A murals program similar to the one in Norfolk's NEON District should also be considered to better distinguish this area and make it highly known to passersby that they are entering a signature arts district.

It is important to note, however, the Artists Row previously established in downtown Augusta in the 1990's to provide artists and gallery owners with subsidies to keep their business afloat in Augusta, has not been continued. To be successful, it will be important to create a diverse community of arts-related businesses and functions with appeal to a cross section of the community. The multi-use strengths of the projects described above in Dubuque and Norfolk serve as useful examples.

4.7 Events and Festivals

Significant potential exists for the GAAC and local leadership to grow existing arts-related events or develop entirely new arts-related festivals. Events and festivals represent an opportunity to more strongly tie Augusta's brand with arts and culture, attract spending from out of town visitors, and act as a fundraising mechanism for arts-related organizations in the community.

Many stakeholders and survey respondents recommended the development of a more high-end fine arts festival, while others suggested developing an art auction that would raise funds for the GAAC and other local art entities. To better define these types of concepts, the case studies presented below and on the following pages present valuable insight into arts event development.

Art Prize (Grand Rapids, Michigan)





Art Prize is an international art competition held across the city of Grand Rapids, Michigan, with its seventh annual event held in October of 2015. The event was started and managed by Art Prize, a 501(c)3 non-profit entity. Marketing and advertising is funded and managed by Visit Grand Rapids, the city's local convention and visitor's bureau. The event heavily involves the local community, featuring over 800 volunteers from around the area, totaling 13,000 total man hours. Two grand prize winners each receive $200,000, while several runners-up receive $20,000 each. The event was privately developed and operates with a significant production budget.

Attracting 1,500 competitors from 45 states and 47 countries, and over 225,000 attendees per year, the event generates over $22 million in total new economic output for Grand Rapids. In recent years, the event has incorporated a matchmaking software that pairs businesses in downtown Grand Rapids with participating artists to efficiently secure location's temporary installations. Notably, many sculptures that were created in the downtown for the event have since been purchased by communities in western Michigan and installed in various public spaces.

Finding Time (Columbus, Ohio)

Championed by a board member of the Columbus Arts Commission (serving as a professor at Ohio State University) Finding Time was an event designed to educate the people of Columbus about the importance and capabilities of public art. Thirteen temporary public art installations based on the theme of "time" were set up across the 360 acres that comprise downtown Columbus, with over 50 artists contributing to their development. Of note, these artists freely began to work together to design and complete projects; and these organic interactions transformed many of the installations into more imaginative and engaging art pieces. To help attract top talent, the Arts Commission solicited the services of the local art museum to curate artists.



Finding Time was primarily organized by the Columbus Arts Commission and the Ohio State Art Department, though other local organizations such as CID (Crossroads/Discovery Special Improvement District), the city, the local art museum and others played a significant role in organizing and managing the event. It was primarily funded by grants from Ohio State ($60,000) and the NEA Our Town program ($150,000), while the CID supplied some ancillary funding and served as the primary "quarterback" for selecting locations for the public art exhibits and organizing assistance of the city's public works department. Fundraising for the event took place over 30 months between 2010 and 2012.

Canal Convergence (Scottsdale, Arizona)



Developed by Scottsdale Arts, a non-profit 501(c)3 organization that serves as the primary coordinator for the arts in Scottsdale, Canal Convergence (pictured left) is a free public event that highlights the importance of sustainability through temporary art installations. The event's activity is primarily concentrated around the Arizona Canal, which bisects downtown Scottsdale. Since the event's first year in 2010, ten to 15 temporary installations designed by nationally recognized artists are set up around the Canal, and the event attracted approximately 38,400 total attendees in 2016, 50 percent of which were from outside of Scottsdale. The event costs around $250,000 to organize and manage, and Scottsdale Arts representatives indicated that they would like additional funding to attract the participation of even more well-known artists. The event also features live music, hands-on family friendly activities and beer, food and wine gardens. Notably, the event has grown from two to four days since 2010.

With existing art-related events such as the GAAC's Arts in the Heart of Augusta Festival and the more recently developed Westobou Festival, Augusta already has a strong inventory of events that tie its brand to arts and culture. Going further, opportunity exists to potentially develop these events and/or develop new events that would advocate and fundraise for public art programs in Augusta.

The GAAC should collaborate with other local and non-local organizations to develop selected event aspects that have been successfully introduced in Grand Rapids, Columbus, Scottsdale and Providence. Some potential event elements to consider are described below.

