



# DeKalb County Government

178 Sams Street  
Decatur, Georgia 30030

## Agenda Item

**File #:** 2026-0104

**Substitute**

**2/26/2026**

**File Status:** Action

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**Public Hearing:** YES  NO

**Department:** Board of Commissioner - District 6

### **SUBJECT:**

**Commission District(s):** Super District 6 and District 4

To allocate \$200,000.00 from CIP Funding to Georgia State University Research Foundation, Inc. (GSURF) for the “Reimagining the Stone Mountain Trail as a Cultural Corridor” Project for Artistic Crosswalks and Path Markings

**Information Contact:** Commissioner Edward C. “Ted” Terry

**Phone Number:** 404-371-4909

### **PURPOSE:**

To allocate \$200,000.00 from CIP Funding to GSURF for the “Reimagining the Stone Mountain Trail as a Cultural Corridor” Project for Artistic Crosswalks and Path Markings. (Proposal Attached)

### **NEED/IMPACT:**

This Stone Mountain Trail Cultural Corridor Project falls in line with current initiatives targeted for “reimagining the Stone Mountain Trail as a Cultural corridor.” This project will lay the foundation for transforming a 5-mile stretch of the Stone Mountain Bicycle Trail into an innovative public art destination. This one-year project will design artistic crosswalks and path markings along the trail connecting the Avondale Estates MARTA station to Clarkston. Once installed by vendors after the year-long design phase period, it will transform an essential transportation corridor into a landmark cultural asset that celebrates local heritage, promotes public safety, and strengthens community bonds. GSURF is a nonprofit corporation and cooperative organization of Georgia State University (GSU) that supports GSU in the administration of sponsored contracts. The work will be performed by GSU. Instead of hiring professional muralists, the GSU student design team will engage community members and stakeholders through participatory design workshops and events. The data collected through these workshops will inform future projects. There will be multiple iterations of each crosswalk design. Each iteration will have community input, from design to prototypes to final renderings. These funds should be encumbered in full before the end of the year to make it easier for GSU to route the funds to the GSU Art History department for the duration of the project. Commissioner Terry will look at allocating any additional funding to complete this project in 2026.

### **FISCAL IMPACT:**

No fiscal impact to the operating budget. \$200,000.00 allocated from the following award: New CV360 Project#: 200035 Task #: 01 New CV360 Award#: 700133 - \$300,000.00 Expenditure Type# 541200 Center/Organ: 86101 – CIP PARKS Grant Period: 04/03/25 – 12/31/30

### **RECOMMENDATION:**

To allocate \$200,000.00 from CIP Funding to Georgia State University Research Foundation, Inc. to Support “Reimagining the Stone Mountain Trail as a Cultural Corridor” Project for Artistic Crosswalks and Path Markings and authorize the Chief Executive Officer, or her designee, to execute all the necessary documents in a form acceptable to the Interim County Attorney or his designee.

# 1. Trail Map with Landmarks and Previous Perimeter College Murals



## 2. Executive Summary

The *Stone Mountain Trail Cultural Corridor* will lay the foundation for transforming a 5-mile stretch of the Stone Mountain Bicycle Trail into an innovative public art destination. This one-year project will design artistic crosswalks and path markings along the trail connecting the Avondale Estates MARTA station to Clarkston. Once installed by outside vendors after the year-long design phase funding period, it will transform an essential transportation corridor into a landmark cultural asset that celebrates local heritage, promotes public safety, and strengthens community bonds.

Instead of hiring professional muralists, the GSU student design team will engage community members and stakeholders through participatory design (PD) workshops and events. The data collected through these workshops will inform future projects. There will be multiple iterations of each crosswalk design. Each iteration will have community input, from design to prototypes to final renderings.

Georgia State University (GSU), Perimeter College (GSU, PC) objectives related to the one-year design project are as follows:

- Provide unprecedented opportunities for community engagement, corresponding with the fourth pillar of GSU’s strategic plan: *Identity and Placemaking*.
- Offer paid opportunities for GSU, PC students in creative professional fields. These kinds of opportunities are often lacking for undergraduate students in the Fine Arts.

