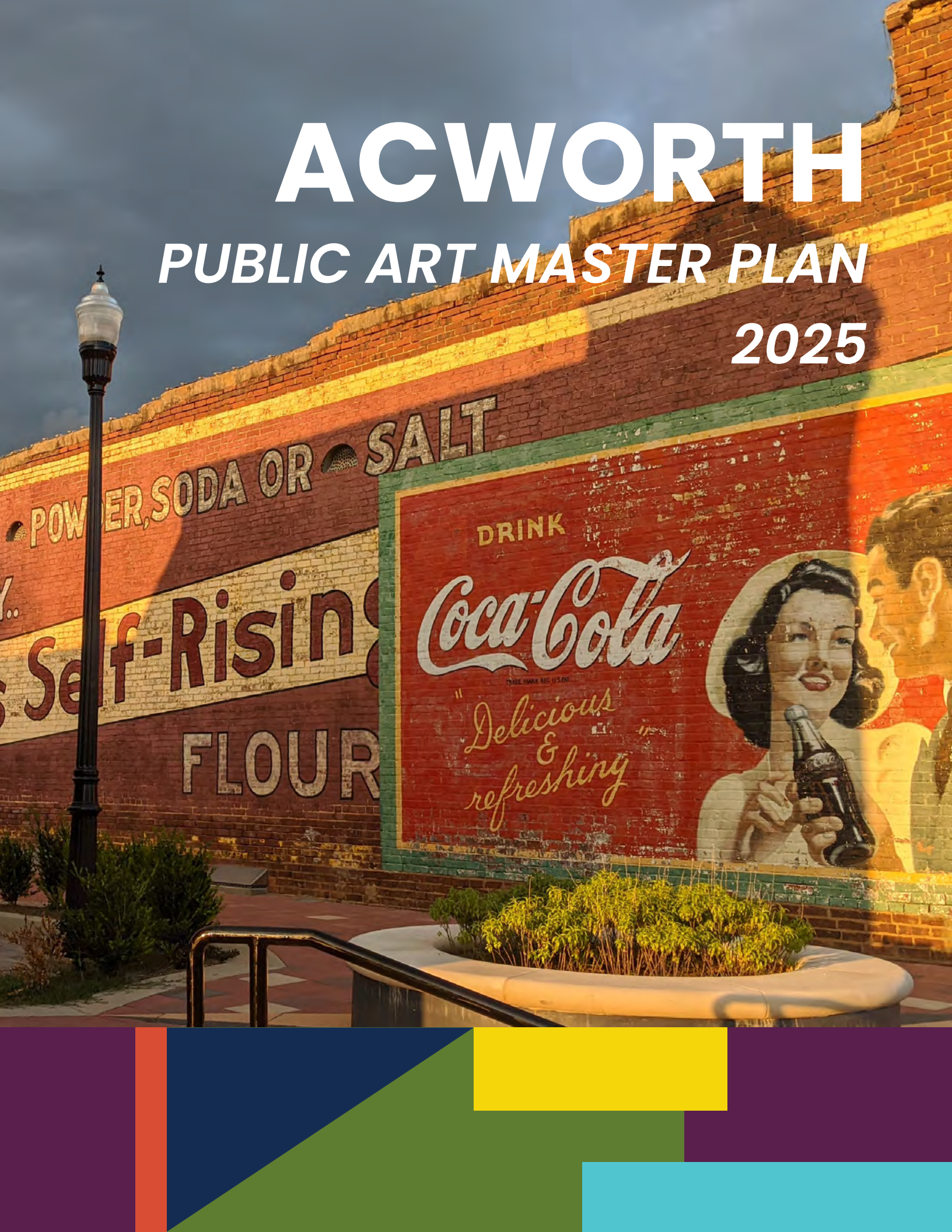


# ACWORTH

## PUBLIC ART MASTER PLAN

### 2025



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# TABLE OF CONTENTS

<b>1. INTRODUCTION AND IDENTITY .....</b>	<b>6</b>
<i>Introduction.....</i>	<i>8</i>
<i>Vision statement .....</i>	<i>10</i>
<i>Public Art .....</i>	<i>12</i>
<i>Guiding Principles .....</i>	<i>12</i>
<i>Public Art Guiding themes.....</i>	<i>12</i>
<i>Public Art Goals.....</i>	<i>14</i>
<b>2. WHAT IS PUBLIC ART? .....</b>	<b>16</b>
<i>Public Art Definition .....</i>	<i>18</i>
<i>Public Art Typologies.....</i>	<i>20</i>
<i>Public Art Placement Strategies.....</i>	<i>26</i>
<i>Engaging Public Art Opportunities .....</i>	<i>28</i>
<b>3. ESSENCE OF ACWORTH AND THEMES .....</b>	<b>30</b>
<i>What is the Essence of Acworth? .....</i>	<i>32</i>
<i>Public Art Themes and Acworth's Stories .....</i>	<i>34</i>
<b>4. STRATEGY AND PROJECT RECOMMENDATIONS .....</b>	<b>38</b>
<i>Creative Programs.....</i>	<i>58</i>
<b>5. ESTABLISHING A PUBLIC ART PROGRAM.....</b>	<b>64</b>
<i>Building the Public Art Program .....</i>	<i>66</i>
<b>6. APPENDIX .....</b>	<b>76</b>



## ***FORWARD WITH THE MAYOR***

You're Welcome in Acworth! Our community values our great quality of life here in Acworth and we look forward to building on opportunities that enhance our resident and visitor experience through projects that strengthen our culture and sense of place in our city. We're excited to share Acworth's Public Art Master Plan and we're looking forward to the many ways its implementation will add to our quality of life here in the city.

In Acworth, we are blessed to be surrounded by a charming historic downtown, beautiful parks and greenspaces, and four beaches on two lakes. As we've grown, we've welcomed a variety of additions rooted in the Arts including the Acworth Arts Alliance and Acworth Cultural Arts.

Acworth's Public Art Master Plan will create unique placemaking opportunities in our public spaces by enhancing our story and highlighting the culture of our vibrant community. We believe this project will support our residents, our community, and our visitors by showcasing who we are through public art.

We are excited to see how our vision, values, and traditions are displayed through public art and look forward to seeing how the community comes together to uplift this plan moving forward.

