city of Suwanee

PUBLIC ART MASTER PLAN

Cover: *Remembrance*, Marc Moulton. Commissioned by the City of Suwanee.

PUBLIC ART MASTER PLAN

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EXECUTIVE SUMMARY

Big. Bold. Game-changing. Those adjectives accurately describe the initiatives that Suwanee has undertaken over the past dozen or so years – measures that have helped transform Suwanee from just one more metro Atlanta bedroom community into a distinctive, desirable place to live, a place that stands out for its new park system, vibrant Town Center, and engaging sense of community.

But now what? Now that many of the ideas captured through the planning processes that Suwanee undertook in the last decade or so have been implemented, what should Suwanee do next? How do we maintain the momentum?

So begins Suwanee's *20/20 Vision Strategic Plan*, with a preface that provides an apt starting point for the City's Public Art Master Plan, as well.

Suwanee launched its public art initiative in 2008 by creating a Public Arts Commission, adopting a policy of encouraging developers to include public art in their projects and pledging the city to do the same. Since then, the city has commissioned and acquired numerous artworks for its City Hall and major parks, organized several rounds of SculpTour, a popular temporary sculpture exhibition, and welcomed more than a half-dozen artworks placed by developers on their properties.

Meanwhile, public art has become part of the essential thinking of cities throughout metro Atlanta and beyond, particularly because of funding sources that are shifting the focus of public art to "creative placemaking."

Thus the same question for public art in Suwanee: What's next? What about Suwanee's current model is working and should be built on? What new directions can Suwanee take that reflect the City's anchor points of *quality, unique, remarkable* and *visionary* as much as its original public art program did?

Last winter, the City hired urban designer and planner Todd W. Bressi, working collaboratively with Meridith McKinley of the consulting firm Via Partnership, to facilitate the development of a public art master plan. The consultants worked closely with City staff and an advisory committee that included members of the Public Arts Commission as well as numerous other civic leaders. The charge for the plan was to set a vision and develop a ten-year strategy that would help take public art in Suwanee to the next level.

The resulting plan reflects not only the City's spirit, but also how public space is perceived and used in Suwanee and how public art can be an essential part of that. Few suburban communities have a public realm that is as vital, as cared for and as central to the identity of the city as Suwanee's parks and public spaces are. This provides Suwanee with a unique opportunity to add public art that is of special significance and endurance.

VISIONARY IDEAS FOR PUBLIC ART

Suwanee's Public Art Master Plan starts with a simple vision. Public art will support the City by:

- capturing and reflecting Suwanee's spirit as a friendly, fun and forward-thinking place,
- embracing community activity and engagement as part of what makes people in Suwanee feel connected to one another and to the future, and
- inspiring new ideas about improving and caring for Suwanee's visual character and urban design.

Building on that vision, the plan introduces two key ideas about the types of public art that make the most sense for Suwanee. First, art projects should reflect and celebrate Suwanee's active and playful spirit, an idea called "Art + Play." Second, art projects should reinforce the major urban design connections in downtown Suwanee and the major activity centers of the city, an idea called "Art + City Image." In addition, the plan outlines how Suwanee can create a dynamic, ever-changing, ever-engaging cityscape by creating a wider variety of short-term projects, rather than investing all of its resources in permanent projects.

These artistic directions will result in a group of public art projects that feel like they are distinctly about Suwanee and define the City's public spaces as they evolve in the years to come.

GETTING FROM HERE TO THERE

A ten-year plan is different from a blueprint: the vision must be steady, but the path to achieving it must take advantage of opportunities that come its way.

Suwanee's Public Art Master Plan points out more than 20 locations that should be considered for public art — including significant future public investments such as the Buford Highway roundabout and the public park recommended for the DeLay property, as well as a visionary idea for an artist-designed walkway that connects Town Center Park with the future DeLay Park.

The master plan includes a roadmap that shows how a combination of City support, grants, donations, and sponsorships can help Suwanee implement this diverse portfolio of projects. The plan also explains how a combination of support from City staff, the Public Arts Commission, and professional public art consultants will be critical to new artworks that are placed by both the City and private developers. Finally, the plan recommends new guidelines for making decisions about donations and for including public art in private development projects.

LOOKING AHEAD

Suwanee's Public Art Master Plan offers a new civic vision — a convergence between the City's identity as a spirited and connected community, its vision for active public spaces and quality design, and a portfolio of public art projects that can support both.

The types of opportunities and challenges that this plan outlines should be familiar to Suwanee, a city that boldly pursues long-term visions and does not allow itself to be satisfied by the ordinary or the tried and true. The implementation of the plan will be a matter of great civic purpose, with the City government, citizens, and businesses all playing their part. The outcome will be a remarkable collection of civic art, a new component of meaning and identity for a city that understands the importance of civic vision to its everyday livability and long-term success.

Concert at Town Center Park, 2014

I. INTRODUCTION

CONTEXT

Suwanee is a small city that pulls off big things. Over the past fifteen years, the City has successfully bonded and implemented a major expansion of its parks system and the development of a new Town Center, including a City Hall and civic park. These projects have given Suwanee a reputation for leadership — and the confidence to try more.

Suwanee also is a place where concern about community design and appearance are cemented into the fabric and the culture of the city — and immortalized in all of the plans the City has adopted in the last fifteen years.[1] Suwanee was an early adopter of New Urbanist principles, which can be seen in the planning and design of its Town Center and of some of its recent residential neighborhoods. The City has established design guidelines and funded roadside landscape treatments, with a long-term goal of establishing a unique character for each area of the city. The City is investing next in "complete street" improvements for Buford Highway to better balance vehicle, pedestrian and bike movement and to improve connections between Town Center and Old Town.

Suwanee is a city that understands how its public realm is important to community vitality. When it planned a new town center, it made public space the central feature. It programs Town Center Park with events and activities, making it a modern town square and cherished community space, and leaves the green space behind City Hall open for informal community use. It built a four-mile greenway for walking and biking, and it manages seven other parks, each of which has its own distinct mix of active and passive features.

WHY PUBLIC ART?

Suwanee understands that quality design, a focus on pedestrians and well-used public spaces, and the inclusion of features that are different, fun, and interesting are all important components of keeping a place vital and viable.

Suwanee recognizes that public art is a vital part of this mix.

Cities have long considered public art as a key component of a vibrant community — as an essential element of placemaking and city design, as a tool for promoting community connectedness and economic development, and as a means of providing people with experiences that "enrich us as individuals, ... sharpen our outlook on the world, and help us participate more fully as members of our communities."[2]

In 2008, just as cities and funders were beginning to coalesce around the idea of "creative placemaking," Suwanee established a Public Arts Commission and a policy that encourages the voluntary inclusion of public art in new development, a policy that it follows for its own capital projects. Three years later, the City launched SculpTour, a recurring public sculpture exhibition. The year after that, the *Suwanee 20/20 Vision Plan* made a forceful recommendation that Suwanee should make public art the City's arts niche:

"Suwanee is developing a brand around art, specifically public art. ... Build on the work of the Public Arts Commission to expand public art offerings throughout Suwanee as a means to support the local arts, creatively improve public spaces, and promote the City ..."[3]

Public art can help the City achieve several aspects of its vision for the future:

- *Reflect and express the city's identity.* Suwanee prides itself as a quality place to live and do business, a place that is open to change and improvement, and a place that isn't afraid of big ideas.
- *Provide a "quality of life" amenity that keeps people involved.* Suwanee provides activities, events and facilities that are rewarding for its residents so that people will make a commitment to the city and invest in its future.
- *Keep the city fresh, interesting, enjoyable, and talked about.* Suwanee wants to be known as a place that is always fun and interesting, worth watching, and worth a visit.

SUWANEE'S TRACK RECORD IN PUBLIC ART

The City's public art program currently has three main components: new commissions, Suwanee SculpTour, and the voluntary policy for public art in private development.[4] These initiatives have been launched and managed in a thoughtful way in which the components reinforce one another, and have been marketed well as part of the overall story about public art in Suwanee.

The City has achieved this through public support and with a minimal outlay of public resources. Each SculpTour exhibition costs about $50,000 to produce, including artist stipends, preparation of bases, and the purchase of one sculpture at the exhibit's end. The City has allocated staff time to the effort and collected sponsorships and donations to offset out-of-pocket costs.

New Commissions

The City has commissioned two artworks to date: *Shimmering Echoes*, a suspended sculpture by artist Koryn Rolstad in the lobby atrium of City Hall, and *Remembrance*, a memorial to 9/11 by artist Marc Moulton located in Town Center Park. It also funded artistic enhancements to the fencing at White Street Park.

The sculpture in City Hall was commissioned by the City, in part, to mirror the voluntary commitment it was asking developers to make in conjunction with construction projects. Both sculptures were managed by City Economic Development staff with assistance from Public Works staff.

No commissions are currently in the works, but the City is interested in incorporating public art into the Buford Highway streetscape plan (particularly the proposed roundabout), which may lead to the City's next commission.

SculpTour

The City has organized four installments of the SculpTour temporary sculpture exhibition since 2011, bringing 61 sculptures to a compact, walkable area of downtown Suwanee.[5] SculpTour is organized through an open call, managed by City staff, with a selection committee (comprised of PAC members and others) deciding which entries to include. SculpTour is funded through donations from individuals, families, and area businesses. The goals are to enliven Town Center, attract visitors, and stimulate interest in Suwanee's public art program.[6]

Suwanee residents have enjoyed SculpTour, especially the "People's Choice" competition in which they vote on a piece that the City then acquires. Several residents and collectors have gone on to acquire pieces, some of which have been donated to the City.

SculpTour has supported the City's efforts to encourage public art in private development by giving developers examples of public art to consider. Several have purchased SculpTour pieces in response to the City's request that they include public art in their projects.

Public Art in Private Development

Since 2008, developers have been required to meet with the Suwanee Public Art Commission before they obtain a development permit. They have been encouraged to voluntarily spend up to one percent of their construction costs on public art, either by incorporating an artwork into their site or by contributing to the City's public art fund. Prior to that, several residential developers

Shimmering Echoes, Koryn Rolstad. Commissioned by City of Suwanee for City Hall.

Iron Canopy, Phil Proctor. Purchased by City of Suwanee. Previously loaned to City for display during SculpTour, 2013-15.

included public art in their developments in an attempt to make their developments stand out and to entice people to live in master-planned communities that were built in a style different from typical single-family subdivisions.

Since this requirement was put in place, nearly every developer in Suwanee has included a public art project, acquired a SculpTour sculpture, or (in a few circumstances) contributed funds to the City. There is a general sentiment that this has been a successful program, with pride in the accomplishment and a conviction that this is one of the things that makes Suwanee a leader among its peers.[7]

Acquisitions and Donations

To date, Suwanee SculpTour has resulted in nine artworks being added to the City's permanent collection through acquisitions or donations, three of them as "People's Choice" selections. Four of these sculptures have been located at Sims Lake Park, three at Town Center Park, one at the police substation and one at the library.[8]

Also, in 2006, *Suwanee Stage Mural* was painted by Sonny Franks and the Dixie Letterhead Meet and donated to the City.

WHY A MASTER PLAN?

Suwanee's residents have a clear understanding about how public art contributes to the livability and prosperity of the city. The *Suwanee 20/20 Vision Plan*, completed in 2014, recommended that while arts and culture overall would be important to Suwanee's future, the City should continue to focus on public art as its unique niche. With that in mind, the City commissioned its first-ever public art master plan with several goals in mind:

- evaluate the accomplishments and operations (policies and procedures) of the public art program to date,
- set a vision and develop a ten-year plan including locations, priorities, and timeline for the future of public art in Suwanee,
- outline goals for public art in Suwanee, identifing relevant themes and priorities for our art program,
- provide direction for ongoing program development and management including partnerships, sources of alternative funding, and processes for maintenance and care of the existing collection, and
- address opportunities for ongoing public engagement.

MASTER PLAN PROCESS

The public art master plan process took place between March and August, 2015. The City contracted with Todd W. Bressi, a Philadelphia-based public art consultant and urban designer, in collaboration with Meridith McKinley of the St. Louis-based Via Partnership.

The process began with a review of background documents including the City's comprehensive and strategic plans, specific plans for areas of the city such as downtown, the Gateway and

Amne, Harry Zmijewski. Acquired by Advance Auto Parts as a voluntary public art project. Previously loaned to the City for display during SculpTour, 2011-12.

parks; City budgets and municipal finance policies, and ordinances and policies related to the public art program.

The process also involved two exploratory visits to Suwanee by Bressi and McKinley in March and April. During those visits, they interviewed City leaders, City staff, arts leaders and other Suwanee residents, and toured the city extensively, including on bicycle. They also visited all of the artworks that had already been placed in the city, as well as sites suggested by others as potential locations for new artworks. In March, they discussed the project with City Council.

During each of these visits, the consulting team met with an advisory committee, which included members of the Public

Arts Commission as well as other community leaders. The first conversation focused on people's expectations of the public art master plan, and the second conversation was structured as a mini-workshop in which participants discussed ideas about how public art could be pursued in different areas of the city.

Based on that research, the team prepared a draft creative plan and administrative plan outlining possible directions for the public art program, possible locations for new projects, and policies and procedures that would put the initiative on firm footing. Bressi returned to Suwanee twice in July to review possible project sites and to discuss the preliminary plan's recommendations, including a day and half-long "open house" format in which people were invited to drop in and discuss their reactions to the plan.

City staff compiled written comments on the draft plan and forwarded them to the consulting team, which presented a revised draft in August. That draft was presented to staff, the advisory committee and the City Council, who provided further comments that were incorporated into this final draft.

The policy recommendations will have to be formally adopted by City Council. When adopted, this master plan will be a guiding document for the City Council, the staff, the Public Arts Commission and Suwanee residents and businesses who are working to advance the City's public art program. The project recommendations will be implemented over many years, as fundraising, capital projects and private development take place.

MASTER PLAN ISSUES

The consulting team's evaluation of the program to date took place through research of existing plans and policies, group discussions with the advisory committee, interviews with key stakeholders, and visits to all of the artworks in the City's collection including those presented during two iterations of the SculpTour program (2013-15, and 2015-17). Through this process, the team identified the following issues:

- Suwanee relies heavily on donations of artworks to build its permanent collection. This approach is important because the City does not have resources for these artworks itself, and it has helped build civic pride in the collection. However, this has also raised questions about whether there should be a more pro-active strategy and stronger standards for the artworks the City selects, particularly as the sites for donated artworks are limited. This issue has come to light with proposals to donate original commissions, as opposed to pieces already selected for SculpTour.
- There is discussion about whether SculpTour should continue in its current format, or whether it might evolve by moving into other areas of the city, featuring other types of artworks, including fewer or larger pieces, or using a curator to help assemble the exhibition.
- Suwanee has been successful at asking developers to volintarily include artworks in their projects. However, there are questions about whether more and more pieces benefit the city, absent a stronger set of goals and priorities, and about the quality of artworks that are selected.
- There is discussion about the relative importance of temporary artworks versus permanent artworks, particularly in regard to Suwanee's desire to be a dynamic place and the limited number of sites available to accept artworks.
- The City does not have formal guidelines for commissioning new works or deaccessioning older works.
- The City's donations policy makes a distinction between "donations" and "dedications" that is not always clear and does not provide a strong enough framework to evaluate proposals for memorials.
- Funding sources to grow the program through municipal finance mechanisms and foundation or public grants are extremely limited.

MASTER PLAN COMPONENTS

The master plan recommendations are organized into three main sections.

The first section, "A Vision for Public Art," explains the basic question of why the City should be in the public art business: How will public art impact Suwanee? The plan envisions a collection of public art that builds on the city's identity as a spirited, engaged, connected community. It recommends an emphasis on projects that build on the spirit of play, projects that build on the City's urban design framework, and a wider range of temporary projects.

The second section, "Potential Locations for Public Art" describes the locations that should be the focus for new projects, and what types of projects would be most suitable in those locations.

The final sections, "A Roadmap for Getting There," "Governance of the Public Art Program," "Processes for Public Art," "Administration of the Public Art Program" and "Guidelines for the Public Art Program," all describe how the City should move forward with public art. These sections detail policies, processes and guidelines that cover artworks commissioned or acquired by the City, new approaches to SculpTour and temporary artworks, and projects provided by developers. They also include recommendations for staffing, funding and public engagement.