- Citywide temporary public art installations– Issue a call to artists from around the region or country to participate in an event similar to Art Prize in Grand Rapids and/or Finding Time in Columbus in which artists would be given several weeks to develop and install large scale public art installations throughout Augusta. A weeklong public event that also includes food and live

music could then be held as the artists finish their works, allowing them to engage with community members and educate them about their work and influences.

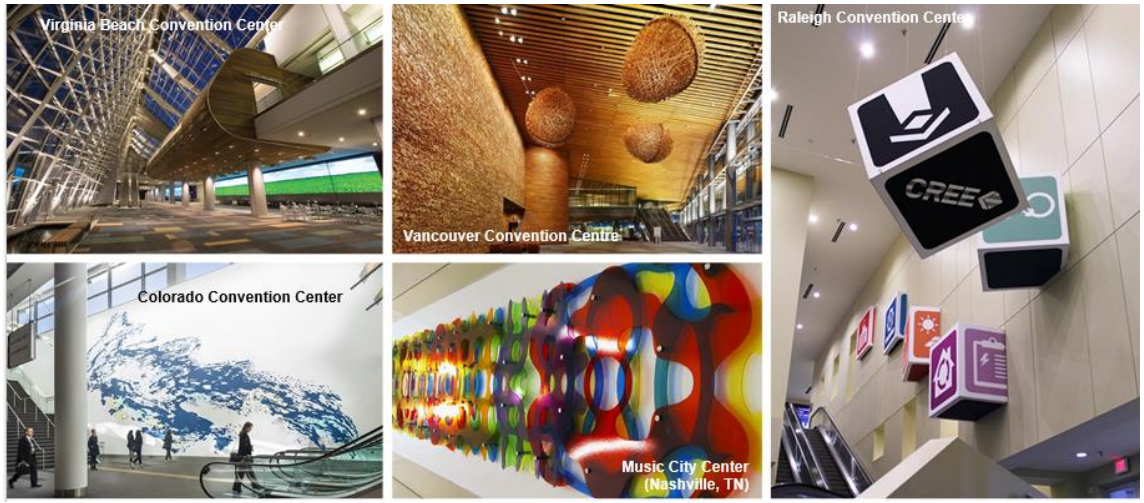
- Develop an educational component – Invite the participation of schools and colleges from around Richmond County or the state of Georgia offering workshops or seminars with the event's participating artists.
- Include amateur event – Invite local or regional artists to create and showcase culturally inspired art. This could include a competitive component that would invite the general public to vote on winning entries, and the winning submissions could be installed permanently or temporarily at a location within the Augusta River Region.
- Create signature social media marketing campaign – Help generate word of mouth buzz via social media by uploading pictures of featured artwork, or the biographies of the attending artists.
- Incorporate laser/light shows and technology - Consider recruiting the assistance of TheClubhou.se or other agents from the City's growing tech sector to incorporate light and/or laser show dynamics with existing arts events or new public art-related events.

4.8 Indoor Installations in Public Buildings

The creative place-making process should not be limited to outdoor public spaces. The City of Augusta features many highly visited public buildings, such as the Municipal Building, judicial system buildings, public libraries, recreation centers, police and fire stations, and public transit hubs, among others. Imbuing these locations that are used in daily life by residents, business owners, and visitors with artwork will bring a vibrancy and uniqueness of character to Augusta at a deeper level of daily experience.

Such programs have been used by many U.S. cities with strong arts and culture reputations. New Orleans uses part of its Percent for Art Program, in which 1% of eligible municipal capital bonds are allocated to the Arts Council, to administer their "Direct Purchase" program. This program distributes public artwork to city-operated facilities such as City Hall, the municipal court buildings, and police and fire stations. Artwork is purchased and displayed in places where the city interacts with citizens on a day-to-day basis.

Further, the GAAC and city leadership should prioritize adding interior public art to buildings that are highly frequented by visitors from out of town, such as the Augusta Convention Center or some of the City's larger hotels. Some examples of interior convention center public art installations are presented below.



As shown, convention centers throughout the country are using public art within their facilities to create a link to their destination. These efforts also focus on creating pieces that are interactive and engaging.

Incorporating public art into public interior spaces can be challenging, both from the perspective of cost and the process of selecting an artist and theme. Consideration should be given to use of public/private sector partnerships for funding. For example, the Owensboro Convention Center in Kentucky entered into a lifelong sponsorship agreement with a local insurance company to add a 157-piece glass installation that hangs from the Center's lobby ceiling.