May God Bless You and Your Families,

Tommy Allegood

## ACKNOWLEDGEMENT

### ACWORTH MAYOR & BOARD OF ALDERMEN

Tommy Allegood – Mayor  
Toby Carmichael – Alderman  
Steve Prather – Alderman  
Brett North – Alderman  
Tim Richardson – Alderman  
Tim Houston – Alderman

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Mindy Newman – Secretary/Treasurer  
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Kevin Marcy  
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### ACWORTH ARTS ALLIANCE

### ACWORTH CULTURAL ARTS

### ACWORTH PUBLIC ART PLAN STEERING COMMITTEE

Tommy Allegood – Mayor of Acworth  
Marvon Williams – Acworth Downtown Development Authority  
Tim Fernandez – Acworth Tourism Bureau Authority  
Cathy Green – Acworth Arts Alliance  
Jeri Hadaway – Acworth Cultural Arts  
Nick Fryman – Acworth Parks, Recreation, and Community Resources

### CITY OF ACWORTH

James Albright – City Manager  
Department of Downtown Development, Tourism, and Historic Preservation  
Acworth Parks, Recreation, and Community Resource Department

### DESIGNING LOCAL

Amanda Golden  
Anna Talarico  
Gabrielle Smith

***This plan would not be possible without the invaluable input of the Acworth Community, including its residents and visitors who participated in surveys and activations to help this project come to life!***



# ***INTRODUCTION AND IDENTITY***



Introduction

Public Art Guiding Themes

Public Art Goals





# ***INTRODUCTION***

From its quintessential beaches to its charming downtown, Acworth is a unique destination for work, play, and everything in between. With just over 22,000 residents and its proximity to metropolitan Atlanta, it is poised for continued growth in the next decade. As Acworth looks toward its future, the City believes in public art's ability to tell the story of Acworth, enliven public spaces, and reveal what makes this City special.



# WHY PUBLIC ART?

Those who love Acworth already know that it is a destination city for outdoor recreation, genuine hospitality, and family-friendly experiences. Public art is an important resource that not only reflects Acworth, but also reveals it. Through public art, our communities and shared spaces are even more vibrant, and our connections to each other become even deeper. Public art, in its many forms and contexts, enlivens places, inspires curiosity, and celebrates Acworth's unique characteristics. As a place that is truly welcome to all, Acworth has a distinct reverence for its past and an energizing roadmap for its future. Public art in Acworth supports—and enhances—this community's emphasis on high quality of life, wellness, and shared values.

From large-scale, multi-year projects that define Acworth's gateways, to temporary, yet meaningful mural opportunities in Acworth's beloved greenspaces, this plan outlines a range of strategies for high-impact public art projects in Acworth. In addition to strategy recommendations, this plan provides guidelines for establishing the public art program in Acworth, administrative next steps and best practices, and strategies for effectively and efficiently implementing public art projects in Acworth.



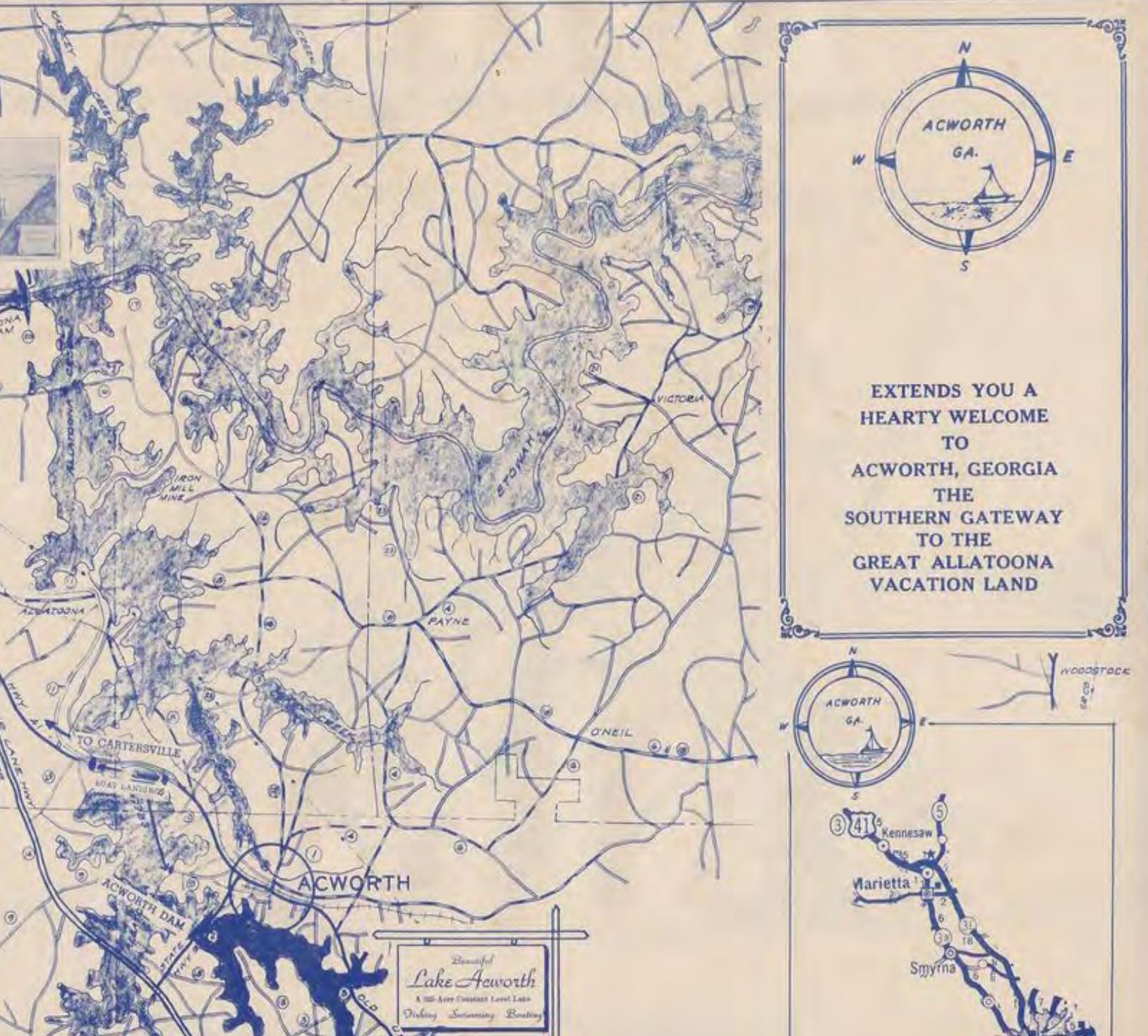




# VISION STATEMENT

**Acworth will be a city where public art is a welcoming and engaging force that deepens connections among the community and beyond, enhances encounters with natural treasures, fosters an understanding of the past, and supports an exceptional quality of life.**





# PUBLIC ART GUIDING PRINCIPLES

Building on the vision for Public Art in Acworth, a set of guiding principles for future public art projects and programs will ensure that community feedback from the Public Art Master Plan process is at the heart of decision-making. The following principles are synthesized from community and survey input, and illuminate the traits that the public would like to see in future public art:

