

City of Norcross

*65 Lawrenceville Street
Norcross, GA 30071*



Meeting Agenda

Monday, November 15, 2021

6:30 PM

2nd Floor Conference Room

Policy Work Session

Mayor Craig Newton

Mayor Pro Tem Josh Bare

Councilmember Andrew Hixson

Councilmember Matt Myers

Councilmember Bruce Gaynor

Councilmember Arlene Beckles

- A. Roll Call (recorded)**
- B. Citizen Input**
- C. Board Updates**
 - Sustainable Norcross Commission- Bea Grossman
- D. General Updates**
 - *Rossie Brundage Update - Eric Johnson, Mary Beth Bender, Bill Grogan
 - *Delinquent Taxes - Karen Slaton-Dixon
 - *2021 Metro Atlanta Redevelopment Summit - William Corbin
- E. Council- General Discussion**
- F. Board Appointments**
 - Mayor and Council will consider appointments to the following board, authority or commission:*
 - Historic Preservation Commission*
- G. City Manager's Report**
- H. Items for Discussion**
 - 1. [21-6329](#) **InterParticipant Transfers (IPT) 2022 Supplemental Power**
 - A recommendation to proceed with attached IPT agreements to sell excess energy to the following cities:
 - City of Grantville - 235 kW for a price of \$6.00 per kW-year
 - City of Hogansville - 439 kW for a price of \$6.00 per kW-year
 - City of Palmetto Reserve - 1,253 kW for a price of \$6.00 per kW-year
 - City of Palmetto Supplemental - 1,759 kW for a price of \$8.00 per kW-year
 - [Agenda Report- ITP Agreements 2022](#)
 - [Grantville Agreement](#)
 - [Hogansville Agreement](#)
 - [Palmetto Agreement - Reserve Capacity](#)
 - [Palmetto Agreement - Supplemental Capacity](#)
 - [Proposed Opinion Letter for City Attorney](#)
 - 2. [21-6330](#) **2021 CDBG Sidewalk Trip Hazard Removal**
 - Recommendation is to proceed with a contractor agreement between the City of Norcross and American Grinding Co. LLC for the removal of sidewalk tripping hazards.
 - [Agenda Report - Sidewalk Tripping Hazards PWUP 21-05](#)
 - [Contractor Agreement - Sidewalk Trip Hazards, PWUP 21-05](#)

3. [21-6341](#) **Gwinnett County Creative Economy Master Plan**

A recommendation that Mayor and Council join its Sister Cities in supporting the Gwinnett County Creative Economy Master Plan. I further suggest that M&C pledge in writing the funds requested.

[Agenda Report Artworks Gwinnett](#)

[Artworks Press Release Master Plan](#)

[Artworks Gwinnett Master Plan](#)

[funding status 10292021](#)
4. [21-6342](#) **Retiree Health Benefits Renewal**

A recommendation to adopt Option 2, which increases Medicare-eligible retiree health insurance premiums for retirees and for spouses, by \$25 per month effective January 2022, with no change in medical or prescription benefits.

[Agenda Report - Retiree Health](#)

[65+ Retiree Renewal Options](#)

[City of Norcross GASB 75 OPEB Actuarial Valuation Report for August 31 2021](#)
5. [21-6331](#) **Norcross Letter Art Installation**

A recommendation to approve the installation of the Norcross letters art project in Lillian Webb Park at the location as presented with the recommended contractor to install the concrete pad as the foundation for the installation at a total cost not to exceed \$7600.

[Agenda Report- Norcross Letter Art Installation](#)

[Photo of LWP location](#)

[Estimate - Lillian Webb Park](#)
6. [21-6332](#) **Adoption of Juneteenth Holiday**

A recommendation to adopt Juneteenth as a paid holiday for City of Norcross employees.

[Agenda Report- Juneteenth Holiday](#)

[2022 Current and Proposed City Holiday](#)
7. [21-6302](#) **Text 2021-004 Deconstruction Ordinance**

Public Hearing and recommendation on a proposed Deconstruction Ordinance.

[Agenda Report- Text2021-004 PZ Deconstruction Packet](#)

[Proposed deconstruction language](#)

8. [21-6318](#) **Text 2021-005 Update to the Official Zoning Map for the City of Norcross**
Public Hearing and recommendation on annual update to the Official Zoning Map for the City of Norcross.

[Agenda Report - Text2021-005 Zoning Map Packet PWS](#)

[Sample adoption ordinance and proposed map](#)
9. [21-6333](#) **GDOT LAP Certification**
A recommendation for M&C to sign the Local Administered Projects (LAP) recertification application to ensure a complete submittal for review and subsequent approval by GDOT.

[Agenda Report- GDOT Recert](#)

[Signature page of Application form](#)
10. [21-6335](#) **Bridge at Valley and Cochran**
A recommendation to discuss the Cochran Drive -Valley Road pedestrian Connection and determine if the City of Norcross moves forward with coordinating with both homeowners located at 375 Cochran Dive and 341 Valley Drive to purchase a 20-foot-wide portion on each parcel to allow for the construction/future maintenance of a pedestrian bridge to connect both roads and allow for the continual pedestrian connection at that location.

[Agenda Report- Cochran-Valley](#)

[Cochran Drive - Valley Road GIS Map](#)

[Cochran Drive - Valley Road Concept Plan](#)

[Cochran Drive - Valley Road field run survey](#)
11. [21-6334](#) **City of Norcross Master Arts and Cultural Plan Request for Proposals**
A recommendation to authorize Staff to solicit RFPs from reputable vendors to perform the tasks necessary to create a Strategic Master Arts and Cultural Plan to be adopted by both NPAC and this governing body upon completion.

[Agenda Report- RFP Master Arts Plan](#)

[Example 1- Duluth Defined 4715](#)

[Example 2- Public Art Master Plan Suwanee](#)

[Example 3: Public Art Plan Final- Peachtree Corners](#)
12. [21-6327](#) **Alternative Meeting Location for Council Meetings**
Consider using an alternative meeting space for City Council Meetings and/or Policy Work Sessions. Such use could be based on Covid community transmission or based on space limitations.

[Sec.2-36.-Rules of Procedure](#)

- I. **Adjourn to Executive Session for Personnel, Real Estate or Legal**
- J. **Signed by: _____ Mayor Craig Newton**
- K. **Attest: _____ Monique Lang, City Clerk**



MAYOR **CRAIG NEWTON** • MAYOR PRO TEM **JOSH BARE** • COUNCILMEMBER **ANDREW HIXSON** • COUNCILMEMBER **MATT MYERS**
 COUNCILMEMBER **ARLENE BECKLES** • COUNCILMEMBER **BRUCE GAYNOR** • CITY MANAGER **ERIC JOHNSON** • CITY CLERK • **MONIQUE LANG**

City of Norcross

Legislation Details (With Details)

File #:	21-6329	Version:	
Type #:	Agenda Item	Status:	Agenda Ready
On Agenda:	11/15/2021 6:30 PM	In Control:	Policy Work Session
Title:	InterParticipant Transfers (IPT) 2022 Supplemental Power		

Sponsors:

Code Sections:

Attachments:

1. [Agenda Report- ITP Agreements 2022](#)
2. [Grantville Agreement](#)
3. [Hogansville Agreement](#)
4. [Palmetto Agreement - Reserve Capacity](#)
5. [Palmetto Agreement - Supplemental Capacity](#)
6. [Proposed Opinion Letter for City Attorney](#)

Title
InterParticipant Transfers (IPT) 2022 Supplemental Power

Drafter
Mary Beth Bender

Guest Presenter
Stuart Jones



MAYOR **CRAIG NEWTON** • MAYOR PRO TEM **JOSH BARE** • COUNCILMEMBER **ANDREW HIXSON** • COUNCILMEMBER **MATT MYERS** •
COUNCILMEMBER **BRUCE GAYNOR** • COUNCILMEMBER **ARLENE BECKLES** • CITY MANAGER **ERIC JOHNSON** • CITY CLERK **MONIQUE LANG**

Agenda Report

To: Mayor and Council
From: **Mary Beth Bender**
Agenda: November 15, 2021 – Policy Work Session
Agenda #: 21-6329
Item: **InterParticipant Transfers (IPT) 2022 Supplemental Power**
CC: Eric Johnson

Recommendation

Proceed with attached IPT agreements to sell excess energy to the below cities;

City of Grantville - 235 kW for a price of \$6.00 per kW-year

City of Hogansville - 439 kW for a price of \$6.00 per kW-year

City of Palmetto Reserve - 1,253 kW for a price of \$6.00 per kW-year

City of Palmetto Supplemental - 1,759 kW for a price of \$8.00 per kW-year

Background

The city has sold excess reserve in the past when they had an adequate surplus of energy; MEAG Power will sell energy on behalf of the City of Norcross. The initial term of the sale of Norcross's excess reserve capacity, pursuant to attached letters, shall begin on January 1, 2022 and end on December 31, 2022.

Financial Impact

Funds received from sales shall be credited to Norcross's obligation to MEAG Power to pay for its Entitlement Share.

Consistent with Comprehensive Plan? Yes, Goal 6 – Further the City's Tradition of Strong Leadership and High Level of Quality Services. Norcross is a well-managed city that works cooperatively with adjacent governments to reach common goals.

Next Steps

Approve execution of agreements
Legal to update opinion letter

Attachments

City of Grantville Agreement
City of Hogansville Agreement
City of Palmetto Agreements
Proposed Opinion Letter for City Attorney



September 15, 2021

City of Norcross, Georgia
 Attn: The Honorable Craig Newton, Mayor
 65 Lawrenceville Street
 Norcross, Georgia 30071

City of Grantville, Georgia
 Attn: The Honorable Doug Jewell, Mayor
 123 LaGrange Street
 Grantville, GA 30220

**Re: MEAG Power Sale of Excess Reserve Capacity to the City of Grantville
 on Behalf of the City of Norcross**

Dear Mayor Newton and Mayor Jewell:

This Letter Agreement sets forth the agreement between the Municipal Electric Authority of Georgia ("MEAG Power"), City of Norcross, Georgia ("Norcross"), and the City of Grantville, Georgia ("Grantville") for MEAG Power's sale on behalf of Norcross of certain excess reserve capacity to Grantville pursuant to Section 312 of the Power Sales Contract between MEAG Power and Norcross. MEAG Power is willing to facilitate and execute this transaction pursuant to Section 312, subject to this Letter Agreement.

The capitalized words or terms that are used in this Letter Agreement, but are not defined herein, shall have the same meanings as assigned to them in the Power Sales Contract.

In consideration of the mutual agreements set forth herein, the sufficiency and adequacy of which are acknowledged by MEAG Power, Norcross and Grantville, it is understood and agreed that:

(1) Sale of Excess Reserve Capacity by MEAG Power on Behalf of Norcross.

(a) Pursuant to Section 312 of the Power Sales Contract between MEAG Power and Norcross, Norcross has declared capacity in the amount of 235 kW, as measured at B1, of the total kW of its Project One Entitlement Share (the "Sales Amount") to be excess to its needs. Norcross has requested MEAG Power to sell, and MEAG Power shall, in accordance with this Letter Agreement, sell this capacity, but no energy associated therewith, to Grantville.

(b) This Sale Amount shall not reduce Norcross's cost obligations under the Power Sales Contract and Norcross shall remain liable to MEAG Power for its entire Entitlement Share. All payments received by MEAG Power from Grantville for the Sale Amount pursuant to this Letter Agreement shall be credited to Norcross's obligation to MEAG Power to pay for its Entitlement Share.

Municipal Electric Authority of Georgia
 1470 Riveredge Parkway NW
 Atlanta, Georgia 30328-4640

1-800-333-MEAG 770-563-0300



(2) Purchase of Excess Reserve Capacity by Grantville. Grantville agrees to purchase the Sale Amount for a price of \$6.00 per kW-year (the "Contract Price"). MEAG Power shall bill Grantville for such amount and Grantville shall pay all amounts due in the same manner as other payments under the Power Sales Contract between MEAG Power and Grantville.

(3) Costs. Norcross shall be obligated for all costs incurred by MEAG Power as a direct result of the transaction identified in this Letter Agreement. MEAG Power agrees to provide sufficient documentation to Norcross to enable it to verify any such costs.

(4) Indemnification. Norcross hereby indemnifies and holds MEAG Power and the remaining MEAG Power Participants harmless from and against any and all losses, costs, liabilities, damages, expenses (including without limitation attorneys' fees and expenses) of any kind and incurred or suffered by MEAG Power or its Participants as a result of, or in connection with, Norcross's sale of excess reserve capacity pursuant to this Letter Agreement, only to the extent permitted by law

(5) Term. The initial term of the sale of Norcross's excess reserve capacity to Grantville pursuant to this Letter Agreement shall begin at 0000 hours on January 1, 2022 and end at 2400 hours on December 31, 2022. Other than as to the sales transaction, all other provisions of the agreement shall remain in effect until all other obligations under this Letter Agreement are satisfied, including, but not limited to, Norcross's obligation to indemnify MEAG Power and the Participants. All times referenced herein are Central Prevailing Time.

(6) Termination and Unwind. If MEAG Power changes its policy concerning the computation of necessary reserve capacity from a "budgeted coincident peaks" standard to an "actual peaks" standard and such policy change goes into effect during the Term of this Letter Agreement, Norcross and Grantville shall be returned to their respective positions as if this Letter Agreement had not been entered into (e.g., Grantville shall receive a credit for amounts it paid pursuant to this Letter Agreement and Norcross shall be billed for all such amounts). Subsequently, this Letter Agreement shall terminate, except that Sections (3) and (4) shall remain effective.

If you are in agreement with the foregoing and after this Letter Agreement has been duly authorized by the respective governing bodies of Norcross and Grantville, please execute this Letter Agreement in the space provided below.

**MUNICIPAL ELECTRIC AUTHORITY OF
GEORGIA**

ATTEST:

By:

James E. Fuller
President and Chief Executive Officer

[SIGNATURES CONTINUED ON NEXT PAGE]

Municipal Electric Authority of Georgia
1470 Riveredge Parkway NW
Atlanta, Georgia 30328-4640

1-800-333-MEAG 770-563-0300



Agreed to and accepted, this ____ day
of _____, _____.
Month Year

CITY OF NORCROSS

By: _____

ATTEST:

City Clerk

[SEAL]

Agreed to and accepted, this ____ day
of _____, _____.
Month Year

CITY OF GRANTVILLE

By: _____

ATTEST:

City Clerk

[SEAL]



September 15, 2021

City of Norcross, Georgia
 Attn: The Honorable Craig Newton, Mayor
 65 Lawrenceville Street
 Norcross, Georgia 30071

City of Hogansville, Georgia
 Attn: The Honorable Bill Stankiewicz, Mayor
 400 East Main Street
 Hogansville, Georgia 30230

**Re: MEAG Power Sale of Excess Reserve Capacity to the City of Hogansville
 on Behalf of the City of Norcross**

Dear Mayor Newton and Mayor Stankiewicz:

This Letter Agreement sets forth the agreement between the Municipal Electric Authority of Georgia ("MEAG Power"), City of Norcross, Georgia ("Norcross"), and the City of Hogansville, Georgia ("Hogansville") for MEAG Power's sale on behalf of Norcross of certain excess reserve capacity to Hogansville pursuant to Section 312 of the Power Sales Contract between MEAG Power and Norcross. MEAG Power is willing to facilitate and execute this transaction pursuant to Section 312, subject to this Letter Agreement.

The capitalized words or terms that are used in this Letter Agreement, but are not defined herein, shall have the same meanings as assigned to them in the Power Sales Contract.

In consideration of the mutual agreements set forth herein, the sufficiency and adequacy of which are acknowledged by MEAG Power, Norcross and Hogansville, it is understood and agreed that:

(1) Sale of Excess Reserve Capacity by MEAG Power on Behalf of Norcross.

(a) Pursuant to Section 312 of the Power Sales Contract between MEAG Power and Norcross, Norcross has declared capacity in the amount of 439 kW, as measured at B1, of the total kW of its Project One Entitlement Share (the "Sales Amount") to be excess to its needs. Norcross has requested MEAG Power to sell, and MEAG Power shall, in accordance with this Letter Agreement, sell this capacity, but no energy associated therewith, to Hogansville.

(b) This Sale Amount shall not reduce Norcross's cost obligations under the Power Sales Contract and Norcross shall remain liable to MEAG Power for its entire Entitlement Share. All payments received by MEAG Power from Hogansville for the Sale Amount pursuant to this Letter Agreement shall be credited to Norcross's obligation to MEAG Power to pay for its Entitlement Share.

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 Atlanta, Georgia 30328-4640

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(2) Purchase of Excess Reserve Capacity by Hogansville. Hogansville agrees to purchase the Sale Amount for a price of \$6.00 per kW-year (the "Contract Price"). MEAG Power shall bill Hogansville for such amount and Hogansville shall pay all amounts due in the same manner as other payments under the Power Sales Contract between MEAG Power and Hogansville.

(3) Costs. Norcross shall be obligated for all costs incurred by MEAG Power as a direct result of the transaction identified in this Letter Agreement. MEAG Power agrees to provide sufficient documentation to Norcross to enable it to verify any such costs.

(4) Indemnification. Norcross hereby indemnifies and holds MEAG Power and the remaining MEAG Power Participants harmless from and against any and all losses, costs, liabilities, damages, expenses (including without limitation attorneys' fees and expenses) of any kind and incurred or suffered by MEAG Power or its Participants as a result of, or in connection with, Norcross's sale of excess reserve capacity pursuant to this Letter Agreement, only to the extent permitted by law

(5) Term. The initial term of the sale of Norcross's excess reserve capacity to Hogansville pursuant to this Letter Agreement shall begin at 0000 hours on January 1, 2022 and end at 2400 hours on December 31, 2022. Other than as to the sales transaction, all other provisions of the agreement shall remain in effect until all other obligations under this Letter Agreement are satisfied, including, but not limited to, Norcross's obligation to indemnify MEAG Power and the Participants. All times referenced herein are Central Prevailing Time.

(6) Termination and Unwind. If MEAG Power changes its policy concerning the computation of necessary reserve capacity from a "budgeted coincident peaks" standard to an "actual peaks" standard and such policy change goes into effect during the Term of this Letter Agreement, Norcross and Hogansville shall be returned to their respective positions as if this Letter Agreement had not been entered into (e.g., Hogansville shall receive a credit for amounts it paid pursuant to this Letter Agreement and Norcross shall be billed for all such amounts). Subsequently, this Letter Agreement shall terminate, except that Sections (3) and (4) shall remain effective.

If you are in agreement with the foregoing and after this Letter Agreement has been duly authorized by the respective governing bodies of Norcross and Hogansville, please execute this Letter Agreement in the space provided below.

**MUNICIPAL ELECTRIC AUTHORITY OF
GEORGIA**

ATTEST:

By:

James E. Fuller
President and Chief Executive Officer

[SIGNATURES CONTINUED ON NEXT PAGE]

Municipal Electric Authority of Georgia
1470 Riveredge Parkway NW
Atlanta, Georgia 30328-4640

1-800-333-MEAG 770-563-0300



Agreed to and accepted, this ____ day
of _____, _____.
Month Year

CITY OF NORCROSS

By: _____

ATTEST:

City Clerk

[SEAL]

Agreed to and accepted, this ____ day
of _____, _____.
Month Year

CITY OF HOGANSVILLE

By: _____

ATTEST:

City Clerk

[SEAL]

Municipal Electric Authority of Georgia
1470 Riveredge Parkway NW
Atlanta, Georgia 30328-4640

1-800-333-MEAG 770-563-0300



September 15, 2021

City of Norcross, Georgia
 Attn: The Honorable Craig Newton, Mayor
 65 Lawrenceville Street
 Norcross, Georgia 30071

City of Palmetto, Georgia
 Attn: The Honorable J. Clark Boddie, Mayor
 509 Toombs Street
 Palmetto, GA 30268

**Re: MEAG Power Sale of Excess Reserve Capacity to the City of Palmetto
 on Behalf of the City of Norcross**

Dear Mayor Newton and Mayor Boddie:

This Letter Agreement sets forth the agreement between the Municipal Electric Authority of Georgia ("MEAG Power"), City of Norcross, Georgia ("Norcross"), and the City of Palmetto, Georgia ("Palmetto") for MEAG Power's sale on behalf of Norcross of certain excess reserve capacity to Palmetto pursuant to Section 312 of the Power Sales Contract between MEAG Power and Norcross. MEAG Power is willing to facilitate and execute this transaction pursuant to Section 312, subject to this Letter Agreement.