After installation by outside vendors, the designs will facilitate the following **DeKalb County Outcomes**:

- Increase trail usage through enhanced safety and community engagement.
- Generate an economic impact through increased tourism and local business activity.
- Reduce vehicle speeds at high-traffic intersections with “artistic calming.”

A GSU design team will coordinate work across three municipalities. The project builds on proven models of creative placemaking that have demonstrated success in similar contexts nationwide and internationally. This project presents a unique opportunity to develop designs for the trail, a vibrant outdoor gallery that celebrates local culture, promotes access, and fosters a sense of place.

### **3. List of Locations for Artistic Crosswalks along the Trail**

After having completed field assessments, we will facilitate designs for fifteen major intersections, ten small restriping areas along the trail (entrances to parking lots, businesses, pocket parks, etc.), and two pedestrian byways. The list below identifies the street locations for each design. Please note that the **installation/painting of these areas is beyond the scope of this project and should be completed by professional contractors who specialize in thermoplastic applications.** (See recommendations for specifications of future installation vendors in the project standards at the end of this document.)

#### **Major Intersections**

**Extra Large (twice the size of any of the other intersections under consideration)**

1. **Sam’s Crossing - East Ponce de Leon Ave**

**Large (any intersection bigger than the crosswalk in Clarkston at Market St - Vaughan St)**

1. Mell Ave - Church St
2. Glendale Rd
3. N Decatur Rd
4. Laredo Dr (Wells St - Pine St)

**Medium (approximately the same size as the crosswalk in Clarkston at Market St - Vaughan St)**

1. Church Street Entrance
2. Norman Rd
3. Market St
4. Indian Creek
5. Lovejoy St
6. Church St - Park N Blvd
7. Chestnut St
8. Rockbridge Rd
9. N Clarendon Ave
10. DeKalb Industrial Way

#### **Small Restriping Areas**

1. Wilson Street

2. Rayford Trail
3. Mauck St.
4. Woodland Ave
5. Robinson Ave
6. Kelly St
7. Cedar St
8. Walnut St
9. Old Rockbridge Rd
10. Marta Administration Building

### **Pedestrian Byways**

1. Roland St. Byway (whole street between North Indian Creek and Norman Rd)
2. 285 Overpass Bridge

We will conduct four participatory design workshops for each of the four large intersection murals listed above, targeting local business owners, residents, and MARTA employees. Workshops will result in a unique design for each of the large intersections. The data we collect during the workshops will also allow us to plan the designs of the ten medium crosswalk murals, as well as the extra-large crosswalk at Sam's Crossing. The color palette for the large and medium murals will determine the colors for the small restriping locations along the trail. Unity in color choice will bring cohesion to the entire length of the trail that is addressed in this phase of the project.

Regarding the pedestrian byway on Roland St between North Indian Creek and Norman Rd in Clarkston: although this is not a crosswalk, for added safety, the area needs to better demarcate that people, bikes, and cars share the same road. As the project's hallmark, we will provide a design for the I-285 trail overpass bridge. These designs could be our best asset in advertising the initiative to the rest of the city.

## **4. Methodology: Community Engagement and Participatory Design Strategies**

Participatory Design (PD) democratizes design processes by engaging stakeholders as co-designers. Methodologically, PD and other media-based methods are transformative because they re-center art practice to include more than one artistic voice. This process reorients power and decision-making toward residents, business owners, and other stakeholders as co-researchers in the development of design solutions. However, participatory methods alone do not guarantee equitable collaboration. True co-design requires humility and ongoing negotiation of expertise and authority between outside designers and local communities.