An effort should also be made to secure a regular fund for the purchase of artwork by the City for its indoor spaces, with a yearly, semiannual or even quarterly call for submissions by local artists to bring the work of the local visual art scene into highly used municipal buildings.

5.0 POTENTIAL COST, PRIORITIZATION AND PLANNING ISSUES

We have considered the primary recommended public art concepts presented herein from the perspective of conceptual costs and project timing, and have evaluated broad opportunities to generate funding for these initiatives.

Project Costs

The conceptual project costs are based on our experience with other similar projects around the country. Funding options are based on our experience in other markets with respect to major public project financing, discussions with individuals experienced in financing aspects unique to Augusta and Georgia, and feedback from those local stakeholders that participated in the Public Art Master Plan survey.

1) Sculpture garden development – Developing a full-fledged sculpture garden that would feature between 20 to 30 installations would likely cost $1 million to $2 million to obtain and install the sculptures, and $100,000 to $200,000 would likely be needed for annual maintenance, landscaping, etc. This does not include land acquisition and preparations. As discussed herein, public art events and/or auctions could serve as cost effective sources of funds for such a development.

2) Sculpture trail development – Depending on its total length, a sculpture trail may run similar costs for development as a potential sculpture garden. Yet, the development of such a trail can be a slower, more incremental process. Creating a geographical plan for a potential trail in the near term will be important and prioritizing gradual additions of sculpture would be a sensible approach to this type of project.

3) Monumental installation(s) – As demonstrated by the marquee installations described herein, the development of a highly identifiable signature art piece would likely cost between $300,000 and $500,000 per installation.

4) Public art program tied to a theme – Programs that follow the lead of Art the Box and the potential upcoming bus shelter project represent cost effective approaches to raise awareness and funds for public art. We estimate that programs that

involve mass producing a single type of sculpture for the purpose of customization by local entities can cost $50,000 to $100,000 upfront, and later generate $150,000 to $200,000 in revenues from adoption fees and/or auction sales.

5) Interactive/innovative installations – Costs for an interactive art installation could widely vary depending on preference for a temporary or permanent installation. In addition, costs for this type of interactive installation could be included in the costs noted above for sculpture garden and sculpture trail development. Lower scale, broadly distributed projects throughout the City could include re-decorated bike racks or installations that double as exercise equipment; with potential costs of $10,000 to $25,000 per project. A larger scale development such as the Main Terrain Art Park in Chattanooga or the House of Eternal Return in Santa Fe will likely run $1.0 million to $2.0 million, and should likely be considered a long term priority.

6) Arts venue/district creation – Project costs for the creation of a dedicated multi-use arts venue as exists in Dubuque and Norfolk can be difficult to assess. It will be necessary to identify a suitable facility, lease or acquire the venue, and invest necessary capital in developing the types of studio, gallery, performance and event space suitable for the community. . Additionally, oversight of the facility must be well planned to ensure it is staffed and open to the public a majority of every day. We suggest that additional community planning for such a venue commence in the near term. The placement of such a venue in a broader arts district should be a primary development goal. Helping to support such an arts district through a specialized marketing campaign, the formation of a murals program, and a moderate amount of economic incentives to assist the re-location of arts-related businesses could cost between $20,000 to $50,000 annually.

7) Event/festival growth and/or development – We suggest further evaluation of opportunities to supplement existing events, and/or develop a new event or events that can be used to both acquire art pieces and fund-raise for the arts community. Such events have been successful in markets such as Sioux Falls and Little Rock. We suggest budgeting cost range of $50,000 to $100,000 for securing artists to work on temporary installations throughout the City, prize money for an amateur competition, and various administrative costs.

Project Prioritization

We have also developed a general timing outline for the various projects recommended herein. The scheduling is conceptual in nature, but provides an indication of near versus long term priorities for destination asset development.

Our assessment focuses on three time periods: the next two years, years three to five, and years five to ten. For each time period, we discuss the types of the public art project planning that should be undertaken, and the asset construction/development that should take place.

- The next two years should focus on extensive planning for sculpture trail and sculpture garden developments. Site selection and acquisition efforts should proceed, and a collaborative partnership should be developed with the University, City, arts organizations, Davidson Fine Arts School, Gertrude Herbert Institute of Art, benefactors and other key stakeholders. During the first two years, it is also highly recommended to proceed with the previously discussed bus shelter initiative, which would thematically tie 25-45 local bus shelters with the various neighborhoods throughout Augusta.