The capitalized words or terms that are used in this Letter Agreement, but are not defined herein, shall have the same meanings as assigned to them in the Power Sales Contract.

In consideration of the mutual agreements set forth herein, the sufficiency and adequacy of which are acknowledged by MEAG Power, Norcross and Palmetto, it is understood and agreed that:

(1) Sale of Excess Reserve Capacity by MEAG Power on Behalf of Norcross.

(a) Pursuant to Section 312 of the Power Sales Contract between MEAG Power and Norcross, Norcross has declared capacity in the amount of 1,253 kW, as measured at B1, of the total kW of its Project One Entitlement Share (the "Sales Amount") to be excess to its needs. Norcross has requested MEAG Power to sell, and MEAG Power shall, in accordance with this Letter Agreement, sell this capacity, but no energy associated therewith, to Palmetto.

(b) This Sale Amount shall not reduce Norcross's cost obligations under the Power Sales Contract and Norcross shall remain liable to MEAG Power for its entire Entitlement Share. All payments received by MEAG Power from Palmetto for the Sale Amount pursuant to this Letter Agreement shall be credited to Norcross's obligation to MEAG Power to pay for its Entitlement Share.

Municipal Electric Authority of Georgia
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1-800-333-MEAG 770-563-0300



(2) Purchase of Excess Reserve Capacity by Palmetto. Palmetto agrees to purchase the Sale Amount for a price of \$6.00 per kW-year (the "Contract Price"). MEAG Power shall bill Palmetto for such amount and Palmetto shall pay all amounts due in the same manner as other payments under the Power Sales Contract between MEAG Power and Palmetto.

(3) Costs. Norcross shall be obligated for all costs incurred by MEAG Power as a direct result of the transaction identified in this Letter Agreement. MEAG Power agrees to provide sufficient documentation to Norcross to enable it to verify any such costs.

(4) Indemnification. Norcross hereby indemnifies and holds MEAG Power and the remaining MEAG Power Participants harmless from and against any and all losses, costs, liabilities, damages, expenses (including without limitation attorneys' fees and expenses) of any kind and incurred or suffered by MEAG Power or its Participants as a result of, or in connection with, Norcross's sale of excess reserve capacity pursuant to this Letter Agreement, only to the extent permitted by law

(5) Term. The initial term of the sale of Norcross's excess reserve capacity to Palmetto pursuant to this Letter Agreement shall begin at 0000 hours on January 1, 2022 and end at 2400 hours on December 31, 2022. Other than as to the sales transaction, all other provisions of the agreement shall remain in effect until all other obligations under this Letter Agreement are satisfied, including, but not limited to, Norcross's obligation to indemnify MEAG Power and the Participants. All times referenced herein are Central Prevailing Time.

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If you are in agreement with the foregoing and after this Letter Agreement has been duly authorized by the respective governing bodies of Norcross and Palmetto, please execute this Letter Agreement in the space provided below.

**MUNICIPAL ELECTRIC AUTHORITY OF
GEORGIA**

ATTEST:

By:

James E. Fuller
President and Chief Executive Officer

[SIGNATURES CONTINUED ON NEXT PAGE]

Municipal Electric Authority of Georgia
1470 Riveredge Parkway NW
Atlanta, Georgia 30328-4640

1-800-333-MEAG 770-563-0300



Agreed to and accepted, this ____ day
of _____, _____.
Month Year

CITY OF NORCROSS

By: _____

ATTEST:

City Clerk

[SEAL]

Agreed to and accepted, this ____ day
of _____, _____.
Month Year

CITY OF PALMETTO

By: _____

ATTEST:

City Clerk

[SEAL]

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September 15, 2021

City of Norcross, Georgia
 Attn: The Honorable Craig Newton, Mayor
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 Attn: The Honorable J. Clark Boddie, Mayor
 509 Toombs Street
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**Re: MEAG Power Sale of Excess Capacity to the City of Palmetto
 on Behalf of the City of Norcross**

Dear Mayor Newton and Mayor Boddie:

This Letter Agreement sets forth the agreement between the Municipal Electric Authority of Georgia ("MEAG Power"), City of Norcross, Georgia ("Norcross"), and the City of Palmetto, Georgia ("Palmetto") for MEAG Power's sale on behalf of Norcross of certain excess capacity to Palmetto pursuant to Section 312 of the Power Sales Contract between MEAG Power and Norcross. MEAG Power is willing to facilitate and execute this transaction pursuant to Section 312, subject to this Letter Agreement.

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(1) Sale of Excess Capacity by MEAG Power on Behalf of Norcross.

(a) Pursuant to Section 312 of the Power Sales Contract between MEAG Power and Norcross, Norcross has declared capacity in the amount of 1,759 kW, as measured at B1, of the total kW of its Project One Entitlement Share (the "Sales Amount") to be excess to its needs. Norcross has requested MEAG Power to sell, and MEAG Power shall, in accordance with this Letter Agreement, sell this capacity, but no energy associated therewith, to Palmetto.

(b) This Sale Amount shall not reduce Norcross's cost obligations under the Power Sales Contract and Norcross shall remain liable to MEAG Power for its entire Entitlement Share. All payments received by MEAG Power from Palmetto for the Sale Amount pursuant to this Letter Agreement shall be credited to Norcross's obligation to MEAG Power to pay for its Entitlement Share.

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1-800-333-MEAG 770-563-0300



(2) Purchase of Excess Capacity by Palmetto. Palmetto agrees to purchase the Sale Amount for a price of \$8.00 per kW-year (the "Contract Price"). MEAG Power shall bill Palmetto for such amount and Palmetto shall pay all amounts due in the same manner as other payments under the Power Sales Contract between MEAG Power and Palmetto.

(3) Costs. Norcross shall be obligated for all costs incurred by MEAG Power as a direct result of the transaction identified in this Letter Agreement. MEAG Power agrees to provide sufficient documentation to Norcross to enable it to verify any such costs.

(4) Indemnification. Norcross hereby indemnifies and holds MEAG Power and the remaining MEAG Power Participants harmless from and against any and all losses, costs, liabilities, damages, expenses (including without limitation attorneys' fees and expenses) of any kind and incurred or suffered by MEAG Power or its Participants as a result of, or in connection with, Norcross's sale of excess reserve capacity pursuant to this Letter Agreement, only to the extent permitted by law.

(5) Term. The initial term of the sale of Norcross's excess capacity to Palmetto pursuant to this Letter Agreement shall begin at 0000 hours on January 1, 2022 and end at 2400 hours on December 31, 2022. Other than as to the sales transaction, all other provisions of the agreement shall remain in effect until all other obligations under this Letter Agreement are satisfied, including, but not limited to, Norcross's obligation to indemnify MEAG Power and the Participants. All times referenced herein are Central Prevailing Time.

If you are in agreement with the foregoing and after this Letter Agreement has been duly authorized by the respective governing bodies of Norcross and Palmetto, please execute this Letter Agreement in the space provided below.

**MUNICIPAL ELECTRIC AUTHORITY OF
GEORGIA**

ATTEST:

By:

James E. Fuller
President and Chief Executive Officer

[SIGNATURES CONTINUED ON NEXT PAGE]

Municipal Electric Authority of Georgia
1470 Riveredge Parkway NW
Atlanta, Georgia 30328-4640

1-800-333-MEAG 770-563-0300



Agreed to and accepted, this ____ day
of _____, _____.
Month Year

CITY OF NORCROSS

By: _____

ATTEST:

City Clerk

[SEAL]

Agreed to and accepted, this ____ day
of _____, _____.
Month Year

CITY OF PALMETTO

By: _____

ATTEST:

City Clerk

[SEAL]

Municipal Electric Authority of Georgia
1470 Riveredge Parkway NW
Atlanta, Georgia 30328-4640

1-800-333-MEAG 770-563-0300

[CITY ATTORNEY LETTERHEAD FOR THE CITY OF _____]

Addressee [Parties to the IPTs]

RE: Opinion Re: Enforceability of Inter-Participant Contracts

Dear _____:

The purpose of this letter is to provide my legal opinion concerning the execution and enforceability of certain Inter-Participant Contracts entered into by the cities of _____, _____, _____, _____ and MEAG Power dated _____ (“IPTs”) for Excess Reserve Capacity. I have conducted a thorough review of applicable law, including statutory and constitutional law of Georgia, the Charter of the City of _____, and all applicable ordinances and resolutions of the City of _____. I am also knowledgeable concerning the procedure utilized by the City of _____ in reviewing and approving the IPTs.

For the benefit of and reliance of each of the parties to the IPTs, I hereby opine as follows:

- (1) That the process utilized by the governing body of the City of ____ in approving the IPTs complied in full with each of the requirements set forth in the City's Charter, ordinances and resolutions; and,
- (2) The signatory of the IPTs on behalf of the City of _____ is fully authorized by applicable law to execute the IPTs on behalf of the City of _____ and that the City of _____ upon execution will be fully bound by the terms of the IPTs; and,
- (3) Upon execution, the IPTs will be fully enforceable documents legally binding the City of _____ to the terms thereof.

I understand fully that the parties to the IPTs are relying upon this opinion in moving forward with this transaction.

Very truly yours,



MAYOR **CRAIG NEWTON** • MAYOR PRO TEM **JOSH BARE** • COUNCILMEMBER **ANDREW HIXSON** • COUNCILMEMBER **MATT MYERS**
 COUNCILMEMBER **ARLENE BECKLES** • COUNCILMEMBER **BRUCE GAYNOR** • CITY MANAGER **ERIC JOHNSON** • CITY CLERK • **MONIQUE LANG**

City of Norcross

Legislation Details (With Details)

File #:	21-6330	Version:	
Type #:	Agenda Item	Status:	Agenda Ready
On Agenda:	11/15/2021 6:30 PM	In Control:	Policy Work Session
Title:	2021 CDBG Sidewalk Trip Hazard Removal		

Sponsors:

Code Sections:

Attachments:

1. [Agenda Report - Sidewalk Tripping Hazards PWUP 21-05](#)
2. [Contractor Agreement - Sidewalk Trip Hazards, PWUP 21-05](#)

Title
2021 CDBG Sidewalk Trip Hazard Removal

Drafter
Mary Beth Bender



MAYOR **CRAIG NEWTON** • MAYOR PRO TEM **JOSH BARE** • COUNCILMEMBER **ANDREW HIXSON** • COUNCILMEMBER **MATT MYERS** •
COUNCILMEMBER **BRUCE GAYNOR** • COUNCILMEMBER **ARLENE BECKLES** • CITY MANAGER **ERIC JOHNSON** • CITY CLERK **MONIQUE LANG**

Agenda Report

To: Mayor and Council
From: Mary Beth Bender
Agenda: November 15, 2021 – Policy Work Session
Agenda #: 21-6330
Item: 2021 CDBG Sidewalk Trip Hazard Removal
CC: Eric Johnson

Recommendation

Staff recommends proceeding with attached contractor agreement between the City of Norcross and American Grinding Co. LLC for the removal of sidewalk tripping hazards around the city.

Background

RFP was issued for sidewalk tripping hazards. This was to satisfy a requirement for the CDBG funds, following our Financial Policy. The project is funded through CDBG funds received in 2021. Sidewalk hazards were identified in the 2019 survey of sidewalks.

Financial Impact

CDBG Funding - \$70,000 Received Project Cost \$52,615.00

Consistent with Comprehensive Plan? Yes, consistent with Goal 2: Continue to Strengthen Norcross as a Livable, Inclusive, and **Safe** Environment

Next Steps

Move forward with a contract between the City of Norcross and American Grinding Co. LLC.

Attachments

Contractor Agreement

Contractor Agreement

BETWEEN AMERICAN GRINDING CO. LLC

AND THE CITY OF NORCROSS

PROJECT: PWUP 21-05 – 2021 CDBG SIDEWALK

TRIP HAZARD REMOVAL

Project Description

This contract is for services to completely remove tripping hazards from concrete sidewalk surfaces throughout designated areas in RFP PWUP 21-05 to a height difference of 0" for the entire width of the sidewalk. The work is to be done by saw cutting. The level sidewalk slab must be left unmarked by repair equipment/method.

Below are activities that were identified by and directed by the city of Norcross and its agents that the Contractor shall complete:

- a) Identification/verification of trip hazards on the City of Norcross' sidewalks or right of way. The City of Norcross may request that the Contractor identify or verify and document the hazards prior to the removal of the hazard.
- b) Hazard removal timeline. The Contractor shall deliver a timeline for hazard removal to the City of Norcross. The Contractor shall include a schedule with the time frame needed to complete each section.
- c) Hazard reduction. The Contractor shall remove identified trip hazards utilizing the means and methods as provided to the City of Norcross in this proposal.
- d) Documentation of hazards removed and hazards remaining. The Contractor shall provide the City of Norcross a list of all hazards removed and any hazards that remain due to size or other restrictions precluding from removal.
- e) Each hazard to be repaired shall have its address and GPS coordinates provided to the City of Norcross upon project completion.

This AGREEMENT is made this _____ day of _____ in the year two thousand twenty-one (2021) between **The City of Norcross**, hereinafter the "owner", and American Grinding Co. LLC (hereinafter the "Contractor") for the following Project.

The contractor and owner for the consideration named herein agree as follows:

A. SCOPE OF WORK:

American Grinding Co. LLC shall be expected to meet with Public Works staff prior to the start of construction. This meeting shall serve as an opportunity for both parties to review the specifications and visit the project site.

Project to be completed in accordance with PWUP 21-05; the project should begin within ten (10) working days after notification of contract award. At any point in which the City of Norcross finds the contractor is not performing under the guidelines of RFP PWUP 21-05, the City reserves the right to cancel the contract.

Other Provisions

All work shall be completed in a workmanship like manner and in compliance with all building codes and other applicable laws.

To the extent required by law, all work shall be performed by individuals duly licensed and authorized by law to perform said work.

Contractor may at its discretion, engage subcontractors to perform work hereunder, provided contractor shall fully pay said subcontractor and in all instances remain responsible for the proper completion of this contract.

All change orders shall be in writing and must be signed by the owner and contractor.

Contractor warrants it is adequately insured for injury to its employees and other incurring loss or injury as a result of the acts of the contractor or its employees and subcontractors. Contractor shall supply current declaration pages for such insurances at the execution of this agreement.

Contractor shall at its own expense obtain all permits necessary for the work to be performed.

Contractor agrees to remove all debris and leave the premises in broom clean condition. The City is contracted with Waste Management; thus the contractor must use their services for waste removal.

In the event owner shall fail to pay any periodic or installment payment due hereunder, contractor may cease work without breach pending payment or resolution of any dispute.

Contractor shall not be liable for any delay due to circumstances beyond its control including strikes, casualty or general unavailability of materials. Notwithstanding anything set forth herein to the contrary, Contractor shall be liable to and pay to owner liquidated damages in the amount

of \$500.00 per day for every day after the completion date the project is not completed. Owner shall have the non-exclusive option of deducting the liquidated damages from the contract price through reduction in the installments and or retainage.

The Contractor shall provide to melissa.zeigler@norcrossga.net a schedule of construction activities. The schedule must be presented at least seven (7) days prior to work commencing in order to notify residents and/or businesses.

Contractor warrants all work for a period of twelve (12) months following completion.

The contractor further represents and warrants as follows:

1. Contractor at all times shall inspect and keep the work place safe for contractor's agents, employees and subcontractors and any licensee or invitee and any other third party who might otherwise come onto the work place. The work place shall be defined as that portion of the project which is, from time to time, under the control of Contractor for the purpose of performance of Contractor's work according to the agreement.
2. Contractor agrees to indemnify and hold owners harmless from any and all claims, actions, damages or litigation arising out of contractor's failure to perform under the terms and conditions within the agreement, including the payment of owner's attorney's fees. This indemnification further provides that contractor will be responsible for any cost associated with the completion of the project should such costs of completions (which includes all labor and materials) exceed the initial fee proposal and contract price.

A. ATTACHMENTS:

1. Attachment "A" City of Norcross Request for Proposal and bid specifications – Project Description
2. Attachment "B" Contractors Information
3. Attachment "C" E-Verify Contractor Affidavit
4. Attachment "D" SAVE Affidavit
5. Attachment "E" Performance & Payment Bond

B. FEE PROPOSAL:

1. The owner shall pay the contractor for the material and labor to be performed under the contract, the sum of fifty-two thousand six hundred and fifteen dollars (\$52,615.00), subject to change-order additions and deductions.
2. Payment Applications will be submitted by the 10th of each month. Payment will be made by the tenth of the following month.
3. Retainage will be held by the owner equal to 10 percent of each pay application, up to 50% of the contract amount. Retainage shall be paid in full upon completion of the work.

C. SCHEDULE:

1. American Grinding Co. LLC is prepared to begin work upon receipt of a signed contract.

D. PROJECT INSPECTIONS:

1. The renovation project shall be inspected by the Norcross Department of Public Works or its contract engineering staff. These inspections shall be in addition to required inspection by the Department of Community Development.

E. TERMS AND CONDITIONS:

1. This Agreement shall be administered in accordance with the Terms and Conditions listed in Attachments. This Contract together with the exhibit identified herein, shall constitute the entire agreement between the City of Norcross and American Grinding Co. LLC, in respect to the project and may only be modified in writing signed by both parties. Receipt of the signed agreement will serve as a notice to proceed.
2. This Agreement entered into as of the day and year first written above.

F. INSURANCE REQUIREMENTS

The contractor shall maintain the following insurance: (a) comprehensive general liability, including blanket contractual, covering bodily injuries with limits of no less than \$1,000,000.00 per occurrence, and property damage with limits of no less than \$500,000.00 per occurrence; (b) statutory worker's compensation insurance, including employer's liability insurance; and (c) employee dishonesty and/or crimes coverage with respect to personnel of the contractor having access to City buildings, with limits of no less than \$50,000.00 per occurrence. All insurance shall be provided by an insurer(s) acceptable to the City, and shall provide for thirty (30) days prior notice of cancellation to the City. Upon request, the contractor shall deliver to the city a certificate or policy of insurance evidencing the contractor's compliance with this policy. The contractor shall abide by all terms and conditions of the insurance and shall do nothing to impair or invalidate the coverage; (c) employee dishonesty and/or crimes coverage with respect to personnel of the contractor having access to City buildings, with limits of no less than \$50,000.00 per occurrence.

Certificate Holder should read:

City of Norcross, its Elected Officials and
Employees, 65 Lawrenceville Street
Norcross, GA 30071

AMERICAN GRINDING CO. LLC

CITY OF NORCROSS

(Signature)

Craig Newton, Mayor
(Signature)

(Printed name and title)

Craig Newton, Mayor
(Printed name and title)

Attest:

Monique Lang, City Clerk

(DATE)

(DATE)

(SEAL)

(SEAL)

Attachment: Contractor Agreement - Sidewalk Trip Hazards, PWUP 21-05 (21-6330 : 2021 CDBG Sidewalk Trip Hazard Removal)



MAYOR **CRAIG NEWTON** • MAYOR PRO TEM **JOSH BARE** • COUNCILMEMBER **ANDREW HIXSON** • COUNCILMEMBER **MATT MYERS**
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City of Norcross

Legislation Details (With Details)

File #:	21-6341	Version:	
Type #:	Agenda Item	Status:	Agenda Ready
On Agenda:	11/15/2021 6:30 PM	In Control:	Policy Work Session
Title:	Gwinnett County Creative Economy Master Plan		

Sponsors:

Code Sections:

Attachments:

1. [Agenda Report Artworks Gwinnett](#)
2. [Artworks Press Release Master Plan](#)
3. [Artworks Gwinnett Master Plan](#)
4. [funding status 10292021](#)

Title
Gwinnett County Creative Economy Master Plan

Drafter
Councilmember Arlene Beckles

Guest Presenter
Jonathan Holmes



MAYOR **CRAIG NEWTON** • MAYOR PRO TEM **JOSH BARE** • COUNCILMEMBER **ANDREW HIXSON** • COUNCILMEMBER **MATT MYERS**
COUNCILMEMBER **BRUCE GAYNOR** • COUNCILMEMBER **ARLENE BECKLES** • CITY MANAGER **ERIC JOHNSON** • CITY CLERK **MONIQUE LANG**

Agenda Report

To: Mayor and Council

From: Councilmember Dr. Arlene Beckles

Meeting Date: November 15, 2021 – Policy Work Session

Item No.: 21-6341

Title: Gwinnett County Creative Economy Master Plan – ALL of Gwinnett

CC: Eric Johnson

Recommendation

I recommend that M&C join its Sister Cities in supporting the Gwinnett County Creative Economy Master Plan. I further suggest that M&C pledge in writing the funds requested.