## **Bold and Colorful**

*Vibrant, dazzling, a visual feast*

## **Local and Legendary**

*Historic, meaningful, uniquely Acworth, tells a story*

## **Fun and Functional**

*Interactive, stimulating, thought-provoking, transformative, happy*

## **Inclusive of ALL**

*Diverse; representative of the community; welcoming to residents, visitors, and beyond; shared sense of unity and belonging*





# ***PUBLIC ART GOALS***

As a public asset, strategies for public art placement and themes should align with its wider goals. During the community engagement phase of the plan writing process, survey respondents indicated the public art in Acworth should achieve the following goals:

# 1. Beautifies Acworth's buildings, streets, and city-owned facilities

*Acworth is already a beautiful place to live. The beauty of public art enhances how the City shares its unique character and demonstrates its identity.*

# 2. Strengthens the identity of Acworth

*Through the set of guiding themes outlined in this plan, public art in Acworth will shape places through iconic artworks that encourage community gathering, shared experiences, and moments of connection to public spaces.*

# 3. Builds pride in the city

*Public art is a public asset that enriches and enlivens our hometowns. Beyond this, it elevates a community's care for its public spaces, fostering increased civic engagement and community participation.*

# ***WHAT IS PUBLIC ART?***

A large, bold, white number '2' is the central focus of the page. It is set against a dark purple background. To the right of the number, the background is divided into three horizontal color bands: a light blue band at the top, a yellow band in the middle, and a green band at the bottom. The number '2' is positioned such that it overlaps these bands.

Public Art Projects  
Placemaking Projects  
Creative Programs







# ***PUBLIC ART DEFINITION***

A clear, sound definition for public art is the cornerstone of a thriving public art program. This definition provides direction for appropriate uses of funds, project possibilities, and distinguishes public art from other capital projects or conventional aspects of public spaces.



**Public Art**, when used herein, shall mean any of the following:

- » sculpture, statues or monuments in any material or combination of materials;
- » painting;
- » murals;
- » graphic arts including printmaking and drawing;
- » photography;
- » crafts in clay, fiber and textiles, wood, metal, plastics, glass and other materials;
- » mixed-media, any combination of forms or media, including collage;
- » performing arts;
- » functional art such as street furniture, as defined by the Acworth Public Art Program;
- » environmental art consisting of landforms and artistic landscape composition, or artwork created from natural (non-man made) materials.

The term “Public Art” does **not** include:

- » reproductions by mechanical or other means of original works of art, except for limited editions, controlled by the artist, of original prints, cast sculptures, photographs or other works of art;
- » decorative, ornamental, or functional elements which are designed by a building architect or consultants engaged by the architect which are a traditional and typical element of architectural functionality or code standards;
- » elements generally considered to be conventional components of a landscape architectural functionality or code standards including, but not limited to, plant materials, pools, paths, benches, receptacles, fixtures and planters;
- » “Art objects” which are mass produced or of a standard design, such as playground sculpture or fountains, except pieces of historical significance to Acworth;
- » directional or other functional elements, such as supergraphics, signage, color coding and maps, except where sculptural pieces are used to define gateways in Acworth;
- electrical, water or mechanical service for activation of the work;
- exhibitions and educational programs related to the work;
- and art that displays slogans, logos, mascots or commercial advertising.



# ***PUBLIC ART TYPOLOGIES***

Public art projects can have a range of positive, impactful outcomes in public spaces and communities. This section outlines different types of public art interventions, engaging opportunities for public involvement in art, and strategies to select public art sites.



Turton and Entwistle Reservoir  
Edgworth, Lancashire, England



Patrick Dougherty, *Summer Palace*  
Morris Arboretum, Philadelphia, PA (2009)

## SCULPTURES

---

Sculptures are three-dimensional original artworks that can be made of any material that offers structural stability and durability. Sculptures are scaled to their surroundings and typically do not move from the location in which they are installed. Whether contemporary, whimsical, traditional or something more, sculptures are often the focal points of civic art. Sculptures may commemorate and celebrate our history, express civic pride, or be established as culturally-defining showpieces for the town.

Sculptures can take on many shapes and sizes and often fit well when created in or alongside gateways, parks, gathering spaces, and community centers. Because communities can celebrate and enhance their civic identity, they are especially appropriate in parks and downtown settings.

## ENVIRONMENTAL ART

---

Environmental art is any kind of outdoor public art that uses materials with a direct connection to nature, landscaping, or organic materials. Environmental art can be temporary or permanent, and its scale can vary. Its thematic context addresses environmentalism and sustainability.





Sui Park, *Summer Vibe* (2021)  
Riverside Park, New York City

## FIBER

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Fiber art is any kind of artwork that uses natural or synthetic fiber materials as the primary component of its overall composition. Fiber art can take the form of wall hangings, tree wraps, suspended sculptures, and beyond. Examples of fiber materials include fabric, yarn, polyurethane materials (like tarp), and mesh.