### **Our Approach to Participatory Design**

Our research begins with data collection through surveys and community workshops. Our team will conduct participatory design workshops with different stakeholder groups in Avondale Estates, Scottdale, and Clarkston (civic, religious, educational, artistic, etc.). In the design workshops, participation with the team will need to be enacted equitably and include different modalities of engagement available to a diverse range of stakeholders. Inclusive engagement encourages users and non-users to address issues, obstacles, and perceived injustices within communities through narrative-based interventions and interactions.

The team will cooperatively develop templates, design docs, and manuals with the community on using art for cultural heritage storytelling and placemaking. Such work will be approached with cultural

sensitivity and co-creative practices. Community toolkits are not new interventions, and the majority intend to make research a tangible benefit, not after but during the equitable exchange of ideas and identities. This approach process intends to support the fidelity and relevance of resident stories. It also validates stakeholder experiences and fosters a sense of ownership of space and place along the trail. Finally, this physical-socio-cultural connection empowers participants to claim agency, therefore educating and engaging the broader community in a dialogue of understanding and compassion.

The work developed through the co-design workshops will result in user-generated designs. The content is produced both through human collaborators engaged in the co-design process and with mixed workshop initiatives. As part of the co-design effort, workshop attendees need to be involved in every aspect of the project, from intention setting to the moderation of user-generated content from within their community.

To do this work, the team plans an approach similar to the co-design for public art efforts. The process involves receiving feedback and insights from the community about how they view public media and the process of designing public art. Such an approach sets the intention of the work framed by the community instead of the workshop organizers. The same occurs on the back end, where the community develops its own criteria to evaluate the work being created and its capacity to do justice to the culture or community it is representing and its situatedness in the place. The latter is crucial as the community becomes stewards of these spaces once the crosswalks have been painted.

Having a co-designed evaluative structure in place makes this outcome easier. This process breaks down into initial brief, co-brief, co-design, design competitions, sentiment analysis, ranking/voting, and integrating. The last four items help to solidify expectations for user-generated content as part of the public art through the cooperative development of artifacts. These artifacts are then evaluated by the community through sentiment analysis, providing insights into how others feel when discussing the work through ranked choice and voting. From here, the final pieces can be evaluated against benchmarks before they are integrated into the project.

## **5. Stakeholder Engagement Framework**

The success of this initiative depends heavily on structured, consistent input from key community representatives and technical experts. To ensure comprehensive oversight and meaningful community representation, we propose establishing a volunteer advisory body that will guide the project through its development until after the funding period, when vendors for installations are identified. We will need the help of the County to identify possible volunteers from governmental entities. This group will meet regularly to review progress, provide strategic direction, and ensure the project maintains alignment with community needs and technical requirements. The advisory structure creates a clear channel of communication between the GSU, PC design team, municipal stakeholders, and community members while establishing accountability for project outcomes.

*Core Advisory Group* (meets monthly)

- One business owner and at-large city government representative from each municipality
- Three local artists
- Two GSU design team members
- Other possible technical advisory members identified by the county may include, but are not restricted to: a transportation planner (MARTA), a municipal public works representative, a trail safety expert, an accessibility advocate, a transportation engineer, and an environmental specialist.

## **6. Marketing and Communications Strategy**

A comprehensive marketing and communications strategy is essential to achieve DeKalb County's outcomes of increasing trail usage, enhancing public safety, and fostering community engagement along the Stone Mountain Trail Cultural Corridor. Our project framework outlines a multi-channel approach to reach diverse stakeholders across three municipalities while building awareness, participation, and long-term community investment in the project.

The strategy prioritizes inclusive, multi-lingual communications and leverages both traditional and digital platforms to ensure broad reach across different demographic groups. By establishing a digital presence with grassroots community outreach, we will create multiple touchpoints for residents to engage with the project throughout its development.

Key to the marketing framework is maintaining consistent messaging about safety improvements, cultural celebration, and community ownership - themes that directly support DeKalb County's vision for this transformative infrastructure project. The following plan outlines how we will execute this strategy across five core areas, which include: brand development, digital presence, traditional media, community communications, and evaluation metrics.