Background

Gwinnett County Commissioners supports the development and adoption of a public arts and creative economy master plan that will provide an opportunity to establish a shared vision for its community of stakeholders (Sister Cities). Gwinnett County has committed \$125,000 to start this fund. Artworks Gwinnett has been tasked to work with community stakeholders to raise an additional \$125,000 - \$175,000 to fund a master plan for ALL of Gwinnett.

Financial Impact

\$10,000. This request has not been budgeted. The recipient is satisfied with a pledge to support confirmation until funding can be secured in the next budget cycle or as funds become available.

Consistent with Comprehensive Plan?

The current Comprehensive Plan 2040 Executive Summary III Community Vision, three of the six goals, are cornerstones of art and cultural programming and contribute to the welcoming community spirit we seek to foster. The Gwinnett Master Arts Plan aligns with these pillars.

Next Steps

1. Pledge to support the initiative
2. Secure funding

Attachments

Press Release

Gwinnett Master Arts Plan

Funding Status

Update



ARTWORKS

GWINNETT

Press Release

October 1, 2021

Duluth, GA - Artworks Gwinnett today issued a request for proposals (RFP) for a Creative Economy Master Plan for all of Gwinnett County.

One of the goals identified in Gwinnett's 2040 Unified Plan was to create the Arts in Communities Program to enhance Gwinnett's profile as a cultural destination where the arts educate, elevate, and inspire. The first step in making this program is to have a Creative Economy Master Plan as a road map to follow. The Gwinnett County Board of Commissioners has tasked Artworks to work with the community stakeholders to develop and issue the RFP for this Master Plan for Gwinnett.

The creative economy covers the knowledge-based economic activities upon which the 'creative industries' are based. These industries include advertising, architecture, arts and crafts, design, fashion, film, video, photography, music, performing arts, publishing, research and development, software, computer games, electronic publishing and TV/radio.

The pillars of the Master Plan are:

Economic and Community Development – Placemaking, engaging public space, creative architectural design and planning, redevelopment

Workforce Development- Education Development (student performance), job creation and training, formalized talent pipeline.

Quality of Life/Community Outreach – Mental health and wellness, access to art opportunities, celebrate diversity and engagement.

Art and Creative Resources –Listing of resources (businesses, people), physical resources (infrastructure), and guidelines for maintaining current and future assets.

"The Master Plan will define our pathway for regional and national leadership, as well as enhancing public infrastructure and placemaking. A Master Plan can help lay the foundation for developing policies for funding, identify and create an inventory of current resources, develop a priority of future projects and provide guidelines for future maintenance plans. Furthermore, it will encourage a sense of community with residents and stakeholders through community participation in the process." Jonathan Holmes, Chair, Artworks Gwinnett.

The RFP is available on the Artworks website <https://www.artworksgwinnett.org/creative-economy-master-plan/>

About Artworks

Artworks originated from an investment from Partnership Gwinnett. Leaders in Gwinnett County have long recognized the need for this community to prioritize, elevate and support the arts and creative economy. Artworks is solely committed to strengthening the cultural quality of life for the citizens of Gwinnett County by creating a vision, identifying resources, and advocating for a cultural economy.

Artworks POC:

Jonathan Holmes, Chair, Artworks
 @ The Hudgens Center
 6400 Sugarloaf Parkway
 Duluth, GA 30097
jonathan@artworksgwinnett.org



A MASTER PLAN FOR **ALL** OF GWINNETT

UPDATE

A person is shown from the side, painting a wall with a brush. The wall is covered in a textured, abstract pattern of paint. The person is wearing a dark shirt and has their hair tied back. The background is a solid teal color.

OBJECTIVE

To create jobs, economic development opportunities and conduits for expression through the arts.



THE PILLARS

- 
1. THE CREATIVE ECONOMY
 2. JOB CREATION
 3. FORMALIZED TALENT PIPELINE
 4. CONNECTING CREATIVE SILOS
 5. GWINNETT BRAND EXPERIENCE
 6. ENGAGING PUBLIC SPACES
 7. CREATIVE ARCHITECTURAL DESIGN AND PLANNING
 8. REDEVELOPMENT
 9. CELEBRATE DIVERSITY & ENGAGE ALL COMMUNITIES
 10. MENTAL HEALTH, WELLNESS AND STUDENT PERFORMANCE



KEY STAKEHOLDERS

- Gwinnett County
- Gwinnett Cities & GwMA
- Gwinnett CIDs
- Gwinnett Chamber of Commerce (including Partnership Gwinnett + Hispanic/Korean, etc.. Chambers)
- GCPS - Gwinnett County Public Schools
- Gwinnett Technical College
- PCOM
- Georgia Gwinnett College
- Gwinnett Clean & Beautiful
- Explore Gwinnett
- View Point Health
- Gwinnett County Public Library
- Community Foundation
- Hudgens Center

CREATING JOBS

We seek to create opportunities for arts-oriented businesses and individuals to thrive in our county.



EDUCATIONAL OPPORTUNITIES

We want to build awareness and exposure to educational programs that develop talent and lead to career pathways.



FORUM FOR EXPRESSION

We want to transform Gwinnett County into a creative forum to foster diverse artistic expression.



WHY GWINNETT?

As the most diverse county in the U.S., Gwinnett is the melting pot of creative multi-cultural expression. These qualities will encourage inspiration, discovery and connectivity within the community and the world.



DESIRED ACTIONS

- **Involvement** - Invest in the plan. Your dollars will identify key opportunities for your city's economic development, placemaking and creative culture.
- **Participate** - Offer your knowledge and time to create the best Gwinnett master plan for all stakeholders. Your city has creative assets, resources, goals and opportunities. We need your voice representing your community.
- **Share** - Use your influence, network and resources to promote Artworks' economic mission.



ART WORKS

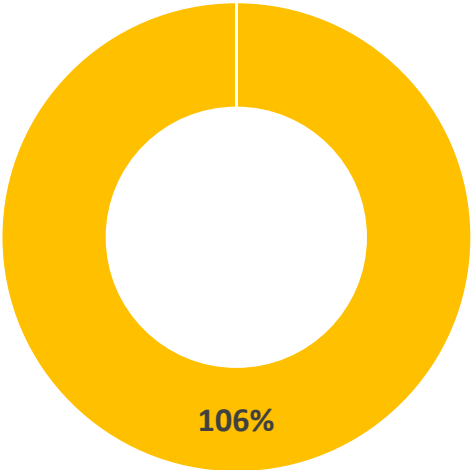
ARTWORKS! GWINNETT

Creative Economy Master Plan - Fundraising Status
10/29/2021

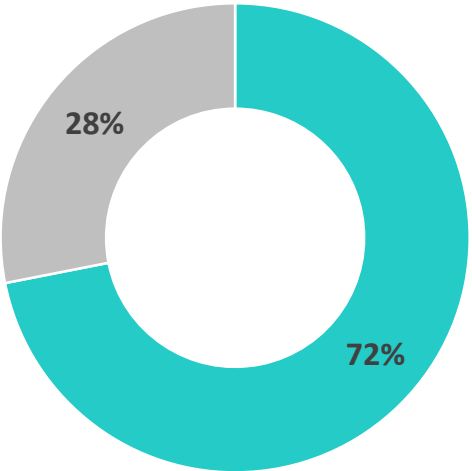
Creative Economy Master Plan - Fundraising

Entity	In-Kind Board Seat	Request to be Submitted	Request Made	Pledge Given	Amount Received	Balance	Comments
Gwinnett County							
Gwinnett County BOC			125,000	125,000	50,000	75,000	\$75,000 in 2022
Gwinnett County Library		5,000					
Municipalities (Cities)							
Auburn			1,000				
Berkeley Lake			2,500				
Braselton			2,500	2,500	2,500	-	
Buford			10,000	10,000	10,000	-	
Dacula			2,500				
Duluth			10,000	10,000	10,000		
Grayson			2,500				
Lawrenceville			10,000	10,000	10,000	-	
Lilburn			10,000	no			
Loganville			2,500				
Norcross			10,000				
Peachtree Corners			10,000	10,000	10,000	-	
Snellville			10,000	10,000	10,000		
Sugar Hill			10,000	10,000	10,000	-	
Suwanee			10,000	10,000	10,000	-	
Board Members - Donation			3,250	2,250	2,250	1,000	
Corporate & Non-profit							
AT&T			5,000	5,000	5,000	-	
Community Foundation (grant)			5,000				
Explore Gwinnett (grant)			10,000	15,000	7,500	7,500	Grant awarded 9/2/2021 - 50% after 4/22
Gwinnett Chamber			5,000				
Gwinnett Clean & Beautiful			5,000				
Holtkamp Family Foundation			5,000	5,000	5,000	-	
Jackson EMC			5,000	5,000	2,500	2,500	\$2,500 in 2022
Mighty 8th			5,000	5,000	5,000	-	
Sallie Cephus Family Fund			5,000	5,000	5,000	-	
View Point Health			5,000	5,000	5,000	-	
United Way			5,000				
Community Improvement District (CID)							
Evermore CID			5,000	5,000	5,000	-	
Gateway 85 CID			5,000	5,000	5,000	-	
Gwinnett Place CID			5,000	5,000	5,000	-	
Lilburn CID			5,000				
Sugarloaf CID			5,000	5,000	5,000	-	
Education							
City of Buford Public Schools	Board Seat						
Georgia Gwinnett College	Board Seat						
Gwinnett County Public Schools	Board Seat		5,000				
Gwinnett Tech	Board Seat						
Total		5,000	321,750	264,750	179,750	86,000	
Goal for Creative Economy Master Plan			250,000	250,000	250,000		
Balance to Goal			(71,750)	(14,750)	70,250		

Pledge Progress to Goal



Received Progress to Goal





MAYOR **CRAIG NEWTON** • MAYOR PRO TEM **JOSH BARE** • COUNCILMEMBER **ANDREW HIXSON** • COUNCILMEMBER **MATT MYERS**
COUNCILMEMBER **ARLENE BECKLES** • COUNCILMEMBER **BRUCE GAYNOR** • CITY MANAGER **ERIC JOHNSON** • CITY CLERK • **MONIQUE LANG**

City of Norcross

Legislation Details (With Details)

File #:	21-6342	Version:	
Type #:	Agenda Item	Status:	Agenda Ready
On Agenda:	11/15/2021 6:30 PM	In Control:	Policy Work Session
Title:	Retiree Health Benefits Renewal		

Sponsors:

Code Sections:

Attachments:

1. [Agenda Report - Retiree Health](#)
2. [65+ Retiree Renewal Options](#)
3. [City of Norcross GASB 75 OPEB Actuarial Valuation Report for August 31 2021](#)

Title

Retiree Health Benefits Renewal

Drafter

Eric Johnson & Camille Washington

Guest Presenter

Dan Nackers



MAYOR **CRAIG NEWTON** • MAYOR PRO TEM **JOSH BARE** • COUNCILMEMBER **ANDREW HIXSON** • COUNCILMEMBER **MATT MYERS**
COUNCILMEMBER **BRUCE GAYNOR** • COUNCILMEMBER **ARLENE BECKLES** • CITY MANAGER **ERIC JOHNSON** • CITY CLERK **MONIQUE LANG**

Agenda Report

To: Mayor and Council

From: Eric Johnson, City Manager, and Camille Washington, HR Manager

Meeting Date: November 15, 2021 – Policy Work Session

Item No.: 21- 6342

Title: Retiree Health Benefits Renewal

CC:

Recommendation

Adopt Option 2, which increases Medicare-eligible retiree health insurance premiums for retirees and for spouses, by \$25 per month effective January 2022, with no change in medical or prescription benefits.

Background

The City offers retiree medical benefits. Benefits for those age 65 or older are renewed annually. While the number of current retirees receiving this benefit is small, the City receives an annual actuarial report based on the cost, in today's dollars, of retiree medical benefits for current and future retirees. The most recent report, dated October 2021, reported an August 31, 2021 unfunded liability of \$17.58 million – up from \$14.79 million in 2020, and \$8.28 million in 2019.

As discussed at the Mayor and Council retreat in May, the unfunded liability can be reduced by setting aside funding in an irrevocable trust, by reducing benefits, and/or by *increasing retiree contributions*. The calculation of liability recognized a total of 21 retired members or beneficiaries as of July 1, 2019 as well as 120 active members as of that date. Some retirees are pre-65 and eligible for the same medical plan as current employees. Today's action addresses only retirees over 65.

As of August 31, 2021, the unfunded liability had risen to a level equal to 293.64% of the City's covered payroll – compensation for those employees currently eligible or who could become eligible to receive benefits from the retiree plan. (\$17,576,128/\$5,985,594= 2.9364, or 293.64%)

As a first step towards reducing the unfunded liability, two options are presented, A third option would result in the unfunded liability continuing to grow. Option 1 switches providers for retiree prescriptions with associated impacts described below. Option 2 begins to phase in contribution increases (that would be revisited each year). Option 3 increases the City's cost by \$5,683 and can be expected to lead to an increased unfunded liability. The following material summarizes an attached report by the City's benefits consultant, BKS Partners.

- **Option 1 (highest savings; highest retiree disruption):** Renew Medical plan as-is, and implement Humana Rx effective 2/1 (Humana requires 60-day minimum to implement). Provides savings for the City without requiring increases in Retiree contributions, and reduces future liability. However, there would likely be disruption for Retirees on medications currently:
 - o Retirees on tier 4 Medications who currently pay \$50 would have to pay \$80 under the Humana Rx plan;
 - o Retirees on Medications that require pre-authorization and/or step therapy may have to get their current medications approved again under the new Humana drug coverage;
 - o If a Retiree is taking a current medication that is not covered by Humana, they would be forced to take a new medication or pay the full retail cost to continue the medication they are currently taking.
 - o Due to this being a small number of individuals covered, we are unable to access reporting to proactively determine the amount of disruption to be expected.
-
- **Option 2 – RECOMMENDED (savings incrementally; minor retiree disruption):** Keep the current benefits in force. Increase employee & spouse contributions by \$25 per month, and phase this in as an incremental increase over the next several years (\$25 per year). This option would result in the least disruption while still reducing the City's future liability.
-
- **Option 3 (increase costs & future liability; no retiree disruption):** Keep the current benefits in force, and the City does not increase contributions for the retirees. Resulting impact is that, while there is no disruption, the City's future liability increases and annual cost increase for 2022 based on current enrollment is \$5,863.20.
-
- **Minimum Requirement:** This shows the maximum that the City is allowed to charge, based on the insurance contracts, for the retiree benefit offering in 2022.

Financial Impact

The recommended Option 2 would have no net impact on the City's FY 22 budget – offsetting the increased premium for retiree insurance. It would positively impact future calculation of the City's unfunded liability to the extent retiree contributions are factored in each year.

Consistent with Comprehensive Plan?

While not directly related to Comprehensive Plan goals or objectives, the continued growth in the City's unfunded liability will be reflected in accelerating annual budgets for retiree benefits (on a pay as you go basis) that will compete for funding with programs that are directly related to Comprehensive Plan objectives.

Next Steps

Implement the option selected. Once the City's ending General Fund fund balance for FY 21 is known, further discussion is recommended on a strategy for funding a portion of the liability.

Attachments

- 65+ Renewal Options report from BKS Partners
- City of Norcross OPEB Plan, dated October 18, 2021.

City of Norcross - Retiree (65+) Medicare Supplement Renewal

Current Benefits & Rates for 2021

		Current - Medical w/Express Scripts Rx		
Medical Coverage		Medicare Pays	Plan Pays	Retiree Pays
Calendar-Year Deductible		\$200 on Part A & B Services		
Hospitalization				
- First 60 Days		All but Part A deductible	100% of Part A deductible	\$0
- 61st - 90th Day		All but 25% of Part A deductible per day	100% of Part A coinsurance	\$0
- 91st through 150th day		All but 50% of Part A deductible per day	100% of Part A coinsurance	\$0
Skilled Nursing Facility Care				
- First 20 Days		All approved amounts	\$0	\$0
- 21st - 100th Day		All but 12.5% of Part A deductible per day	Up to 100% of Skilled Nursing Facility coinsurance	\$0
Hospice Care				
- As long as Physician certifies the need		All costs, but limited to costs for out-patient drug & in-patient respite care	Coinsurance charges for in-patient respite care, drugs & biologicals approved by Medicare	All other charges
Blood Deductible				
- First 3 pints		\$0	100%	\$0
- Additional amounts		100%	\$0	\$0
Outpatient Medical Services				
- Medicare Part B Deductible		\$0	\$0	100% (applies to \$200 calendar year deductible)
- Remainder of Medicare-approved amounts		80%	16%, until out-of-pocket expenses reach \$1,000; then 20%	4%, until out-of-pocket expenses reach \$1,000; then \$0
- Clinical lab services, blood tests, urinalysis & more		100%	\$0	\$0
- Part B excess charges covers the difference between actual Part B charge as billed and Medicare-approved Part B charge		\$0	0%	All Costs
Preventive Medical Care				
- All care that is considered covered preventive services under Medicare		100%		
Prescription Drugs		30-Day Retail	90-Day Retail	90-Day Mail Order
Tier 1		\$5	\$10	\$10
Tier 2		\$25	\$50	\$50
Tier 3		\$50	\$125	\$125
Tier 4		\$50	\$125	\$125
Member True Out of Pocket (TrOOP)		\$6,550		
		Current - Medical w/Express Scripts Rx		
Coverage Type	Current Count	Total Monthly	City Monthly	Retiree Monthly
Retiree	20	\$456.38	\$456.38	\$0.00
Spouse of Retiree	8	\$456.38	\$431.38	\$25.00
Monthly Total		\$12,778.64	\$12,578.64	\$200.00
Annual Total		\$153,343.68	\$150,943.68	\$2,400.00

Attachment: 65+ Retiree Renewal Options (21-6342 : Retiree Health Benefits Renewal)

City of Norcross - Retiree (65+) Medicare Supplement Renewal

Option 1 - Move to Humana Rx plan February 1st

Option 1 - Current Medical w/Humana Rx			
Medical Coverage	Medicare Pays	Plan Pays	Retiree Pays
Calendar-Year Deductible	\$200 on Part A & B Services		
Hospitalization			
- First 60 Days	All but Part A deductible	100% of Part A deductible	\$0
- 61st - 90th Day	All but 25% of Part A deductible per day	100% of Part A coinsurance	\$0
- 91st through 150th day	All but 50% of Part A deductible per day	100% of Part A coinsurance	\$0
Skilled Nursing Facility Care			
- First 20 Days	All approved amounts	\$0	\$0
- 21st - 100th Day	All but 12.5% of Part A deductible per day	Up to 100% of Skilled Nursing Facility coinsurance	\$0
Hospice Care			
- As long as Physician certifies the need	All costs, but limited to costs for out-patient drug & in-patient respite care	Coinsurance charges for in-patient respite care, drugs & biologicals approved by Medicare	All other charges
Blood Deductible			
- First 3 pints	\$0	100%	\$0
- Additional amounts	100%	\$0	\$0
Outpatient Medical Services			
- Medicare Part B Deductible	\$0	\$0	100% (applies to \$200 calendar year deductible)
- Remainder of Medicare-approved amounts	80%	16%, until out-of-pocket expenses reach \$1,000; then 20%	4%, until out-of-pocket expenses reach \$1,000; then \$0
- Clinical lab services, blood tests, urinalysis & more	100%	\$0	\$0
- Part B excess charges covers the difference between actual Part B charge as billed and Medicare-approved Part B charge	\$0	0%	All Costs
Preventive Medical Care			
- All care that is considered covered preventive services under Medicare	100%		\$0
Prescription Drugs	30-Day Retail	90-Day Retail	90-Day Mail Order
Tier 1	\$4	\$12	\$0
Tier 2	\$25	\$75	\$50
Tier 3	\$40	\$120	\$80
Tier 4	\$80	N/A	N/A
Member True Out of Pocket (TrOOP)	\$7,050		

		Option 1 - Current Medical w/Humana Rx		
Coverage Type	Current Count	Total Monthly	City Monthly	Retiree Monthly
Retiree	20	\$379.43	\$379.43	\$0.00
Spouse of Retiree	8	\$379.43	\$354.43	\$25.00
Monthly Total		\$10,624.04	\$10,424.04	\$200.00
Annual Total		\$127,488.48	\$125,088.48	\$2,400.00
		-\$25,855.20	-\$25,855.20	\$0.00
		-16.86%	-17.13%	0.00%