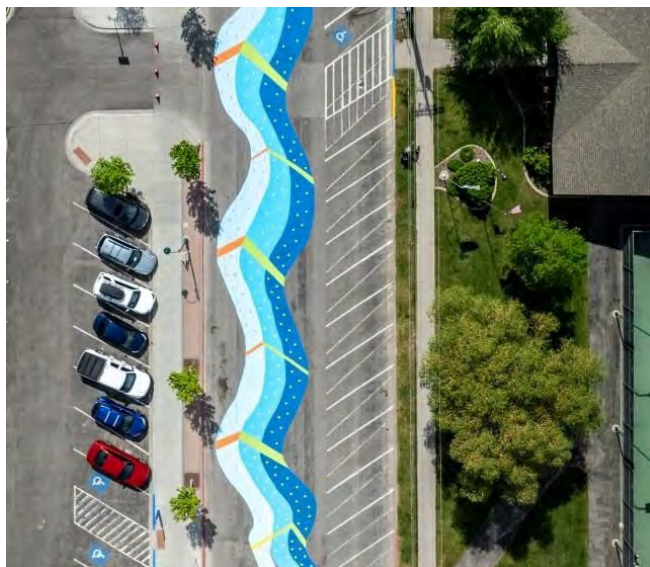


Beatriz Mayorca, *Evolve* (2019)  
Oklahoma City, OK

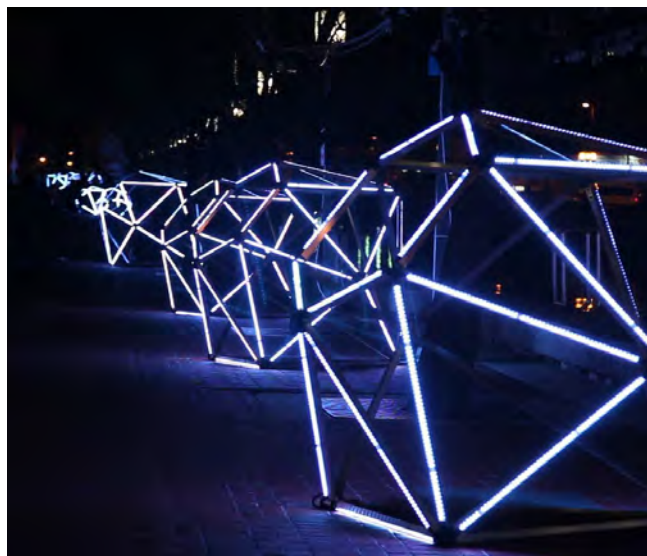
## FUNCTIONAL ART

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Functional Art is ordinary infrastructure that has been reimagined and designed by an artist. Integrating unique designs into infrastructure may be an affordable and efficient way to create a major visual impact. Some possible options for functional art installations include bike racks, benches, play equipment, medians, subdivision walls, trash cans, transit stops, storm drains, manholes, monument signage, sidewalk treatments and more.



Maria Sengle, *Wild Tracks* (2024)  
Jackson Hole, Wyoming



Mina Cheon, *Diamond Sculpture*  
(Series of 15) 2015

## MURALS

---

Murals are large-scale, two-dimensional compositions that can be: 1) painted onto the surface 2) graphic reproductions printed onto vinyl that is adhered to a surface, or 3) painted onto a panel that is affixed to the building. Environmental conditions, artwork display duration, artist ability, timeline, and budget are all considerations for which mural application style is suitable for a project. While curating permanent works of art as part of the collection is important, ephemeral works such as murals allow for the exposure of many artists over a short period of time rather than a few artists over a long period of time.

## LIGHT INSTALLATIONS

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





Kerstin Brätsch, *Fossil Psychic Stone Mimicry (Palladiana, Mosaico\_Bench I)*, 2024–2025

## MOSAICS

---

Mosaics come in many shapes and sizes and include glass or ceramics. The relative flexibility of the application of mosaics responds well to many art contexts. Mosaics can be inlaid for flooring or wall elements, or they may be a component of a sculpture. Terrazzo floors can be considered as a kind of mosaic installation.



Allegory, *Flux Cocoon*  
Lausanne

## MULTIMEDIA

---

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



Meg White, *Muse of Discovery*  
Lake Eola Park, Orlando, FL

## ***SITE SPECIFIC ART***

Site-specific art is artwork that is aesthetically, conceptually, and/or thematically connected to the unique circumstances, culture, history, and environment of a particular site. Site-specific art can take many forms, and may be permanent or temporary. In this approach to art-making, artists extensively research the place, site, or area where the site-specific artwork will be placed. Site-specific art tells the story of a place through its surroundings, enriching the experience of the place itself.

*People in  
Acworth most  
want to see  
Functional Art,  
Murals, and  
Sculpture.*





# ***PUBLIC ART PLACEMENT STRATEGIES***



Chris Fennel, "Canoe Wave" (2010)  
Lewiston, ID



Nicola Henshaw, "Future Totem" (2023)  
Thame, Oxfordshire, England

## SINGLE-PRESENTATION PUBLIC ART PROJECTS

Single-presentation public art projects are those that do not repeat in multiple locations and their compositions are limited to one site. Examples of these kinds of projects include, a large-scale sculpture commissioned for a city hall lawn; a unique mural on the facade of a community center; or light installation that is engineered to complement the detailed architecture of a historic building. Single-presentation projects may be temporary, or long-term, and they are primarily characterized by their function as a landmark in public space.

## ART TRAIL

Art that is placed along trails can shape park spaces and pedestrian routes and provide a captivating, continuous experience for pedestrians. This placement strategy can also drive recreation initiatives, raise public interest in local parks, and support wellness and multiple areas. These iterative projects have many parts united by the same theme. For example, a park may commission an artist to create a series of sculptures placed in various locations around the park, united by the theme "Larger than Life Flowers." Another example could be a recurring design motif or symbol placed in a range of sites around a town center. If a city's symbol is a beehive, then an artist could design a series of beehive images to be printed on vinyl stickers and placed around a town. Iterative projects establish a "trail" for the community to follow across a predetermined area, making them a great option for retail areas, parks, or historic town centers.





# ***ENGAGING PUBLIC ART OPPORTUNITIES***





Amigo&Amigo, *Trumpet Flowers*  
Port St. Lucie, Florida



Sullivant *Brighter Days*  
Columbus, OH

## ***POP-UP & TEMPORARY ART***

Pop-up and Temporary Art are public art opportunities that exist in a community between one day and two years. Though temporary art is not intended to live for a generation, it can have a lasting impact on a community by creating a sense of surprise and joy in unexpected places. Some ideal locations for temporary installations include construction sites, sidewalks, alleyways, parks, and temporarily empty spaces and storefronts.

Temporary art can be cost effective and easy to execute, providing opportunities for additional artist engagement. In whatever form, its short lifespan gives energy to the space and drives excitement among the community. Temporary may also invite collaboration, be it with local schools or community groups, to rotate artwork over short periods of time.

## ***COMMUNITY PARTICIPATORY ART***

Participatory art involves the community or a public group in the process of art-making, as guided by an artist. Artwork that emerges from a participatory experience enhances and celebrates its process and participants over short or long periods of time. Collaborative art pieces engage people to generate feelings of community pride and ownership.

## ***PUBLIC PERFORMANCES***

Dance, theater, spoken word, or another type of public performance is an ideal opportunity to be staged in public space or alongside public art. These displays have a particular relevance when staged at the unveiling of public artworks.