Altogether, the master plan provides Suwanee with the big ideas, do-able projects, and a robust toolkit that it will need to achieve its vision for public art. The plan is focused yet flexible, clear enough to frame a community vision, and pragmatic enough to allow the City to respond to opportunities that come its way.

Notes

[1] "The City of Suwanee has long been recognized as a forward-looking community in which citizens are willing to commit substantial financial resources toward creating an environment that is attractive while functional and enhances their quality of life. The City's acres of parks, miles of greenways, numerous public events, high architectural standards, and innovative identity branding are examples of this commitment." City of Suwanee, Public Art Ordinance Guide for Developers (2008), 2.

[2] Todd Bressi and Meridith McKinley, *Four Lenses on the Value of Public Art* (Arlington, VA: Arlington Economic Development White Paper, 2012).

[3] Suwanee 20/20 Vision Plan, 74.

[4] The City has also obtained several artworks through acquisitions, gifts and donations.

[5] The current round was installed in spring, 2015; previous exhibitions were in 2011, 2012 and 2013.

[6] Details of the program and the process are in the 2015 RFP.

[7] "This ordinance underscores a belief that inclusion of art in development projects is viewed as having legitimacy of purpose and common good comparable to architectural standards, landscaping requirements or zoning restrictions already enforced by the City."

[8] Inventory based on Suwanee's public art web page, August, 2015.

Sunset, Gus and Lina Ocamposilva. Donated to the City. Reproduction of an artwork loaned to the City for display during SculpTour 2011-12.

II. A VISION FOR PUBLIC ART

Public art impacts Suwanee by:

- capturing and reflecting Suwanee's spirit as a friendly, fun, and forward-thinking place.
- embracing community activity and engagement as part of what makes people in Suwanee feel connected to one another and to the future.
- inspiring new ideas about improving and caring for Suwanee's visual character and urban design.

SUWANEE'S PRINCIPLES

Suwanee's public art program should reflect the City's adopted Strategic Anchor Points — *quality, unique, remarkable, visionary*. Public art will:

- reflect the high standards that Suwanee aspires to in everything it does
- push beyond the ordinary or the tried and true solutions
- attract attention and generate discussion, and
- follow a long-term vision that is embraced by the community, civic leadership, and City officials now and in the future.

SUWANEE'S VISIONARY IDEAS

At its best, a city's public art will reflect people's sense of what their community is and what they want it to be. For Suwanee, this is expressed in several foundational documents. The *Suwanee, Georgia 2030 Comprehensive Plan* and the *2015 Downtown Suwanee Master Plan* update consider the physical and economic development of the city. The *Suwanee 2020 Vision Plan* articulates the qualities and values that make Suwanee a successful and distinctive community.

The comprehensive plan and downtown plan place an emphasis on the city's aesthetic quality; on promoting connectivity, particularly between downtown and Old Town; and on creating a connected network of public spaces. Because of this, one of Suwanee's visionary public art ideas should be to overlap public art strategies with urban design and public space strategies in order to strengthen the visual structure of the city. This is called **Art + City Image**.

The vision plan emphasizes Suwanee's attributes of being welcoming, community-focused, vibrant and engaged. In addition, the highly successful programming of Town Center Park focuses on active, engaging cultural and recreational activities. This suggests a second visionary direction for public art in Suwanee, encapsulated in the idea of **Art + Play**.

A third visionary direction reflects discussions that occurred during this planning process about the relative importance of building a substantive permanent public art collection, and organizing temporary displays of public art that constantly refresh the experience of the city. **Art + Temporary** explores how short-term projects can be an important part of the experience of public art in Suwanee.

SUWANEE'S ARTISTIC DIRECTIONS

ART + PLAY

Suwanee's public art should celebrate play. The City should focus on commissioning projects that are engaging, fun, memorable and distinctive.

Art + Play projects will embrace many aspects of Suwanee's civic spirit, particularly that the city's public spaces should be active and engaging, that the city should be family friendly, and that public art should make Suwanee feel fresh and exciting. Art + Play projects would be unique to Suwanee, not the type of project that is seen commonly in nearby cities or the Atlanta area.

Art + Play projects should be connective, involving people of all ages and abilities, not just children. They should be unique, embracing a variety of creative approaches, such as light, sound, and dynamic or interactive features that encourage people to use all of their senses.

Art + Play projects should be in places that are easily accessible to pedestrians and close enough to one other so that they can be experienced by walking from one to another.

Art + Play projects should be unique enough, visible enough and have enough critical mass that as a group they will become part of Suwanee's identity. As a group, they should be anchors of the community – the kind of artworks that people will make a point of coming to see, talk about long after they leave and wonder about what will happen next.

ART + CITY IMAGE

Suwanee's public art should strengthen the urban design of the city. This involves creating both visual focal points in key locations and stronger connectivity between downtown subdistricts such as Town Center, Old Town and the future DeLay Park. The City should focus on artworks that promote a sense of arrival within the city overall and within its different districts, as well as artworks that help people make connections between different parts of the city, whether they are walking, biking or driving.

The most visible projects should be focused on major intersections along Lawrenceville-Suwanee Road. These projects will be bold statements for residents and visitors, and they will provide images that everyone remembers Suwanee by.

A second tier of projects should be focused on streets and walkways that connect Town Center, Old Town and the future DeLay Park. These projects will enhance the experience of pedestrians and bicyclists, creating a series of memorable landmarks and rewarding people who explore the city. There are two pedestrian connections to consider: a Downtown Loop that connects Town Center and Old Town, and a direct connection between Town Center and DeLay Park.

Art + City Image projects will require a coordinated approach to planning, urban design and public art, so that the approaches to development, open space, streetscape, visual character and public art reinforce one another. These urban design ideas have not been fully explored outside of the context of this plan, but should be incorporated into ongoing and future planning for Buford Highway, downtown, DeLay Park and the Gateway areas.

ART + TEMPORARY

Suwanee should be comfortable with the notion that much of its public art will be on view only for fixed periods of time. Artworks that come and go, that can be seen only for a season, perhaps only for a weekend, would change people's perception of time in the city, adding to the sense of dynamism, energy, rhythm and ritual in the city. They would also foster a specific attitude toward public art in Suwanee, one that emphasizes that public art is always about the creative exploration of the relationship between art and site.

SculpTour, of course, is Suwanee's well-established temporary exhibition of art, with each round lasting up to twenty-two months. Suwanee should move forward by experimenting with different time frames, different locations, different genres of art, and different ways of obtaining temporary art. Some of these approaches could be within the SculpTour format, others might not.

Art + Temporary projects could involve a more focused approach to SculpTour, such as a curated theme and/or mix of loaned art and original but temporary commissions. Popular SculpTour artworks might be kept through extended loan, rather than acquired for permanent display.

Art + Temporary projects could also involve unique commissions for special times and locations, such as interactive projects during summer festivals at Town Center Park, light projects on the façade of City Hall during the winter, or environmental projects for the Suwanee Creek Greenway or Sims Lake Park. These projects would be a natural next step for fundraising through sponsorships.

The Herd, Phil Proctor. Loaned to the City for display during SculpTour 2015-17.

Town Center Park with *Iron Canopy* by Phil Proctor.

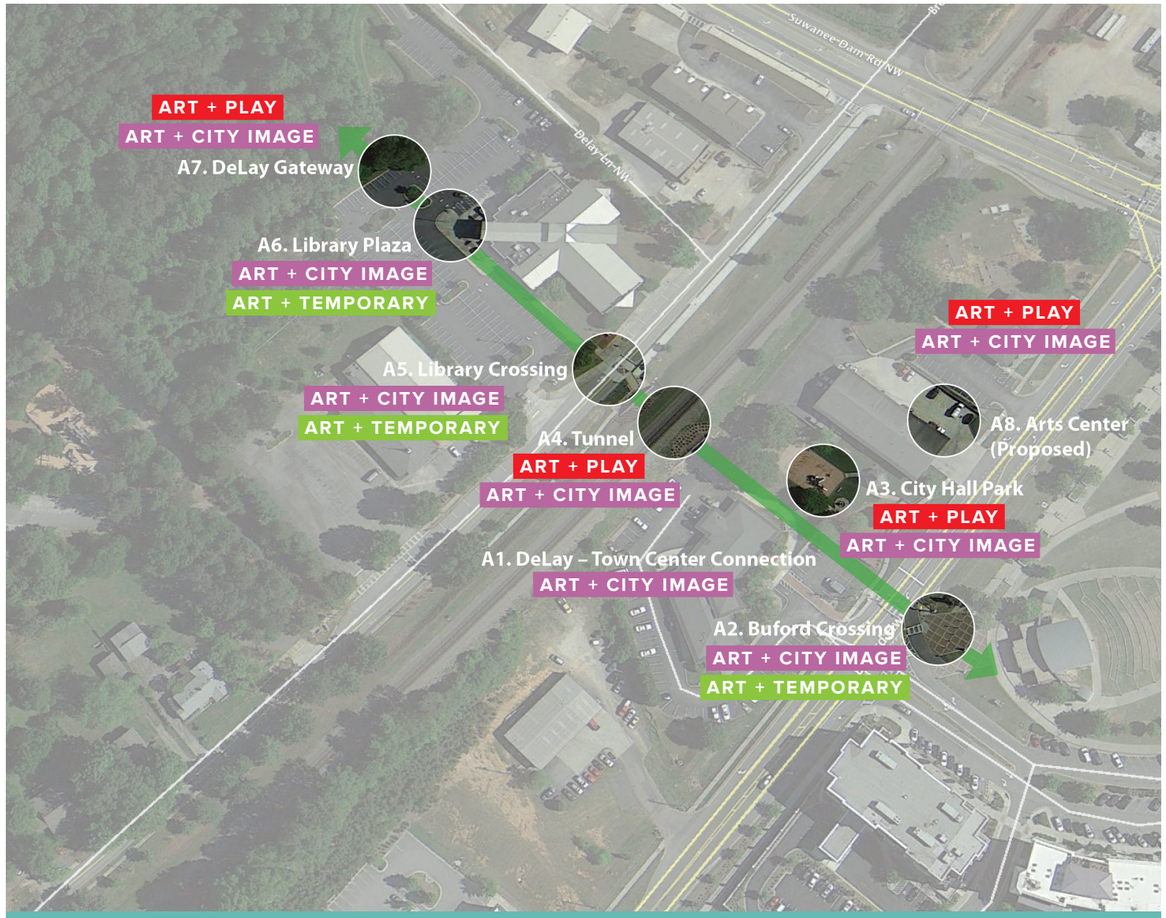
III. POTENTIAL LOCATIONS FOR PUBLIC ART

Following is a list of locations where Suwanee should consider public art projects over the next decade. The list includes recommended sites for new commissions, SculpTour, other temporary artworks and donations.

Several considerations went into selecting these sites. First, all of the recommendations are for sites on City-owned land, except for a few that point out opportunities on future development sites. Second, the plan assesses the visibility for each site. Could artworks be seen and experienced as intended? Could the setting be prepared for public art with minimal difficulty? Third, the plan considers issues with the feasibility of placing art in each of these locations.

As the planning team inventoried and visited sites, it realized that the potential project locations were falling into certain patterns related to the visual character of the city. This became the organizing principle for discussing project sites and for describing how artworks in those locations could impact the city.

The locations are organized into four categories that are related to ideas about how public art can define the future visual character of the city. The first considers artworks that will create a pedestrian connection from Town Center to the future DeLay Park (Section A). The second considers artworks that will create pedestrian connections between Town Center and Old Town (Section B). The third considers how artworks can mark important arrival points or destinations within the city (Section C – You Are Here!). And the fourth considers locations for public art within Suwanee's parks (Section D).



Project opportunities, Town Center-DeLay Park Connection.

A. TOWN CENTER / DELAY PARK CONNECTION

DeLay Park is a major new park proposed by the City's recently-approved *2015 Downtown Suwanee Master Plan Update*, that would be located just north of Town Center on land acquired with funds from the City's 2001 bond issue. While specific planning for DeLay Park has yet to begin, the intention is for the park to become a civic space that serves as a counterpoint and complement to Town Center Park just a short walk away.

The pedestrian and bicyclist connection between DeLay Park and Town Center should allow for easy access between the two in order to encourage bicycling and walking throughout the Town Center area. This connection can be enhanced through a coordinated approach to urban design, landscaping and, potentially, public art.

Currently the pedestrian and bicycle route between Town Center Park and the DeLay Park area is neither intuitive nor well-marked. One must cross Buford Highway at the south end of Town Center Park, zig-zag through the police department parking lot, walk past City Hall Park and behind the station, then through a tunnel under the railroad tracks.

However, the *2015 Downtown Suwanee Master Plan Update* illustrates an alternative: a straight connection across Buford Highway, through a redesigned police parking lot, past the park, through the tunnel, then past the library along its parking lot to an entrance to the new park.

This connection could be a public art opportunity in itself with an artist-led process for designing the walkway and planning artistic interventions along it. There would also be several specific public art opportunities along this route, including the tunnel at the Norfolk Southern railroad, crossings at Buford Highway and Main Street, City Hall Park, the suggested arts center in Fire Station 13 and a gateway for DeLay Park. All of those projects are described below.

A1. PEDESTRIAN PATHWAY

ART + CITY IMAGE

The pedestrian connection between Town Center Park and DeLay Park could become a public art project – as an artist-led design – in and of itself. This design project would clarify the alignment and improve the function of this important pedestrian connection[1]. It should incorporate amenities such as lighting, seating, landscaping, bike racks and public art in a way that provides for visual continuity.

This would be a signature opportunity for an artist-led design project in Suwanee. All aspects of the pedestrian infrastructure, such as the walkway, lighting, seating, planters and crosswalks, could be considered part of the artist's scope. Landscape architecture and engineering consultants would support the artist's work.

The next step would be to continue studying this improved connection through follow-up studies to the *2015 Downtown Suwanee Master Plan Update*. Should a recommendation of that nature emerge from that process, then the City would adopt an improvement project as part of its capital budget. When the capital project gets underway, the City should create a "project plan" for the public art component making sure to involve the nearby civic stakeholders (library, police, municipal court, Gwinnett County Fire). The project plan would likely outline a process for the artist-led design, as well as the need to include the preparation of sites for future temporary or donated artworks.

A2. BUFORD HIGHWAY CROSSING

ART + CITY IMAGE ART + TEMPORARY

The connection between Town Center and DeLay Park would begin at the western corner of Town Center Park and the pedestrian crossing at Buford Highway, behind the existing stage. The connection should be marked by a permanent or temporary sculptural piece that terminates the view along the alignment of the pedestrian connection. Consideration should be given to relocating, if necessary, the obelisk that is in that area.

A3. CITY HALL PARK

ART + PLAY ART + CITY IMAGE
ART + TEMPORARY

City Hall Park, located between the police station and Fire Station 13 on Buford Highway, is not heavily used according to the *2015 Downtown Suwanee Master Plan Update*. That plan imagines a new connection between Town Center and DeLay Park as well as the potential adaptive reuse of the fire station as an arts center.[2] These improvements would make City Hall Park more accessible to pedestrians and bicyclists, and it would likely see an increase in usage.

Should these changes occur, City Hall Park would be a priority for an Art + Play artwork, along the lines of a project recommended elsewhere for PlayTown (D5). This space and the artwork, however, might appeal to a broader audience of visitors because of its location.

Though City Hall Park is located along the Town Center / DeLay Park Connection, the priority here would be for an engaging, playful artwork, rather than an artwork that simply serves to mark the location. Therefore, this is not a priority location for a SculpTour piece or a donated artwork.

This recommendation should be re-visited after broader decisions are made in regard to the connection between DeLay Park and Town Center Park and about the potential conversion of the Fire Station into an arts center.

A4. NORFOLK SOUTHERN PEDESTRIAN TUNNEL

ART + PLAY ART + CITY IMAGE

The pedestrian tunnel under the Norfolk Southern railroad provides an important connection between the library and Town Center, and ultimately will be a key link in the connection to DeLay Park. This would be a good location for a sound and light piece, perhaps an interactive piece that is triggered by the movement of people through the tunnel and of trains above. An interactive artwork here would be an ideal Art + Play project.

The next step would be to do more research. The City should investigate precedent projects and artists, to get a sense of how such a project would take shape and what technical considerations must be addressed.[3] The City should also initiate a conversation with Norfolk Southern about parameters for installing artwork in the tunnel.