Attachment: 65+ Retiree Renewal Options (21-6342 : Retiree Health Benefits Renewal)

City of Norcross - Retiree (65+) Medicare Supplement Renewal

Option 2 - Renew As-Is & Increase Retiree Contributions \$25/month (incremental increases over time)

Option 2 - Medical w/Express Scripts Rx			
Medical Coverage	Medicare Pays	Plan Pays	Retiree Pays
Calendar-Year Deductible	\$200 on Part A & B Services		
Hospitalization			
- First 60 Days	All but Part A deductible	100% of Part A deductible	\$0
- 61st - 90th Day	All but 25% of Part A deductible per day	100% of Part A coinsurance	\$0
- 91st through 150th day	All but 50% of Part A deductible per day	100% of Part A coinsurance	\$0
Skilled Nursing Facility Care			
- First 20 Days	All approved amounts	\$0	\$0
- 21st - 100th Day	All but 12.5% of Part A deductible per day	Up to 100% of Skilled Nursing Facility coinsurance	\$0
Hospice Care			
- As long as Physician certifies the need	All costs, but limited to costs for out-patient drug & in-patient respite care	Coinsurance charges for in-patient respite care, drugs & biologicals approved by Medicare	All other charges
Blood Deductible			
- First 3 pints	\$0	100%	\$0
- Additional amounts	100%	\$0	\$0
Outpatient Medical Services			
- Medicare Part B Deductible	\$0	\$0	100% (applies to \$200 calendar year deductible)
- Remainder of Medicare-approved amounts	80%	16%, until out-of-pocket expenses reach \$1,000; then 20%	4%, until out-of-pocket expenses reach \$1,000; then \$0
- Clinical lab services, blood tests, urinalysis & more	100%	\$0	\$0
- Part B excess charges covers the difference between actual Part B charge as billed and Medicare-approved Part B charge	\$0	0%	All Costs
Preventive Medical Care			
- All care that is considered covered preventive services under Medicare	100%		\$0
Prescription Drugs	30-Day Retail	90-Day Retail	90-Day Mail Order
Tier 1	\$5	\$10	\$10
Tier 2	\$25	\$50	\$50
Tier 3	\$50	\$125	\$125
Tier 4	\$50	\$125	\$125
Member True Out of Pocket (TrOOP)	\$6,550		

		Option 2 - Medical w/Express Scripts Rx		
Coverage Type	Current Count	Total Monthly	City Monthly	Retiree Monthly
Retiree	20	\$473.83	\$448.83	\$25.00
Spouse of Retiree	8	\$473.83	\$423.83	\$50.00
Monthly Total		\$13,267.24	\$12,367.24	\$900.00
Annual Total		\$159,206.88	\$148,406.88	\$10,800.00
		\$5,863.20	-\$2,536.80	\$8,400.00
		3.82%	-1.68%	350.00%

Attachment: 65+ Retiree Renewal Options (21-6342 : Retiree Health Benefits Renewal)

City of Norcross - Retiree (65+) Medicare Supplement Renewal

Option 3 - Renew As-Is & City Absorbs Increase

Option 3 - Medical w/Express Scripts Rx			
Medical Coverage	Medicare Pays	Plan Pays	Retiree Pays
Calendar-Year Deductible	\$200 on Part A & B Services		
Hospitalization			
- First 60 Days	All but Part A deductible	100% of Part A deductible	\$0
- 61st - 90th Day	All but 25% of Part A deductible per day	100% of Part A coinsurance	\$0
- 91st through 150th day	All but 50% of Part A deductible per day	100% of Part A coinsurance	\$0
Skilled Nursing Facility Care			
- First 20 Days	All approved amounts	\$0	\$0
- 21st - 100th Day	All but 12.5% of Part A deductible per day	Up to 100% of Skilled Nursing Facility coinsurance	\$0
Hospice Care			
- As long as Physician certifies the need	All costs, but limited to costs for out-patient drug & in-patient respite care	Coinsurance charges for in-patient respite care, drugs & biologicals approved by Medicare	All other charges
Blood Deductible			
- First 3 pints	\$0	100%	\$0
- Additional amounts	100%	\$0	\$0
Outpatient Medical Services			
- Medicare Part B Deductible	\$0	\$0	100% (applies to \$200 calendar year deductible)
- Remainder of Medicare-approved amounts	80%	16%, until out-of-pocket expenses reach \$1,000; then 20%	4%, until out-of-pocket expenses reach \$1,000; then \$0
- Clinical lab services, blood tests, urinalysis & more	100%	\$0	\$0
- Part B excess charges covers the difference between actual Part B charge as billed and Medicare-approved Part B charge	\$0	0%	All Costs
Preventive Medical Care			
- All care that is considered covered preventive services under Medicare	100%		\$0
Prescription Drugs	30-Day Retail	90-Day Retail	90-Day Mail Order
Tier 1	\$5	\$10	\$10
Tier 2	\$25	\$50	\$50
Tier 3	\$50	\$125	\$125
Tier 4	\$50	\$125	\$125
Member True Out of Pocket (TrOOP)	\$6,550		

		Option 3 - Medical w/Express Scripts Rx		
Coverage Type	Current Count	Total Monthly	City Monthly	Retiree Monthly
Retiree	20	\$473.83	\$473.83	\$0.00
Spouse of Retiree	8	\$473.83	\$448.83	\$25.00
Monthly Total		\$13,267.24	\$13,067.24	\$200.00
Annual Total		\$159,206.88	\$156,806.88	\$2,400.00
		\$5,863.20	\$5,863.20	\$0.00
		3.82%	3.88%	0.00%

Attachment: 65+ Retiree Renewal Options (21-6342 : Retiree Health Benefits Renewal)

City of Norcross - Retiree (65+) Medicare Supplement Renewal
Minimum Required City Contribution for As-Is Renewal - Not Recommended

		Minimum Required - Medical w/Express Scripts Rx		
Medical Coverage		Medicare Pays	Plan Pays	Retiree Pays
Calendar-Year Deductible		\$200 on Part A & B Services		
Hospitalization				
- First 60 Days		All but Part A deductible	100% of Part A deductible	\$0
- 61st - 90th Day		All but 25% of Part A deductible per day	100% of Part A coinsurance	\$0
- 91st through 150th day		All but 50% of Part A deductible per day	100% of Part A coinsurance	\$0
Skilled Nursing Facility Care				
- First 20 Days		All approved amounts	\$0	\$0
- 21st - 100th Day		All but 12.5% of Part A deductible per day	Up to 100% of Skilled Nursing Facility coinsurance	\$0
Hospice Care				
- As long as Physician certifies the need		All costs, but limited to costs for out-patient drug & in-patient respite care	Coinsurance charges for in-patient respite care, drugs & biologicals approved by Medicare	All other charges
Blood Deductible				
- First 3 pints		\$0	100%	\$0
- Additional amounts		100%	\$0	\$0
Outpatient Medical Services				
- Medicare Part B Deductible		\$0	\$0	100% (applies to \$200 calendar year deductible)
- Remainder of Medicare-approved amounts		80%	16%, until out-of-pocket expenses reach \$1,000; then 20%	4%, until out-of-pocket expenses reach \$1,000; then \$0
- Clinical lab services, blood tests, urinalysis & more		100%	\$0	\$0
- Part B excess charges covers the difference between actual Part B charge as billed and Medicare-approved Part B charge		\$0	0%	All Costs
Preventive Medical Care				
- All care that is considered covered preventive services under Medicare		100%		
Prescription Drugs		30-Day Retail	90-Day Retail	90-Day Mail Order
Tier 1		\$5	\$10	\$10
Tier 2		\$25	\$50	\$50
Tier 3		\$50	\$125	\$125
Tier 4		\$50	\$125	\$125
Member True Out of Pocket (TrOOP)		\$6,550		

		Minimum Required - Medical w/Express Scripts Rx		
Coverage Type	Current Count	Total Monthly	City Monthly	Retiree Monthly
Retiree	20	\$473.83	\$210.54	\$263.29
Spouse of Retiree	8	\$473.83	\$149.00	\$324.83
Monthly Total		\$13,267.24	\$5,402.81	\$7,864.43
Annual Total		\$159,206.88	\$64,833.72	\$94,373.16
		\$5,863.20	-\$86,109.96	\$91,973.16
		3.82%	-57.05%	3832.22%

Attachment: 65+ Retiree Renewal Options (21-6342 : Retiree Health Benefits Renewal)

City of Norcross OPEB Plan

**Governmental Accounting Standards Board (GASB)
Statement 75 Actuarial Valuation and Review of Other
Postemployment Benefits (OPEB)**

**Measured at August 31, 2020 for August 31, 2021
Reporting**



**The Burgess Building
201 Pryor Street, SW
Atlanta, GA 30303-3606
404-688-0472
Toll-Free within Georgia:
1-888-488-4462**

This report has been prepared at the request of the City to assist in administering the Plan. This valuation report may not otherwise be copied or reproduced in any form without the consent of the City and may only be provided to other parties in its entirety. The measurements shown in this actuarial valuation may not be applicable for other purposes.

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Segal



2727 Paces Ferry Road SE, Building One Suite 1400
Atlanta, GA 30339-4053
segalco.com
T 678.306.3100

H.4.c

October 18, 2021

City of Norcross
Norcross, GA

Dear GMA Member:

We are pleased to submit this Actuarial Valuation and Review of Other Postemployment Benefits (OPEB) for the City of Norcross measured as of August 31, 2020 for reporting as of August 31, 2021 under Governmental Accounting Standards Board Statement No. 75. The report summarizes the actuarial data used in the valuation, discloses the Net OPEB Liability (NOL), and analyzes the preceding year's experience. The City currently funds this Plan on a pay-as-you-go basis. This report was based on the census data provided by the City and GMEBS, and the terms of the Plan. The actuarial calculations were completed under the supervision of Robert Burrell, ASA, MAAA, EA, Vice President and Consulting Actuary, and Peter Wang, PhD., FCA, ASA, MAAA, Associate Actuary.

The measurements shown in this actuarial valuation may not be applicable for other purposes. Future actuarial measurements may differ significantly from the current measurements presented in this report due to such factors as the following: plan experience differing from that anticipated by the economic or demographic assumptions; changes in economic or demographic assumptions; and changes in plan provisions or applicable law.

The actuarial valuation has been completed in accordance with generally accepted actuarial principles and practices. To the best of our knowledge, the information supplied in this actuarial valuation is complete and accurate. Further, in our opinion, the assumptions used in this valuation and described in Section 3, Exhibit II are reasonably related to the experience of and the expectations for the Plan. The actuarial projections are based on these assumptions and the plan of benefits as summarized in Section 3, Exhibit III.

Sincerely,

Segal

Robert Burrell, ASA, MAAA, EA
Vice President and Consulting Actuary

Attachment: City of Norcross GASB 75 OPEB Actuarial Valuation Report for August 31 2021 (21-6342 :

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Actuarial Valuation Summary

Purpose and basis

This report presents the results of our actuarial valuation of the City of Norcross' (the "City", the "Employer") OPEB plan as of August 31, 2020, as required by Governmental Accounting Standards Board (GASB) Statement No. 75, *Accounting and Financial Reporting for Postemployment Benefits Other than Pensions*. The actuarial computations made are for purposes of fulfilling plan accounting requirements. Determinations for purposes other than meeting financial accounting requirements may be significantly different from the results reported here. This valuation is based on:

- The benefit provisions of the Plan, as administered by GMA;
- The characteristics of covered active members, retired members and beneficiaries as of July 1, 2019, provided by the City;
- Economic assumptions regarding future salary increases;
- Health care assumptions regarding per capita costs, trend rates and participation; and
- Other actuarial assumptions, regarding employee terminations, retirement, death, etc.

Section 1: Actuarial Valuation Summary

Highlights of the valuation

Accounting and Financial Reporting

1. For GASB 75 reporting as of August 31, 2021, the Net OPEB Liability (NOL) was measured as of August 31, 2020. Consistent with the provisions of GASB 75, the assets and liabilities measured as of August 31, 2020 are not adjusted or rolled forward to the August 31, 2021 reporting date.
2. The NOL as of August 31, 2020 is \$17,576,128, an increase of \$2,788,762, from the prior valuation NOL of \$14,787,366. The NOL had been expected to increase to \$15,709,209, due to normal operations. The difference between actual and expected unfunded actuarial accrued liabilities was the net effect of several factors:
 - a. An actuarial experience loss *increased* the NOL by \$51,640. This was the net result of gains and losses due to actual 2020 contributions and benefit payments that were different from expected. We have taken these actuarial gains and losses into account in reviewing our assumptions for the current valuation.
 - b. Valuation assumption changes *increased* the NOL by \$1,815,279. This was a net result of (1) a *decrease* in the obligations due to removing the potential impact of the excise tax, which was offset by (2) an *increase* in the obligations due to lowering the applicable discount rate from 2.97% to 2.20%.
3. There were no plan changes that impacted liabilities. The current plan of benefits is summarized in Exhibit III of Section 3.
4. The Annual OPEB Expense increased to \$2,161,094 for the year ending August 31, 2020. The expense was \$1,031,136 last year.

Funding (pay-as-you-go)

5. The City funds OPEB benefits on a pay-as-you-go basis. This resulted in a contribution toward OPEB benefits of \$365,856 or 6.11% of payroll in the year ended August 31, 2020. Under GASB Statement No 75, if the City were to begin funding OPEB benefits, it would be able to take advantage of a higher discount rate than what is being currently used.

Section 1: Actuarial Valuation Summary

COVID-19 Considerations

6. The Coronavirus (COVID-19) pandemic is rapidly evolving and continues to have a significant impact on the US economy in 2021, including most retiree health plans, and will likely continue to have an impact in the future. Our results do not include the impact of the following:
- Short-term increases in health plan costs related to the testing or treatment of COVID-19;
 - Short-term or long-term impacts on mortality of the covered population; and
 - The potential for federal or state fiscal relief

Each of the above factors could significantly impact these results. The above factors generally won't have an impact on the August 31, 2020 results, since that is based on a snapshot of assets and liabilities prior to recent events. We will keep you updated on emerging developments.

Section 1: Actuarial Valuation Summary

Summary of key valuation results

Reporting Date for Employer under GASB 75		August 31, 2021	August 31, 2020
Measurement Date		August 31, 2020	August 31, 2019
Disclosure elements for fiscal year ending August 31:	• Total OPEB Liability	\$17,576,128	\$14,787,366
	• Plan Fiduciary Net Position (Assets)	--	--
	• Net OPEB Liability	17,576,128	14,787,366
	• Plan Fiduciary Net Position as a percentage of Total OPEB Liability	0.00%	0.00%
	• OPEB Expense	2,161,094	1,031,136
	• Service Cost at Beginning of Year	829,278	218,411
	• Total Payroll	5,985,594	5,853,882
Schedule of contributions for fiscal year ending August 31:	• Actual contributions	\$365,856	\$297,900
	• Benefit Payments	365,856	297,900

Section 1: Actuarial Valuation Summary

Important information about actuarial valuations

An actuarial valuation is a budgeting tool with respect to defining future uncertain obligations of a postretirement health plan. As such, it will never forecast the precise future stream of benefit payments. It is an estimated forecast – the actual cost of the plan will be determined by the benefits and expenses paid, not by the actuarial valuation.

In order to prepare a valuation, Segal relies on a number of input items. These include:

Plan of benefits	Plan provisions define the rules that will be used to determine benefit payments, and those rules, or the interpretation of them, may change over time. Even where they appear precise, outside factors may change how they operate. For example, a plan may provide health benefits to post-65 retirees that coordinates with Medicare. If so, changes in the Medicare law or administration may change the plan's costs without any change in the terms of the plan itself. It is important for the City to keep Segal informed with respect to plan provisions and administrative procedures, and to review the plan summary included in our report to confirm that Segal has correctly interpreted the plan of benefits.
Participant data	An actuarial valuation for a plan is based on data provided to the actuary by the plan. Segal does not audit such data for completeness or accuracy, other than reviewing it for obvious inconsistencies compared to prior data and other information that appears unreasonable. It is not necessary to have perfect data for an actuarial valuation: the valuation is an estimated forecast, not a prediction. The uncertainties in other factors are such that even perfect data does not produce a "perfect" result. Notwithstanding the above, it is important for Segal to receive the best possible data and to be informed about any known incomplete or inaccurate data.
Assets	There are no plan assets.
Actuarial assumptions	In preparing an actuarial valuation, Segal starts by developing a forecast of the benefits to be paid to existing plan participants for the rest of their lives and the lives of their beneficiaries. To determine the future costs of benefits, Segal collects claims, premiums, and enrollment data in order to establish a baseline cost for the valuation measurement, and then develops short- and long-term health care cost trend rates to project increases in costs in future years. This forecast also requires actuarial assumptions as to the probability of death, disability, withdrawal, and retirement of each participant for each year, as well as forecasts of the plan's benefits for each of those events. The forecasted benefits are then discounted to a present value, typically based on an estimate of the rate of return that will be achieved on the plan's assets or, if there are no assets, a rate of return based on a yield or index rate for 20-year, tax-exempt general obligation municipal bonds with an average rating of AA/Aa or higher (or equivalent quality on another rating scale). All of these factors are uncertain and unknowable. Thus, there will be a range of reasonable assumptions, and the results may vary materially based on which assumptions the actuary selects within that range. That is, there is no right answer (except with hindsight). It is important for any user of an actuarial valuation to understand and accept this constraint. The actuarial model necessarily uses approximations and estimates that may lead to significant changes in our results but will have no impact on the actual cost of the plan. In addition, the actuarial assumptions may change over time, and while this can have a significant impact on the reported results, it does not mean that the previous assumptions or results were unreasonable or wrong.

Section 1: Actuarial Valuation Summary

Models

Segal accounting results are based on proprietary actuarial modeling software. The accounting valuation models generate a comprehensive set of liability and cost calculations that are presented to meet accounting standards and client requirements. Our Actuarial Technology and Systems unit, comprising both actuaries and programmers, is responsible for the initial development and maintenance of these models. The models have a modular structure that allows for a high degree of accuracy, flexibility and user control. The client team programs the assumptions and the plan provisions, validates the models, and reviews test lives and results, under the supervision of the responsible actuaries.

Our claims costs assumptions are based on proprietary modeling software as well as models that were developed by others. These models generate per capita claims cost calculations that are used in our valuation software. Our Health Technical Services Unit, comprised of actuaries and programmers, is responsible for the initial development and maintenance of our health models. They are also responsible for testing models that we purchase from other vendors for reasonableness. The client team inputs the paid claims, enrollments, plan provisions and assumptions into these models and reviews the results for reasonableness, under the supervision of the responsible actuary.

Section 1: Actuarial Valuation Summary

The user of Segal's actuarial valuation (or other actuarial calculations) should keep the following in mind:

The actuarial valuation is prepared for use by the City's Finance Department. It includes information for compliance with accounting standards and for the plan's auditor. Segal is not responsible for the use or misuse of its report, particularly by any other party.

If the City is aware of any event or trend that was not considered in this valuation that may materially change the results of the valuation, Segal should be advised, so that we can evaluate it.

An actuarial valuation is a measurement at a specific date – it is not a prediction of a plan's future financial condition. Accordingly, Segal did not perform an analysis of the potential range of financial measurements, except where otherwise noted. The actual long-term cost of the plan will be determined by the actual benefits and expenses paid and the actual investment experience of the plan.

Sections of this report include actuarial results that are not rounded, but that does not imply precision.

Critical events for a plan include, but are not limited to, decisions about changes in benefits and contributions. The basis for such decisions needs to consider many factors such as the risk of changes in plan enrollment, emerging claims experience, health care trend, and investment losses, not just the current valuation results.

Segal does not provide investment, legal, accounting, or tax advice. Segal's valuation is based on our understanding of applicable guidance in these areas and of the plan's provisions, but they may be subject to alternative interpretations. The City should look to their other advisors for expertise in these areas.

While Segal maintains extensive quality assurance procedures, an actuarial valuation involves complex computer models and numerous inputs. In the event that an inaccuracy is discovered after presentation of Segal's valuation, Segal may revise that valuation or make an appropriate adjustment in the next valuation.

Segal's report shall be deemed to be final and accepted by the City upon delivery and review. The City should notify Segal immediately of any questions or concerns about the final content.

As Segal has no discretionary authority with respect to the management or assets of the Plan, it is not a fiduciary in its capacity as actuaries and consultants with respect to the Plan.