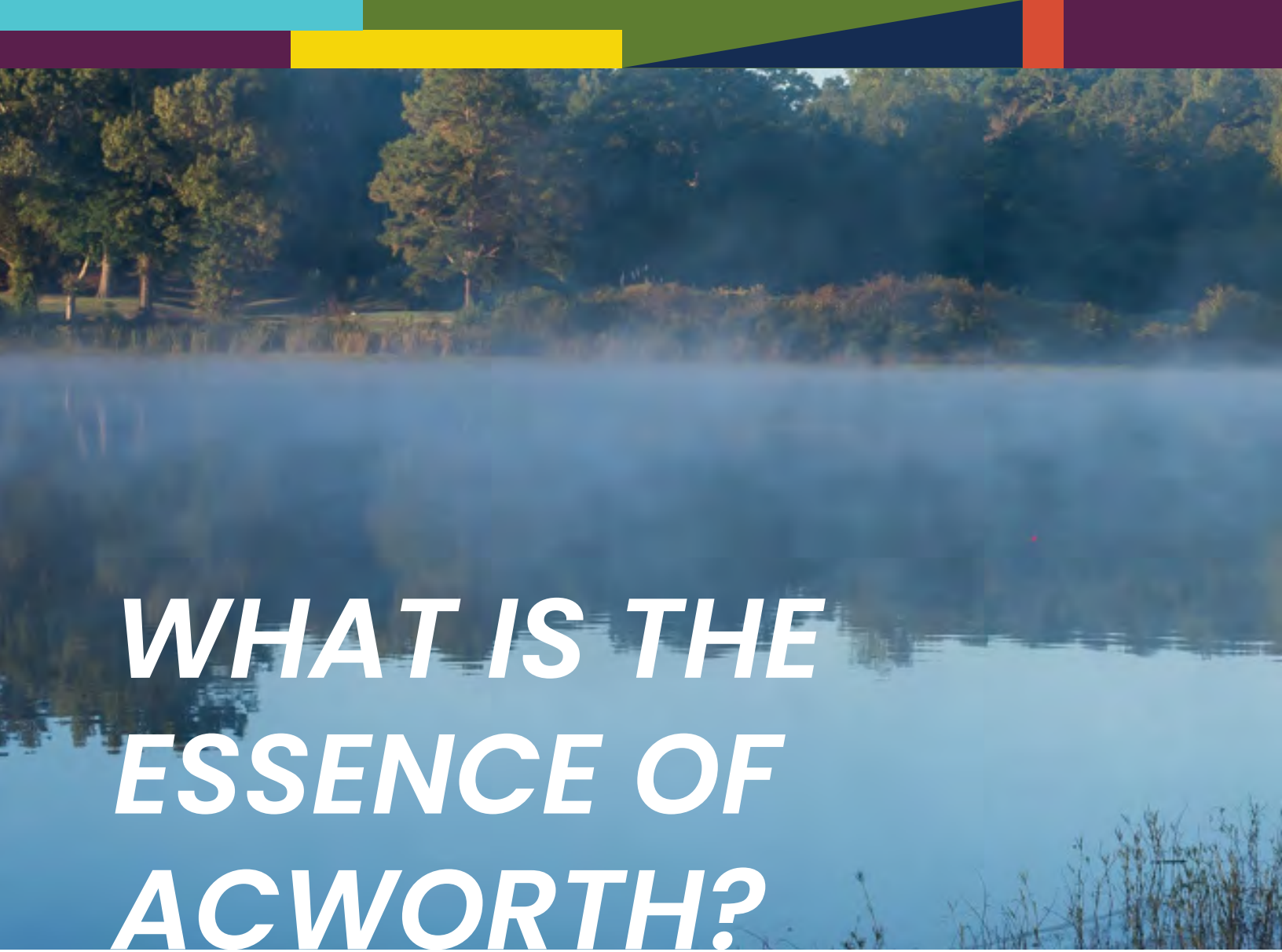
# ***ESSENCE OF ACWORTH AND THEMES***

# 3

What is the essence of  
Acworth?

Public Art Themes and  
Acworth Stories





# *WHAT IS THE ESSENCE OF ACWORTH?*

Highlighting history, celebrating local legends, and representing shared identities are just a few of the functions of public art. Because of the range of public art typologies, different projects can accomplish various goals. This section outlines themes and stories that could be told through Acworth's public art, and offers public art types and locations for sharing these narratives.





Acworth is a community of just over 22,000 residents and located 35 northwest of metropolitan Atlanta. Originally incorporated in 1860, Acworth is proud of its dynamic history and picturesque parks, beaches, and lakefronts. In the last 15 years, Acworth has emphasized offering amenities, services, and infrastructure that supports the high quality of life it provides for its residents, leading the City to significantly invest in enhancing its public spaces and revitalizing its historic areas. Survey respondents described Acworth as a friendly community with a genuine, small-town feel and historic charm, whose most iconic features are its waterfront, parks, and Main Street.

As a hidden gem nestled between Atlanta and the North Georgia Mountains, Acworth strikes a rare balance between urban and outdoor lifestyles. Acworth is a popular day trip destination during peak watersports months, but locals enjoy year-round access to most of Acworth's beaches and parks. For some, Acworth is an escape, but for many, Acworth is home, where quality of life, access to nature, and family-focused values converge. Public art in Acworth should simultaneously inspire the community and enrich locals' everyday routines and experiences while also delighting and surprising visitors, who may only experience Acworth seasonally.



# ***PUBLIC ART THEMES AND ACWORTH'S STORIES***





## **LEGEND OF THE FOUR GEORGIANS AND COWAN MILL**

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John Cowan, the founder of Cowan Mill, was among a group of four local men who, in 1864, found a \$20 nugget of gold in Montana's Missouri River. The group's claim to fame is the founding of Helena, Montana. Cowan Mill was established in the 1870s, and during its nearly 120 years in operation, it attracted generations of workers to the area. The Mill District is an ideal location for art that playfully represents this legend, particularly through murals.

## **TRANSPORTATION HISTORY**

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Acworth was initially established in the mid-1800s as a major stop at Northcutt Station, the first water stop along the Western and Atlantic Railroad. Acworth was also part of the original Dixie Highway, an unprecedented, multistate initiative to connect the Midwest with the South in the early twentieth century. Transportation stories could be communicated through utility box projects, murals, mosaics, and other two-dimensional projects in and around Acworth's downtown. Today, golf carts are a distinctly-Acworth mode of transportation, and pursuing project themes and approaches that speak to the golf cart lifestyle is a playful perspective on Acworth's history with transportation.



## ACWORTH HISTORIC ARCHITECTURE

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Including its 14-acre Downtown and Historic District, Acworth boasts six sites that are recognized on the National Register of Historic Places. Despite major destruction during the Civil War, many of Acworth's historic homes stand today, tying together the City's proud history with its bold future. Public art could be placed in key locations in order to interface with the City's architecture and its historical designations, but these aspects could also serve as the conceptual and thematic foundation for public art in Acworth. Leveraging the built environment to spark conversations about the past and its relationship to Acworth's future can be an approachable, yet uniquely Acworth mechanism for community engagement through public art.



## CELEBRATING BLACK HISTORY IN ACWORTH

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Logan Farm Park connects Bethel African Methodist Episcopal Church and Zion Hill Baptist Church, two historic and deeply beloved landmarks in Acworth. Both congregations were established in the 1860s, and their respective places of worship—which were built by freed slaves—are the crown jewels of Acworth's primary public spaces. Black history has always been part of Acworth's heartbeat, and public art presents many opportunities to uplift and celebrate this legacy throughout town. Logan Farm Park is a natural location for a large-scale public art opportunity to highlight the presence and permanence of these two buildings, as well as the communities that have sustained them for generations. Temporary, rotating opportunities to celebrate this history could occur through historic murals on Logan Farm Park's staircases.