  A system for saving funds generated for these long-term projects via sponsored theme installations, art festival auctions, and a possible percent for art program should be created and secured. While the GAAC is able to apply for grants to fund projects year to year, it is more complicated to store funds generated for a 6-10 year goal. We recommend a dedicated fund be established either via the City or the GAAC.

  There is existing funding via SPLOST 7 to enhance gateways into Augusta with monumental sculptures. Action should be taken now by the GAAC via its Public Art Advisory Panel to recommend sites for Monumental Gateway Sculptures and work with landowners and developers to plan for the installations.

  In addition, the GAAC should work with the City of Augusta to create a program to regularly place indoor artwork from local artists in public facilities, as in the example from New Orleans' Direct Purchase program.

  Efforts to contract with the artist community for the development of both temporary installations and installations that can serve as exercise/playground equipment, bike racks and other public uses should be initiated. Further, the GAAC should

procure funding for a project it is currently proposing to create public art seating and bike rack installations made from the chassis of golf cars. These installations should be developed and also leveraged for sponsorship opportunities to raise funds for the GAAC.

Finally, the planning for a new/expanded arts related event should be initiated. The event should include a competitive component, an auction feature and other elements to be determined during this planning effort. Key examples of nationally successful events were presented previously in this Plan.

- In years three to five, various planning initiatives should continue, and physical procurement/development of various installations should proceed. The sculpture trail and sculpture garden should each be planned and landscaped appropriately, and they should each feature a notable quantity of installations. Moreover, the GAAC should pursue the temporary interactive installations concept and partner with the other stakeholders and various local businesses to assist in its development. The securing of a site in the newly defined Art and Culture District to create a studio, gallery, performance and event space should be undertaken. Depending on available funding, this project should be initiated during this period. The GAAC, City and key stakeholders could also begin a re-branding effort for the district that encompasses the Miller, Imperial Theatre, 600 Broad and History Museum, and market the area as an emerging arts district. Funding should be reserved to create murals and other installations in this district.

  Further, in the vein of the model run in Aiken, Norfolk and New Bern, the GAAC should expand on the mass-produced signature golf car as public art seating and bike rack project, using Textron Specialized Vehicles as the fabricator, and seek local businesses and organizations as sponsors. These "adoption" proceeds would increase the revenues for future public art initiatives.

  With significant funding required and the proposed T-SPLOST renovations of Broad Street in 2020, the initial planning for a downtown monumental art piece can wait until the year three to five period. The process for determining the site, theme, artist and other key elements should begin. A public and private sector funding initiative should also begin.

- In years six to ten, investment in the sculpture garden and trail concepts should continue, while funds accumulated through events, installation sponsorships and other various funding mechanisms should continue to support the evolution and

maintenance of these assets. Investment in significant pieces that feature light, sound, and kinetic components should be a priority. The process should continue of installing smaller scale interactive sculpture that feature motion, exercise and/or musical components and these should be installed in strategic locations within neighborhood pocket parks, Lock and Dam Park, Diamond Lakes Park, Lake Olmstead Park, and areas with heavy foot traffic.

The implementation of the downtown monumental art installation should take place during this period. Further, with assistance from the Augusta Economic Development Authority and other appropriate organizations, the GAAC should consider a large-scale art/entertainment venue with a national partner that could reflect a unique art-inspired attraction that would generate visitation and national buzz for Augusta.

Project Management

As stated in the MOU between the City of Augusta and the GAAC, the Council is the designated Public Art Agency for the City of Augusta. All decisions made on public art projects will be reviewed and voted on by the Public Art Advisory Panel to guide the Arts Council in executing these projects. For each of these recommended projects, it will be vital to carefully consider site, project team and community feedback to develop public art that will have the strongest positive impact for the City. Important elements to consider on a project by project basis include:

- Site Location - To ensure ideal site selection for a given work, the GAAC and others involved in the project should carefully research the site and communicate with audiences that use or pass the site. A public artwork can have greater impact if its design takes into account the site, its history, the traffic, the surrounding environment, and the characteristics of its setting.

- Idea Development and Community Engagement – The survey results and comparable case study findings included herein should serve as helpful tools to develop creative ideas for public art in Augusta. Going forward, it is important to have a true understanding of both the history and current self-identity of each neighborhood where a public art piece is proposed for installation. It would be wise to meet with neighborhood members and leaders before any work is done to gain knowledge, guide artists on the works they create and ensure community support and enjoyment of the pieces. We

recommend tapping the expertise of the Masters of Public Administration program at Augusta University for assistance with this.