Section 1: Actuarial Valuation Summary

Actuarial Certification

October 18, 2021

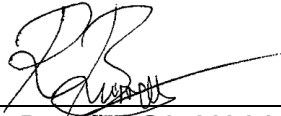
This is to certify that Segal has conducted an actuarial valuation of certain benefit obligations of the City of Norcross' OPEB Plan's other postemployment benefit programs as of August 31, 2020, in accordance with generally accepted actuarial principles and practices. The actuarial calculations presented in this report have been made on a basis consistent with our understanding of GASB Statement 75 for the determination of the liability for postemployment benefits other than pensions.

The actuarial valuation is based on the plan of benefits verified by the Employer and reliance on participant, premium, claims and expense data provided by the Employer or from vendors employed by the Employer. Segal does not audit the data provided. The accuracy and comprehensiveness of the data is the responsibility of those supplying the data. Segal, however, does review the data for reasonableness and consistency.

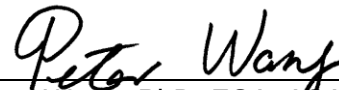
The actuarial computations made are for purposes of fulfilling plan accounting requirements. Determinations for purposes other than meeting financial accounting requirements may be significantly different from the results reported here. Accordingly, additional determinations may be needed for other purposes, such as judging benefit security at termination of the plan, or determining short-term cash flow requirements.

Future actuarial measurements may differ significantly from the current measurements presented in this report due to such factors as the following: retiree group benefits program experience or rates of return on assets differing from that anticipated by the assumptions; changes in assumptions; increases or decreases expected as part of the natural operation of the methodology used for these measurements; and changes in retiree group benefits program provisions or applicable law. Retiree group benefits models necessarily rely on the use of approximations and estimates, and are sensitive to changes in these approximations and estimates. Small variations in these approximations and estimates may lead to significant changes in actuarial measurements. The scope of the assignment did not include performing an analysis of the potential change of such future measurements except where noted.

To the best of our knowledge, this report is complete and accurate and in our opinion presents the information necessary to comply with GASB Statement 75 with respect to the benefit obligations addressed. The signing actuaries are members of the Society of Actuaries, the American Academy of Actuaries, and other professional actuarial organizations and collectively meet the "General Qualification Standards for Statements of Actuarial Opinions" to render the actuarial opinion contained herein.



Robert Burrell, ASA, MAAA, EA
Vice President and Actuary



Peter Wang, PhD, FCA, ASA, MAAA
Associate Actuary

GASB 75 Information

General information about the OPEB plan

Plan Description

Plan administration. The City of Norcross Other Postemployment Benefits Plan (the “OPEB Plan”) is a defined benefit postretirement health care plan. The OPEB Plan is administered through the Georgia Municipal Employees Benefit System (GMEBS), an agent-multiple-employer OPEB Plan administered by the Georgia Municipal Association (GMA).

Plan membership. At July 1, 2019, City plan membership consisted of the following:

Retired members or beneficiaries currently receiving benefits	21
Vested terminated members entitled to but not yet receiving benefits	- -
Active members	130
Total	151

Benefits provided. The City has the authority to establish and amend the OPEB Plan. The City provides medical, prescription drug and dental benefits to retirees. Retirees’ spouses are eligible for the same benefits as the retiree. Employees hired prior to 1999 become eligible for those benefits if they retire on or after the age 62 (55 for Public Safety employees) with 20 completed years of service or after the age of 65 with 5 completed years of service. Employees hired after 1998, but before 2018, become eligible for benefits if they retire on or after the age 62 with 10 years of service (55 and 20 years of service for Public Safety employees). Employees hired in or after 2018, who are permanent full-time career employees, and who have been employed a minimum of 20 full-time continuous years with the City and have attained their 62nd birthday (55th birthday for Public Safety) while employed full time by the City, become eligible to purchase single coverage medical insurance under the then current City medical insurance plan.

City Contributions. The City has not elected to advance fund the OPEB Plan, but rather maintains the OPEB Plan on a “pay-as-you-go” basis, in that claims are paid as they arise, rather than establishing an irrevocable trust to accumulate restricted funds.

Section 2: GASB 75 Information

Net OPEB liability

Reporting Date for Employer under GASB 75 Measurement Date	August 31, 2021 August 31, 2020	August 31, 2020 August 31, 2019
Components of the Net OPEB Liability		
Total OPEB Liability	\$17,576,128	\$14,787,366
Plan Fiduciary Net Position	- -	- -
Net OPEB Liability	17,576,128	14,787,366
Plan Fiduciary Net Position as a percentage of the Total OPEB Liability	0.00%	0.00%

The Net OPEB Liability was measured as of August 31, 2020 and 2019. Total OPEB Liability was determined from actuarial valuations using data as of July 1, 2019.

Actuarial assumptions. The Total OPEB Liability was measured as of August 31, 2020 using the following actuarial assumptions, applied to all periods included in the measurement, unless otherwise specified:

Inflation	2.25%
Salary increases	2.25% plus service based merit increases
Discount rate	2.20%
Healthcare cost trend rates	
Medical	7.00% trended down to 4.50% by 2029
Prescription drug	7.00% trended down to 4.50% by 2029
Dental	4.00%
Mortality rates	Sex-Distinct Pri-2012 (head-count weighted) Tables with adjustments and mortality improvement from 2012

The actuarial assumptions were based on the results of an actuarial experience study for the period January 1, 2015 through June 30, 2019 conducted by Segal in November and December of 2019. Detailed information regarding all actuarial assumptions can be found in Exhibit II.

Section 2: GASB 75 Information

Determination of discount rate

Since the City funds this Plan on a pay-as-you-go basis, GASB requires the discount rate to be based on a yield or index rate for 20-year, tax-exempt general obligation municipal bonds with an average rating of AA/Aa or higher (or equivalently quality on another rating scale). To comply with this requirement, the discount rate is based on an index of 20-year, tax-exempt general obligation bonds. Specifically, the chosen rate is 2.20%, the Bond Buyer 20-Bond GO Index rate published closest to, but not later than, the measurement date of August 31, 2020.

Sensitivity

The following presents the NOL of the City as well as what the City's NOL would be if it were calculated using a discount rate that is 1-percentage-point lower (1.20%) or 1-percentage-point higher (3.20%) than the current rate. Also, shown is the NOL as if it were calculated using healthcare cost trend rates that were 1-percentage-point lower or 1-percentage-point higher than the current healthcare trend rates.

	1% Decrease (1.20%)	Current Discount Rate (2.20%)	1% Increase (3.20%)
Net OPEB Liability (Asset)	\$21,137,773	\$17,576,128	\$14,780,179
	1% Decrease in Health Care Cost Trend Rates	Current Health Care Cost Trend Rates	1% Increase in Health Care Cost Trend Rates
Net OPEB Liability (Asset)	\$14,371,894	\$17,576,128	\$21,802,916

Section 2: GASB 75 Information

Schedule of changes in Net OPEB Liability – Last two fiscal years

Reporting Date for Employer under GASB 75 Measurement Date	August 31, 2021 August 31, 2020	August 31, 2020 August 31, 2019
Total OPEB Liability		
Service cost	\$829,278	\$218,411
Interest	458,421	330,584
Change of benefit terms	- -	-124,555
Differences between expected and actual experience	51,640	2,856,353
Changes of assumptions	1,815,279	3,525,864
Benefit payments, including refunds of member contributions	<u>-365,856</u>	<u>-297,900</u>
Net change in Total OPEB Liability	\$2,788,762	\$6,508,757
Total OPEB Liability – beginning	<u>14,787,366</u>	<u>8,278,609</u>
Total OPEB Liability – ending	<u>\$17,576,128</u>	<u>\$14,787,366</u>
Plan Fiduciary Net Position		
Contributions – employer	\$365,856	\$297,900
Contributions – employee	- -	- -
Net investment income	- -	- -
Benefit payments, including refunds of member contributions	-365,856	-297,900
Administrative expense	- -	- -
Other	<u>- -</u>	<u>- -</u>
Net change in Plan Fiduciary Net Position	- -	- -
Plan Fiduciary Net Position – beginning	<u>- -</u>	<u>- -</u>
Plan Fiduciary Net Position – ending	- -	- -
Net OPEB Liability – ending	<u>\$17,576,128</u>	<u>\$14,787,366</u>
Plan Fiduciary Net Position as a percentage of the Total OPEB Liability	0.00%	0.00%
Covered payroll ¹	\$5,985,594	\$5,853,882
Plan Net OPEB Liability as percentage of covered payroll	293.64%	252.61%

¹ Covered payroll represents compensation earnable for those employees who are currently eligible or could become eligible to receive benefits from this Plan.

Section 2: GASB 75 Information

Notes to Schedule:

Benefit changes:

For 2021 Reporting:

- None.

For 2020 Reporting:

- For participants hired in 2018 and later, spouses are no longer covered and General Employees must have 20 years of service for self-coverage.

Changes of assumptions:

For 2021 Reporting:

- The impact of the ACA excise tax was removed as it was repealed in December 2019.
- The discount rate from the Bond Buyer 20-Bond GO Index for August 31, 2020 was 2.20%. For August 31, 2019 it was 2.97%.

For 2020 Reporting:

- The discount rate from the Bond Buyer 20-Bond GO Index for August 31, 2019 was 2.97%. For August 31, 2018 it was 3.96%.
- Per capita health costs and trend rates were updated to reflect the most recent claims experience and future expectations.
- Enrollment assumptions were lowered from 100% to 90% for retirements before age 65 and from 100% to 90% for spouses.
- A comprehensive Actuarial Experience Review, was conducted November-December 2019. As a result of that study, the following assumption changes were proposed and subsequently approved. These changes are reflected for the first time in this valuation:
 - The mortality table for healthy retirees and beneficiaries was changed from the sex-distinct RP-2000 Combined Healthy Mortality Table, set forward two years in age for males and one year for females to the sex-distinct Pri-2012 head-count weighted Healthy Retiree Mortality Table with rates multiplied by 1.25.
 - The mortality table for disabled participants was changed from the sex-distinct RP-2000 Disabled Retiree Mortality Table to the sex distinct Pri-2012 head-count weighted Disabled Retiree Mortality Table with rates multiplied by 1.25.

Section 2: GASB 75 Information

- The mortality table for active participants, terminated vested participants, and deferred beneficiaries was changed from the sex-distinct RP-2000 Combined Healthy Mortality Table, set forward two years in age for males and one year for females to the sex-distinct Pri-2012 head-count weighted Employee Mortality Table.
- Future mortality improvement is based on projecting generationally from 2012 using 60% of the sex-distinct Scale SSA2019. Previously future mortality improvements were not explicitly projected.
- The retirement assumption was revised with the new rates based on expected Normal Retirement Age.
- The turnover rates were changed from the greater of age-based rates and select rates for the first five years of service followed by age-based rates thereafter to service-based rates only.
- The disability rates were changed to 50% of the rates in the prior age-based table.
- The inflation assumption was decreased from 2.75% to 2.25%.
- The salary increase assumption was changed from a service-based salary scale starting at 8.25% for the first two years of service with an ultimate rate of 3.25% at ten years of service to a service-based scale starting at 8.50% for the first two years of service with an ultimate rate of 3.00% at 15 years of service.

Section 2: GASB 75 Information

Deferred outflows of resources and deferred inflows of resources

Reporting Date for Employer under GASB 75 Measurement Date	August 31, 2021 August 31, 2020	August 31, 2020 August 31, 2019
Deferred Outflows of Resources		
Changes of assumptions or other inputs	\$4,074,431	\$3,022,170
Net difference between projected and actual earnings on OPEB plan investments	0	0
Difference between expected and actual experience in the Total OPEB Liability	<u>2,084,512</u>	<u>2,448,300</u>
Total Deferred Outflows of Resources	\$6,158,943	\$5,470,470
Deferred Inflows of Resources		
Changes of assumptions or other inputs	\$610,511	\$870,794
Net difference between projected and actual earnings on OPEB plan investments	0	0
Difference between expected and actual experience in the Total OPEB Liability	<u>129,025</u>	<u>173,793</u>
Total Deferred Inflows of Resources	\$739,536	\$1,044,587
Deferred outflows of resources and deferred inflows of resources related to OPEB will be recognized as follows:		
Reporting Date for Employer under GASB 75 Year Ended August 31:		
2021	N/A	\$606,694
2022	\$873,397	606,694
2023	873,397	606,694
2024	1,049,014	782,311
2025	1,178,448	911,745
2026	1,178,448	911,745
Thereafter	266,703	0

The average of the expected service lives of all employees is determined by:

- Calculating each active employee's expected remaining service life as the present value of \$1 per year of future service at zero percent interest.
- Setting the remaining service life to zero for each nonactive or retired member.
- Dividing the sum of the above amounts by the total number of active employee, nonactive and retired members.

Section 2: GASB 75 Information

Schedule of recognition of change in total Net OPEB Liability

Increase (Decrease) in OPEB Expense Arising from the Recognition of the
Effects of Differences between Expected and Actual Experience on Total OPEB Liability

Reporting Date for Employer under GASB 75 Year Ended August 31	Differences between Expected and Actual Experience	Recognition Period (Years)	2020	2021	2022	2023	2024	2025	2026	Thereafter
2018	-\$31,671	6	-\$5,279	-\$5,279	-\$5,279	-\$5,279	\$0	\$0	\$0	\$0
2019	-236,936	6	-39,489	-39,489	-39,489	-39,489	-39,489	0	0	0
2020	2,856,353	7	408,053	408,050	408,050	408,050	408,050	408,050	408,050	0
2021	51,640	7	N/A	<u>7,378</u>	<u>7,377</u>	<u>7,377</u>	<u>7,377</u>	<u>7,377</u>	<u>7,377</u>	<u>7,377</u>
Net increase (decrease) in OPEB expense			N/A	\$370,660	\$370,659	\$370,659	\$375,938	\$415,427	\$415,427	\$7,377

Section 2: GASB 75 Information

Increase (Decrease) in OPEB Expense Arising from the Recognition of the Effects of Assumption Changes

Reporting Date for Employer under GASB 75 Year Ended August 31	Assumption Changes	Recognition Period (Years)	2020	2021	2022	2023	2024	2025	2026	Thereafter
2018	-\$1,022,025	6	-\$170,338	-\$170,338	-\$170,338	-\$170,338	\$0	\$0	\$0	\$0
2019	-539,668	6	-89,945	-89,945	-89,945	-89,945	-89,945	0	0	0
2020	3,525,864	7	503,694	503,695	503,695	503,695	503,695	503,695	503,695	0
2021	1,815,279	7	N/A	<u>259,323</u>	<u>259,326</u>	<u>259,326</u>	<u>259,326</u>	<u>259,326</u>	<u>259,326</u>	<u>259,326</u>
Net increase (decrease) in OPEB expense			N/A	\$502,735	\$502,738	\$502,738	\$673,076	\$763,021	\$763,021	\$259,326

Section 2: GASB 75 Information

Total Increase (Decrease) in OPEB Expense

Reporting Date for Employer under GASB 75 Year Ended August 31	Total Increase (Decrease) in OPEB Expense	2020	2021	2022	2023	2024	2025	2026	Thereafter
2018	-\$1,053,696	-\$175,617	-\$175,617	-\$175,617	-\$175,617	\$0	\$0	\$0	\$0
2019	-776,604	-129,434	-129,434	-129,434	-129,434	-129,434	0	0	0
2020	6,382,217	911,747	911,745	911,745	911,745	911,745	911,745	911,745	0
2021	1,866,919	N/A	<u>266,701</u>	<u>266,703</u>	<u>266,703</u>	<u>266,703</u>	<u>266,703</u>	<u>266,703</u>	<u>266,703</u>
Net increase (decrease) in OPEB expense		N/A	\$873,395	\$873,397	\$873,397	\$1,049,014	\$1,178,448	\$1,178,448	\$266,703

Section 2: GASB 75 Information

OPEB expense

Reporting Date for Employer under GASB 75	August 31, 2021	August 31, 2020
Measurement Date	August 31, 2020	August 31, 2019
Components of OPEB Expense		
Service cost	\$829,278	\$218,411
Interest on the Total OPEB Liability	458,421	330,584
Current-period benefit changes	--	-124,555
Expensed portion of current-period difference between expected and actual experience in the Total OPEB Liability	7,378	408,053
Expensed portion of current-period changes of assumptions or other inputs	259,323	503,694
Member contributions	--	--
Projected earnings on plan investments	--	--
Expensed portion of current-period differences between actual and projected earnings on plan investments	--	--
Administrative expense	--	--
Other	--	--
Recognition of beginning of year deferred outflows of resources as OPEB expense	911,745	--
Recognition of beginning of year deferred inflows of resources as OPEB expense	<u>-305,051</u>	<u>-305,051</u>
OPEB Expense	\$2,161,094	\$1,031,136

Section 2: GASB 75 Information

Schedule of reconciliation of Net OPEB Liability

Reporting Date for Employer under GASB 75 Measurement Date	August 31, 2021 August 31, 2020	August 31, 2020 August 31, 2019
Beginning Net OPEB Liability	\$14,787,366	\$8,278,609
OPEB expense	2,161,094	1,031,136
Employer contributions	-365,856	-297,900
New net deferred inflows/outflows	1,600,218	5,470,470
Recognition of prior deferred inflows/outflows	<u>-606,694</u>	<u>305,051</u>
Ending Net OPEB Liability	\$17,576,128	\$14,787,366

Supporting Information

Exhibit I: Summary of Participant Data

As of July 1, 2019	
Retired members or beneficiaries currently receiving benefits	21
Vested terminated members entitled to but not yet receiving benefits	0
Active members	130
Total	151

Section 3: Supporting Information

Exhibit II: Actuarial Assumptions and Actuarial Cost Method

Data:	Detailed census data, premium data and/or claim experience, and summary plan descriptions for OPEB were provided by the employer and GMEBS.
Actuarial Cost Method:	Entry Age Level Percent of Pay
Asset Valuation Method:	Market Value
Reporting Date:	August 31, 2021
Measurement Date:	August 31, 2020
Actuarial Valuation Date:	July 1, 2019
Discount Rate:	2.20%
Salary Increases:	3.00% to 8.50%, including inflation of 2.25%
Basis for Demographic Assumptions:	The demographic assumptions used in this valuation (including mortality, disability, turnover, retirement, percent married and relative ages of spouses) were approved by the GMEBS Board in December 2019 based on the results of an actuarial experience study for the period January 1, 2015 through June 30, 2019 conducted by Segal in November and December of 2019. The remaining demographic assumptions, such as enrollment elections, were based on the experience of the Plan and professional judgment.
Mortality Rates: <i>Healthy retirees and beneficiaries</i> <i>Disabled participants</i> <i>Active participants</i>	Sex-distinct Pri-2012 head-count weighted Healthy Retiree Mortality Table with rates multiplied by 1.25 Sex-distinct Pri-2012 head-count weighted Disabled Retiree Mortality Table with rates multiplied by 1.25 Sex-distinct Pri-2012 head-count weighted Employee Mortality Table The mortality tables are adjusted from 2012 to future years with sex-distinct generational projection using 60% of the improvement rates used for the intermediate (alternative II) assumptions for projections in the 2019 OASDI Trustees Report.

Section 3: Supporting Information

Disability Rates before Retirement:

Disability Rates before Retirement		
Rates (%)		
Age	Male Disability	Female Disability
20	0.03	0.02
25	0.03	0.03
30	0.03	0.03
35	0.03	0.03
40	0.07	0.04
45	0.11	0.06
50	0.17	0.09
55	0.25	0.18
60	0.33	0.28

Termination Rates before Retirement:

Turnover Rates					
Years of Service	Rate (%)	Years of Service	Rate (%)	Years of Service	Rate (%)
0 but less than 1	26.5	6 but less than 7	10.5	12 but less than 13	5.7
1 but less than 2	20.5	7 but less than 8	9.5	13 but less than 14	5.3
2 but less than 3	18.5	8 but less than 9	8.5	14 but less than 15	4.9
3 but less than 4	16.5	9 but less than 10	7.5	15 or more years	4.5
4 but less than 5	14.5	10 but less than 11	6.5		
5 but less than 6	12.5	11 but less than 12	6.1		
Rates end upon eligibility for retirement.					

Section 3: Supporting Information

Actives' Retirement Rates:

The table below is based on a given participant's age when they first become eligible for regular or alternative normal retirement. Rates do not apply if the participant is not eligible for either early or normal retirement.