Acworth Beach, Save Acworth History Foundation collection, SC/A/003, Kennesaw State University Archives.

## LAKESIDE LIFESTYLE

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Acworth's lakes offer a range of experiences, from adventure and recreation, to relaxation and family fun, and everything in between. Acworth is the only metropolitan Atlanta community that offers four beachfront parks, each with its own identity and amenities. The City's pride for its lakeside lifestyle translates into the genuine, welcoming spirit shared across Acworth. As a symbol of the kinds of experiences that locals and visitors will encounter in Acworth, and as a visual reminder of how Acworth feels to all, imagery that evokes the lakeside lifestyle will be highly successful in Acworth's public art. Concepts could include an abstract, innovative sculpture made of kayaks or oars, or a larger than life sandcastle. Other approaches that honor the lakeside lifestyle could be through functional art, such as artist-designed social benches or pavilions, colorful and fun kiosk murals or painted treatments, and instagramable moments with otherworldly artworks designed using natural or environmentally friendly materials. The "lakeside lifestyle" theme could translate to downtown and other spaces outside of the four beaches, functioning as a "breadcrumbing" technique to encourage visitorship at the beaches.

# ***STRATEGY AND PROJECT RECOMMENDATIONS***

# 4

Project  
Recommendations  
Creative Programs





# UTILITY BOXES

Utility Box art remains one of the most high-impact, cost-effective approaches to public art and placemaking. This option also offers straightforward maintenance, and can be replaced every 3-5 years. Themes for utility boxes could feature historic photos of Acworth, provide public art opportunities to emerging artists in all mediums, or exhibit artworks by Acworth’s youth.

Locations	Tbd
Cost	<b>Vinyl</b> \$500 per artist  \$1,000 for production + installation  <b>Painted</b> \$3,000 for production and installation
Special Considerations	Lasts up to 5 years
Implementation Timeline	Cabinet wraps are best installed in temperatures between 50 and 70 degrees.



Unknown Utility Box



John Thurston  
Hillcrest, CA





# MURALS ON STAIRCASES AND CROSSWALK MURALS

The Logan Farm Park / Community Center Campus is an ideal location for locally-created murals on staircases leading down to the main greenspace. With its centralized location bordering Acworth’s historic downtown, historic walking tour, and main gathering spaces, these staircase murals could share the story of Acworth through its symbols, important figures, and historical moments. As a low-maintenance, high-impact strategy for elevating the Logan Farm Park experience, staircase murals are a cost-effective opportunity to showcase Acworth history and celebrate its future.

Crosswalks throughout downtown can be transformed into traffic calming interventions that also enhance the downtown Acworth experience. Building on the success of Acworth’s first crosswalk mural outside of the Art House, additional opportunities for crosswalk murals will enhance walkability, provide opportunities for local artist involvement, and bring character to otherwise conventional fixtures.

Locations	Logan Farm Park entry points  Steps & Crosswalk leading to 4841 N. Main St.  Lemon and School intersection Crosswalks
Cost	\$5,000 - \$50,000
Possible Partners	Parks and Recreation, Visit Acworth, the Art House, Acworth DDA
Special Considerations	Be mindful of best practices for mural painting
Implementation Timeline	3-6 months



Kristi Kennimer, *Happy Steps*  
Dallas, Texas



Mama Hawk Draws and Erin Hawkins  
Cherry Street Crosswalk (2021)  
Macon, Georgia





# GATEWAY PROJECTS

Public art strategically located at primary entrance points into Acworth will welcome all into the city with unexpected whimsy, presence, and personality. With I-75 and US-41 serving as the City’s respective North and South borders, key sites for gateway opportunities include the Cowan and Main intersection on the East, and US-92 to the West. Using infrastructure as a canvas, public art at these sites could be painted murals or structural enhancements designed by artists. These interventions not only add character and visual interest to the area, but also provide opportunities for traffic calming and enhanced safety.

Locations	4275 US-92 Cowan Rd Bridge at the Cowan and Main intersection
Cost	\$75,000 - \$100,000
Possible Partners	Cobb County, Georgia Department of Transportation, CRT
Special Considerations	Aim to site these works on City-controlled property and City-managed Right-of Way
Implementation Timeline	18-24 months



**Above**  
Aphidoidea, *Points of Reference*  
Erie, Pennsylvania

**Below**  
Vicki Scuri, *Schantz*  
Kettering Ohio

**Right**  
Figureground Studio, Regina Gateway







# ROUNABOUT PROJECTS

Roundabout Projects The School and Cherokee roundabout is the centerpiece of Downtown Acworth’s gathering spaces, making it an ideal location for an innovative, yet accessible sculpture. A roundabout artwork is an opportunity to showcase a community’s core identity and welcome locals and visitors. In Acworth’s case, the roundabout artwork could be a casual, lake-focused icon, or an abstract way to say “You’re Welcome in Acworth.”

Locations	School and Cherokee Streets
Cost	\$75,000 - \$150,000
Possible Partners	City of Acworth, Georgia DOT
Special Considerations	Utility locations at the roundabout. Any construction warranties.
Implementation Timeline	18-24 months



Dave Fox, Cogs  
Bend, Oregon



Troy Pillow, Yakaya  
Bend, Oregon







## LAKESIDE SCULPTURE

Acworth’s natural treasures are a defining element of the community. Enhancing the lakefront experience with multiple public art opportunities creates moments for selfie spots, interaction, and unforgettable wonder. Projects at lakefront sites can scale from large, engaging installations, to intimately-sized sculpture that invites closer looking. Acworth should look for creative opportunities to implement murals on City-owned facilities or surfaces, which not only further beautify Acworth’s lakefronts, but also offer landmarking opportunities and traffic calming strategies.

With so many Acworth residents expressing their love of Acworth’s parks and natural treasures, environmental art in Acworth should be explored. Environmental art can take many forms, but at its core, this typology consists of art that is made with natural materials, such as sticks, reclaimed wood, and beyond. Works could be placed in Acworth’s parks and beaches, or in a more surprising location, such as Main Street or other more urban locations.

Locations	Dallas Landing Park South Shore Park
Cost	\$5,000 – \$150,000
Possible Partners	Army Corps of Engineers
Special Considerations	High visitorship, residential impact, and durability
Implementation Timeline	varies



Gleb Dusavitski, *I Believe I Can Fly*















**RENDERING: LAKESIDE SCULPTURE**



# LAKESIDE PLACEMAKING

Artist-design planters, functional facilities, and site furnishings, such as benches or dining furniture, offer a unique approach to what could be seen as ordinary features of public spaces. These iconic, artist-designed furnishings are an opportunity for Acworth to merge public art with placemaking through unique amenities, which would be visually distinct from the more traditional furnishings along Acworth’s mainstreet Artist-designed placemaking features can be permanent or temporary, and broadly or narrowly installed, in order to establish the desired boundaries of a site.