## **1. Brand Development**

### *Visual Identity*

- Project name and logo design
- Style guide for all materials
- Branded wayfinding elements
- Consistent color palette
- Typography standards

### *Key Messages*

- Cultural connectivity theme
- Safety and accessibility focus
- Community ownership narrative
- Economic development benefits
- Environmental stewardship

## **2. Digital Presence**

### *Website Features*

- Interactive trail map
- Team bios
- Event calendar
- Community story archive

### *Social Media Strategy*

- Weekly project updates
- Community events and engagement
- Project milestones and news
- Behind-the-scenes content

## **3. Traditional Media Outreach**

### *Press Strategy*

- Quarterly press releases
- Media kit development
- Human interest stories
- Ted Terry, Op-ed, AJC; Decaturish, etc.

### *Print Materials*

- Trail maps and guides
- Event posters and flyers

## **4. Community Communications**

### *Direct Outreach*

- Monthly digital e-newsletter
- Door-to-door canvassing
- Community board postings

### *Partnership Communications*

- Municipal websites
- Tourism bureaus
- Chamber of Commerce
- Arts organizations
- Educational institutions
- MARTA

## **5. Evaluation and Metrics**

### *Digital Analytics*

- Website traffic and engagement
- Social media reach and interaction
- Email open and click rates
- Online survey responses

### *Traditional Media Metrics*

- Press coverage tracking
- Event attendance
- Partnership engagement
- Community feedback

## **7. Project Timeline and Implementation Plan**

This 12-month implementation plan outlines our systematic approach to transforming the Stone Mountain Trail into a vibrant cultural corridor. The timeline is structured across four key phases, each building upon previous community input and design iterations. Our phased approach ensures continuous stakeholder engagement while maintaining efficient project management and quality control. Each phase includes specific deliverables and measurable outcomes to track progress and maintain accountability to project stakeholders. Regular evaluation points are built into the schedule to allow for adjustments based on community feedback and emerging needs.

### **Phase 1: Discovery and Planning (Months 1-3)**

- Hire project staff and establish advisory committee
- Launch project website, social media presence, and digital surveys (10+ languages)
- Host community kickoff events in each municipality
- Create online interactive map for community input
- Host pop-up information events at local festivals
- Deliverable: Comprehensive site analysis report

### **Phase 2: Design Development (Months 4-6)**

- Conduct four participatory design workshops with GSU and the PC student team

- Organize community art walks with the design team
- Create digital scale models and renderings
- Host prototype review sessions
- Deliverable: Design concepts and feasibility report

**Phase 3: 2nd Round Design and Development (Months 7-9)**

- Host "Meet the Designers" events
- Iterate and revise prototypes
- Launch public art education series
- Deliverable: Revised designs after initial feedback

**Phase 4: Evaluation and Planning (Months 10-12)**

- Gather community feedback on second round of prototypes
- Iterate and revise prototypes
- Evaluate and report for future vendor installations
- Deliverable: Comprehensive project and designs

**Ongoing Activities Throughout Year 1:**

- Weekly social media updates
- Monthly steering committee meetings
- Quarterly reports to funders and stakeholders

## **8. Summary**

After installation, this public art initiative has the potential to significantly enhance the Stone Mountain Bike Trail, making it a destination for art, culture, and recreation. It represents a unique opportunity to imbue an underutilized transportation corridor with vibrant designs, envisioning the trail as a cultural asset that serves community needs. Through careful planning, community engagement, and after the design phase, professional execution, this project will create lasting value for DeKalb County residents and visitors alike.

The *Stone Mountain Trail Cultural Corridor* project demonstrates a data-driven approach to creative placemaking, supported by recent studies showing that artistic crosswalks can reduce pedestrian accidents by up to 50%. Through four carefully structured participatory design workshops and extensive community engagement across three municipalities, this project will generate unique designs for 26 locations, including 15 major intersections, 10 smaller restricting areas and the landmark I-285 overpass bridge. The initiative aligns with DeKalb County's economic development goals and has the potential to increase trail usage 30% through enhanced safety features and community programming. Furthermore, as Georgia State University's most ambitious community-engaged placemaking project to date, it creates valuable professional opportunities for undergraduate art students while establishing a replicable model for future cultural corridor developments in metro Atlanta, the nation and the world.