After that, the City should develop a "project plan" that lays out goals and parameters of the project. Because the project would likely be funded through a fundraising campaign, the artist who is selected should be asked to prepare a rendering suitable for a prospectus for funders.

A5. LIBRARY CROSSING

ART + CITY IMAGE ART + TEMPORARY

There is a pedestrian crossing on Main Street between the library and the Norfolk Southern pedestrian tunnel that is part of the pedestrian path to Town Center.

A pedestrian-oriented artwork, such as a landscaped seating area with a sculpture, should be located at this crossing. It would create a pausing place for pedestrians, and a civic marker that indicates to drivers on Main Street that they are crossing a pedestrian corridor. Until a permanent artwork is commissioned or donated for this location, the existing *Pilgrim* sculpture should be relocated closer to the crosswalk so that it can be better experienced by pedestrians.

A6. LIBRARY PLAZA

ART + CITY IMAGE ART + TEMPORARY

There is a spacious pedestrian plaza at the entrance to the library. This would be an appropriate location for a future SculpTour artwork or a donated artwork of similar scale. This is not a priority location for a new commission.

A7. DELAY PARK GATEWAY

ART + PLAY ART + CITY IMAGE

Early concepts for DeLay Park, presented in the *2015 Downtown Suwanee Master Plan Update*, indicate the possibility of a pedestrian entrance to the park just north of the library. This entrance could be enhanced by an artist-designed gateway. This project should be considered in the context of future planning and design of DeLay Park.

A8. ARTS CENTER

ART + PLAY ART + CITY IMAGE

The *2015 Downtown Suwanee Master Plan Update* discusses the possibility of converting Fire Station 13 to an arts center when it is vacated. The building is located across the street from Town Center and highly visible. It is owned by the City and leased by the county fire department, which may relocate to a new facility[4].

If the City chooses to create an arts center in this building, it would be a good location for a new public art project that reflects the mission of the arts center. It could also potentially be a good location for an Art + Play project. This project would be investigated further when future plans for that building are discussed.

PUBLIC ART SCRAPBOOK: IDEAS THAT INSPIRE SUWANEE

ART + CITY IMAGE

The proposed Town Center-DeLay Park pedestrian connection should have a very strong, connective visual element, such as artist-designed seating.

Antoni Gaudí, *Parc Guell*

ART + CITY IMAGE

Pierce's Corner could be transformed by a mural that would become a landmark for the city.

David Guinn, *Autumn*.
© Philadelphia Mural Arts Advocates

ART + TEMPORARY

JR's *Inside-Out* is structured so that communities can develop their own portrait projects for public space — a great way to involve the community in making public art.

JR, *Inside-Out*, as staged in Reston, Va.

ART + CITY IMAGE

The proposed Town Center-DeLay Park pedestrian connection could include creative elements such as artist-designed fencing.

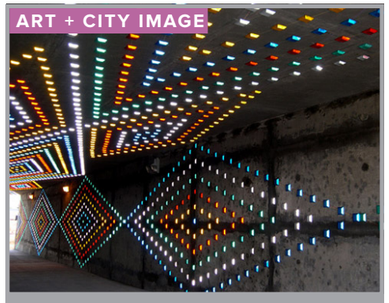
Jean Whitesavage, Nick Lyle, *Magnolia*

ART + TEMPORARY

Patrick Dougherty creates sculpture from natural materials such as discarded brush, sometimes involving the community for weeks in gathering and weaving material.

Patrick Dougherty, *A Bird in the Hand*

ART + CITY IMAGE



One approach to Suwanee's pedestrian tunnel project could be low tech, like this project that uses highway reflectors to illuminate a passageway.

Richard Elliott, *Thunder Over the Rockies*

ART + CITY IMAGE
ART + PLAY

Jim Sanborn's sculptures often involve word play, sometimes even games or mysteries. These could not only serve as a "You Are Here!" destination for Suwanee but also as the anchor of a gathering place.

Jim Sanborn, *Alluvium*

Project opportunities, Town Center / Old Town Loop.

B. TOWN CENTER / OLD TOWN LOOP

The center of Suwanee includes several distinct subareas – particularly Town Center, Old Town, and the library – that can feel distant from one another but are actually not that far apart. These places should be connected better in the eye and in the mind, and success will require consolidated thinking about urban design, functional improvements for pedestrians and bicyclists, landscaping and, potentially, public art.

The Downtown Loop is proposed as a way of strengthening pedestrian and bicyclist links between Old Town Suwanee and Town Center through coordinated placement of public art, streetscape, landscape and lighting improvements. Potential locations for enhancements include: the Buford Highway roundabout, the intersection of Russell Street and Main Street, Library Crossing, and the connection between the tunnel and Town Center. These represent the corners of the loop and artworks here would have the strongest visual impact.

Artworks in these locations could take a variety of forms. In the near term, temporary artworks could be borrowed as an extension of SculpTour. In the long run, they could be sculptures or fountains that mark a place, small artist-designed areas where pedestrians and bicyclists can pause, or even small-scale artworks that take up the theme of Art + Play. As a group, these artworks and their settings should be designed to have a collective visual impact that links them in the public's mind as a set of related, memorable civic moments.

The next step would be to survey the sites more carefully to evaluate opportunities and constraints, the available space, the desirable footprints and scale for artworks, and related improvements necessary for these projects to succeed.

A2. BUFORD HIGHWAY CROSSING

See Town Center / Delay Connection.

A5. LIBRARY CROSSING

See Town Center / Delay Connection.

B1. BUFORD HIGHWAY ROUNDABOUT

ART + CITY IMAGE

The reconstruction of Buford Highway will include a roundabout at Russell Street. This is a perceptual gateway into both Old Town Suwanee and Town Center.

While the roundabout itself will serve as an entry feature, the center of the roundabout will have space for a sculptural work, which would enhance the gateway aspect of this project. It would serve primarily as a visual marker because pedestrian access to the roundabout would be discouraged. Because of its prominent location, this artwork could quickly become accepted as a symbol of the city.

The Buford Highway streetscape also will include design enhancements for pedestrian-oriented features. These are not a priority for the City's public art funding because they would not have the same visual impact as the roundabout project.

B2. RUSSELL ST. AND MAIN ST.

ART + CITY IMAGE

The intersection of Russell St. and Main St. is a gateway to Old Town Suwanee. A pedestrian-oriented artwork, such as a landscaped seating area with a sculpture, would create a civic marker of similar use and scale as the Library Crossing project described above.

A landscaped seating area would be a small capital project undertaken in conjunction with Main Street streetscape improvements, which are recommended in the *2015 Downtown Suwanee Master Plan Update*.

B3 PIERCE'S CORNER

ART + CITY IMAGE

Alternatively, a mural could be commissioned for the side of Pierce's Corner, just down the street. Though the building is currently owned by the Downtown Development Authority, the project should be undertaken by the new owner after the building is sold. The mural could be donated by the new owner or supported, if necessary, through fundraising. The wall is scheduled for masonry repairs.

Project opportunities, You Are Here!

C. YOU ARE HERE!

The cities in northwest Gwinnett County have grown together to the extent that it is sometimes hard to know where one begins and another ends. Currently Suwanee has signs that mark its boundaries; the best investment in public art would be to put it in locations that let people know they have arrived in Suwanee.

Suwanee would benefit from artworks that announce, proudly and unambiguously, that "you are here" to people passing through. Rather than focusing on gateways, which are transitory points and experienced only for a moment, Suwanee should focus on creating artworks that mark destinations that you can head toward and, once you've reached them, let you know that you have arrived.

By and large, the main route that cuts across Suwanee is Lawrenceville–Suwanee Road, which connects the city's main commercial and civic areas. This cross-cutting road should be the priority for highly visible "you are here" artworks where it intersects with four radial highways – I-85, Buford Highway, Satellite Boulevard and Peachtree Industrial Boulevard. These artworks would mark important moments in the journey across Suwanee, and would announce to people on important regional routes that they have arrived in Suwanee.

At each of these locations, public art projects should be undertaken only when there is private development occurring in a manner that will create an appropriate setting for public art. When that occurs, the City should encourage the developer to create an artwork as recommended in this plan. If necessary, the City should enter into a partnership with the developer to help fund or manage these artworks.

In addition, there is a suitable site for a similar project at the intersection of Suwanee Dam Road and Settles Bridge Road. In this location, the best approach to securing an artwork would be by donation. This is the only "You Are Here" site that is reasonably ready to accommodate a permanent artwork at this time.

C1. I-85 GATEWAY

ART + CITY IMAGE ART + TEMPORARY

The interchange of I-85 and Lawrenceville-Suwanee Road, Suwanee's connection to the national Interstate highway system, is one of the main entries to the Suwanee and an anchor of the Gateway district. The City has been upgrading the intersection, with landscape and bridge enhancements completed or underway.

Creating a "You Are Here!" artwork in this area will be challenging for a number of reasons related to visibility. The intersection is on a high point, which affects sight lines. People driving through the area are focused on the traffic and orienting themselves. The area is cluttered with commercial signage and overhead wires.

The next steps would be to survey areas adjacent to the interchange more carefully to evaluate opportunities and constraints, and to determine the available spaces, desirable footprints and scale for artworks, and related improvements necessary for a project to succeed here. Temporary artworks should be considered, because funding for and siting of a permanent "You Are Here!" project in this area would depend on redevelopment of the properties adjacent to the intersection.

C2. SATELLITE BOULEVARD

ART + CITY IMAGE

Satellite Boulevard is an important arterial connection between Suwanee and employment and shopping areas to the south. While the intersection of Satellite Boulevard and Lawrenceville-Suwanee Road is in one of the most dynamic development areas of the city, this particular area is expected to change modestly: "Existing retail uses should be diversified over time with more intense outparcel development and possible site redevelopment to create mixed-use centers that add office and housing to the mix."[5]

As properties redevelop, the City should seek opportunities to ask developers to create landscape and art enhancements at this intersection that make this a "You Are Here!" location.

C3. BUFORD HIGHWAY – LAWRENCEVILLE-SUWANEE ROAD

ART + CITY IMAGE ART + TEMPORARY

The intersection of Buford Highway and Lawrenceville-Suwanee Road is arguably the center of the city, as Town Center occupies one corner of the intersection. Buford Highway is important because it is one of the main roads people use to travel between several Gwinnett County cities.

A "You Are Here!" artwork at this intersection would send a clear signal of the importance of this place to Suwanee and could complement the sculpture proposed for the roundabout at Buford Highway and Russell Street, a half-mile away. This intersection is at a high point and Town Center is not very visible to eastbound or southbound traffic, so an artwork close to the intersection would

help reinforce the prominence of this location. Overhead wires are a constraint in this area.

The next steps would be to survey the corners of the intersection more carefully to evaluate opportunities and constraints and to determine the available spaces, desirable footprints and appropriate scale for artworks, and the related improvements necessary for a project to succeed here. Three options are the south corner, where there is a terrace that provides a view of and access to Town Center, and the north and east corners, which might one day be redeveloped and could include a marker at the corner.

Temporary artworks should be considered here, as in the long run there could be a possibility of incorporating a "You Are Here!" project into redevelopment of properties on the northwest and/or northeast corners of the intersection.

C4. PEACHTREE INDUSTRIAL BOULEVARD

ART + CITY IMAGE

The intersection of Suwanee Dam Road and Peachtree Industrial Boulevard functions as a typical suburban arterial intersection, with different types of commercial uses at each corner. Peachtree Industrial Boulevard also connects cities in Gwinnett County, and it is wider, faster and more developed with commercial activity than Buford Highway.

A "You Are Here!" artwork at one of the corners of this intersection would help differentiate Suwanee from other places along this highway. At the moment, the median cannot be considered as a location for artworks because of transportation regulations.

A project would not be likely to move forward until there is a redevelopment proposal for one of these corners. At that time, the City should assist the developer in surveying the area around the intersection and approaching it, in order to evaluate opportunities and constraints and to determine the available spaces, desirable footprints and appropriate scale for artworks, and the related improvements necessary for a project to succeed here.

This is not a location where a temporary artwork is recommended.

C5. SUWANEE DAM ROAD / SETTLES BRIDGE ROAD

ART + CITY IMAGE

The intersection of Suwanee Dam Road and Settles Bridge Road is along a heavily-travelled route that leads to two schools and connects Town Center to Sims Lake Park. The area has nice sightlines to a signaled intersection, and little visual clutter. Either of the two parcels flanking Settles Bridge Road (particularly the parcel on the south side of the intersection) would be appropriate locations for a donated artwork that could continue the series of "You Are Here" projects. The landscaped areas are in the County's right-of-way so an artwork here would require an agreement for the use of that space. Modest improvements to the landscaping would be required to create the right space for an artwork.

PUBLIC ART SCRAPBOOK: IDEAS THAT INSPIRE SUWANEE

Temporary artworks can call attention to "You Are Here" locations until permanent artworks are commissioned, which may be years in the future

Seyed Alavi, *Golden Gateway*

This playful, mirrored labyrinth would be an engaging, playful temporary project for Town Center Park.

Jeppe Hein, *Semicircular Mirror Labyrinth II*

Suwanee should consider artful gateways to playful areas.

Roberly Bell, *Gate for Community Garden*

Temporary public art projects can help activate spaces at night.

Joop Reuvecoop, Amsterdam Light Festival

The Suwanee Creek Greenway could be a location for temporary artworks with environmental themes, such as these birdhouses that address the habitat loss for native birds in booming Silicon Valley.

Cameron Hockenson, *Control Tower*

The Suwanee Creek Greenway underpasses could be brightened up with murals, which should be consistent with the natural setting. The art could be extended to the concrete bridge barriers so drivers know they are crossing the greenway.

Kim Beck, *Room for Growth*
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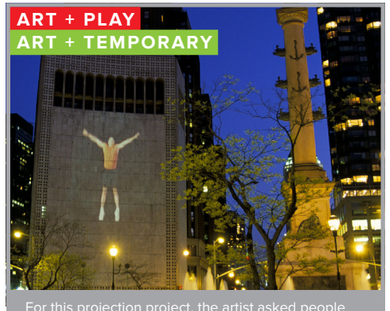


For this projection project, the artist asked people to jump in the air and photographed them mid-leap. Projections could be a winter-time feature of Town Center Park.

Chris Doyle, Leap

Project Opportunities, Parks.

D. PARKS

Suwanee has vigorously expanded its park system in recent years, adding five new parks and extending the greenway along Suwanee Creek. Each park has its own identity and specialized activities, which complement the recreational facilities provided through Gwinnett County Parks. The City's focus of late has been in enhancing and upgrading existing parks, though the City is beginning to contemplate the construction of DeLay Park, one of the last undeveloped tracts of parkland in the city.

A3. CITY HALL PARK

See "Town Center / Delay Connection."

A7. DELAY PARK GATEWAY

See "Town Center / Delay Connection."

D1. TOWN CENTER PARK

ART + PLAY ART + TEMPORARY

Town Center Park is Suwanee's most heavily used and programmed public space, the front yard of the city. It is used frequently for concerts, theatrical performances, festivals, community gatherings and civic events, and it is already home to several permanent artworks (commissioned and acquired) and more than a dozen sculptures exhibited as part of SculpTour. It is a place where people expect to see public art, both familiar pieces as well as artworks that are new and surprising.

New Art + Play artworks in Town Center Park would reinforce Town Center's importance to the community, build on its role as an active gathering spot for people of all ages and abilities, and draw on the attention and audience already focused on this place. In the near-term, temporary projects should be organized in conjunction with or as an outgrowth of the event programming that already occurs in Town Center. Ultimately, a permanent Art + Play commission should be considered somewhere in this space, to provide continuity of this idea through the city, and to complement the play fountain in the south end of the park.

Temporary artworks should be imagined as an outgrowth of the programming that already takes place in the park. For example, temporary interactive projects could be installed during key events, such as Arts in the Park (May), Suwanee Fest (September) and Jolly Holly-day (December) and be kept up for weeks or months after that, depending on the project. Projects could be funded through sponsorships and developed in collaboration with local makers or with regional schools, such as Georgia State, Georgia Tech or Kennesaw State University, which have related art programs.

For a permanent artwork, siting will be critical. The park's formal design, visual openness (providing a clear foreground to City Hall) and functional flexibility are important, and the park does not have room for much to be added to it. The artwork should be visually and physically accessible, but it should not impede other activities in the park or important sightlines. Impacts of light, sound and pedestrian movement should be considered as they could detract from the rest of the park.