Locations	Dallas Landing Park South Shore Park Cauble Park Proctor Landing
Cost	\$5,000 – \$75,000, depending on project type
Possible Partners	none
Special Considerations	Pedestrian and visitor traffic is an important consideration, as some projects may attract higher visitation than others. Cauble Park should aim to present placemaking projects that are functional, while a less crowded beach (Proctor Landing, for example), can be more experimental in its approach.
Implementation Timeline	6–18 months, depending on the project



Matthew Geller, Greenway Blueway Byway Skyway, Happy Valley Greenway, Lenoir, NC



Rebecca Rose, In Awe (2018)











**RENDERING: LAKESIDE PLACEMAKING**



# ALLEYWAY PLACEMAKING

Placemaking is the process of creating vibrant, meaningful public spaces. It involves shaping our surroundings to reflect our values and aspirations. By incorporating elements like public art, community events, and thoughtful design, we can transform ordinary spaces into extraordinary places. Placemaking can be a powerful tool for fostering community engagement, economic development, and social well-being. Public art interventions can include suspended artwork, artist-designed furniture or planters, murals, or parklet elements.

Locations	Downtown Acworth alleyways  Stairs leading from northern parking lots  Landscaping bump-outs
Possible Partners	Private property owners  Georgia DOT (potentially)
Special Considerations	Programming alleyway spaces with a variety of opportunities and interventions is key to ensuring that these spaces attract and retain visitorship, engagement, and public interest.
Implementation Timeline	3-6 months



Buckhannon, WV



Lynchburg, VA









# ***CREATIVE PROGRAMS***



# OPEN AIR STUDIO

An Open Air Studio is a specific creative program that provides public access to artists at work. Four-sided, plywood boxes can serve as mural canvases for this live painting event, which can easily occur during a pre-existing City program or event. Following the event, the plywood boxes can be placed around Acworth in key locations—such as parks, beaches, or along Main Street—and displayed for up to 12 months.

Locations	Logan Farm Park would be the primary site for this program, given the size of the park and its visibility. Display locations after the event could rotate from year to year.
Cost	\$5,000–\$7,500 per mural box, including materials, artist supplies, and honoraria
Possible Partners	The Art House  Local Businesses  Main Street Businesses  Farmers Market
Special Considerations	This event is most successful if it coincides with an existing City event, such as the recent Mimosa Festival, or the regular Farmers’ Market.



Creekside Blues and Jazz Festival, Gahanna, OH  
Image: John Hulkenberg, ThisWeek

# TEMPORARY SCULPTURE PROGRAM

Following a one-time investment of placing concrete pads on public sites, Acworth can establish a rotating temporary sculpture program. Existing artworks (non-commissioned) would be borrowed by the City for 18-24 months, and could be united by a common theme, concept, or material.

Locations	Local parks, specifically those with well-defined walking trails; various Main Street locations; outside City-owned buildings
Cost	Initial \$30,000 investment in artwork foundations + \$8,000 - \$10,000 for each sculpture loan
Possible Partners	The Art House Local Businesses Main Street Businesses Cobb Travel and Tourism
Special Considerations	None



Viktor Mitic, Oneo Gallery Sculpture Park



Brian Ferriby, *Falling Oak Leaves* (2021)







# LANTERN PARADE

For centuries, humans have utilized lanterns and luminaries as tools for celebration, warmth, and illumination. A Lantern Parade at Lake Acworth offers the opportunity for a signature City event to galvanize the community through a unique blend of art and social interaction. By encouraging the construction of lanterns within workplaces, schools, and neighborhoods, Acworth can establish an annual tradition that culminates in a captivating community parade across Lake Acworth. A teaching artist could facilitate this event in its first few iterations, presenting an opportunity for an emerging local artist to participate in a major community event. This event will illuminate the lake with handcrafted luminaries, fostering a sense of unity and wonder.

Locations	The Lantern Parade could begin at the Community Center or Logan Farm Park, parade to McCall Primary School, then conclude at Cauble Park for the primary festivities and celebrations.
Cost	\$10,000- \$20,000
Possible Partners	School System Local Businesses Main Street Businesses Neighborhood Groups
Special Considerations	Any considerations or permissions from the Army Corps of Engineers; timing with other City events.







***ESTABLISHING  
A PUBLIC ART  
PROGRAM***

5







# ***BUILDING THE PUBLIC ART PROGRAM***





Through the following steps, Acworth will establish a Public Art Program. This program will be governed by sound and transparent policies and procedures that will ensure continued success of the program.

# **STEP 1: FORMALIZE THE PUBLIC ART COMMISSION**

In order to steward the Acworth Public Art Program and to build a world-class public art collection, a Public Art Commission should be established by ordinance.

The new Commission should align with other City Commission policies, and should consist of a 7 member body with 4 year term lengths and a maximum of 2 terms.

The Public Art Commission should focus on the following responsibilities:

1. Support staff in establishing criteria and eligibility standards for applicants of projects;
2. Support staff in establishing criteria for awarding projects;
3. Support staff in evaluating proposed donations of public art;
4. Support staff in evaluating removal of artwork from public display; and
5. Act principally in an advisory capacity to staff in any matter pertaining to public art.



## **STEP 2: ADOPT THE ACWORTH PUBLIC ART ORDINANCE AND PUBLIC ART POLICY**

In order to establish a successful Public Art program, the City of Acworth should adopt the following policies: Collection Management Policy, Donation Policy, Deaccession Policy, and Acquisition Policy. In addition, the City will adopt guidelines for murals and follow guidance for administration of the program contained in the Public Art Policy.

The aforementioned policies and guidelines will do the following:

- » Establish a definition for public art;
- » Create a Public Art Acquisition Account;
- » Develop processes for public art to be commissioned; and
- » Adopt the Public Art Master Plan.

The following policies are integral to the success of the Acworth Public Art Program. Each policy directs a specific aspect of the Program and ensures the City is following consistent procurement practices, maintaining its commissions through long-term planning and maintenance, governing the program with strong public trust, and providing clear direction for artists, private developers, and donors to follow when participating in the program.

The proposed policy and guidelines can be found beginning on p. 2 of Appendix B.

### **PUBLIC ART PROGRAM INTRODUCTION**

This policy establishes the mission, vision, and guiding principles for the program as well as overall definitions for the policy.

View on p. 2 of Appendix B.