Age	NRA attained before 60	NRA attained between 60 and 64	NRA attained after 64
Under 55	3% /10% ¹	3%	0%
55-59	3% /10% ¹	3%	5%
60	20%	3% /10% ²	7%
61	25%	10%	7%
62	35%	10%	20%
63	40%	10%	10%
64	45%	10%	10%
65	50%	35%	35%
66-71	25%	25%	25%
72 & over	100%	100%	100%

The rates are adjusted in the year the participant achieves NRA. If the NRA is under 60, the adjustment is +10%, if the NRA is 60 or 61, the adjustment is +20%, if the NRA is 62, 63 or 64, the adjustment is +30%, and if the NRA is 65 or over, there is no adjustment.

¹ 3% prior to normal retirement eligibility, but 10% plus adjustment after normal retirement eligibility

² 3% if NRA is between 62 and 64, but 10% plus adjustment if NRA is 60 or 61

Unknown Data for Participants:

A missing census item for a given participant was assumed to equal the average value of that item over all other participants of the same status for whom the item is known.

Section 3: Supporting Information

Participation and Coverage Election:	For retirements before age 65, 90% of employees eligible to retire and receive subsidized postretirement welfare coverage were assumed to elect medical and prescription drug coverage. For retirements at or after age 65, 100% of employees eligible to retire and receive subsidized postretirement welfare coverage were assumed to elect medical and prescription drug coverage. 100% of employees were assumed to elect dental coverage.																																																	
Dependents:	Demographic data was available for spouses of current retirees. For future retirees, husbands were assumed to be three years older than their wives. 90% of future retirees who elect to continue their health coverage at retirement are assumed to have an eligible spouse who also opts for health coverage at that time.																																																	
Per Capita Cost Development:	Per capita costs were based on the premiums effective on September 1, 2019 for non-Medicare retirees and January 1, 2020 for Medicare retirees. Actuarial factors were applied to the weighted average premium rate to estimate individual retiree and spouse costs by age and gender.																																																	
<i>Medical and Prescription Drugs</i>																																																		
<i>Dental</i>	Per capita dental costs were based on the dental premium rate adjusted for the demographic makeup of the retiree group.																																																	
<i>Administrative Expenses</i>	Administrative expenses are assumed to be included in the premium rates used to calculate the per capita costs.																																																	
Per Capita Health Costs:	Combined medical and prescription drug claim costs for the year beginning July 1, 2019, including assumed expense, are shown in the table below for retirees and for spouses at selected ages. These costs are net of deductibles and other benefit plan cost sharing provisions. <table><tr><th colspan="5">Medical and Prescription Drug</th></tr><tr><th rowspan="2">Age</th><th colspan="2">Retiree</th><th colspan="2">Spouse</th></tr><tr><th>Male</th><th>Female</th><th>Male</th><th>Female</th></tr><tr><td>50</td><td>\$11,812</td><td>\$13,454</td><td>\$8,251</td><td>\$10,803</td></tr><tr><td>55</td><td>14,028</td><td>14,483</td><td>11,041</td><td>12,505</td></tr><tr><td>60</td><td>16,660</td><td>15,611</td><td>14,780</td><td>14,503</td></tr><tr><td>64</td><td>19,113</td><td>16,561</td><td>18,658</td><td>16,323</td></tr><tr><td>65</td><td>4,858</td><td>4,129</td><td>4,858</td><td>4,129</td></tr><tr><td>70</td><td>5,630</td><td>4,450</td><td>5,630</td><td>4,450</td></tr><tr><td>75</td><td>6,068</td><td>4,790</td><td>6,068</td><td>4,790</td></tr></table> The annual per capita dental claims cost for the year beginning July 1, 2019 was assumed to be \$736 increasing 4% per year.	Medical and Prescription Drug					Age	Retiree		Spouse		Male	Female	Male	Female	50	\$11,812	\$13,454	\$8,251	\$10,803	55	14,028	14,483	11,041	12,505	60	16,660	15,611	14,780	14,503	64	19,113	16,561	18,658	16,323	65	4,858	4,129	4,858	4,129	70	5,630	4,450	5,630	4,450	75	6,068	4,790	6,068	4,790
Medical and Prescription Drug																																																		
Age	Retiree		Spouse																																															
	Male	Female	Male	Female																																														
50	\$11,812	\$13,454	\$8,251	\$10,803																																														
55	14,028	14,483	11,041	12,505																																														
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64	19,113	16,561	18,658	16,323																																														
65	4,858	4,129	4,858	4,129																																														
70	5,630	4,450	5,630	4,450																																														
75	6,068	4,790	6,068	4,790																																														

Section 3: Supporting Information

Health Care Cost Trend Rates:	Health care trend measures the anticipated overall rate at which health plan costs are expected to increase in future years. The rates shown below are "net" and are applied to the net per capita costs shown on the prior page. The trend shown for a particular plan year is the rate that must be applied to that year's cost to yield the next year's projected cost. <table data-bbox="688 337 1146 886"> <thead> <tr> <th>Year Ending June 30,</th><th>Medical & Drug Rate (%)</th></tr> </thead> <tbody> <tr><td>2020</td><td>7.00</td></tr> <tr><td>2021</td><td>6.75</td></tr> <tr><td>2022</td><td>6.50</td></tr> <tr><td>2023</td><td>6.25</td></tr> <tr><td>2024</td><td>6.00</td></tr> <tr><td>2025</td><td>5.75</td></tr> <tr><td>2026</td><td>5.50</td></tr> <tr><td>2027</td><td>5.25</td></tr> <tr><td>2028</td><td>5.00</td></tr> <tr><td>2029</td><td>4.75</td></tr> <tr><td>2030 & later</td><td>4.50</td></tr> </tbody> </table> The trend rate assumptions were developed using Segal's internal guidelines, which are established each year using data sources such as the 2021 Segal Health Trend Survey, internal client results, trends from other published surveys prepared by the S&P Dow Jones Indices, consulting firms and brokers, and CPI statistics published by the Bureau of Labor Statistics.	Year Ending June 30,	Medical & Drug Rate (%)	2020	7.00	2021	6.75	2022	6.50	2023	6.25	2024	6.00	2025	5.75	2026	5.50	2027	5.25	2028	5.00	2029	4.75	2030 & later	4.50
Year Ending June 30,	Medical & Drug Rate (%)																								
2020	7.00																								
2021	6.75																								
2022	6.50																								
2023	6.25																								
2024	6.00																								
2025	5.75																								
2026	5.50																								
2027	5.25																								
2028	5.00																								
2029	4.75																								
2030 & later	4.50																								
Medicare Part D Subsidy Assumption:	GASB guidelines prohibit the offset of OPEB obligations by the future value of Medicare Part D subsidies. Therefore, these calculations do not include an estimate for retiree prescription drug plan federal subsidies that the Plan may be eligible to receive for plan years beginning in 2006.																								
Retiree Contribution Increase Rate:	Retiree contributions are assumed to grow at the health care cost trend rates.																								
Excise Tax:	The excise tax for high cost plans beginning in 2022 as required by the Affordable Care Act was repealed in December 2019, and is not reflected in this valuation.																								
Plan Design:	Development of plan liabilities was based on the substantive plan of benefits in effect as described in Exhibit III.																								

Section 3: Supporting Information

Assumption Changes:

- The impact of the ACA excise tax was removed as it was repealed in December 2019.
- The discount rate from the Bond Buyer 20-Bond GO Index for August 31, 2020 was 2.20%. For August 31, 2019 it was 2.97%.

Section 3: Supporting Information

Exhibit III: Summary of Plan

This exhibit summarizes the major benefit provisions as included in the valuation. To the best of our knowledge, the summary represents the substantive plans as of the measurement date. It is not intended to be, nor should it be interpreted as, a complete statement of all benefit provisions.

Eligibility:	Eligibility for medical, prescription drug and dental benefits is as follows:			
	Hire Date	Public Safety	General Employees	
	Before 1999	Earliest of: Age 55 with 20 Years of Service and Age 65 with 5 Years of Service	Earlier of: Age 62 with 20 Years of Service and Age 65 with 5 Years of Service	
	1999 to 2017	Age 55 with 20 Years of Service	Age 62 with 10 Years of Service	
	After 2017	Age 55 with 20 Years of Service	Age 62 with 20 Years of Service	
Benefit Types:	Medical, Prescription Drug, and Dental			
Duration of Coverage:	Lifetime			
Dependent Benefits:	Medical, Prescription Drug, and Dental			
Dependent Coverage:	Lifetime. Surviving spouses also covered for life for employees hired prior to 2018.			
Retiree Contributions:	Retiree and spouse contribution rates are set by the City. The monthly contributions for medical and dental coverage are shown in the table below:			
		Medical		
		Hired before 1999	Hired 1999 to 2017	Hired after 2017
	Retiree only w/o Medicare	\$150.00	\$150.00	\$200.00
	Retiree + Spouse w/o Medicare	\$200.00	\$200.00	N/A
	Retiree only with Medicare	\$0.00	\$0.00	\$0.00
	Retiree + Spouse with Medicare	\$25.00	\$25.00	N/A
		Dental		
	Retiree	\$0.00	\$0.00	\$ 0.00
	Retiree + Spouse	\$30.00	\$30.00	N/A

Section 3: Supporting Information

Benefit Descriptions:	Medical and Prescription Drug	Non-Medicare Plans	
	Description of Coverage	Base	Buy-Up
	Deductible		
	Individual	\$2,000	\$1,000
	Family	\$4,000	\$2,000
	Medical Out-of-Pocket Maximum		
	Individual (includes deductible)	\$6,350	\$6,350
	Family	\$12,700	\$12,700
	Co-Insurance	20%	10%
	Office Visit		
	PCP	\$20 copay	\$20 copay
	Specialist	\$35 copay	\$35 copay
	Prescription Drugs (30-day supply)		
	Formulary Generic		\$5 copay
	Formulary Brand Name		\$25 copay
	Non Formulary Brand		\$50 copay
	Specialty	20% coinsurance with \$150 maximum	
	Prescription Drugs (90-day supply)		
	Formulary Generic		\$13 copay
	Formulary Brand Name		\$63 copay
	Non Formulary Brand		\$125 copay

Section 3: Supporting Information

Benefit Descriptions (continued):	Medical and Prescription Drug		Medicare Plan	
	Description of Coverage		In-Network	
	Deductible			
	Inpatient		\$200	
	Outpatient		\$166	
	Co-Insurance		0%	
	Part A		0%	
	Part B		0%	
	Prescription Drugs Out-of-Pocket Maximum*		\$4,850	
	Prescription Drugs (30-day supply)			
	Formulary Generic		\$5 copay	
	Formulary Brand Name		\$25 copay	
	Non Formulary Brand		\$50 copay	
	Prescription Drugs (90-day supply – Home Delivery)			
	Formulary Generic		\$10 copay	
	Formulary Brand Name		\$50 copay	
	Non Formulary Brand		\$125 copay	
	<i>*After prescription out-of-pocket maximum is reached, patient pays the greater of 5% coinsurance or \$2.95 copay for generic drugs and \$7.40 copay for all other drugs.</i>			
	Dental			
	Description of Coverage		In Network	Out of Network
	Deductible			
	Individual		\$50	\$50
	Family		\$150	\$150
Calendar Year Maximum		\$5,000	\$5,000	
Preventative Services		10% co-insurance	10% co-insurance	
Basic Services		20% co-insurance	20% co-insurance	
Major Services		50% co-insurance	50% co-insurance	
Orthodontic		50% co-insurance	50% co-insurance	
Lifetime Maximum for Orthodontic		\$1,000	\$1,000	
Changes of plan provisions:	There have been no plan changes since the prior valuation			

Section 3: Supporting Information

Appendix A: Definition of Terms

Definitions of certain terms as they are used in Statement 75. The terms may have different meanings in other contexts.

Actuarially Determined Contribution:	A target or recommended contribution to an OPEB plan for the reporting period based on the most recent measurement available.
Assumptions or Actuarial Assumptions:	The estimates on which the cost of the Plan is calculated including: - Investment return — the rate of investment yield that the Plan will earn over the long-term future; - Mortality rates — the death rates of employees and pensioners; life expectancy is based on these rates; - Retirement rates — the rate or probability of retirement at a given age; - Turnover rates — the rates at which employees of various ages are expected to leave employment for reasons other than death, disability, or retirement.
Covered Payroll:	The payroll of the employees that are provided OPEB benefits
Discount Rate:	The single rate of return, that when applied to all projected benefit payments results in an actuarial present value that is the sum of the following: - the actuarial present value of projected benefit payments projected to be funded by plan assets using a long term rate of return, and - the actuarial present value of projected benefit payments that are not included in (1) using a yield or index rate for 20 year tax exempt general obligation municipal bonds with an average rating of AA/Aa or higher
Entry Age Actuarial Cost Method:	An actuarial cost method where the present value of the projected benefits for an individual is allocated on a level basis over the earnings or service of the individual between entry age and assumed exit age
Healthcare Cost Trend Rates:	The rate of change in per capita health costs over time
Net OPEB Liability:	The Total OPEB Liability less the Plan Fiduciary Net Position
Plan Fiduciary Net Position:	Market Value of Assets
Real Rate of Return:	The rate of return on an investment after removing inflation
Service Cost:	The amount of contributions required to fund the benefit allocated to the current year of service.

Section 3: Supporting Information

Total OPEB Liability:	Present value of all future benefit payments for current retirees and active employees taking into account assumptions about demographics, turnover, mortality, disability, retirement, health care trends, and other actuarial assumptions.
Valuation Date:	The date at which the actuarial valuation is performed

Section 3: Supporting Information

Appendix B: Accounting Requirements

The Governmental Accounting Standards Board (GASB) issued Statement Number 75 – Accounting and Financial Reporting by Employers for Postemployment Benefits Other Than Pensions. Under these statements, all state and local government entities that provide other post-employment benefits are required to report the cost of these benefits on their financial statements. The accounting standards supplement cash accounting, under which the expense for postemployment benefits is equal to benefit and administrative costs paid on behalf of retirees and their dependents (i.e., a pay-as-you-go basis).

The statements cover postemployment benefits of medical, prescription drugs, dental, vision and life insurance coverage for retirees; long-term care coverage, life insurance and death benefits that are *not* offered as part of a pension plan; and long-term disability insurance for employees. The benefits valued in this report are limited to those described in Exhibit III of Section 3, which are based on those provided under the terms of the substantive plan in effect at the time of the valuation and on the pattern of sharing costs between the employer and plan members. The projection of benefits is not limited by legal or contractual limits on funding the plan unless those limits clearly translate into benefit limits on the substantive plan being valued.

The new standards prescribe an accrual-basis accounting requirement, thereby recognizing the employer cost of postemployment benefits over an employee's career. The standards also prescribe a consistent accounting requirement for both pension and non-pension benefits.

The total cost of providing postemployment benefits is projected, taking into account assumptions about demographics, turnover, mortality, disability, retirement, health care trends, and other actuarial assumptions. These assumptions are summarized in Exhibit II of Section 3. This amount is then discounted to determine the Total OPEB Liability. The Net OPEB Liability (NOL) is the difference between the Total OPEB Liability and market value of assets in the Plan, called the Plan Fiduciary Net Position.

Once the NOL is determined, the Annual OPEB Expense is determined as the change in NOL from the prior year with deferred recognition of certain elements. In addition, Required Supplementary Information (RSI) must be reported, including historical information about the Net OPEB Liability and the contributions made to the Plan. Appendices A and C of Section 3 contain a definition of terms as well as more information about GASB 75 concepts.

The calculation of an accounting obligation does not, in and of itself, imply that there is any legal liability to provide the benefits valued, nor is there any implication that the Employer is required to implement a funding policy to satisfy the projected expense.

Actuarial calculations reflect a long-term perspective, and the methods and assumptions use techniques designed to reduce short-term volatility in accrued liabilities and the actuarial value of assets, if any.

Section 3: Supporting Information

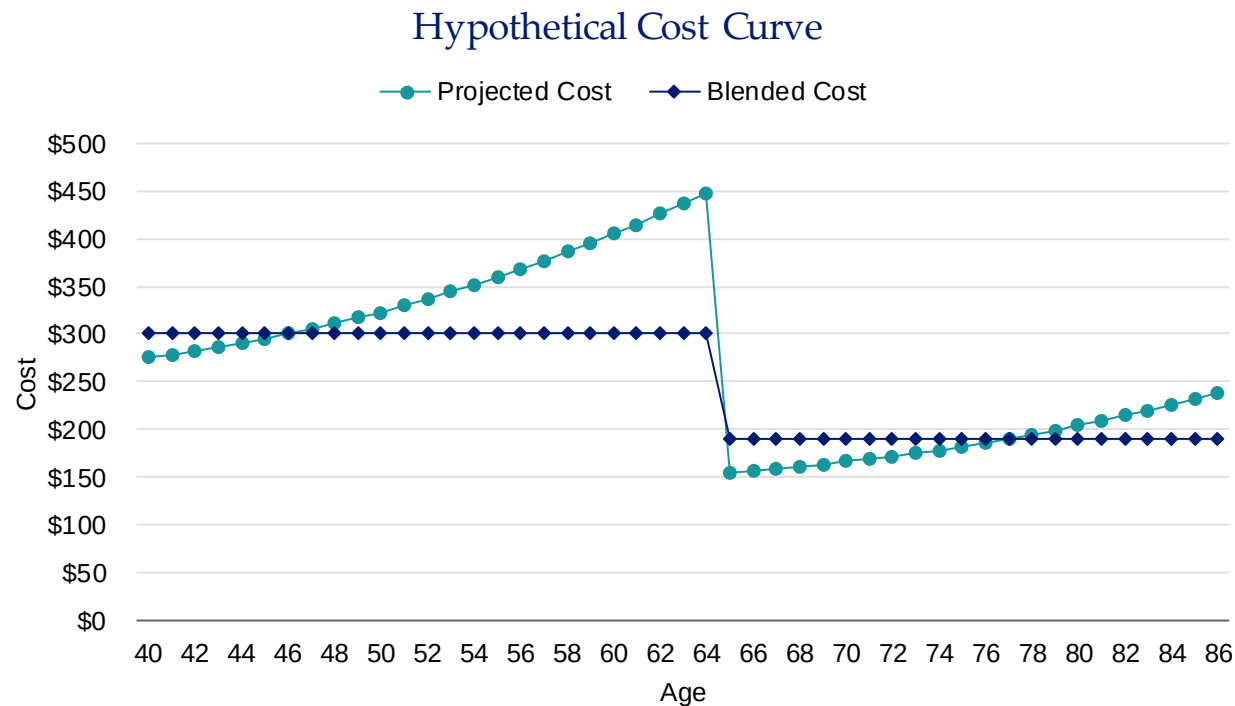
Actuarial valuations involve estimates of the value of reported amounts and assumptions about the probability of events far into the future, and the actuarially determined amounts are subject to continual revision as actual results are compared to past expectations and new estimates are made about the future.

Section 3: Supporting Information

Appendix C: GASB 75 Concepts

The following graph illustrates why a significant accounting obligation may exist even though the retiree contributes most or all of the blended premium cost of the plan. The average cost for retirees is likely to exceed the average cost for the whole group, leading to an implicit subsidy for these retirees. The accounting standard requires the employer to identify and account for this implicit subsidy as well as any explicit subsidies the employer may provide.

9339236v3/07074.010





MAYOR **CRAIG NEWTON** • MAYOR PRO TEM **JOSH BARE** • COUNCILMEMBER **ANDREW HIXSON** • COUNCILMEMBER **MATT MYERS**
 COUNCILMEMBER **ARLENE BECKLES** • COUNCILMEMBER **BRUCE GAYNOR** • CITY MANAGER **ERIC JOHNSON** • CITY CLERK • **MONIQUE LANG**

City of Norcross

Legislation Details (With Details)

File #:	21-6331	Version:	
Type #:	Agenda Item	Status:	Agenda Ready
On Agenda:	11/15/2021 6:30 PM	In Control:	Policy Work Session
Title:	Norcross Letter Art Installation		

Sponsors:

Code Sections:

Attachments:

1. [Agenda Report- Norcross Letter Art Installation](#)
2. [Photo of LWP location](#)
3. [Estimate - Lillian Webb Park](#)

Title
Norcross Letter Art Installation

Drafter
Pam Ledbetter



MAYOR **CRAIG NEWTON** • MAYOR PRO TEM **JOSH BARE** • COUNCILMEMBER **ANDREW HIXSON** • COUNCILMEMBER **MATT MYERS**
COUNCILMEMBER **BRUCE GAYNOR** • COUNCILMEMBER **ARLENE BECKLES** • CITY MANAGER **ERIC JOHNSON** • CITY CLERK **MONIQUE LANG**

Agenda Report

To: Mayor and Council

From: Pam Ledbetter

Meeting Date: November 15, 2021 – Policy Work Session

Item No.: 21- 6331

Title: Norcross Letters Art Installation

CC: Eric Johnson

Recommendation

Approve installation of Norcross letters art project in Lillian Webb Park at the location as presented with the recommended contractor to install the concrete pad as the foundation for the installation at a total cost not to exceed \$7600.