The terrace at the northern corner of the park should be given careful study as a potential location. If a permanent Art + Play artwork were located there, it could double as the artwork recommended in the "You Are Here!" section above.

The next step would be to do more research about the types of Art + Play projects the City would like to see, the types of partnerships that could deliver temporary projects, and potential times and locations.

After that, the City should develop a "project plan" that lays out the goals and parameters of the project. Due to the specialized nature of a permanent commission here, artist selection would best occur through an invited competition. Since the project would likely be funded through a fundraising campaign, the artist who is selected should be asked to prepare a rendering suitable for a prospectus for funders.

D2. SUWANEE CREEK GREENWAY

ART + CITY IMAGE ART + TEMPORARY

Suwanee Creek Greenway is a four-mile-long multipurpose trail that follows the Suwanee Creek floodplain through the city. It has trailheads at Suwanee Creek Park, Burnette Road, and Martin Farm Park, and various other access points. Its separation from developed areas and infrequent access points make it feel like a place where one can imagine being far away from the city.

By and large, the Greenway should not be a priority location for public art. Though well-used, the Greenway is not as easily accessible or visible as other locations recommended for public art, and artworks along the Greenway could arguably disturb the sense of respite the Greenway provides. The Greenway should not become, in people's minds, a place to see art.

If artworks are considered along the Greenway, they should be very responsive to the unique and special nature of this environment. One exception would be the underside of the bridges that carry Lawrenceville-Suwanee Road and McGinnis Ferry Road and across the Greenway, as well as the concrete barrier that protects the trail from traffic on the McGinnis Ferry bridge. These crossings already interrupt the experience of the trail and would benefit from color and imagery. A single artist, working in a graphic but naturalistic vocabulary, could help brighten these passages and make the presence of the Greenway more visible to people traveling by on McGinnis Ferry.

By and large, however, artworks should be unobtrusive and should heighten people's experience of being in a riparian zone. Temporary, site-specific, environmental projects might work, especially at the Martin Farm Park trailhead. Unobtrusive projects — such as text-based stencils, juxtaposing poetry or quotes about the environment on the trail, or artist-designed birdhouse projects — would be most appropriate. "Art on a Limb," which encourages users to search for art objects hidden along the Greenway, strikes a successful balance because it encourages people to look carefully at the landscape.

Other sites to consider, primarily for donated works, are the Burnette Road and Martin Farm Park trailheads and the northern end of the trail near Suwanee Elementary School. The Burnette Road and Martin Farm Park trailheads could each accommodate a small seating area and sculptural work; the area near Suwanee Elementary School might accommodate an artist-designed outdoor classroom. However, projects such as these should be pursued after consideration of their impact on the visual environment of the Greenway.

Commemorative artworks and memorials should not be located along the Greenway.

D3. DELAY PARK

ART + PLAY

DeLay Park will be an important public investment for Suwanee; therefore, it would be appropriate to make it a focal point for implementing the Public Art Master Plan by commissioning a signature Art+Play project (or multiple artworks) there.

DeLay Park is a key opportunity for an Art + Play project because the park will be accessible and centrally located – a civic park that will serve the entire community. An Art + Play artwork could become the park's centerpiece, part of its identity, and one of the activities and amenities that draws people in general to downtown Suwanee. The artwork should be engaging, interactive and visually memorable. It should work as a destination piece, interesting enough to entice residents to visit over and over again, and for people in the region to make a special visit.

The next step is to incorporate planning for this art project into the future planning for DeLay Park. The functional planning for the park should consider how a signature Art+Play artwork could be incorporated into the park. When the design planning is advanced enough to know the scope and budget for an artwork, the City should develop a project plan that lays out the goals and parameters of the project.

D4. SIMS LAKE PARK

ART + TEMPORARY

Sims Lake Park offers a suitable spot for a quiet and reflective encounter with nature and, within that context, sculpture. Four SculpTour sculptures have already been placed in the park, either as acquisitions by the City or gifts to the City.

Sims Lake Park is a popular destination for many reasons, so it should remain a park that is enhanced by sculpture rather than become a park that is defined by sculpture. To that end, there is room for two or three more carefully sited artworks, depending on their location and scale (too many new pieces would clutter the park visually). Another opportunity is for temporary artworks commissioned especially for locations in the park.

Much of Sims Lake Park is oriented toward passive activities such as walking and the contemplation of nature. Therefore, the focus should be on displaying artworks that couldn't be experienced properly elsewhere in Suwanee, such as those that engage the viewer more deeply with environmental features like light, wind, water and the landscape. Artworks that don't take advantage of these aspects of Sims Lake Park should be located elsewhere.

Permanent artworks should be added only through donations, not through new commissions, as this would not be a priority location for City or fundraising resources. Temporary artworks could be new commissions or loans through SculpTour. Additional commemorative artworks or memorials are not appropriate as there are few locations left for artworks in Sims Lake Park, and those that are added to the park should focus on interactions with the natural setting. Sims Lake Park should not be recognized, formally or informally, as a location for more memorials.

D5. PLAYTOWN SUWANEE

ART + PLAY

PlayTown Suwanee, which is already Suwanee's major play area for children, is a viable location for a new Art + Play project because such an artwork would mesh well with people's expectations of the place. The artwork could address age groups that use the park already or it could expand PlayTown's appeal by providing activities for a wider range of age groups than the park is currently designed for. Projects that encourage intergenerational activity or relate to STEM (science, technology, engineering, and mathematics) education should especially be considered.

The artwork here should be focused more on users of and visitors to PlayTown and should not be intended to draw large new crowds. Other considerations include current user activities, use patterns and needs, and ensuring adequate pedestrian and vehicular access. Depending on how the future DeLay Park is designed, the artwork could function as a gateway marking the connection of PlayTown to DeLay Park.

The next step would be to consider more carefully how an Art + Play artwork could be located here. That might mean starting with a park-user survey to gauge people's attitudes about the park and interests in an artistic addition to the place. The public works department also should be consulted. It would also mean coordinating with planning for the future DeLay Park. After that, a project plan for a new commission should be developed.

D6. MAIN STREET PARK / OLD TOWN

ART + TEMPORARY

Main Street Park is a small, quiet space in the heart of Old Town. It features a pavilion and stage that can be rented but are not actively programmed.

This park could be the location for a donated artwork or a temporary SculpTour artwork. There are two potential sites: the circular lawn in the area fronting the pavilion and the landscaped border along Main Street. In the latter case, the landscaping would need to be reconfigured to provide a suitable setting for an artwork, and the design should complement the landscape design for the intersection of Main Street and Russell Street, where another artwork is recommended. The public works department, which is responsible for parks management, should be consulted in siting and site preparation.

Main Street Park would also be a good location for a memorial or commemorative artwork because it is generally a quiet spot, in a historical setting. It has the type of space, in terms of scale, enclosure and plan, that would lend itself nicely to a memorial. This would amount to repurposing Main Street Park as a civic destination, accessible via the Town Center / Old Town Loop.

Aside from that, Main Street Park it is not a priority location for a commissioned artwork, permanent or temporary.

D7. MARTIN FARM PARK

ART + TEMPORARY

Martin Farm Park, at Martin Farm Road and Suwanee Creek, serves primarily as a trailhead and parking area for the Suwanee Creek Greenway. It includes a passive-use lawn located in the floodplain for Suwanee Creek.

This park could be a location for commissioned temporary artworks, primarily pieces that engage people in environmental awareness, or for a donated artwork. Temporary artworks could be located anywhere in the park where there is a strong relationship between art and site; donated artwork should be located near the trailhead and parking area, away from the floodplain. The public works department, which is responsible for parks management, should be consulted in siting and site preparation.

The trailhead would be an appropriate location for donated artwork, if landscaping and seating were incorporated into the setting. The park is not a recommended location for commissioned permanent artwork, nor for commemorative artwork or a memorial.

D8. WHITE STREET PARK / HARVEST FARM

ART + PLAY **ART + TEMPORARY**

White Street Park is best known for Harvest Farm, the community garden located there. The park also includes walking trails and a quiet grove downhill from the garden. There are plans to add an orchard west of the community garden.

White Street Park / Harvest Farm would be an intriguing location for a playful, engaging artwork, especially if it had to do with water, agriculture or environmental process. The artwork here might be focused more on users of and visitors to Harvest Farm and not intended to draw large new crowds. It is important that the artwork, and visitors do not disrupt gardening activities that already occur at Harvest Farm.

The grove at the south of the garden could be an appropriate location for a donated artwork especially if landscaping could be improved to create a quiet, contemplative setting. The visibility of the grove, from both the terrace above the gardens and from Buford Highway, makes it a particularly interesting location for a commemorative artwork.

The patio at the barn could be a good place for a painting on the concrete surface, potentially an extension of the butterflies that are painted there now, but exploring other natural and agricultural themes.

The next step would be to consider more carefully how any of these projects could be sited and fit into the current and future use of the park. That might mean starting with a park-user survey to gauge attitudes about the park and interests in an artistic addition, and then consulting with the public works department. After that, a project plan should be developed.

D9. SUWANEE CREEK PARK

Suwanee Creek Park is a hilly, heavily-wooded park and home to to the southwest terminus of the Suwanee Creek Greenway and a disc golf course.

While a great setting for biking, walking or running, this park is not a priority location for public art, whether a new commission, temporary artwork, or donation. The park does not have the type of focal areas or viewsheds that make good locations for viewing art, and there are far better settings to explore elsewhere in the City.

E. SITES FOR DONATIONS

A2. BUFORD HIGHWAY CROSSING

A5. LIBRARY CROSSING

A6. LIBRARY PLAZA

B2. RUSSELL STREET / MAIN STREET

B3. PIERCE'S CORNER

C5. SUWANEE DAM ROAD / SETTLES BRIDGE ROAD

D2. SUWANEE CREEK GREENWAY

D4. SIMS LAKE PARK

D6. MAIN STREET PARK / OLD TOWN

D7. MARTIN FARM PARK

D8. WHITE STREET PARK / HARVEST FARM

PUBLIC ART SCRAPBOOK: IDEAS THAT INSPIRE SUWANEE

ART + CITY IMAGE

Sculptures incorporated into private developments, such as this gateway to Minneapolis, could make "You Are Here!" intersections memorable destinations.

Andrea Myklebust, Stanton Sears, *P.S. Wish You Were Here*

ART + CITY IMAGE
ART + PLAY
ART + TEMPORARY

Suwanee's favorite activities, such as bike riding, can be celebrated by playful, temporary artworks.

Butch Anthony, *Bike Station*

ART + TEMPORARY

The proposed Town Center-DeLay Park pedestrian connection should have a very strong, connective visual element, such as artist-designed paving.

Gary Moore, Gerald Marston & WRT Inc., *Ninth Street Pedestrian Mall*

ART + PLAY

Suwanee should consider new artist-designed play structures in PlayTown Suwanee.

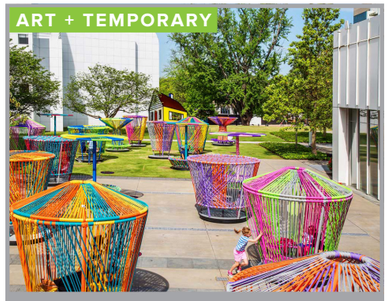
Tom Otterness, *Playground*

ART + CITY IMAGE

This temporary installation was commissioned by The Grand Center, an arts and entertainment district in St. Louis, to activate public space and support other cultural activities there.

Thoughtbarn, *Chromatic Confluence*

ART + TEMPORARY



These spinning tops, commissioned and installed at the High Musuem are an example of playful art that would be appropriate for Suwanee, and the type of partnership with a cultural organization that could help bring pieces like this to Town Center.

Hector Esrawe and Ignacio Cadena, *Los Trompos*

ART + CITY IMAGE

Greenway underpasses could be brightened up with murals, which should be consistent with the natural setting. The art could be extended to the concrete bridge barriers so drivers know they are crossing the greenway.

Mac Stewart, *Living Walls*, Atlanta

ART + TEMPORARY

This artwork was commissioned to celebrate the 100th anniversary of Cleveland's city plan — an example of how contemporary art can bring resonance to historical milestones.

Brian Tolle, *For the Gentle Wind Doth Move Silently, Invisibly*

F. SITES FOR FUTURE COLLABORATIONS WITH DEVELOPERS

A2. BUFORD HIGHWAY CROSSING

C1. I-85 GATEWAY

C2. SATELLITE BOULEVARD

C3. BUFORD HIGHWAY – LAWRENCEVILLE-SUWANEE ROAD

C4. PEACHTREE INDUSTRIAL BOULEVARD

Notes

[1] In an "artist-led" process, the artist takes the lead in design decision-making, and is supported by a professional team of engineers, landscape architects and others with whom the artist collaborates.

[2] This is a recommendation of the *2015 Downtown Suwanee Master Plan* Update, p. 53.

[3] Our preliminary observations indicate that while power is available, data would need to be fed to the site, and there is no obvious place to store processing equipment.

[4] The lease for the fire station expires in 2019. It is generally understood that the County plans to build a new facility at another location. This would leave the City with a vacant building that could be repurposed for a variety of uses, one of which could be a arts center.

[5] *2030 Comprehensive Plan*, 123.

Dance, Gregory Johnson, purchased by Salude, The Art of Recovery.

Arts in the Park chalk art contest.

IV. A ROADMAP FOR GETTING THERE

This Public Art Master Plan sets out a vision for public art that will guide the City for a decade or more and maps out more than 20 potential projects. But the path ahead could lead in many directions. The City may pursue some of these projects on its own; others will require donated funds, grants, and sponsorships from businesses and residents; others will depend on donations of artworks; still others will require collaboration with developers.

This outline summarizes a strategy for moving forward. It indicates several near-term opportunities for public art that should be the City's focus and priority for the next few years; these are described below as a "baseline program."

Beyond the "baseline program," the outline summarizes other opportunities that depend on factors that cannot completely be predicted or controlled. These factors include the pace of new capital projects and success with developer-sponsored artworks, external fundraising, and interest in donating new artworks. Though the City cannot predict the timing of these opportunities, it should be ready to take advantage of them as they arise.

DO IT NOW: BASELINE PROGRAM

The Buford Highway Roundabout (B1), an upcoming capital project, offers an excellent opportunity for an art project, as described above. The budget for this project will likely require a combination of City funds and fundraising.

Other baseline opportunities include creating an artwork at the Norfolk-Southern Pedestrian Tunnel (A4); commissioning new temporary works in conjunction with special events at Town Center Park (D1); and painting the Suwanee Creek Greenway underpasses (D2). These should be the initial priorities for fundraising.

DO IT NEXT: CONTINGENT ON FUNDRAISING

There are additional opportunities that Suwanee can pursue when it obtains the external funding to do so. These projects are not contingent on public capital projects or private development so they could be implemented at any time. These include a mural at Pierce's Corner (B3), PlayTown Suwanee (D5) and White Street Park / Harvest Farm (D8).

DO IT LATER: CONTINGENT ON FUTURE CAPITAL PROJECTS

There are several opportunities for commissioning permanent artworks that are related to capital projects that might be undertaken in the future. These include projects at the proposed DeLay Park (D3), the DeLay Park-Town Center Pedestrian Pathway (A1), City Hall Park (A3), the DeLay Park Gateway (A7), the potential arts center (A8), and Russell St. and Main St. (B2). Coupling new commissions with capital projects would allow for proper site integration and provide for funding through the City's voluntary one percent for art policy, though most project budgets will have to be supplemented through fundraising. Therefore, the timing of these public art projects would depend on the timing of the capital improvements. Budgeting and planning for public art as part of the improvements should be considered from the earliest phases of project planning.

DO IT LATER: CONTINGENT ON DEVELOPER PROJECTS

The City should act if private development occurs in the following areas: I-85 (C1), Satellite Boulevard (C2), Buford Highway (C3), and Peachtree Industrial Blvd. (C4). This would allow for site integration and funding.

LOCATIONS FOR DONATED ARTWORKS

Several locations in the city are appropriate sites for donated artworks: Buford Highway Crossing (A2), Library Crossing (A5), Library Plaza (A6), Russell Street and Main Street (B2), Suwanee Dam Road / Settles Bridge Road (C5), several trailheads along the Suwanee Creek Greenway (D2), Sims Lake Park (D4), Martin Farm Park (D7), and White Street/Harvest Farm (D8).

Main Street Park (D6) would be appropriate for a memorial artwork, and Pierce's Corner (B3) would be appropriate for a donated mural.