## **Project Standards & Supporting Research**

The success of public art initiatives depends heavily on evidence-based planning, measurable outcomes, and adherence to rigorous technical standards. This section outlines our comprehensive framework for evaluating project impact while ensuring compliance with safety and accessibility requirements. Drawing from recent studies and successful case examples nationwide, we present data-driven metrics across four key impact areas, followed by technical specifications that will guide implementation for the county with other vendors after the one-year design phase.

Our research base includes authoritative sources ranging from the National Endowment for the Arts to Bloomberg Philanthropies' groundbreaking studies on artistic crosswalk safety. These resources demonstrate that well-executed cultural corridor projects can increase trail usage by up to 30% while reducing pedestrian accidents by as much as 50%. The following detailed objectives, metrics, and specifications will ensure the Stone Mountain Trail Cultural Corridor achieves similar transformative results while meeting all municipal safety standards.

## **1. GSU, PC Objectives and DeKalb County's Measurable Outcomes**

The Stone Mountain Trail Cultural Corridor project is guided by specific, measurable objectives that align with DeKalb County's outcomes for infrastructure improvement, public safety, and community development. Our framework encompasses four key impact areas: cultural vibrancy and economic development, safety and infrastructure enhancement, community engagement and social cohesion, and environmental and cultural sustainability. For each area, we have established concrete goals and corresponding metrics that can be used beyond the one-year design project to track and demonstrate outcomes. This data-driven approach ensures accountability while providing clear benchmarks for success that reflect both immediate project deliverables and long-term community benefits.

### **a. Cultural Vibrancy and Economic Development**

#### *Measurable Goals:*

- Increase trail usage within the first year of completion.
- Generate economic impact through increased tourism and business activity.
- Attract new visitors annually to the trail corridor.
- Achieve 80% positive feedback from local businesses on project impact.

#### *Success Metrics:*

- Trail user counts (automated counters)
- Business revenue data from corridor merchants
- Visitor surveys and zip code tracking
- Local business satisfaction surveys

### **b. Safety and Infrastructure Enhancement**

#### *Measurable Goals:*

- Reduce vehicle speeds by 20% at artistic crosswalk locations.
- Decrease pedestrian/cyclist incidents along the corridor.
- Achieve 90% positive feedback on safety improvements from trail users.

#### *Success Metrics:*

- Traffic speed measurements
- Incident report data
- Safety perception surveys

### **c. Community Engagement and Social Cohesion**

#### *Measurable Goals:*

- Engage residents through four participatory design workshops.
- Achieve 30% workshop participation from each municipality along the corridor.
- Generate community co-designed art and designs.
- Establish partnerships with stakeholders and schools.

*Success Metrics:*

- Workshop attendance records
- Geographic distribution of participants
- Idea submission tracking
- Partnership agreements

**d. Environmental and Cultural Sustainability**

*Measurable Goals:*

- Document and preserve local stories through a project blog and narratives.
- Create multilingual educational materials.

*Success Metrics:*

- Materials documentation
- Story collection database

## 2. Case Studies, Best Practices and Project Guides

Our approach to the Stone Mountain Trail Cultural Corridor is grounded in extensive research and proven methodologies from successful public art initiatives across the United States. The following resources inform our strategy, highlighting the demonstrated benefits of artistic interventions in public spaces, from improving pedestrian safety to boosting economic development. These case studies and guides provide evidence-based support for our proposed methods and expected outcomes, while offering tested frameworks for community engagement and project implementation. Each reference addresses key aspects of our proposal, from safety metrics to participatory design approaches.