Background

The Norcross letters art project was a gift to the city by Gateway Ventures, the developers of The Brunswick development next to Lillian Webb Park. It will be a great photo op for residents and visitors alike to our city and add to the visitor experience, helping us showcase the city as a vibrant, colorful place to be.

Financial Impact

The city is responsible for the costs associated with the installation of the art project which includes: the site preparation and concrete foundation pad and cost to deliver and install by the production company. The combined costs is \$7600 that could be pulled from Contingency.

Consistent with Comprehensive Plan?

Yes is consistent with “sense of place” one of the goal of the Comp Plan.

Next Steps

Need approval from council for the additional costs and location. Installation is scheduled for late January.

Attachments

Photo of LWP location

Update



Attachment: Photo of LWP location (21-6331 : Norcross Letter Art Installation)

CURB-TECH, INC.

P O Box 2697
 Cumming, GA 30028
 ph: 770-781-3933 fax: 770-781-3964

NAME / ADDRESS
City of Norcross 65 Lawrenceville St. Norcross, GA 30071

PROPOSAL

Date	Proposal No.
11/10/2021	4602

PROJECT	Lilian Webb Park
---------	------------------

DESCRIPTION	QTY	COST	TOTAL
4' x 30' x 9" Pea Gravel Colored Concrete paving	120	25.00	3,000.00
1 ea. move-in @ \$ 850.00/Ea.	1	850.00	850.00
TOTAL			\$3,850.00

CONDITIONS:

- Any alteration or deviation from above specifications involving extra costs will be executed only upon written order and will become an extra charge over and above the estimate.
- Payment in full to be made upon completion.
- Funding to be guaranteed by escrowing funds or other mutually agreed upon method.
- HOA wil collect any monies from homowners up-front and will be responsible for payment to Curb-Tech for extra work requested by homeowner.
- This proposal may be withdrawn if not accepted within 30 days.

THE ABOVE PRICES, SPECIFICATIONS AND CONDITIONS ARE SATISFACTORY AND ARE HEREBY ACCEPTED.
 PAYMENT WILL BE MADE AS OUTLINED ABOVE.

ACCEPTED BY (SIGNATURE): _____ DATE ACCEPTED: _____

Attachment: Estimate - Lillian Webb Park (21-6331 : Norcross Letter Art Installation)



MAYOR **CRAIG NEWTON** • MAYOR PRO TEM **JOSH BARE** • COUNCILMEMBER **ANDREW HIXSON** • COUNCILMEMBER **MATT MYERS**
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City of Norcross

Legislation Details (With Details)

File #:	21-6332	Version:	
Type #:	Agenda Item	Status:	Agenda Ready
On Agenda:	11/15/2021 6:30 PM	In Control:	Policy Work Session
Title:	Adoption of Juneteenth Holiday		

Sponsors:

Code Sections:

Attachments:

1. [Agenda Report- Juneteenth Holiday](#)
2. [2022 Current and Proposed City Holiday](#)

Title
Adoption of Juneteenth Holiday

Drafter
Camille Washington



MAYOR **CRAIG NEWTON** • MAYOR PRO TEM **JOSH BARE** • COUNCILMEMBER **ANDREW HIXSON** • COUNCILMEMBER **MATT MYERS**
 COUNCILMEMBER **BRUCE GAYNOR** • COUNCILMEMBER **ARLENE BECKLES** • CITY MANAGER **ERIC JOHNSON** • CITY CLERK **MONIQUE LANG**

Agenda Report

To: Mayor and Council
From: Camille Washington, Human Resources Manager
Meeting Date: November 15, 2021 – Policy Work Session
Item No.: 21- 6332
Title: Adoption of Juneteenth Holiday
CC: Eric Johnson

Recommendation To adopt Juneteenth as a paid holiday for City of Norcross employees, thus promoting and fostering a diverse working environment.

Background: Juneteenth, or June 19, 1865, is the day slaves in Texas learned of their freedom. President Abraham Lincoln had signed the Emancipation Proclamation on Jan. 1, 1863, freeing those in bondage in the rebellious slave-holding states, but it wasn't until 1865 that Maj. Gen. Gordon Granger of the Union Army landed in Galveston, Texas, and delivered the news that the Civil War had ended. Many people in the United States recognize Juneteenth as the ending of slavery and a celebration of freedom. On June 17, 2021 President Joseph R. Biden signed legislation into law establishing Juneteenth a Federal holiday.

Financial Impact: The financial impact of adding an extra holiday would be an estimated cost of \$35,000 to Public Safety and Public Works overtime budget.

Consistent with Comprehensive Plan?

N/A

Next Steps: Draft resolution recognizing June 19, Juneteenth as a paid holiday for City of Norcross employees effective upon approval by council.

Attachments

2022 City Holiday Calendar- November 15, 2021

Update

N/A



The City will observe the following holidays for 2022...

<i>City Holidays</i>	
1 - New Year's Day	<i>Friday, January 1st</i>
2 - Martin Luther King, Jr. Day	<i>Monday, January 17th</i>
3 - Good Friday	<i>Friday, April 15th</i>
4 - Memorial Day	<i>Monday, May 30th</i>
5 - Independence Day	<i>Monday, July 4th</i>
6 - Labor Day	<i>Monday, September 5th</i>
7 - Veterans Day	<i>Friday, November 11th</i>
8 - Thanksgiving Day	<i>Thursday, November 24th</i>
9 - Day After Thanksgiving	<i>Friday, November 25th</i>
10 - Christmas Eve Day City will observe on Friday Dec 23rd	<i>Saturday, December 24th</i>
11 - Christmas Day City will observe on Monday Dec 26th	<i>Sunday, December 25th</i>
12 - Personal Holiday - must be taken by Dec 31st	<i>No Specific Day Required</i>

Proposed Holiday Calendar for 2022...

City Holidays	
1 - New Year's Day	Friday, January 1st
2 - Martin Luther King, Jr. Day	Monday, January 17th
3 - Good Friday	Friday, April 15th
4 - Memorial Day	Monday, May 30st
5 – Juneteenth – Proposed Holiday City will observe on Monday June 20th	Sunday, June 19th
6 - Independence Day	Monday, July 4th
7 - Labor Day	Monday, September 5th
8 - Veterans Day	Friday, November 11th
9 - Thanksgiving Day	Thursday, November 24th
10 - Day After Thanksgiving	Friday, November 25th
11 - Christmas Eve Day City will observe on Friday Dec 23rd	Saturday, December 24th
12 - Christmas Day City will observe on Monday Dec 26th	Sunday, December 25th
13 - Personal Holiday - must be taken by Dec 31st	No Specific Day Required

Attachment: 2022 Current and Proposed City Holiday (21-6332 : Adoption of Juneteenth Holiday)



MAYOR **CRAIG NEWTON** • MAYOR PRO TEM **JOSH BARE** • COUNCILMEMBER **ANDREW HIXSON** • COUNCILMEMBER **MATT MYERS**
 COUNCILMEMBER **ARLENE BECKLES** • COUNCILMEMBER **BRUCE GAYNOR** • CITY MANAGER **ERIC JOHNSON** • CITY CLERK • **MONIQUE LANG**

City of Norcross

Legislation Details (With Details)

File #:	21-6302	Version:	
Type #:	Agenda Item	Status:	Agenda Ready
On Agenda:	11/15/2021 6:30 PM	In Control:	Policy Work Session
Title:	Text 2021-004 Deconstruction Ordinance		

Sponsors:

Code Sections:

Attachments:

1. [Agenda Report- Text2021-004 PZ Deconstruction Packet](#)
2. [Proposed deconstruction language](#)

Title
Text 2021-004 Deconstruction Ordinance

Drafter
Tracy Rye



MAYOR **CRAIG NEWTON** • MAYOR PRO TEM **JOSH BARE** • COUNCILMEMBER **ANDREW HIXSON** • COUNCILMEMBER **MATT MYERS**
COUNCILMEMBER **BRUCE GAYNOR** • COUNCILMEMBER **ARLENE BECKLES** • CITY MANAGER **ERIC JOHNSON** • CITY CLERK **MONIQUE LANG**

Agenda Report

To: Mayor & Council
From: Tracy Rye, AICP
Meeting Date: November 15, 2021 - Policy Work Session
Item #: 21-6302
Title: Deconstruction Ordinance
CC: Eric Johnson

Recommendation

The Community Development and Planning Department presents the attached ordinance for approval after review and consideration

Background

In July, the Council adopted a moratorium on residential demolitions in order to explore the possibility of adding a deconstruction and recycling ordinance to the UDO and this moratorium was extended in September until the end of this calendar year. Staff has solicited feedback from the HPC and SNC along with reaching out for additional information from subject matter experts.

Notable code additions contained here are as follows:

1. Deconstruction means the systematic dismantling of a structure, or portion thereof, to maximize the salvage of materials for reuse, in preference over salvaging materials for recycling, energy recovery, or sending the materials to the landfill.
2. Through the conversations with the HPC and certain subject matter experts and other research, it was determined that the deconstruction ordinance should apply to primary residential structures constructed prior to 1950 as most residential structures constructed after 1950 were constructed with many composite materials that cannot be broken down, recycled or reused with great success.

3. In addition, based on commentary and feedback from the Mayor and Council, the proposed ordinance also outlines that should any primary residential structure be approved for demolition or deconstruction, that it must be built back to original exterior style and form based on information available from both City and County records.

In addition the HPC, through careful research, has identified a handful of metro area businesses that specialize in LEED level deconstruction practices and large level recycling and repurposing of construction materials.

Based on that information, the Community Development and Planning Department presents the attached ordinance for approval after review and consideration

Financial Impact

None

Consistent with Comprehensive Plan?

This project is considered to be consistent with the City's adopted 2040 Comprehensive Plan as it aids in maintaining Top Implementation Action item 7 for the planning horizon 2019-2024 which is "*Maintain Green Community Platinum Status*" and could be considered to be a future innovation item as well as Community Work Program (CWP) item SQ. 11 "*Study needs and opportunities to increase recycling...*".

Attachments

Proposed deconstruction language

Update

The Planning and Zoning Board, at it's November 3, 2021 meeting, voted 4-0 to recommend approval of the proposed ordinance.

Sec. 307-6. Demolition and deconstruction of structures.

- (a) Whenever any person desires to demolish any house, dwelling, apartment or other similar structure formerly used for human habitation or any commercial, industrial, or other structure formerly used in the conduct of any trade or business, he shall, before being entitled to the issuance of a permit, agree in writing that he shall, following the demolition of the structure, take all necessary action including the following to ensure that the premises or location where the structure is demolished shall be left in a sanitary condition and free from all trash, debris and structures which might become a harboring place for insects, rodents or vermin:
 - (1) Or deconstruct from such location or premises all trash, debris, garbage and other similar material.
 - (2) Fill all holes and depressions caused by the removal of any part of the structure, or caused as a result of compliance with this article, which might become a harboring place for insects, rodents or vermin.
 - (3) Tear down and or deconstruct all underpinnings, pilasters, steps, plumbing connections and fixtures above ground level. All water, gas and sewer lines shall be closed off, sealed and made to be gastight and watertight.
 - (4) Fill or cover with a concrete cap all wells.
- (b) If the structure is ~~located within an historic district~~ a primary residential structure constructed prior to 1950 according to City of Norcross records or if City of Norcross records are unavailable, according to Gwinnett County Tax or Appraisal records, ~~review and approval may be required by the Architectural Review Board (ARB) or the Historic Preservation Commission (HPC) prior to any demolition commencing. The Community Development Director shall make this determination.~~ see the requirements for areas denominated as the national historic district and areas denominated as the local historic district as well as the requirements for deconstruction listed in Sec. 307-6.1
- (c) No permit to demolish or deconstruct a structure shall be issued until the applicant shall post with the General Government Administration Department a cash bond in the amount set forth in the schedule of fees and charges. The cash bond is to be returned to the applicant after the permitted structure has been demolished or deconstructed and the applicant has placed the premises or location in the condition as set forth in this article. If the permit holder should fail to comply with this requirement, all or any portion of the cash bond shall be applied by the city to the cost of city forces entering upon the premises or location and placing them in the condition as specified in this article. No permit or bond is required for the demolition of sheds or other accessory buildings where the structure was not used for human habitation or any commercial, industrial, trade or business purpose, or any building not having gas, water, electricity and other utilities connected.
- (d) It shall be unlawful to demolish or deconstruct any house, dwelling or other similar structure formerly used for human habitation or any commercial, industrial or other structure formerly used in the conduct of any trade or business without a proper permit. Any violation of this section shall be a continuing violation and each day of violation shall constitute a new offense.
- (e) No house, dwelling, or commercial structure designated as historically significant which is located within the district listed on the National Register of Historic Places or in the local historic district can be demolished or deconstructed without first having a public hearing before the Mayor and Council. The Council shall vote to approve or deny the request to demolish or deconstruct and shall use the standards of the adopted architectural and site design standards of the city to evaluate the request.
- (f) Area denominated as the national historic district.
 - (1) No person shall demolish or deconstruct any building, structure or part thereof which is located within the area denominated as the national historic district as shown on the official zoning map without first obtaining a permit from the Community Development Department.
 - (2) Any person wishing to obtain a permit under this subsection to demolish or deconstruct a building, structure or part thereof shall file an application with the Community Development Department on a form approved by the Department, which application shall include the following:
 - a. The common name, actual street address and tax identification number of the building or structure to be demolished;
 - b. The age and type of building or structure to be demolished;

- c. The square footage or dimensions of the building or structure to be demolished **or deconstructed**;
 - d. The name, address and telephone number of the owner of the building or structure to be demolished;
 - e. A brief description of the materials, configuration and use of the existing building or structure;
 - f. One or more recent photographs of the building or structure showing at least two elevations;
 - g. The reason for requesting a demolition **or deconstruction**;
 - h. Name and address of the person who would perform the demolition **or deconstruction**;
 - i. Date on which demolition **or deconstruction** is to begin;
 - j. A brief description of the proposed reuse, reconstruction or replacement for the existing building; and
 - k. The names and addresses of all property owners abutting the property on which the building, structure or part thereof to be demolished **or deconstructed** is located, according to an attached copy of a current city assessor's map.
- (3) The Community Development Department shall delay the issuance of a demolition **or deconstruction** permit under this subsection for not less than ten business days from the first public hearing date of the application to allow sufficient time for submission of viable alternative proposals as discussed in subsection 307-6(f)(9). The Community Development Director may further delay issuance of the demolition **or deconstruction** permit for up to 180 days from the first public hearing date of the application if in his/her judgment the preparation of a viable proposal is underway. If the enclosed space is 500 square feet or less, no additional, no additional delay to the permitting process shall be imposed.
- (4) Within seven days of the filing date of the application, the Community Development Department shall publish a notice of intent to demolish **or deconstruct** in the official legal organ of the county which shall include:
- a. Notice that an application has been filed for a demolition **or deconstruction** permit;
 - b. The common name and actual street address of the property where the building, structure or part thereof to be demolished **or deconstructed** is located;
 - c. The name and address of the owner of the building, structure or part thereof to be demolished **or deconstructed**;
 - d. The age of the building, structure or part thereof to be demolished **or deconstructed**;
 - e. Notice that the building, structure or part thereof is located within the area denominated as the national historic district as shown on the official zoning map; and
 - f. Date, time and place of the public hearing required by subsection (d) of this section.
- (5) Within seven days of the filing date of the application, the Community Development Department shall mail copies of the notice of intent to demolish **or deconstruct** by certified mail with return receipt to all property owners abutting the property on which the building, structure or part thereof to be demolished **or deconstructed** is located.
- (6) Within seven days of the filing date of the application, the Community Development Department shall post a sign in a conspicuous location on the property on which the building, structure or part thereof to be demolished **or deconstructed** is located. The sign shall be at least 18×24 inches and be visible from the nearest public street or other access way adjoining the property. Such sign shall include:
- a. The nature of the request.
 - b. The case number of the request.
 - c. The date, time, and location of the hearing.

If there is more than one structure proposed for demolition **or deconstruction**, one sign shall be posted for each structure. All signs required hereunder shall remain posted on the property, if the permit is issued, until the completion of all demolition **or deconstruction** activities authorized by the permit.

- (7) Within 90 days of the filing date of the application, the Mayor and Council shall hold a public hearing to consider said application filed under this subsection, provided that the demolition **or deconstruction** application has been reviewed by the Architectural Review Board, and is not part of a rezoning or planned development approval, in which case the historic demolition **or deconstruction** application will be reviewed within the timeframe of the rezoning or planned development approval process.
 - (8) If after a thorough inspection, the Director of Health or the Building Official finds that a building, structure or part thereof subject to this subsection poses an immediate threat to public health or safety due to its deteriorated condition and that there is no reasonable alternative to the immediate demolition of the building, structure or part thereof, then the Community Development Department shall issue an emergency demolition permit to the owner of the building, structure or part thereof.
 - (9) During the demolition **or deconstruction** delay period as defined in subsection 307-6(f)(3), the owner of the property on which the building, structure or part thereof to be demolished **or deconstructed** is located shall give due consideration to all possible alternatives to demolition **or deconstruction**, including preservation, restoration, rehabilitation, relocation or detailed recordation of the affected building, structure or part thereof. To avoid or mitigate the anticipated effects of demolition **or deconstruction**, the owner shall make a good-faith effort to accommodate reasonable requests from any interested parties for information about or access to the building or structure for evaluating alternatives to demolition **or deconstruction**. If no viable alternatives to demolition **or deconstruction** are submitted within the demolition **or deconstruction** delay period, the Community Development Department shall issue a demolition **or deconstruction** permit.
 - (10) No demolition **or deconstruction** permit under this subsection shall be issued until the payment of all required fees, the filing of the written agreement required by subsection (a) of this section and the posting of the cash bond required by subsection (b) of this section.
 - (11) Any demolition **or deconstruction** permit issued pursuant to this subsection shall be valid for a period of six months. If the demolition **or deconstruction** contemplated by said permit has not commenced within said six-month period, then the owner of such building, structure or part thereof shall be required to apply for a new permit and satisfy all notification requirements of this subsection.
 - (12) The fee for a demolition **or deconstruction** permit under this subsection shall be established by resolution of the City Council.
 - (13) Violation of any provision of this subsection shall subject the violator to all applicable penalties as provided by law and as set forth in sections 1-11 and 1-12 of this Code. Any violation of this subsection shall be a continuing violation and each day of violation shall constitute a new offense.
- (g) Area denoted as local historic district.
- (1) No person shall demolish **or deconstruct** any building, structure or part thereof which is located within the area denominated as the national historic district as shown on the official zoning map without first obtaining a permit from the Community Development Department.
 - (2) Any person wishing to obtain a permit under this subsection to demolish **or deconstruct** a building, structure or part thereof shall file an application with the Community Development Department on a form approved by the Department, which application shall include the following:
 - a. The common name, actual street address and tax identification number of the building or structure to be demolished;
 - b. The age and type of building or structure to be demolished;
 - c. The square footage or dimensions of the building or structure to be demolish **or deconstructed**;
 - d. The name, address and telephone number of the owner of the building or structure to be demolished;
 - e. A brief description of the materials, configuration and use of the existing building or structure;
 - f. One or more recent photographs of the building or structure showing at least two elevations;
 - g. The reason for requesting a demolition **the** permit;
 - h. Name and address of the person who would perform the demolition **or deconstruction**;

- i. Date on which demolition **or deconstruction** is to begin;
 - j. A brief description of the proposed reuse, reconstruction or replacement for the existing building; and
 - k. The names and addresses of all property owners abutting the property on which the building, structure or part thereof to be demolished **or deconstructed** is located, according to an attached copy of a current city assessor's map.
- (3) The Community Development Department shall delay the issuance of a demolition **or deconstruction** permit under this subsection for not less than ten business days from the first public hearing date of the application to allow sufficient time for submission of viable alternative proposals as discussed in subsection 307-6(f)(9). The Community Development Director may further delay issuance of the demolition permit for up to 180 days from the first public hearing date of the application if in his/her judgment the preparation of a viable proposal is underway. If the enclosed space is 500 square feet or less, no additional, no additional delay to the permitting process shall be imposed.
- (4) Within seven days of the filing date of the application, the Community Development Department shall publish a notice of intent to demolish **or deconstruct** in the official legal organ of the county which shall include:
- a. Notice that an application has been filed for a demolition **or deconstruction** permit;
 - b. The common name and actual street address of the property where the building, structure or part thereof to be demolished **or deconstructed** is located;
 - c. The name and address of the owner of the building, structure or part thereof to be demolished **or deconstructed**;
 - d. The age of the building, structure or part thereof to be demolished **or deconstructed**;
 - e. Notice that the building, structure or part thereof is located within the area denominated as the national historic district as shown on the official zoning map; and
 - f. Date, time and place of the public hearing required by subsection (d) of this section.
- (5) Within seven days of the filing date of the application, the Community Development Department shall mail copies of the notice of intent to demolish **or deconstruct** by certified mail with return receipt to all property owners abutting the property on which the building, structure or part thereof to be demolished **or deconstructed** is located.
- (6) Within seven days of the filing date of the application, the Community Development Department shall post a sign in a conspicuous location on the property on which the building, structure or part thereof to be demolished **or deconstructed** is located. The sign shall be at least 18×24 inches and be visible from the nearest public street or other access way adjoining the property. Such sign shall include:
- a. The nature of the request.
 - b. The case number of the request.
 - c. The date, time, and location of the hearing.
- If there is more than one structure proposed for demolition **or deconstruction**, one sign shall be posted for each structure. All signs required hereunder shall remain posted on the property, if the permit is issued, until the completion of all demolition **or deconstruction** activities authorized by the permit.
- (7) Within 90 days of the filing date of the application, the Mayor and Council shall hold a public hearing to consider said application filed under this subsection, provided that the demolition **or deconstruction** application has been reviewed by the Historic Preservation Commission, and is not part of a rezoning or planned development approval, in which case the historic demolition **or deconstruction** application will be reviewed within the timeframe of the rezoning or planned development approval process.
- (8) If after a thorough inspection, the Director of Health or the Building Official finds that a building, structure or part thereof subject to this subsection poses an immediate threat to public health or safety due to its deteriorated condition and that there is no reasonable alternative to the immediate demolition of the

building, structure or part thereof, then the Community Development Department shall issue an emergency demolition permit to the owner of the building, structure or part thereof.