- Fabrication and Installation – For many of the recommended projects contained herein, it will be important to engage a team of professionals from design, engineering, lighting, site excavation, and construction and installation backgrounds. Many large scale projects often include components beyond the installation, including lighting effects or landscaped features that require the expertise of highly skilled experts. A significant portion of these roles can likely be filled by local individuals, and it is recommended to prioritize the hiring of local talent before recruiting non-local entities.

- Maintenance – A substantial number of local stakeholders noted that many of Augusta's past public art projects have suffered from a lack of maintenance after they are completed. Permanent installations must be cared for continually, which includes cleaning, repairing and restoring duties. It is recommended that the Downtown Development Authority, the Recreation and Parks Department or other appropriate entities (existing or newly created) receive additional funding and labor to ensure that future installations are properly cared for.

Project Funding

We have not conducted a detailed funding analysis, but have presented broad areas of funding that should be considered for future projects. As discussed, the costs for many of these projects can be significant. In addition, several concepts will require on-going operating and marketing resources.

SPLOST Funding

One million dollars in SPLOST "Quality of Life" funding is already reserved for installing public art at select highway gateway locations, but more funding is recommended for future projects discussed herein. To better fund several of the projects that should be prioritized for the long term, consideration should be given to reserving up to $2.0 million from the next SPLOST program in 2020.

Federal/State Funding

Several of the comparable projects showcased throughout this document were substantially funded by the National Endowment for the Arts' Our Town Program. The Our Town program can offer anywhere from $50,000 to $200,000 for a given project. The NEA also offers several other grant programs that can offer anywhere from $10,000 to $100,000, depending on the type of project being planned. Concurrent to the preparation of this Plan, the GAAC had filed an application to receive NEA funding for the previously discussed neighborhoods/bus shelters public art concept. The GAAC and local leadership should continue to pursue these types of partnerships with the NEA and other national arts-related entities.

The GAAC currently applies yearly for partner grants from the Georgia Council for the Arts. GAAC should offer assistance to local arts non-profits, schools, libraries, and university groups for the facilitation of project grants on a project by project basis. GCA can supply up to $7,000 for given projects, which could help fund some of the mid-term initiatives discussed herein, such as the development of an Arts and Culture District through mural commissions, pop-up performances, or artwork in indoor public facilities.

Percent for Art Programs

"Percent for Art" programs have helped to greatly accelerate the growth of public art programs in communities such as Charlotte, North Carolina, Scottsdale, Arizona, and Athens, Georgia. In these programs, one percent of every dollar spent on capital projects in the City must go toward funding public art development. Capital projects often include public buildings, parks, libraries, police/fire stations, street scape improvements, airport construction projects, neighborhood improvement efforts, etc. For example, this model generates $1.5 million to $2.0 million per year for Scottsdale Art's Capital Projects program, in addition to $100,000 to $150,000 used per year for maintenance of existing installations.

Local Private Funding

The GAAC should build on the interest in Public Art shown by such local philanthropies as the Porter Fleming Foundation to help local artists apply for grants to complete public art projects that align with this Plan and the desires of the community.

Also, many communities throughout the country employ percent for art programs for private projects. These programs either require or ask private developers to 1) fund a public art project on their site or elsewhere in the community that is of equal value to one percent of their private project cost, or 2) contribute one percent of their total project cost to a pooled public art fund. For this type of program to be effective in Augusta, the GAAC would need to work with the Augusta Economic Development Authority, Downtown Development Authority, Augusta Tomorrow, and the Chamber of Commerce to educate developers about the importance of investing in the City's public art program. These efforts should include presentations that communicate how the presence of public art in a community can serve as a representation of its quality and vitality, thereby leading to increased property values.

For instance, Scottsdale has a private percent for art program that requires private developers to invest one percent of the funds invested in development/redevelopment projects into public art works that are installed on their site or elsewhere in the community. This program's budget can vary depending on the number of private developments in a given year, but public art officials indicate that it can range from $500,000 to $1.0 million annually. According to local representatives, a significant majority of private developers elect to invest in the City's pooled public art fund instead of an individual project.

Other Sources of Funding

The GAAC should continue its efforts to acquire donations from private foundations and various public entities, and the broader solutions to fundraising discussed herein should be strongly considered to help raise funds for long term public art initiatives, for which a long-term savings mechanism must be created. Sponsorship fees, event/festival revenues and percentage of sales proceeds from art auctions could greatly increase the GAAC's annual revenue figures and would in turn provide more resources to acquire higher quality talent, retain and recruit arts-related businesses to Augusta, develop larger events and procure high end temporary or permanent installations.