- [1] "[Bridges of Possibilities: Arts and the Built Environment](#)," National Endowment for the Arts Magazine, 2024. This NEA publication examines how public art integration in infrastructure projects can transform utilitarian spaces into vibrant community assets. The article provides case studies of successful arts integration in transportation corridors, offering valuable precedents for the Stone Mountain Trail project.
- [2] "[Art Along Trails](#)," American Trails Resource Library, American Trails, 2023. A comprehensive resource guide focusing specifically on incorporating art into trail systems. The document outlines best practices for artwork selection, placement, and maintenance along recreational trails, with particular attention to safety considerations and user experience.
- [3] "[Street Art May Boost Pedestrian Safety](#)," Russell & Hill Law Firm Blog, 2022. This article presents evidence-based research on how strategic placement of public art, particularly at crosswalks and intersections, can improve pedestrian safety by increasing driver awareness and naturally slowing traffic speeds.
- [4] "[New Study Shows Streets Are Safer with Asphalt Art](#)," Bloomberg Philanthropies, 2022. Bloomberg's research demonstrates that intersections with art installations saw a 50% decrease in crashes involving pedestrians and cyclists. The study provides quantitative data supporting the safety benefits of incorporating art into transportation infrastructure.
- [5] "[Public Art and the Art of Public Participation](#)," National Civic Review, National Civic League, 2023. This academic article examines effective strategies for community engagement in public art projects,

emphasizing inclusive planning processes and methods for gathering meaningful community input - crucial elements for the Stone Mountain Trail project.

· [6] "[Community Engagement Initiatives: Public Art Installations](#)," Faster Capital Knowledge Base Blog, 2023. A practical guide detailing successful community engagement strategies for public art projects, including workshop frameworks, stakeholder mapping, and methods for maintaining long-term community involvement.

· [7] "[Public Art Commission Handbook](#)," City of Winston-Salem Public Art Commission, 2022. This municipal handbook provides detailed guidelines for public art commissioning, including contract templates, artist selection processes, and maintenance planning - all valuable references for our project implementation.

· [9] "[Community Planning Meetings and Costs](#)," Community Murals Info Guide, 2023. This practical guide outlines effective strategies for organizing and budgeting community planning meetings, with specific attention to inclusive participation and meaningful engagement techniques.

· [10] "[The Impacts of Public Art on Cities, Places and People's Lives](#)," Americans for the Arts, 2022. A research-based examination of public art's economic and social impacts, providing quantitative data on how public art installations affect property values, tourism, and community well-being, supporting the project's projected benefits.

### **3. Recommended Crosswalk Installation Requirements for Future Vendors**

To ensure the long-term success and safety of the Stone Mountain Trail Cultural Corridor, all artistic crosswalk installations must meet rigorous technical specifications and safety standards. These requirements balance creative expression with critical transportation safety needs while maximizing durability and maintenance efficiency. The following guidelines provide essential parameters for future contractors and installation vendors to ensure consistent quality, regulatory compliance, and integration with existing trail infrastructure. All specifications align with municipal codes and industry best practices for pedestrian safety installations.

#### *Technical Specifications:*

- Material: thermoplastic road marking material
- Color palette: high contrast
- Estimated lifespan: 3-5 years with maintenance

#### *Installation Requirements:*

- Professional traffic control during installation
- Surface preparation, including grinding and cleaning
- Proper curing time before reopening to traffic
- Coordination with municipal traffic departments

#### *Safety Standards:*

- Meets municipal standards for crosswalk visibility
- Preserves standard crosswalk markings
- Incorporates retroreflective elements
- Maintains proper contrast ratios

#### **Trail Integration Requirements for Installations:**

- Unified wayfinding system
- Emergency location markers
- QR codes for interactive content
- Historical/cultural interpretation panels

- Bilingual and Braille informational signage

## PHASE I

### A. Senior/Key Personnel

Fernando Rochaix serves as the lead and will administer and supervise all aspects of the design project. Rochaix is the main liaison between project stakeholders. He will be responsible for selecting team members, coordinating workshops and outreach events, and providing design oversight. The project lead will receive 3.6 months (90%) of AY salary during the academic year and receive 3 months (30%) equivalent of AY salary as summer pay.