SUMMARY CHART: ROADMAP FOR PUBLIC ART

	Do it Now: Baseline	Do it Next: Contingent on Fundraising		Do it Later: Private Development	Do it Later: Future Capital Projects	Donation Site
		Permanent	Temporary			
A1. Town Center–DeLay Park Pedestrian Pathway					ART + CITY IMAGE	
A2. Buford Hwy / Town Center Park Crossing					ART + CITY IMAGE ART + TEMPORARY	ART + CITY IMAGE
A3. City Hall Park			ART + CITY IMAGE ART + TEMPORARY		ART + PLAY ART + CITY IMAGE	
A4. Pedestrian Tunnel	ART + PLAY ART + CITY IMAGE					
A5. Library Crossing					ART + CITY IMAGE ART + TEMPORARY	ART + CITY IMAGE
A6. Library Plaza			ART + CITY IMAGE ART + TEMPORARY		ART + CITY IMAGE	ART + CITY IMAGE
A7. DeLay Park Gateway					ART + PLAY ART + CITY IMAGE	
A8. Arts Center					ART + PLAY ART + CITY IMAGE	
B1. Buford Highway Roundabout	ART + CITY IMAGE					
B2. Russell and Main					ART + CITY IMAGE	ART + CITY IMAGE
B3. Pierce's Corner		ART + CITY IMAGE				ART + CITY IMAGE
C1. I-85			ART + TEMPORARY	ART + CITY IMAGE		
C2. Satellite Boulevard				ART + CITY IMAGE		
C3. Buford Highway			ART + TEMPORARY	ART + CITY IMAGE		

SUMMARY CHART: ROADMAP FOR PUBLIC ART

	Do it Now: Baseline	Do it Next: Contingent on Fundraising		Do it Later: Private Development	Do it Later: Future Capital Projects	Donation Site
		Permanent	Temporary			
C4. Peachtree Industrial Boulevard				ART + CITY IMAGE		
C5. Suwanee Dam Road / Settles Bridge Road		ART + CITY IMAGE				●
D1. Town Center Temporary	ART + PLAY		ART + PLAY ART + TEMPORARY			
D2. Suwanee Creek Greenway	ART + CITY IMAGE ART + TEMPORARY		ART + TEMPORARY			●
D3. DeLay Park					ART + PLAY	
D4. Sims Lake Park			ART + TEMPORARY			●
D5. Play Town Suwanee		ART + PLAY				
D6. Main Street Park			ART + TEMPORARY			●
D7. Martin Farm Park			ART + TEMPORARY			●
D8. White Street Park / Harvest Farm		ART + PLAY				●

Instinctual Center, Aaron Hussey. Acquired by the City of Suwanee and located at the Gateway police substation.

V. GOVERNANCE OF THE PUBLIC ART PROGRAM

PUBLIC ARTS COMMISSION ORDINANCE

Suwanee City Council passed the "Ordinance Creating the City of Suwanee Public Arts Commission" in March 2008. The ordinance organizes the Public Arts Commission and provides for membership, tasks and administrative responsibilities. It also empowers City staff to develop permitting procedures to require participation with the Commission prior to issuing a development permit. This is commonly referred to as the City's "Public Art Ordinance."

PUBLIC ART POLICY GUIDE FOR DEVELOPERS

The Guide for Developers, issued in 2008, provides developers with information about how they can incorporate public art into their projects. The guide explains the intent of the City's public art ordinance, its applicability to private development, and the process that developers are asked to follow. It also provides a definition of public art, information about the City's goals and expectations for public art, suggestions for how developers can participate in the public art program, and an outline of how a developer can commission an art project.

DONATION POLICY

The City of Suwanee Donation Policy establishes procedures for the City to accept donations. It considers not only public art, but also money, landscaping and land. It was approved in 2008. The policy also includes specific procedures for "dedications," or donations that honor or memorialize a person or an event. (Refer to pages 48 and 67-69 of this document for additional information and recommendations regarding donations.)

PUBLIC ART MASTER PLAN

Suwanee's Public Art Master Plan outlines goals for public art in Suwanee, recommends relevant themes for the art program, identifies strategic partnerships and possible sources of funding, and provides direction for ongoing program development and management. The plan recommends goals, strategies, and a ten-year budget and timeline. Additionally, the plan addresses opportunities for ongoing public engagement; makes staffing recommendations; and recommends processes necessary to achieve the City's vision for public art, maintenance, and care of the existing collection.

PUBLIC ART PROJECT PLAN

A project plan is a new tool, proposed in this master plan, that lays out the basic details of a project before the work of selecting an artist begins. Typically, a project plan would include a careful study of site conditions, goals for the project, recommended artist selection and community participation processes, and a proposed budget and timeline. A project plan would help ensure that the multiple parties involved in a public art project have a shared understanding of how it is going to work. In addition, the goals of the project in particular can offer guideposts that all parties can use to evaluate the project's progress. (Refer to page 61 of this document for additional information.)

Sidewalk mural at White Street Park / Harvest Garden, donated by the Suwanee Girl Scouts.

VI. PROCESSES FOR PUBLIC ART

Public artworks come to Suwanee through a variety of means. Currently, the City exhibits loaned artworks in its SculpTour exhibition, it receives donated artworks, and it encourages developers to acquire or commission artworks themselves. In the past, it has commissioned artworks on its own. Suwanee should expand this toolkit for bringing public art to the community by building on the approaches it uses now and by adding new approaches.

- The City should continue to commission new artworks when the time and location are right, primarily in conjunction with new capital projects such as the Buford Highway Roundabout and DeLay Park.
- The City should continue exhibiting loaned artworks through SculpTour, but it should refine future rounds of SculpTour by asking artists to respond to a specific idea and/or explore locations beyond Town Center for projects.
- The City should begin commissioning temporary artworks, first in Town Center and then in other locations.
- The City should urge developers to support the projects in this plan through collaborative commissions on their properties or through contributions of funds to other projects recommended in this plan. Should developers prefer to incorporate public art into their projects, the City should offer additional support for identifying appropriate project opportunities and artists.
- The City should urge civic donors to support the projects in this plan through cash contributions. Should donors prefer to donate artworks, the City should only accept artworks that are well considered for the sites identified in this plan.
- The City should cultivate partnerships with non-profit arts groups, independent arts curators, and professionals who could provide public art professional services, particularly project implementation, on a consulting basis.

PERMANENT COMMISSIONS

The direct commission process will be the best way for the City to obtain unique, site-specific and lasting artworks. This is because the City can set specific goals for the project, organize an artist recruitment and selection process that is best suited to the project, determine the appropriate approach to community involvement, and carefully guide the artist during the process.

Suwanee will have several opportunities to commission important public art projects in conjunction with capital projects in the next few years, including projects at the Buford Highway Roundabout and DeLay Park. Suwanee should look to diversify the types of projects it commissions to include integrated artworks (the proposed Town Center / DeLay Park connection), functional artworks (Art + Play projects) and interactive artworks (Norfolk Southern Pedestrian Tunnel).

Direct commissions, however, require more staff capacity (time and technical expertise) than other approaches do. The City and the Public Arts Commission should develop the policies, procedures and professional expertise necessary to manage these projects. Guidelines for commissioning public art projects can be found elsewhere in this plan.

SCULPTOUR

SculpTour has had a good track record of generating interest in and conversation about public art in Suwanee. It has become a known brand, something people now accept as part of the fabric of Town Center Park. And it has resulted in public and private acquisitions of sculpture that can be seen throughout the City.

However, after four rounds of exhibitions, SculpTour would benefit from a fresh approach that considers the presentation of fewer pieces of a higher level of quality. In future years, the City should consider the following strategies.

Curated Approaches

The City should consider a more focused or curated approach to SculpTour. “Curated” means developing a specific focus for each exhibition and deliberately recruiting and selecting artists whose artistic interests and practice align with that focus. By doing this, the City can attract artists who might not normally consider submitting work to SculpTour as well as provide new ways of engaging the community in experiencing public art.

Tic Tac Toe Bench, Aaron Benson.Temporary installation, Town Center Park, 2015.

There are many avenues for a curatorial focus that would support Suwanee's vision for public art, build on community interests and assets, and appeal to Suwanee's residents and visitors. One year might bring a focus on artworks that explore the idea of Art + Play. Another might ask artists to submit work that highlights or draws attention to elements of Suwanee's natural environment, its landscape, or aspects of the City's history.

Siting

Future SculpTour exhibitions could begin to engage locations in the City beyond Town Center, as was envisioned when SculpTour was launched. Several potential locations are identified in the recommendations for a "Downtown Loop" and "Town Center / DeLay Connection" and could be locations for SculpTour pieces in advance of permanent commissions there. Or, a curatorial theme might lend itself to works in different settings; for example, Art + Play projects might be located in places such as PlayTown, while projects related to the environment might be located along the Greenway or Sims Lake Park.

Commissioned and Site-Specific Work

SculpTour currently relies on artists who loan existing sculptures for exhibition in the city. In future exhibitions, the City should consider opening up opportunities for artists to create temporary work specifically for Suwanee. Exhibitions could be entirely commissioned or a mix of loans and commissions. Also, artists could be directly invited to re-create projects that have been shown in other places, if that seems appropriate.

Media

The City should consider ways of introducing different types of media into SculpTour exhibitions, such as light, fabric, plant material, new media, etc.

Process

In order to continue to reach high-quality artists for SculpTour and to seek new artists who can respond to a specific curatorial focus or create new, site-specific projects, the City should consider the following strategies:

Guest Juror: A high-profile arts professional from an Atlanta-area visual arts organization could help attract new artists and bring an additional, professional level of review to candidates.

Curated Exhibits: Instead of having a jury select work, the Public Arts Commission could select a curator to put together the exhibition. The curator would select artists and artwork, subject to approval by the PAC and the City.

Honorarium: Suwanee's honorarium for SculpTour is competitive with other exhibitions of this type, but as the exhibition model changes, the City should consider increasing the honorarium amounts.

Smaller Exhibition: In conjunction with the recommendations above, the City should consider a smaller exhibition. The goal would be to seek higher quality projects that have a stronger impact.

TEMPORARY COMMISSIONS

Suwanee should build on the success and tradition of SculpTour by commissioning a variety of original and surprising temporary projects in key locations throughout the city.

This expanded approach to temporary artworks would make sense in Suwanee for several reasons. First, SculpTour has already familiarized people in the city with the idea of temporary artworks. For projects in Town Center, it would draw on the success of the very active arts and entertainment programming that already occurs there.

Second, because temporary artworks can involve media and approaches that are not always possible with permanent projects, this expanded approach to temporary public art can bring new ideas and innovation to the city and help Suwanee achieve its goal of being a creative and innovative place.

This expanded approach to temporary artworks could embrace a variety of projects. They could include dynamic, interactive artworks in Town Center, potentially organized in conjunction with events there or extending the current programming to other times of the year, as discussed elsewhere.[1] They could include temporary environmental installations in Sims Lake Park or temporary gateways at locations identified elsewhere in this plan where permanent artworks might one day be commissioned.

Artworks incorporated into the entryway to a residential development as part of the City's developer program.

These artworks should be specially commissioned for specific sites. As with permanent commissions, the City and the Public Art Commission should develop the policies, procedures and staff infrastructure necessary to manage these projects. The approach to commissioning temporary art projects would follow those for commissioning permanent artworks.

DEVELOPER ART PROGRAM

Suwanee should build on the success of its program for encouraging developers to voluntarily include public art in their projects. The City should urge developers to support the implementation of projects in the public art master plan and provide them with incentives to do so. In the future, the City should guide developers to the following types of projects.

Public Art Master Plan Projects

Developers of properties where artworks are specifically recommended in this plan should be encouraged to implement those artworks. Developers might undertake such projects directly or contribute money to the City, which would commission the project. In other cases, projects might require that the City enter into a funding or technical assistance partnership.

Public Art Fund

Developers of properties where artworks are not specifically recommended in the Public Art Master should be strongly encouraged to make a voluntary contribution to a project outlined elseswhere in the plan.

Site-Specific Projects

Developers who wish to incorporate public art on their sites voluntarily should follow the *Public Art Ordinance Guide for Developers*. The City's guidelines place an emphasis on projects that are highly visible, are integrated into the site, and create pedestrian-scaled environments for the enjoyment of residents, customers and the public.

Suwanee should offer developers guidance for the selection and siting of artworks. While this has involved members of the Public Arts Commission in the past, the City should offer professional public art consulting services to developers who wish to acquire or commission new artworks. The focus of this guidance should be on creating a strategy for integrating art into the site, identifying and selecting artists, and developing artistic concepts that address both overall visibility and integration with the site in a usable way. Developers who accept these consulting services should be expected to follow the guidelines in the *Public Art Ordinance Guide to Developers*.

Partnership Projects

When the City is working on public-private partenership developments, it should always insist that public art be a component of the project.

DONATIONS

Donations have been an important tool for Suwanee. They provide resources for the City to build its public art collection, and they foster civic investment and pride by providing people an opportunity to shape the public environment.

The City should continue to encourage donations. However, the City's approach to accepting donations should be guided by the priorities of this Public Art Master Plan.

1. Civic donors should first be encouraged to provide funds to support new commissions that are recommended in the master plan.
2. If donors remain interested in acquiring an artwork and donating it to the City, the donation should be made with the intent of locating the artwork at one of the donation locations indicated in the public art master plan. The most important consideration to evaluate is the appropriateness of the artwork in the context of the site in which it would be located.
3. The City should consider, where necessary, the exhibition of an artwork through a long-term loan, rather than an outright purchase. That would allow the City or the owner to remove the artwork after an agreed-upon period of time and process.

Because of the small number of spaces available for donated artworks in the city, the acceptance of donated artworks should occur only after careful consideration. Specific recommendations for amending the City's donation policy are included elsewhere in this plan (Page 67-69).

COMMUNITY PARTNERSHIPS

The City has not relied heavily on community partnerships to implement public art projects, though the all-volunteer North Gwinnett Arts Association has organized the Arts in the Park program for six years. While partnerships do not appear to be a viable approach to managing major public art commissions in the immediate future, the City should examine how arts non-profits and other organizations, such as maker spaces, can help it achieve other goals, such as recruiting artists, sponsoring smaller projects like murals and temporary exhibits, and building community engagement into public art processes.

[1] This is recommended in the *Suwanee 2020 Vision Plan*, p. 73

Arts in the Park community art project.

SUMMARY CHART: LOCATIONS AND TYPES OF PROJECTS

	Capital Project	Fundraising		Private Development	SculpTour Site	Donation Site
		Permanent				
A1. Town Center–DeLay Park Pedestrian Pathway	●	Capital funds may need to be supplemented by fundraising.				
A2. Buford Hwy / Town Center Park Crossing					●	●
A3. City Hall Park	●	Capital funds may need to be supplemented by fundraising.				
A4. Pedestrian Tunnel		●				
A5. Library Crossing					●	●
A6. Library Plaza					●	●
A7. DeLay Park Gateway	●	Capital funds may need to be supplemented by fundraising.				
A8. Arts Center	●					
B1. Buford Highway Roundabout	●	Capital funds may need to be supplemented by fundraising.				
B2. Russell and Main	●	Capital funds may need to be supplemented by fundraising.			●	●
B3. Pierce's Corner		●				
C1. I-85			●	●		
C2. Satellite Boulevard				●		
C3. Buford Highway			●	●		

SUMMARY CHART: LOCATIONS AND TYPES OF PROJECTS

	Capital Project	Fundraising		Private Development	SculpTour Site	Donation Site
		Permanent				
C4. Peachtree Industrial Boulevard				●		
C5. Suwanee Dam Road / Settles Bridge Road						●
D1. Town Center Temporary			●			
D2. Suwanee Creek Greenway		●	●			●
D3. DeLay Park	●	Capital funds may need to be supplemented by fundraising.				
D4. Sims Lake Park			●			●
D5. Play Town Suwanee		●				
D6. Main Street Park						
D7. Martin Farm Park			●			●
D8. White Street		●				●

Sunset, Gus and Lina Ocamposilva, on display during SculpTour, 2011-12.

VII. ADMINISTRATION OF THE PUBLIC ART PROGRAM

STAFFING

Suwanee will require professional public art services in order to implement the projects and manage the initiatives outlined in this plan. These services could be provided by part-time staff or by consultants, depending on the City's preferences. Consultants could work on a project-by-project basis or on an on-call basis.