### **COLLECTION MANAGEMENT POLICY**

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

View on p. 9 of Appendix B.

## **DONATION POLICY**

This policy establishes the donation process for artworks not commissioned by Acworth. Each proposed donation must come with a plan to fund and deliver ongoing maintenance, or the resolution accepting the public art must identify how maintenance of the donated public art will be funded. Donation requirements, responsibilities of the donating party, and the process for donating a piece of public art are outlined in this policy.

View on p. 9 of Appendix B.

## **MAINTENANCE POLICY**

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

View on p. 14 of Appendix B.

## **ROLES AND RESPONSIBILITIES**

The Roles and Responsibilities chapter outlines the duties of citizens, City staff and elected officials in the development, funding and implementation of Acworth Public Art Program. The Plan provides guidelines and requirements for the development of an annual Public Art Work Plan, the funding and acquisition of public art, the selection of artists and artwork, the implementation and conservation of the Acworth Public Art Collection.

View the Administrative Guide on p. 6 of Appendix B.

## **MURAL GUIDELINES**

The Mural Guidelines offer guidelines for both publicly-owned murals on public and private property and consider the process for approval. The guidelines consider the ownership of the building in which the mural will be sited.

View the Mural Guidelines on p. 29 of Appendix B.



## **STEP 3: ENSURE PERMANENT FUNDING FOR PUBLIC ART**

In order to achieve the vision of the community for public art in Acworth, sustainable funding is needed.

There are many options for funding a municipal Public Art Program and several factors were considered when determining the best mechanism for Acworth. Considering a single traditional funding mechanism would likely not yield the funds necessary to achieve the vision set forth in this Plan, therefore a series of funding mechanisms are recommended to establish a Program that has lasting impact.

### **FUNDING RECOMMENDATIONS**

#### **General Fund Allocation**

In order to jump start the program until permanent funding is secured, at minimum a General Fund Allocation of \$60,000 should be budgeted annually for each of the next 5 fiscal years to fund projects outlined above.

#### **Percent for Art Ordinances**

In addition, both a Percent for Art in Capital Improvement Projects and a Percent for Art in Private Development should be studied for adoption in order to ensure long term funding. These strategies will yield momentum for the Public Art Program, building energy and support for future investment.

Factors considered when determining suitable funding mechanisms:

- » How adoption of selected funding mechanisms will impact other municipal expenditures; and
- » How much funding each mechanism will generate over time.

## Percent for Art in Acworth Capital Improvement Projects

Percent-for-art programs encumber a percentage (usually .5 to 2) of CIP (publicly funded capital improvement projects) per year for the commissioning of public artworks. These artworks may be sited in, on, or adjacent to the building or project being constructed or may be redirected to a fund that can then be spent throughout the City. This ordinance would guarantee a funding stream for public art projects well into the future. The policy also guarantees that public art projects will be planned each year, as long as CIPs are underway and municipal construction continues.

Acworth should dedicate 2 percent of CIP projects per year to the Public Art Program.

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

## Types of potential Capital Improvement Projects to Include Public Art within:

- » New roads
- » Streetscape Projects
- » Fire and Police Stations
- » Parks
- » City Facilities



## Percent for Art in Private Development

This public art requirement would apply to all private non-residential development projects throughout the City and all residential development projects with more than 4 units, including new construction, or the renovation or improvement of an existing building where 50% or more of a building is being modified, renovated, expanded, rebuilt or improved by construction. The public art requirement for any single project shall not exceed \$200,000. All applicable private development must elect one of the following assessment methods and submit a completed art requirement application and provide a copy of the total construction costs as indicated on the construction contract(s) within 90 days of the issuance of the first building permit or site work permit for a subdivision plat for any portion of the project:

### **Option 1: On-site Artwork.**

- A. Submit documentation evidencing the escrow of funds for an art feature valued in an amount not less than 2% of the total construction costs.
- B. Submit an application for approval of the art feature to the Arts Commission who will assist the applicant in routing it through the approval process with the City.

### **Option 2: Contribute to the Acworth Public Art Acquisition Fund.**

- A. Contribute an amount equal to 80% of the 1% of the total construction costs for deposit to the Acworth Public Art Acquisition Fund.

## Location of Artwork if Option 1 is selected:

Artwork must be located in an exterior place defined as any place, public or private, outdoor and exterior to buildings or structures and exposed to public view, including, but not limited to, buildings, parks, right-of way medians and open spaces.

## Grants

Given the generosity of the Acworth community, the City's contribution should be leveraged to access grant dollars locally and nationally.

Employing multiple funding options over time achieves a number of goals: provides funding in the early years of the program projecting success early in the Program's existence, engages the private development community, proposes a future percent for art in all large public projects, and recognizes potential contributions achievable through grant funding (many grants require a contribution, or matching dollars).

Having a multi-pronged approach shares responsibility for funding, and targets investment to well-used public spaces and to specific projects and makes the vision outlined in the Plan more likely to be achieved through a variety of partnerships.

## STEP 4: STAFFING THE PROGRAM

A Public Art Coordinator should be hired to manage Acworth's Public Art Program. This position will ensure the Program is managed properly and each project is executed with the City's best interests in mind.

The Public Art Coordinator has the following responsibilities:

- » Develop and implement an annual Public Art Work Plan in coordination with the Public Art Commission and appropriate City departments and representatives.
- » Oversee the administration of the commissioning of new works of public art including, but not limited to:
  - **Project planning** - developing scopes of work and project budgets, coordinating with the project manager and project architect, and identifying community partners when necessary.
  - **Management of the artist selection process** - developing and distributing RFQs and RFPs, staffing the artist selection committees, and conducting artist workshops.
  - **Project implementation** - developing contracts, getting necessary approval, coordinating with the project manager, reviewing preliminary and final designs, and monitoring artist progress and compliance with the project contract.
  - **Documentation** - keeping records of contracts, photographs, construction drawings, maintenance manuals, and meetings.
  - **Community education** - assist in garnering publicity for projects, facilitating public meetings, and developing educational materials.



- » Oversee the work of project consultants
- » Ensure adequate insurance and liability protection is secured by artists, contractors, and the City prior to installation.
- » Coordinate any necessary management agreements through artists, contractors, community groups, private property owners, and the City as needed.
- » Monitor private development projects to assist private developers in including public art in their developments and guide them, when requested, through the process of placing public art within their projects.
- » Identify collaborations and sources of funds.
- » Oversee a comprehensive conservation survey of the Acworth Public Art Collection and ensure all necessary repairs are conducted.
- » Serve as a liaison between the City, artists, and/or business organizations relative to the Public Art Program.
- » Report to the Parks and Recreation Department Head
- » Support the Public Art Commission
- » All other duties as assigned