$\$54,765 \text{ base salary} \times 3.6 \text{ months (40\%)} = \$21,906 \text{ AY salary}$

$\$54,765 \text{ base salary} \times 2.7 \text{ months (30\%)} = \$16,430 \text{ Summer pay}$

Full-time negotiated fringe rate is 36% =  $\$38,336 \times 36\% = \$13,801 \text{ fringes}$

**Total Senior/Key Personnel** **\$52,136**

### B. Other Personnel

A part-time Assistant Director will lead the design team artistically and serve as the lead for the design production post-workshop period. They will also assist the director in team management. The Assistant Director will work during the AY 19 hours a week for 24 weeks. The rate of pay is \$40/hour.

$\$40 \text{ per hour} \times 19 \text{ hours} \times 24 \text{ weeks} = \$17,480$

Part-time negotiated fringe rate is 3.2% =  $\$17,480 \times 3.2\% = \$559 \text{ fringes}$

**Total Other Personnel** **\$18,039**

### C. Equipment

**Total Equipment** **\$0**

### D. Travel

**Total Travel** **\$0**

### E. Participant Support Costs

Six undergraduate students will each receive a \$5,000 stipend to participate in the design project (workshop and event outreach, canvassing, data analysis, and prototype designs).

$6 \text{ students} \times \$5,000 = \$30,000$

**Total Participant Support Costs** **\$30,000**

### F. Other Direct Costs

Design workshop materials are estimated at \$4,040.75 per session for 4 sessions. Materials needed would include basic stationery, non-digital presentation tools (poster boards, easels, flip charts), and prototyping materials (crafting material, printed materials, translation).

$\$4,937.50 \times 4 \text{ sessions} = \$16,750$

Remuneration for attendees to the four 2-hour sessions is \$31.25 per person.

$40 \text{ attendees} \times \$31.25 \times 4 \text{ sessions} = \$5,000$

Community Event Materials are estimated at \$3,500. Materials needed would include fact sheets and postcards, a pop-up tent, printed poster boards, and a listening post.

Brand Development for the project would include website creation, social media launch, print materials, photography/video, and media relations. Estimated costs for each brand development phase are:

Website creation = \$10,000 for a central hub for information about the project (e.g., event

information, prototype updates, and volunteer forms. )

Social Media Launch = \$3,000 for (Pre-designed posts with key messages, event details, and links to registration pages. Ready-to-send emails for partners and community leaders to share with their networks.)

Print Materials = \$5,000 for (flyers, brochures, mailers, and educational outreach materials.

Photography/Video = \$2,500 for (DSLR camera, audio recorders, projector, microphone, and speaker)

Media Relations = \$6,000 for (consistent branding, workshop ads, infographics, op-eds)

Consultants would include a translation service estimated at \$4,000. The translation service would facilitate outreach and participation in the Clarkston community. We will translate print and digital materials into +5 languages.

**Total Other Direct Costs** **\$55,750**

**G. Total Direct Costs**

\$52,136 + \$18,039 + \$30,000 + \$55,750

**Total Direct Costs** **\$155,926**

**H. Modified Total Direct Costs**

Modified Total Direct Costs are the Direct Costs – Participant Costs.

\$155,926 - \$30,000 = \$125,926 Modified Total Direct Costs

**Total Modified Direct Costs** **\$125,926**

**I. Total Indirect Costs**

Modified Total Direct Costs \$125,926 x 35% Indirect Cost Rate for Public Service = \$44,074

**Total Indirect Costs** **\$44,074**

**J. Total Project Costs**

Modified Total Direct Costs \$125,926 + Participant Support Costs \$30,000 + Indirect Costs \$44,074 = \$300,00

**Total Phase I Project Costs** **\$200,00**