- *Implementing projects, including permanent commissions, temporary commissions and SculpTour.* This includes creating project plans; writing RFQs, managing artist recruitment, selection and contracting; managing concept approval and project development; monitoring fabrication, installation and de-installation; managing community engagement and developing public outreach materials.
- *Managing day-to-day program activities*. This includes coordinating agendas, meetings and business with the Public Arts Commission; coordinating with various City departments; monitoring maintenance and conservation of artworks; and advising on donations and dedications of public art.
- *Liaison with developers*. This includes facilitating developers' compliance with the City's public art ordinance, coordinating with planning staff and the Public Arts Commission as necessary, and providing guidance in the process of commissioning or acquiring public art.
- *Incorporating public art recommendations into future planning and design projects*. This involves interacting with City staff and consultants who are working on long-range planning or capital project development.
- *Managing public marketing, communications and documentation*. This includes developing written and visual content that can be used to promote the project and inform the public. The content should include photography, blogging and other forms as appropriate to document the development and installation of the project.
- *Fundraising*. This includes preparing applications for funding from the sources listed in the appendix to this plan, and others that might be identified. It also includes supporting fundraising events and activities undertaken by others.

FUNDING

Suwanee will need to combine funding from a variety of sources in order to implement the projects outlined in this plan. Since some funding sources are tied to specific opportunities and others aren't, the City will have to be strategic in matching its discretionary funds to specific projects.

Most importantly, since funding will always be limited, the City should attempt to direct donated resources to projects outlined in this public art master plan. That will require a new conversation about the civic priorities and the long-term strategy for adding public art to Suwanee, which would stress the civic purpose of pursing projects as outlined in this plan.

- Several public art projects can be funded through capital expenditures, through the City's voluntary one percent for art policy. Capital funding should be used for public art projects wherever possible, even though this means that the schedule for rolling out the public art projects will be tied to the schedule for the capital improvements.
- Major donor campaigns should be dedicated to the most ambitious projects, especially those for which there is no possibility of capital funding but which can generate substantial community excitement.
- Business sponsorships, such as those that now underwrite SculpTour and other activities in Town Center Park, should be sought aggressively and directed to commissioning temporary artworks, particularly those in Town Center Park, which would have a strong audience draw and would provide wide recognition for the donor.
- The City's preference should be for donors to provide financial support for projects outlined in the Public Art Master Plan. The plan identifies the initial priorities; future priorities should be determined by staff, as advised by the Public Arts Commission.
- The City should continue to accept private donations of artworks, but only if they are appropriate for locations identified in the Public Art Master Plan.

- In certain circumstances, the City should encourage developers to contribute funds to commission projects listed in the master plan in lieu of voluntarily incorporating artworks into their projects.
- The City can dedicate enterprise revenue, such as user fees for use of park facilities, to public art enhancements in the parks or site preparations for public art. These revenue streams, while flexible, would not result in large amounts of funding.
- The City should seek national grants when they are applicable. An important opportunity to consider is the National Endowment for the Arts "Our Town" program.

FUNDING SOURCES

Capital Funds

Suwanee has adopted a policy to voluntarily set aside one percent of the budgets for capital projects for public art. This approach was used to commission Shimmering Echoes at City Hall, to acquire Instinctual Center at the Gateway police substation, and to create artist-designed fencing at White Street Park. It is anticipated that this approach will be used for future projects, such as the Buford Highway roundabout.

Suwanee currently funds most of its capital projects from either City general revenues that are transferred to the capital budget ("pay as you go" capital funding) or SPLOST funds. General revenues are the most flexible source of capital funding, but SPLOST funds can also be allocated for public art as part of other eligible projects such as parks.

Donations

Suwanee's public art program will continue to rely heavily on private contributions to implement public art projects. The City should approach private fundraising as a concerted, ongoing campaign. Following are several types of private donations that City should directly target.

Major Donors

The demographics of the Suwanee area are such that numerous people and businesses likely have the capacity now or in the future to become major donors for public art. The City should organize a major donor campaign under the guidance of a professional fundraising consultant.

Sponsors

The City has a successful track record of attracting sponsors, particularly local businesses, for SculpTour. As part of its major donor campaign, the City should continue seeking business sponsors, but direct some of its sponsors towards commissioning temporary projects in Town Center Park, where they would have high rates of participation and visibility for the sponsors.

Memberships

The City should establish paths to giving that are enticing to its key demographic, families with children. This could involve a membership-based approach that generates revenue from small contributions and provides experiential benefits particularly aimed towards families. While this will not generate significant income, it would help to cultivate people who might become major donors later.

Crowdfunding

The City should consider "crowdfunding" as another approach to reach beyond major donors and get people used to the idea of donating to public art projects. Arts-based initiatives have had success with online donation campaigns to support projects with budgets of up to $25,000. Crowdfunding would need to be connected to a specific project, such as the Norfolk Southern Pedestrian Tunnel, that could generate civic enthusiasm and grassroots response.

Grants

The City should seek grants to support its public art activities, though the pool of potential grants is very limited. A list of potential national and Georgia-based grant-makers is in the appendix. The focus of grant-makers is constantly in flux, therefore, the City should regularly check-in on these funders as well as scan for other possible funders.

The City of Suwanee will have the greatest success in focusing on grants for either utilizing the arts as a tool for placemaking or expanding access to the arts. Projects related to Art + Play or placemaking through pedestrian connections will probably be the most competitive for this type of funding.

In addition, when the City writes a grant request to an outside funding source for capital funding, and there is an interest in including public art in the capital project, the request should include provisions for public art to the extent allowable by the grant source. This should be considered especially for state and federal transportation funding.

FUNDRAISING TACTICS AND TOOLS

Fundraising Consultant

The City should hire a fundraising consultant to lay the groundwork for its fundraising strategies, particularly a major donor campaign, a fundraising event and a "friends" organization. The consultant can assist with designing the campaign (identifying appropriate giving levels, opportunities and messages), identifying potential donors and crafting the strategies for approaching them. The consultant can also assess the viability of creating an ongoing organization to support fundraising for public art and/or a broader range of cultural and open space activities.

Major Donor Campaign

The City should organize a major donor campaign that targets individuals and businesses in Suwanee and its immediate surroundings.

Since people are more likely to contribute to specific projects than to a general campaign, the campaign should focus on generating support for specific projects or larger civic initiatives. Specific projects could include the Norfolk Southern Pedestrian Tunnel. Civic initiatives could include Suwanee's 200th anniversary or projects connected to themes such as family (Art + Play projects) or environment (for temporary projects). Whatever the opportunity, there should be a near-term result for the donor's support.

The campaign would begin by developing a list of potential major donors, with the help of the Public Arts Commission and the ad-hoc fundraising committee. Next, it would craft a strategy for following up with each donor to discuss the goals, outcomes and opportunities related to the public art program.

"Friends of Public Art"

The City should consider expanding the role of Suwanee's ad-hoc public art fundraising committee to that of an ongoing "fundraising committee" or an independent, membership-based "friends" organization.[1]

The responsibilities of an ongoing committee would be to help plan and organize fundraising events as well as to identify and assist the City in reaching out to potential individual and corporate donors and sponsors.

A "friends of public art" group would have a wider scope and undertake a wider range of activities. A "friends" group might be more viable if it supported a range of arts and cultural activities, or if it included parks and recreation activities as well. These options should be assessed by a fundraising consultant. The "friends" group could generate revenue from sponsorship, memberships and special experience-based activities, such as behind-the-scenes tours or field trips.

Fundraising Event

Suwanee's ad-hoc public art fundraising committee is in the process of organizing its first event to support public art with full support from the City. The City should anticipate that this will become a signature annual or bi-annual event to support the public art program.

Events like this generate revenues from a variety of sources, such as sponsorships, ticket sales, in-kind donations and silent auctions. The event could feature a prominent guest or a must-see experience, such as a featured artist or the plein-air painting of a mural. The goal for the first year should be to net at least $30,000, with the ultimate goal of annually netting up to $60,000. The roles of the committee and the role of City staff in organizing the event should be clearly outlined.

Branding

The City should develop a name and logo (probably an extension of the City logo) for Suwanee's public art program that is used in print materials, on the website, in digital communication and on signage that identifies projects.

This will help create unity among the many projects and initiatives of the public art program, make these projects recognizable throughout the community as part of the same program, and help people see the results of their efforts to support public art.

Website

The City should keep its existing web page for public information about the public art program. It should create a different website that is the hub for fundraising activity so that the fundraising program has its own identity independent of the City.

Online Donation Tools and Campaigns

Tools such as power2give are generally housed within a local arts agency and utilized by its members. These tools provide a way to promote a fundraising campaign and provide an easy way for people to give.

GOVERNMENT VS. NONPROFIT STATUS

The legal status of the entity that manages the public art fund will impact the City's ability to raise funds through contributions and grants.

The tax-deductible status of the organization that manages the fund can be an important consideration for individuals, corporations and foundations interested in donating. Private donations to a public art fund held by the City of Suwanee can be tax deductible, and the City should state its tax-deductible status in any communications relating to fundraising. Donor acknowledgement letters should confirm the amount of the tax-deductible contribution.

Governmental status is also an important consideration for many grant-making entities, such as public agencies and foundations. For example, the National Endowment for the Arts and the Georgia Council for the Arts have funding categories specifically for government entities.

On the other hand, nonprofit, charitable status is important to other grant-makers, some of whom will only make contributions to entities that are designated as 501(c)3 corporations by the IRS. If, after a focused period of fundraising, the City runs into obstacles because it lacks nonprofit status, the City should consider options such as establishing a 501(c)3 corporation or creating a special fund within a community foundation (such as The Community Foundation of Northeast Georgia).[2]

A common concern of private donors who are asked to contribute to governmental entities is that the contribution will go into a general fund and not be used for the specific project, program or purpose being supported. For this reason, the City should create a mechanism to accept checks made out to the "City of Suwanee Public Art Fund" to give donors assurance that their funds will be put into a specific account.

COMMUNITY ENGAGEMENT

Suwanee should encourage artists to include the community in the creation of their projects as appropriate. What's important is that people in Suwanee are left with a feeling that they have contributed to the completion of the project and that they have a connection to it, so that the artwork can be part of the stories that people share about Suwanee.

Community engagement could take on a range of approaches, such as research and dialogue when developing a concept or hands-on "barn raising" approaches to building projects and incorporating elements offered by the community. The approach should be flexible, depending on the project at hand. Community engagement could be facilitated by artists, by the Public Arts Commission, or by community organizations.

MAINTENANCE AND CONSERVATION

Suwanee's temporary and permanent public art installations should follow standard public art protocols in regard to maintenance and conservation.

For new projects, both permanent and temporary, the City should establish an internal process, which includes the public works department, to review the following issues.

1. Sites that are proposed for public art should be evaluated for considerations related to installation, maintenance and conservation. Considerations should include environmental factors (sun, flooding, slopes), adjacent public activities and special locational factors (nearby and underground infrastructure). These considerations should be factored into the plan for the project.
2. Artworks that are being commissioned by the City should be reviewed in the design phase in regard to the materials and fabrication processes involved in order to anticipate any maintenance and conservation concerns. Loaned and donated artworks should be reviewed before they are accepted to anticipate any maintenance and conservation concerns. For major artworks, the City should retain the services of a conservator to evaluate the artworks before they are accepted.
3. Artists who are creating new commissions for the City or who are loaning art for display on City property should provide a statement of the materials used in the artwork, the sources of the materials and instructions for cleaning the artwork.

For projects already in the collection, the City should retroactively collect from artists a statement of the materials used in the artwork, sources of the materials, and instructions for cleaning the artwork. This information can provide the basis of a routine maintenance protocol.

MARKETING AND OUTREACH

Audiences for Marketing, Education, Communication

The City should keep in mind the following audiences and the following goals for engaging with them when developing its marketing, education and communication strategies:

- Elected, appointed, and staff leadership should have access to timely information about the status of projects as well as periodic overviews that put the accomplishments of the program in context. The goal is to keep City leadership focused on the goals and strategies agreed to in the Master Plan.
- The public at-large should have information about how to engage with public art in Suwanee (when and where they can see art, take part in events or participate in the development of new projects). The public should have the opportunity to share their experiences with public art, probably via social media tools like Facebook, Twitter or Instagram. The public should have opportunities to learn more about the artists and what they do so that the projects take on a personal dimension. The goal should be to give the public hands-on opportunities to engage in dialogue about public art.
- Developers should have information that excites them about participating in the public art program and provides clear guidance in regard to the City's goals and objectives. The City should also provide technical information that will help developers acquire or commission art. The goal should be to encourage developers to voluntarily incorporate public art in their projects and to make best efforts at identifying project options and artists.
- Artists should have information about upcoming projects and the existing collection. The goal should be for artists to know that Suwanee is a great place to do a project and to be on the lookout for further opportunities that might be just right for them.
- Visitors should have information about Suwanee's public art collection and how to engage with it. The goal is for visitors to know that public art is a big reason they need to put Suwanee in their plans.

Key Messages

Suwanee's marketing and outreach should be focused around several main messages:

"Come see what we've got going on here!"

The purpose of this message is to make sure that people take notice of what is going on in Suwanee and that they recognize public art contributes to what makes Suwanee a great place to live, set up a business or visit.

"Public art in Suwanee reflects the City's anchor points — quality, remarkable, visionary, unique — and is part of the City's vision for the future."

The purpose of this message is to connect people with people's intrinsic fascination with who artists are, what they do, and the "story behind the story" about how a public art project comes together. By giving people the inside story, the public art program can enrich their experience, deepen their understanding and help build loyalty.

"Public art in Suwanee is a full-fledged community collaboration — involving the City, residents and businesses."

The purpose of this message is to stress that while the City government plays a catalytic role in helping public art happen, public art's success in Suwanee depends on a broad citizen-based effort.

"There's more than meets the eye!"

The purpose of this message is to connect people with the intrinsic fascination with who artists are and what they do in order to enrich the rewards of having public art in Suwanee.

Planning for Messaging

At the beginning of each new commission or exhibition, City staff and the PAC should assess, as part of the project plan, what the unique communications opportunities are for the project. To the degree that a project allows for "story behind the story" or "process" stories to be developed, they should be planned from the start of project conception so that appropriate material can be collected.

TOOLS FOR MARKETING, EDUCATION, COMMUNICATIONS

Print and Presentation Tools

Annual Report on Public Art

The City should produce should an annual or periodic report to the community, outlining its public art accomplishments. The format of this could be a digital slide show that is disseminated through the City's e-resources and various presentations given by staff. This material could also be incorporated into the annual budget report that the City prepares for residents.

Road Show

The City should produce standard presentations that staff can use when called to make presentations to civic and other organizations. Presentations should be tailored to various audiences –funders, developers and the public at large.

Map / Booklet / Brochure

The City should continue producing a publication that is accessible to everyone. Material should be designed for electronic viewing, on smartphones and tablets.

Postcards

The City should produce postcards that can be sent and emailed for special announcements, such as community participation events, dedications, exhibitions, and calls for artist registry.

E-Resources

Website

The City's public art website should remain the hub for all the public materials the program has available. This would include reports, plans, background on the collection and links to project web pages (if there are any). The City should develop a new website that is the focal point for all fundraising activities.

Social Media

The City's social media presence, currently its successful Facebook page, should be used as the primary mechanism to push out messaging about events and activities related to the program. The City could utilize Instagram and Twitter platforms so people can upload messages and images related to their experience with public art.

Video

Some specific projects might benefit from videos about the process or completed work. This should be determined in advance of launching the project, if possible, and involve the artist. Videos should be accessible from the City's website and any project websites.

Press / Media

Press announcements

The City should send out media releases to announce its new projects, community engagement events and project dedications.

Press feature stories

The City should cultivate, across all regional media, feature stories that focus on the major themes in Suwanee's public art program. The local Suwanee magazine could feature profiles of artists who work in Suwanee and of the projects they are creating.

Notes

[1] The *Suwanee 20/20 Vision Plan* recommends: "identify, recruit and engage groups of patrons who support the arts." p. 75.

[2] The City has a 501©3, *Suwanee Crossroads*, which might be suitable for this purpose.

Friends, Nnamdi Okonkwo. Loaned to the City for display during SculpTour, 2015-17.

Dancer X, Jack Howard-Potter. Loaned to the City for display during SculpTour, 2013-15.

VIII. GUIDELINES FOR THE PUBLIC ART PROGRAM

PROJECT DEVELOPMENT PROCESS

The keys to developing public artworks that realize Suwanee's vision will be careful planning, processes that allow the City to find the artists with the right expertise to work on these projects, and productive working relationships with artists.

Suwanee's public art program should use the following process when implementing public art commissions. The responsibilities that are assigned to a project coordinator could be managed by City staff, a public art consultant, curator or non-profit arts organization, or some combination of these, based on the needs of the project.

Develop and Approve a Project Plan

Suwanee's Public Art Program should undertake careful planning for each project that it implements to ensure that all projects are well-conceived and enduring.

For each new commission of permanent or temporary art, the program should adopt a project plan, which is a foundational document that guides the planning and execution of a project. A project plan sets out the basic framework of a project – its goals and location, particularly in relation to the projects recommended in the master plan; management approach; budget and funding; timeline; artist selection process; community engagement process; a marketing plan; a list of internal and external stakeholders; and protocols for collaboration with other entities, as necessary. A project plan does not determine the concept for the project, although in some circumstances it might outline a theme to which artists are asked to react.

Generally, project plans should be developed by the project coordinator, working with the PAC, City staff and other stakeholders, through a process unique to each project. The project plan may be more or less comprehensive, depending on the nature of the project. Ultimately, it should provide a basis for managing the project and for accountability and evaluation. Project plans should be approved by the PAC.

Establish a Selection Panel

Once a project plan is approved, a selection panel should be assembled. The composition of the panel would depend on the needs of the project. The Public Arts Commission may serve as the selection panel or it may choose to form a separate selection panel based on the project plan.

Recruit and Select an Artist

The project coordinator should issue a call to artists, curators and/or cultural organizations according to the process outlined in the project plan. The project coordinator should facilitate the selection process; the selection panel should recommend artists and artistic concepts; and the PAC should approve the artist and concept selection. If the project is managed through a curator or non-profit cultural organization, that entity would be responsible for artist selection, subject to approval of the PAC.

Artist Contract

Upon recommendation of the PAC, the project coordinator should oversee a contract with the selected artists, curators and/or cultural organizations. The contract should include the scope of work, fee, schedule, and relevant terms and conditions. The scope of work may vary depending on the project, but will generally include final design and engineering as well as fabrication and installation of the artwork. Contracts are approved according to the contract authority for City Council and City Manager established in City policy.

Concept Design

If the artist is selected through an interview process, the first step under contract should be to develop a concept design. The project coordinator should organize necessary meetings with project stakeholders. The concept design is presented to the selection panel for review and recommendation to the PAC for its approval.

Final Design

Once the concept design is approved, the artist may develop final design and construction drawings, which must be approved before proceeding with fabrication. The project coordinator should organize technical review by appropriate City departments. If the artist proposes any significant changes from the approved concept design, the project coordinator should secure PAC re-approval before issuing a notice to proceed with fabrication. If the City requests any modifications to the project, the project coordinator

should review the proposed changes with the artist before issuing a notice to proceed with fabrication.

Fabrication

Once the final design and construction drawings have been approved by the City, the artist may proceed with the fabrication of the artwork. The fabrication may be done by the artist, by subcontractors supervised by the artist, or by a combination of both. The project coordinator may request a studio visit, photographs or written updates from the artist

Installation

In most cases, the artist should be responsible for delivery and installation of the artwork. The project coordinator should coordinate installation with the artist, the appropriate City department(s) and the contractors.

Communications, Submittal of Project Documentation and Project Closeout

An overall communications strategy should be planned and implemented by the project coordinator. The artist should be required to submit all required paperwork, including all drawings and a maintenance and conservation worksheet, prior to project closeout and final payment.

ARTIST SELECTION PROCESSES

Artist selection processes for public art range from inclusive (the widely advertised "open call") to focused and curated (invitational calls or direct selections). Selections are either based on artist proposals or on an evaluation of artist qualifications.

Given the variety of projects that it might commission, Suwanee should build as much flexibility as possible into its artist selection processes and work with knowledgeable arts professionals to recruit artists who are a good fit for each project. Each artist selection process should be uniquely designed to match the conditions of the project. However, the process should draw from the best practices described below.

The method of selecting artists for individual projects should be determined in the approved public art project plan. Following are basic artist selection processes that the City should use.

Open Competition

An *open competition* is a call to artists for a specific project in which artists are asked to respond through a Request for Qualifications (RFQ) or Request for Proposals (RFP) process. Any artist may respond, subject to limitations established in the project plan and the solicitation. Calls for artists for open competitions should be sufficiently detailed to permit artists to determine whether their work is appropriate for the project under consideration. In the past, Suwanee has followed an open RFQ process for its SculpTour program.

Limited or Invitational Competition

A *limited competition* is a call to artists in which a small number of artists are specifically invited to respond through a Request for Qualifications (RFQ) or Request for Proposals (RFP) process. Artists are invited based on their past work and demonstrated ability to successfully respond to the conditions of the particular project or based on other non-aesthetic public art program goals (such as seeking local or regional artists, etc.). To organize a limited competition, the City would need to draw on somebody with expertise in the field of public art, such as a consultant or curator, to identify artists for consideration.

Direct Selection

At times the PAC or the project coordinator may recommend the *direct selection* of a specific artist for a particular project. Such a recommendation may occur for several reasons, but will generally occur when circumstances surrounding the project make either an open or limited competition impractical. This might occur in the case of short-term, temporary installations, in which an artist is selected based on their past portfolio.

RFQ / Qualifications-Based Process

The project coordinator should collect artist qualifications through one of the methods outlined above. Generally, an artist will be asked to submit samples of work, a resume and a letter of interest. Their portfolio will be evaluated in regard to the artist's creative output, technical ability, credentials and recognition, and grasp of the project under consideration.

The project coordinator should present the artist qualifications to the selection panel, which may select several finalists to submit a proposal or to interview, or select a single artist based upon their qualifications, or request another pool of artists for consideration.

Finalists should be invited to interview with the selection panel, which recommends one of the following outcomes to the PAC: selecting one of the finalists based on their qualifications and interviews, or declining all artists and going back to review the qualifications of other artists.

Utterly Radial, Andrew Crawford. Purchased by Salude, The Art of Recovery.

RFP / Proposal-Based Process

Generally, an RFP or proposal-based process should only be used in a limited competition or in the second phase of an *open competition*. It is not advisable to use an RFP process with the first phase of an *open competition*.

The project coordinator and the PAC would develop an RFP that provides background on the project, outlines expectations for the artists' responses, and establishes an honorarium for the artist's time and expenses. The RFP would then be provided to the short list of artists under consideration.

Depending on the nature of the project, the project coordinator would organize a site visit for the competing artists. This site visit could involve engagement with a range of stakeholders if time and circumstances permit.

The artists would be requested to submit proposals to the project coordinator. Depending on the nature of the project, and if time allows, the project coordinator would seek initial technical review and feedback on the proposals, which would be forwarded to the artist. The artists would be invited to interview with the selection panel, which would recommend one of the following to the PAC: selecting one of the finalists based on their proposals, or declining all artists and proposals and going back to review the qualifications of other artists.

CURATOR SELECTION PROCESS

When the City is interested in commissioning a public art project, it may issue a RFQ or RFP to non-profit organizations or established curators as an alternative to issuing a RFQ or RFP directly to artists. Retaining a non-profit or a curator will enable the City to expand its project management capacity and to draw on specialized expertise that the City does not have in house.

Calls to non-profits or curators should be competitive. Calls should be structured to help the City implement a specific project as outlined in a project plan. The PAC should review and approve the artist selection and artist concept, just as if the project were being commissioned by the City itself, unless the public art project plan establishes an alternative review process.

The following criteria should be considered in selecting a curator or a non-profit to implement a public art project:

- Demonstrates general interest and capability in working with artists to create public artworks.
- Demonstrates general ability to identify, select and manage artists to produce public art of artistic excellence, innovation and originality.
- Demonstrates interest in and understanding of the project and the City's goals.
- Demonstrates interest and capability in identifying, selecting, and managing artists whose work (media, concepts, community engagement approaches, and fabrication) are appropriate to the project goals and site.
- Demonstrates experience in successfully completing works of similar scope, scale, budget, and complexity, or articulates how he or she would be able to bring the necessary artistic and technical skills to the project.
- Is available to perform the scope of work in a timely and professional manner.
- Demonstrates successful business management and project management experience.

DEVELOPER ART PROGRAM

The City adopted its policy to support public art through private development in 2008. It requires entities that are submitting development applications to meet with the Public Arts Commission to discuss the possibility of including public art in their projects. Developers who include public art in their projects do so on a voluntary basis.

The City should amend its "voluntary percent for art policy" in the following ways:

- Align the policy toward focusing resources on projects in the public art master plan.
- For developers who wish to voluntarily incorporate public art on their sites, provide stronger guidance for the selection and siting of artworks, focusing on both visibility and integration with the site in a usable way.
- Strengthen requirements for public art in City-assisted developments.

Aligning Private Development with the Public Art Master Plan

The voluntary percent for art policy should be revised to include cross-referencing with the Public Art Master Plan.

- Revise the objectives of the policy, as outlined in the *Public Art Ordinance Guide for Developers*,[1] to prioritize contributions to the public art fund for specific projects that are identified in the master plan rather than installing public art on their properties. Develop a robust approach to acknowledging developer contributions in conjunction with the presentation of the projects.
- In the executive summary of the *Public Art Ordinance Guide for Developers*, create separate "pitches" for contributing funds for public art and contributing public art.
- When appropriate, enter into public art partnerships with developers of properties where artworks are specifically recommended in this plan. A partnership could include project cost-sharing, assisting with project implementation, or requesting assistance with the installation of an art project by the City. The developer's contribution could include an easement, foundation, landscaping, and power for lighting.
- Integrate / cross-reference the project recommendations in this master plan into relevant City plans, such as the comprehensive plan and area plans, so that developers following those plans are aware of the City's goals.

Providing Stronger Guidance to Developers

The guidelines given to developers in the voluntary percent for art policy should be clarfied and strengthened:

- Encourage or require developers to meet with the PAC earlier in their development process (during design) so that public art might be more fully integrated into the site design. Encourage developers who are including public art to meet with the PAC again for an advisory review of their plans.
- Provide more detailed guidance about the public art project development process and about goals for coordinating public art with site planning.
- Be more clear about the City's baseline expectations about the visibility and quality of artworks that are incorporated into developments and Suwanee.
- Create a better targeted inventory of visual references for developers focusing on the types of artworks that are likely to be implemented in Suwanee.

The City should also provide professional assistance to developers who wish to commission artworks on their properties. The City should offer developers several hours of time from a professional art consultant to help them identify opportunities and strategies for including public art on their sites. In return, developers would agree to follow the guidelines listed below.

Strengthen Requirements for Public Art in City-Assisted Developments

The City should require developments that are receiving City assistance (such as financing, infrastructure, land assembly or tax benefits) or are being built on land acquired from the City to include public art.

Guidelines for Developer Artworks

The City encourages developers who are placing artworks on their property to consider the following guidelines. For developers who are receiving public art consultation assistance or are including public art as a requirement in a City-assisted development, these guidelines must be followed. Other developers are strongly encouraged to follow these guidelines.

1. An artwork should be clearly visible from a public right of way.
2. An artwork, whether it is acquired or is an original commissions must be created by an artist as defined in the public art master plan.
3. An artwork should be appropriate in terms of size, scale, material, form, style, and function for the location where it is to be placed. An artwork should take advantage of any special features of the site, such as light, landscape, and viewshed.
4. While an artwork may be sited to foster its appreciation and enjoyment by employees and other users of a site, it should also be sited in a manner that maximizes its ability to be appreciated by people passing by in cars and by pedestrians.
5. The setting for the artwork should be appropriately landscaped, lit, and maintained.
6. The siting of an artwork should not interfere with existing or proposed circulation and use patterns for the location where it is to be placed.
7. An artwork shall be created from durable construction materials, suitable for permanent location in an outdoor environment. It should be possible to clean, maintain and repair the artwork with easily available materials and techniques.
8. An artwork shall be an exemplar of the artist's body of work and of work in the genre in general. It should be unique and not derivative of other artists' work.
9. An artwork shall be of a genre or media that complements the other work on view in the City, and shall not result in a preponderance of artwork in one genre or another.
10. An artwork shall be of a high level of quality reflecting the City's overall desire for excellence in its visual appearance.
11. An artwork shall be appropriate to Suwanee's community standards in regard to the genre of the artwork and its materials. Artworks shall not advocate for a particular political or religious point of view, nor shall they promote disparaging, hateful or incendiary points of view.

Suwanee Stage Mural, Sonny Franks and collaborators.

DONATIONS POLICY

The City adopted a policy for donations in 2008. This broad policy covers all gifts and donations to the City, including but not limited to public art. The policy also includes special provisions for "dedications," or artworks that honor or memorialize an individual or an event.

The City should amend its donations policy in the following ways:

- State that the City's priorities for public art donations is for funds to help fulfill the recommendations of the public art master plan and for donations of artworks that help fulfill the plan recommendations.
- Revise the submission requirements as outlined below.
- Revise the review criteria as outlined below.
- Revise the definition of "dedication" and introduce the definition of "commemorative artwork" and "memorial" in order to clarify decision-making.

Priorities for Donations

Donations of public art are welcomed as a useful way of building the City's public art collection and serving the social needs of the community. However, the City must act with the broad public interest in mind when considering such donations, particularly in regard to the fiscal impact of such donations, the general public's use and enjoyment of public space, and the general aesthetics of the City.

The City's preference should be for donated funds that can be applied to the commissioning of artworks recommended in the plan. The master plan indicates which projects should be supported by fundraising and what the initial priorities should be.

Suwanee's Public Art Master Plan is a key guide for the acceptance of donations of public art. Donations of artworks should be consistent with the recommendations in the plan about preferred donations, and goals for public art in those locations.

Submission Requirements

When the City is contacted about the possibility of the donation of an artwork, a commemorative artwork or a memorial, the donor should be asked to submit an application and the City should initiate a review process that includes:

- Consultation with other City agencies as appropriate,
- Review and recommendation of the proposed donation by the Public Arts Commission, and
- Final approval of the proposed action by the City Manager or City Council, as appropriate.

An application for the donation of an artwork, a commemorative artwork or a memorial, shall include:

1. Written and graphic descriptions of the proposed art project, including information about dimensions, materials, etc., and an artist's statement about the artwork.
2. The artist's resume and other credentials, including photographic examples of past work.
3. A site plan indicating the location of the art.
4. A cost estimate of the artwork if it is newly commissioned, or an independent appraisal of an existing piece to be donated.
5. An estimate of any site preparation, installation, and ongoing maintenance costs.
6. Depending on the structural and fabrication design of the piece, a certification by a Georgia-registered architect, landscape architect, or professional engineer in regard to the stability and durability of the artwork, and any special installation requirements.

In addition, for commemorative artworks or memorials, the application should include:

1. An explanation of why the project should be displayed on public property and how the display of such serves a purpose appropriate to the interests of the public.
2. Evidence of community outreach and support for the project.
3. A statement of how the proposed project meets the special criteria for commemorative artworks or memorials described below.

Evaluation Criteria for Donations of Public Art

All artwork proposed for donation to the City, including commemorative artworks and memorials, should be evaluated using the following criteria. The failure of a proposal to meet any of these criteria would be sufficient for denying the proposal, seeking revisions to the proposal, or recommending that the artwork be accepted as a time-limited loan rather than a permanent donation.

1. The artwork shall have been created by an artist, as defined in this Public Art Master Plan.
2. The location should be consistent with the Public Art Master Plan and any other plans that have been officially adopted by the City.

3. The placement of the artwork should not cause an oversaturation of public art in any area of the city. “Oversaturation” means a concentration of public art beyond that recommended in the Public Art Master Plan or the location of various pieces in such proximity to each other so as to detract from the visual setting and enjoyment of each piece or the overall landscape.
4. The artwork should be appropriate in terms of size, scale, material, form and style for the location where it is to be placed. The artwork should take advantage of any special features of the site, such as light, landscape and viewshed.
5. The siting of the artwork should not interfere with existing or proposed circulation and use patterns for the location where it is to be placed.
6. The artwork shall be created from durable construction and materials, suitable for permanent location in an outdoor environment. It should be possible to clean, maintain, and repair the artwork with easily available materials and techniques.
7. The artwork shall be an exemplar of the artist’s body of work, and of work in the genre in general. It should be unique and not derivative of other artists’ work.
8. The artwork shall be of a genre or media that complements the other works on view in the City, and shall not result in a preponderance of artwork in one genre or another.
9. The artwork shall be of a high level of quality, reflecting the City’s overall desire for excellence in its visual appearance.
10. The artwork shall exhibit timeless qualities, with significance and appeal that will allow it to be enjoyed over subsequent viewings and for generations to come.
11. The artwork shall be appropriate to Suwanee’s community standards in regard to the genre of the artwork and its materials. Artworks shall not advocate for a particular political or religious point of view, nor shall they promote disparaging, hateful or incendiary points of view.

Criteria for Commemorative Artworks and Memorials

In addition to the above criteria, the review of proposed donations of commemorative artworks and memorials should be based upon the following criteria. These criteria should be used by City staff, the Public Arts Commission and the City Council. The failure of a proposal to meet any of these criteria may be sufficient for denying the proposal or seeking revisions to the proposal.

1. Proposed donations of commemorative artworks and memorials must have cultural significance to the general public, not just one individual or an interest group. The subject will be commemorated only if it is generally accepted that its long-term impact has uniquely shaped Suwanee’s history.
2. Proposed donations of commemorative artworks and memorials must concern subjects that have been tangibly and directly associated with the City of Suwanee. In the case of contributions of an individual or a particular group of people, for example, strongest consideration will be given to those who have had an impact on the history of Suwanee overall, the state or the nation.
3. Proposed donations of commemorative artworks and memorials that recognize individuals should not be considered until at least five years after the death of the individual. Proposed donations of artworks or memorials that commemorate events should not be considered until at least ten years after the occurrence of the event. Where an overwhelming and undisputed community consensus exists, proposals may be considered before these periods have passed.
4. Proposed donations of commemorative artworks and memorials that recognize organizations in general, or specific topics including but not limited to historical events, disasters or health-related themes, should not normally be considered, unless it can be demonstrated that the circumstances are unique to Suwanee and that the event or topic has uniquely shaped Suwanee’s history.
5. Proposed donations of commemorative artworks and memorials must not duplicate the themes or subject matter of an existing memorial in Suwanee.
6. Proposed donations of commemorative artworks and memorials shall not in any circumstances depict subjects that are trademarked or commercially licensed, nor shall any type of acknowledgement, including plaques, include logos or other commercial graphics.

Criteria for Dedications

A dedication is an artwork or other object that is given in the memory of a person or an event, but, unlike a commemorative artwork, does not literally commemorate that person or event. An example would be the donation of a SculpTour artwork in honor of a family member.

All items proposed for dedication, including artworks, shall meet the following criteria:

1. Individuals who would be recognized by a dedication should have a direct connection to the City; i.e. a resident of the City of Suwanee, or an employee of a City of Suwanee business, etc. An individual may not be commemorated until the fifth anniversary of his or her death.
2. No new dedication shall be made for an event or individual already commemorated.
3. The design of any plaques that interpret the dedication must meet City standards. In particular, identifying plaques may not include any logos, photographs or other graphics meant to identify the individuals or entities that the dedication is honoring.

DEACCESSIONING POLICY

From time to time, the City may find it necessary to remove an artwork from its collection, or to relocate an artwork from its original site. This many occur for various reasons, such as changes to the site, new approaches to managing the City’s collection, the need to mitigate a hazard or to address new regulatory requirements. For that reason, the City should retain the right to relocate or deaccession any artwork in its collection, regardless of the source of funding or method of acquisition.

However, the City should operate from the strong presumption that the City’s public artworks, individually and as a collection, should be maintained as a permanent cultural resource for the community. Accordingly, re-siting or deaccessioning should be employed rarely, taken only in carefully considered circumstances and following processes that protect the public’s interest in maintaining the collection.

Should it be necessary to consider the re-siting or deaccession of any artwork, the City Manager should initiate a review process that involves:

- Consultation with the artist, as provided for in Visual Artists Rights Act and the artist contract;
- Consultation with other City agencies as appropriate;
- Reappraisal of the artwork, if necessary;
- Review and recommendation of the proposed action by the Public Arts Commission; and
- Final approval of the proposed action by the City Manager or City Council, as appropriate.

Criteria for Deaccessioning Public Art

The City may relocate or deaccession a work of public art in the City’s collection, subject to any of the following findings:

- The City is unable to continue to preserve or care for the work properly, including but not limited to the following circumstances:
  - The site is being eliminated;
  - The site is being altered such that the artwork is no longer compatible with it;
  - The security of the artwork can no longer be reasonably guaranteed at the site;
  - The artwork has become a danger to public safety;
  - The cost of maintaining or updating the artwork’s operation technology is cost prohibitive.
- The artwork is found, in the context of the overall public art collection, to be surplus, redundant, a duplicate, of inferior quality, or otherwise not in keeping with the current goals of the Public Art Program;
- The disposition of the artwork may, whether by exchange or through use of proceeds derived from its sale, permit the City to upgrade and refine the collection;
- The artwork has been found to have been falsely documented, described or attributed, to not be an original artwork, and/ or to be a forgery;
- The artist or donor has failed to comply with the terms of any contract with the City; or
- The deaccessioning of the work would otherwise be in the best interest of the City.

Notes

[1] City of Suwanee, *Public Art Ordinance Guide for Developers*, 2008. Refer to Executive Summary, page one, and Developer’s Contribution Suggestions, page four.

City Hall Big Splash interactive fountain.

IX. ROLES AND RESPONSIBILITIES

CITY COUNCIL

The Suwanee City Council should provide overall oversight for Suwanee's public art program. Council should:

- Appoint members to the Public Arts Commission.
- Review and approve the public art master plan, project plans, artist selections and artist concepts for City-sponsored projects.
- Review and approve acquisitions, loans, donations and de-accessions when referred by City Manager.
- Review and approve budgets for public art within overall budgets for City capital projects.

CITY STAFF

City staff should provide coordination for the day-to-day operations of Suwanee's public art program. City staff should:

- Convene and guide the Public Arts Commission.
- Provide public art professional services as described in previous section, or secure consulting services as necessary.
- Coordinate public art activities among City Manager's office, economic development, public works, planning and finance departments.
- Coordinate review of public art commissions, loans, donations, and deaccessions.
- Serve as liaison between the public art program and members of the City Council; members of the civic, cultural, and business communities; and the public at large.

PUBLIC ART PROFESSIONAL SERVICES

The following professional services will be necessary to implement the public art program. These could be fulfilled by City staff, consultants, curators or others as determined by the City.

- Facilitate all aspects of project implementation, including permanent commissions, temporary commissions, and SculpTour.
- Act as liaison with developers.
- Incorporate public art recommendations into future planning and design projects.
- Manage public marketing, communications, and documentation.

PUBLIC ARTS COMMISSION

Suwanee's Public Arts Commission is a body appointed by City Council that has the roles described below. Each year, the PAC will establish its own goals and workplan.[1]

- Expand community awareness and appreciation of the value of public art.
- Advise the City Council and staff on public art-related issues.
- Assist in the development of art master plans, project plans, public art policies and other program elements.
- Encourage, assist and advise other organizations and businesses in pursuing public art projects.
- Hold pre-development meetings with applicants seeking a development permit from the City, to encourage and assist in the creation of public art projects.
- Prepare an annual report to the City Council on the commission's activities.
- Solicit temporary and/or permanent displays of art in City facilities.
- Assist with other public art activities, as appropriate.
- Advise on the appointment of new members to the Public Arts Commission.

In addition, the Commission and its members should:

- Review and recommend the Public Art Master Plan.
- Review and recommend project plans developed by the staff.
- Serve as selection panel, or on selection panels, for commissions and exhibitions.
- Review and recommend the approval of artist selections and artist concepts.
- Review and recommend the approval of gifts, loans and de-accessions.

SELECTION PANELS

Selection panels may be established by the PAC to provide guidance in the development of public art projects. For smaller projects, the PAC may serve as the selection panel. The panel's responsibilities are to:

- Select one or more artists, cultural organizations or curators, based upon the process outlined in the public art project plan, and recommend to the PAC for approval.
- Review project concepts based upon the goals outlined in the public art project plan, and recommend to the PAC for approval.

DEVELOPERS

Developers are required to meet with the Public Arts Commission during the formulation of their project to discuss the potential of including public art in their projects.

Developers are encouraged to voluntarily support the implementation of the public art master plan by contributing to the public art fund or by acquiring or commissioning an artwork for their property.

Notes

[1] These roles are derived from the outline in the City's Public Arts Commission Ordinance.

Flash mob at community festival organized by Royal Dance Academy.

X. DEFINITIONS

Artwork. A work of public art.

Commemorative Artwork. An artwork whose purpose is to commemorate an individual, organization, event or topic.

Concept Design. An artist's preliminary idea for a project, presented in images and/or text, and approved by the Public Arts Commission as the basis for further design exploration and community engagement in the development of a public art project.

Conservation. The regularly scheduled examination, documentation, treatment and preventative care of an artwork conducted by a professional art conservator.

Curator. A fine arts professional who assists in the development of a public art project, primarily by locating an artist suitable for a project, assisting the artist in developing a concept and assisting in the implementation of the project.

Dedication. The donation of an item, object, or monument that is given in the memory of a person or an event, but does not literally commemorate that person or event.

Deaccession. The formal process used to remove an artwork that has been commissioned by, acquired by, or donated to the City.

Donation. An artwork that is given to the City as a gift.

Final Design. An artist's finished design for a public art project, submitted after all design investigation and community engagement is complete, and may include renderings, drawings and certifications necessary for approval for fabrication and installation.

General Fund. A fund in the City budget that receives revenues from a variety of sources and provides the resources for most of the services the City offers.

Limited Competition. A call to artists in which a small number of artists are specifically invited to respond through a Request for Qualifications (RFQ) or Request for Proposals (RFP) process. Artists should be invited based on their past work and demonstrated ability to successfully respond to the conditions of the particular project

Maintenance. The routine care and repair of works of public art that does not require specialized expertise.

Memorial. A design element other than a commemorative artwork whose purpose is to commemorate an individual, organization, event or topic. Examples of memorials include, but are not limited to, plaques, monuments, plazas, gardens, or other structures (Civic Features) whose purpose is commemoration.

Open Competition. A call to artists for a specific project in which artists are asked to respond through a Request for Qualifications (RFQ) or Request for Proposals (RFP) process. Any artist may respond, subject to limitations established in the solicitation.

Project Coordinator. The person or entity charged with managing a public art commission. This could be a City staff member, public art consultant, curator, non-profit arts organization or some combination of these, based on the needs of the project.

Public Art. An original work of art that is durable and accessible to the public and that may possess functional as well as aesthetic qualities that reflect an awareness of the site, both physically and socially, and that fits the historical and cultural values and sensibilities of the community.[1]

Public Art Collection. The group of artworks acquired by the City over time, through commission, donation, purchase or other means, and owned in perpetuity by the City.

Public Arts Commission. A body, appointed by City Council, that advises the Council, staff and private developers on art-related issues; assists in the commissioning of public art; and expands the community's awareness of and appreciation for the value of public art.

Public Art Fund. A dedicated account established and maintained by the City of Suwanee for the purpose of funding public art or creating arts-related events or programs.

Public Art Master Plan. A document that sets out the basic foundation for Suwanee's public art program, including a vision, mission and overall goals; broadly identifies the types of projects that the program will undertake; and outlines policies, procedures and guidelines for implementing the program.

Public Art Ordinance. The "Ordinance Creating the City of Suwanee Public Arts Commission," which was approved by City Council in March 2008, and which organizes the Public Arts Commission and empowers City staff to require developers to meet with the PAC prior to the issuance of a development permit.

Public Art Program. A program for the delivery of a broad range of public art and cultural projects and activities throughout Suwanee.

Public Art Project Plan. A document that guides the planning and execution of a specific public art project. It sets out the basic framework of the project, such as goals and location; budget and funding; timeline; the artist selection process and community engagement process; a marketing plan; a list of internal and external stakeholders; and protocols for collaboration with other entities.

Request for Proposals (RFP). A call to artists that asks for the submission of both an artist's credentials and a conceptual proposal for an artwork, both of which are the basis for selecting an artist.

Request for Qualifications (RFQ). A call to artists that asks for the submission of an artist's credentials, which is the basis of selecting an artist.

Selection Panel. An ad hoc committee, appointed as necessary for the implementation of public art projects, that recommends artist selection and artist concepts to the PAC. In some cases, the PAC may sit as a selection panel.

Temporary Public Art. An artwork that is presented for limited period of time that is established when the artwork is placed on view. The artwork could be obtained by purchase or loan, an original site-specific commission, or the re-creation of a piece that was presented elsewhere.

Notes

[1] City of Suwanee, *Public Art Ordinance Guide to Developers*, 1.

Giraffe, Jonathan Bowling. Loaned to the City for display during SculpTour, 2013-15.

APPENDIX
GRANT SOURCES

NATIONAL ENDOWMENT FOR THE ARTS (NEA). The NEA could be a good source for funding. The NEA accepts applications from nonprofit, tax-exempt 501(c)(3) organizations as well as units of state or local government. The NEA has several grant programs that support public art.

NEA – ART WORKS. The goal of Art Works is to support the creation of art that meets the highest standards of excellence, public engagement with diverse and excellent art, lifelong learning in the arts, and the strengthening of communities through the arts. Within these areas, innovative projects are strongly encouraged. Grants generally range from $10,000 to $100,000. There are generally two deadlines annually. In a review of recent Art Works recipients, public art projects generally have a strong statement of community impact and already have artists selected and a sense of the artistic approach for the project.

NEA - CHALLENGE AMERICA FAST TRACK. The goal of Challenge America is to support projects that extend the reach of the arts to underserved populations. There is one deadline per year (most recent deadline was April 2015). These grants are for $10,000. Challenge America supports professionally directed public art projects. Projects must be visual arts only (such as murals, sculptures or environmental art) that are developed through community engagement. Evidence of community involvement in the planning, design, or fabrication of the work must be apparent.

NEA - OUR TOWN. The focus of Our Town is creative placemaking projects that contribute to the livability of communities and place the arts at their core. Our Town offers support for projects in two areas:

Arts Engagement, Cultural Planning, and Design Projects that represent the distinct character and quality of their communities. These projects require a partnership between a nonprofit organization and a local government entity, with one of the partners being a cultural organization. Matching grants range from $25,000 to $200,000.

Projects that Build Knowledge About Creative Placemaking. These projects are available to arts and design service organizations, and industry or university organizations that provide technical assistance to those doing place-based work. Matching grants range from $25,000 to $100,000.

Suwanee should prepare an application for the FY17 application cycle.

ARTPLACE. ArtPlace is a collaboration of top national foundations, the National Endowment for the Arts and various federal agencies to accelerate creative placemaking across the U.S. Participating foundations include Bloomberg Philanthropies, The Ford Foundation, The James Irvine Foundation, The John S. and James L. Knight Foundation, The Kresge Foundation, The McKnight Foundation, The Andrew W. Mellon Foundation, The Rockefeller Foundation, Rasmuson Foundation, The Robina Foundation, and an anonymous donor. ArtPlace periodically awards grants to organizations doing groundbreaking work in creative placemaking.

GEORGIA COUNCIL FOR THE ARTS. Grant funds support projects that strive to make a difference, utilizing the arts as a tool for increased vitality and community connections in Georgia. Government entities may apply for project grants. The maximum grant amount is $5,000 and must be matched. Grant deadlines are in February.

OTHER FOUNDATIONS. While there are few major regional and national foundations that have public art as one of their primary focus areas, there are several that have art and culture, placemaking, and/or community development as a focus, of which public art can be a subset. Many of these foundations also have a geographic focus area. The City of Suwanee should take a focused look at private and corporate foundations that have these interest areas and/or that have the Suwanee / Gwinnett County area in their geographic focus.

Windsculpture Weathervane, Al Garnto, Sims Lake Park. Purchased by Public Art Commission.
Previously loaned to the City for display during SculpTour 2012-13.

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Stakeholder Interviews

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Dick Goodman
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All photos courtesy City of Suwanee unless otherwise credited.

Winged Glory, Jack Howard-Potter. Loaned to the City for display during SculpTour, 2012. Photograph by Jammee Partee.