- (9) During the demolition **or deconstruction** delay period as defined in subsection 307-6(f)(3), the owner of the property on which the building, structure or part thereof to be demolished **or deconstructed** is located shall give due consideration to all possible alternatives to demolition **or deconstruction**, including preservation, restoration, rehabilitation, relocation or detailed recordation of the affected building, structure or part thereof. To avoid or mitigate the anticipated effects of demolition **or deconstruction**, the owner shall make a good-faith effort to accommodate reasonable requests from any interested parties for information about or access to the building or structure for evaluating alternatives to demolition **or deconstruction**. If no viable alternatives to demolition **or deconstruction** are submitted within the demolition **or deconstruction** delay period, the Community Development Department shall issue a demolition **or deconstruction** permit.
- (10) No demolition **or deconstruction** permit under this subsection shall be issued until the payment of all required fees, the filing of the written agreement required by subsection (a) of this section and the posting of the cash bond required by subsection (b) of this section.
- (11) Any d demolition **or deconstruction** permit issued pursuant to this subsection shall be valid for a period of six months. If the demolition **or deconstruction** contemplated by said permit has not commenced within said six-month period, then the owner of such building, structure or part thereof shall be required to apply for a new permit and satisfy all notification requirements of this subsection.
- (12) The fee for a demolition **or deconstruction** permit under this subsection shall be established by resolution of the City Council.
- (13) Violation of any provision of this subsection shall subject the violator to all applicable penalties as provided by law and as set forth in sections 1-11 and 1-12 of this Code. Any violation of this subsection shall be a continuing violation and each day of violation shall constitute a new offense. [Formerly section 114-7, demolition or relocation pf a historic property or properties within a historic district.]

(h) Special requirements for areas denoted as national and local historic district

The identity of Norcross is closely tied to the existing character and appearance of properties within the national and local historic districts as well as other older properties within the City. It is important that the character established by existing buildings be continued in new construction through appropriate massing, scale, setback and building form. Therefore, it is the intent of the City to conserve the traditional historic, architectural and landscape character of the national and local historic districts, as well as the City in general, through the requirement that any structure in either district that is approved for demolition or deconstruction be replicated for exterior form and style on reconstruction. Information on form and style will come from Norcross and Gwinnett County records.

Sec. 307-6.1 Deconstruction requirements

- (a) **The purpose of this section is to provide for deconstruction requirements for the deconstruction of Norcross' older and more historic primary dwelling structures. In particular, through the enactment and enforcement of this section for primary residential structures constructed prior to 1950 according to City of Norcross records or if City of Norcross records are unavailable, according to Gwinnett County Tax or Appraisal records, the City seeks to:**
 - (1) **Maximize the salvage of valuable building materials, especially old-growth structural lumber, for reuse, thereby supporting the city's goal of being a sustainable community.**
 - (2) **Reduce the amount of demolition waste disposed of in landfills, thereby saving city and taxpayer dollars, extending the lives of existing landfills and reducing the need to create new landfills.**
 - (3) **Reduce carbon emissions associated with demolition activity by preserving the embodied carbon and energy of existing building materials and avoiding the creation of greenhouse**

gasses associated with producing new materials.

- (4) Minimize the adverse impacts associated with building or deconstruction by increasing the likelihood of discovering materials containing lead and asbestos for safe or deconstruction and disposal.
- (5) Reduce the releasing of dust and other hazardous or potentially hazardous airborne substances.
- (6) Preserve Norcross' historic architectural features and building materials.

(b) **DEFINITIONS.** In this section:

- (1) "Deconstruction" means the systematic dismantling of a structure, or portion thereof, to maximize the salvage of materials for reuse, in preference over salvaging materials for recycling, energy recovery, or sending the materials to the landfill.
- (2) "Primary dwelling structure" means a residential structure containing one to two dwelling units based on current permitted occupancy at the time of demolition permit application. This term does not include an accessory building such as a garage or shed.
- (3) "Recycling" means the processing of waste materials into new products or material feed stock for products. Materials that can be recycled include, but are not limited to, concrete, metal piping, and asphalt roofing shingles.
- (4) "Responsible party" means any owner or person in control of a primary dwelling structure, or that owner or person's authorized agent.
- (5) "Reuse" means the use of a product or material that was previously installed for the same or similar function to extend its life cycle. Materials salvageable for reuse include but are not limited to cabinets, doors, windows, hardware, fixtures, flooring, siding, and framing lumber.

(c) Primary dwelling structures shall be deconstructed in accordance with the provisions of this section and associated administrative rules. Salvaged material may be sold, donated or reused on- or off-site. Every deconstruction project shall achieve a documented 60% landfill diversion rate based on inventoried materials in the residence, unless otherwise approved by the City in writing for the particular structure based on economic or practical infeasibility as determined by the City after consideration and inspection. At a minimum, doors, lighting fixtures, plumbing fixtures, working appliances, hardwood flooring, cabinets, windows and countertops, wall studs, brick and stone must be sold, donated, recycled or reused.

(d) **Demolition or Deconstruction Permit Application.** An application for a demolition or deconstruction permit under this chapter for any primary residential structure constructed prior to 1950 shall not be considered complete unless it is accompanied by a completed pre-deconstruction form provided by the City, including a list of targeted salvageable materials and final destinations or by a City-approved exemption issued under this section.

(e) **Site Posting.** Prior to commencement of deconstruction activity, a yard sign approved by the City shall be posted on each street frontage of the site. The sign shall:

- (1) Indicate that the structure is being deconstructed
- (2) Provide City contact information for questions or concerns.
- (3) Remain in place throughout the course of deconstruction.

(4) Be posted within 5 feet of a street lot line, be visible to pedestrians and motorists, and not be posted in a public right-of-way.

(f) Heavy Machinery. Heavy machinery may be used in deconstruction to assist in the salvage of materials for reuse or to or deconstruct material not required to be salvaged for reuse. Heavy machinery may not be used in deconstruction to or deconstruct or dismantle components of buildings in ways that render building components unsuitable for salvage. For purposes of this section, heavy machinery includes, but is not limited to, track hoes, excavators, skid steer loaders, and forklifts.

(g) Documentation. The demolition permit holder shall maintain receipts for donation, sale, recycling, and disposal of all materials for any deconstruction project. Materials intended for reuse on site, and materials disposed of and concerning which no receipt for disposal is obtainable, shall be documented with photographs. The City will require that the permit holder produce the receipts or photographs for inspection any time until the demolition permit is closed and to provide copies of all documentation for the City's files.

(h) Closing of Demolition Permit. A completed post-deconstruction form and all documentation required in this section shall be submitted to the department before a department inspector may approve a demolition permit as closed.

(i) Exemptions. The following are exempt from the requirements of this section:

1. The moving of a building, provided it occurs in accordance with the requirements outlined in Chapter 300.
2. Any primary dwelling structure that the City has determined is unsuitable for deconstruction because either of the following is true:

(a) The structure is structurally unsafe or is otherwise hazardous to the health, safety or welfare of the public and too unsafe or hazardous for deconstruction.

(b) Most, or a substantial portion, of the material in the structure is not suitable for reuse.

(j) Request for an Exemption. An applicant may request an exemption from the requirements of this section by submitting a written request for exemption, together with supporting evidence, when submitting a demolition permit application. Where the city, as the owner of the primary dwelling structure, seeks an exemption, the City Manager shall approve and sign a city-exemption form to document satisfaction of the exemption requirements above.

(k) Determination of an Exemption. The city shall make the final determination of exemption based on evidence submitted by the applicant as well as an inspection to confirm conditions and unsuitability. The demolition permit shall not be issued until the final determination is made on the exemption request. If the applicant disagrees with the final determination, the determination may be appealed by the applicant under Sec 103-10(d).

(l) Enforcement and penalties. Violations of this section may be subject to a penalty of up to \$1,000 and each day a violation exists is considered a separate offense.

(m) Inspections. The city will conduct inspections whenever necessary to enforce any provisions of this section, to determine compliance with this section or whenever the city has enough cause to believe there exists any violation of this section.



MAYOR **CRAIG NEWTON** • MAYOR PRO TEM **JOSH BARE** • COUNCILMEMBER **ANDREW HIXSON** • COUNCILMEMBER **MATT MYERS**
 COUNCILMEMBER **ARLENE BECKLES** • COUNCILMEMBER **BRUCE GAYNOR** • CITY MANAGER **ERIC JOHNSON** • CITY CLERK • **MONIQUE LANG**

City of Norcross

Legislation Details (With Details)

File #:	21-6318	Version:	
Type #:	Agenda Item	Status:	Agenda Ready
On Agenda:	11/15/2021 6:30 PM	In Control:	Policy Work Session
Title:	Text 2021-005 Update to the Official Zoning Map for the City of Norcross		

Sponsors:

Code Sections:

Attachments:

1. [Agenda Report - Text2021-005 Zoning Map Packet PWS](#)
2. [Sample adoption ordinance and proposed map](#)

Title

Text 2021-005 Update to the Official Zoning Map for the City of Norcross

Drafter

Tracy Rye



MAYOR **CRAIG NEWTON** • MAYOR PRO TEM **JOSH BARE** • COUNCILMEMBER **ANDREW HIXSON** • COUNCILMEMBER **MATT MYERS** •
COUNCILMEMBER **BRUCE GAYNOR** • COUNCILMEMBER **ARLENE BECKLES** • CITY MANAGER **ERIC JOHNSON** • CITY CLERK **MONIQUE LANG**

Agenda Report

To: Mayor and Council
From: Tracy Rye, AICP
Agenda: November 15, 2021
Item #: 21-6318
Title: TEXT2021-005
CC: Eric Johnson

Recommendation

The Community Development and Planning Department recommends approval of the map as presented in the attached.

Background

The Community Development and Planning Department is responsible for keeping both the working zoning map as well as the city's official Zoning Map. Best practices indicate that every year the City adopt an official zoning map that reflects all changes in zoning that have occurred over the previous year. The Community Development and Planning Department present the proposed official Zoning Map for consideration.

Financial Impact

None

Consistent with Comprehensive Plan?

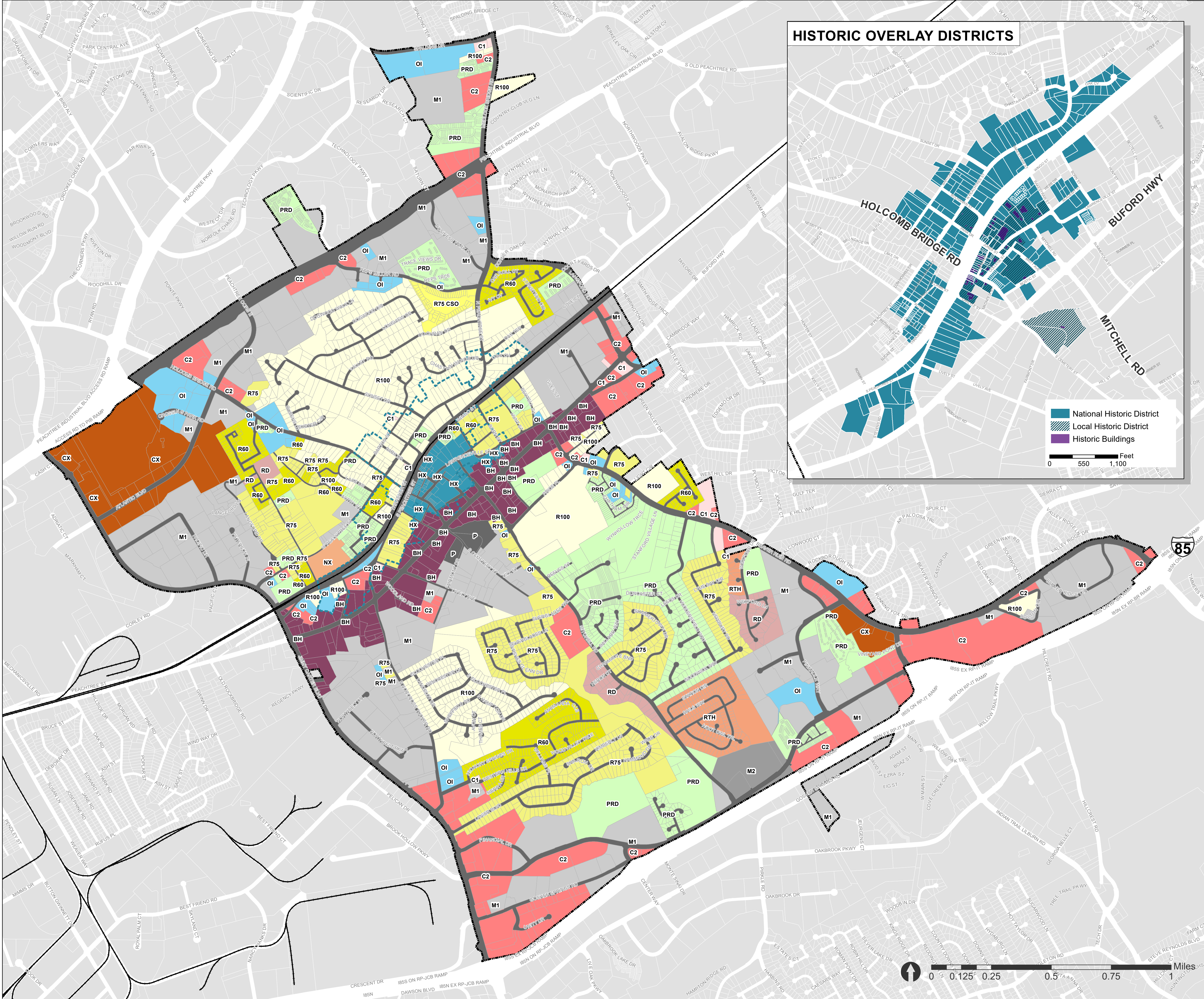
This project is considered to be consistent with the City's adopted 2040 Comprehensive Plan as the Unified Development Ordinance is the implementation mechanism for the Comprehensive Plan policy items and the official Zoning Map is a part of the Unified Development Ordinance.

Attachments

Sample adoption ordinance and proposed map

Update

The Planning and Zoning Board recommended approval by a 4-0 vote at their November 3, 2021 meeting.



Attachment: Sample adoption ordinance and proposed map (21-6318 : Text 2021-005 Update to the Official Zoning Map for the City of Norcross)

OFFICIAL ZONING MAP

of the

CITY OF NORCROSS, GEORGIA

ADOPTED BY THE MAYOR AND CITY COUNCIL ON

Proposed Adoption Date December 6, 2021

DATE

MAYOR

CITY CLERK

This certifies that this is the Official Zoning Map referred to in the Norcross Unified Development Ordinance.

ZONING CATEGORIES

Historic District	HX	R75 CSO	PRD	BH
City of Norcross	P	R60	OI	NX
Railroads	R100	RD	C1	CX
	R75	RTH	C2	M1
				M2

Note: The location of the FH - Flood Hazard Overlay District is the same as the FEMA 100-year floodplain. The location of the floodplain can be viewed on the Gwinnett County Geographic Information System Data Brower, at <https://www.gwinnettcountry.com/web/gwinnett/departments/informationtechnologyservices/geographicinformationsystems/gisdatabrowser>

MAP AMENDMENTS

Section 2.23 Ordinance form; procedure, of the Charter of the City of Norcross provides that proposed ordinance changes be provided in the following form for consideration, therefore this sample document is provided for reference for this item.

Ordinance TEXT2021-0005

An Amendment to the City Code or Ordinances

Chapter and Purpose: Subpart B Unified Development Ordinance

Enacting Clause; The Mayor and City Council of the City of Norcross, Georgia hereby ordains that the Official Zoning Map as referenced in the Norcross Unified Development Ordinance, Chapter 100, Sec 101-2(C)(1) is hereby adopted as attached and incorporated into the Norcross Unified Development Ordinance by reference.

- I. Severability: If the provisions of any section, subsection, paragraph, subdivision or clause of his ordinance shall be judged invalid by a court of competent jurisdiction, such order of judgement shall not affect or invalidate the remainder of any ordinance, section, subsection, paragraph, subdivision or clause of this ordinance.
- II. Repealer: All ordinances or parts thereof which are in conflict with any provision or any section, subsection, paragraph, subdivision or clause of his ordinance are hereby repealed to the extent of the conflict.

IN WITNESS WHEREOF, I have hereunto set my hand and cause this seal to be affixed this ____ day of December 2021

Craig Newton, Mayor

ATTEST:

Monique Lang, City Clerk

SAMPLE



MAYOR **CRAIG NEWTON** • MAYOR PRO TEM **JOSH BARE** • COUNCILMEMBER **ANDREW HIXSON** • COUNCILMEMBER **MATT MYERS**
 COUNCILMEMBER **ARLENE BECKLES** • COUNCILMEMBER **BRUCE GAYNOR** • CITY MANAGER **ERIC JOHNSON** • CITY CLERK • **MONIQUE LANG**

City of Norcross

Legislation Details (With Details)

File #:	21-6333	Version:	
Type #:	Agenda Item	Status:	Agenda Ready
On Agenda:	11/15/2021 6:30 PM	In Control:	Policy Work Session
Title:	GDOT LAP Certification		

Sponsors:

Code Sections:

Attachments:

1. [Agenda Report- GDOT Recert](#)
2. [Signature page of Application form](#)

Title
GDOT LAP Certification

Drafter
Matthew Zaki



MAYOR **CRAIG NEWTON** • MAYOR PRO TEM **JOSH BARE** • COUNCILMEMBER **ANDREW HIXSON** • COUNCILMEMBER **MATT MYERS** •
COUNCILMEMBER **BRUCE GAYNOR** • COUNCILMEMBER **ARLENE BECKLES** • CITY MANAGER **ERIC JOHNSON** • CITY CLERK **MONIQUE LANG**

Agenda Report

To: Mayor and Council
From: **Matthew Zaki**
Agenda: November 15, 2021 – Policy Work Session
Agenda #: 21-6333
Item: **GDOT LAP Re-Certification Application signature**
CC: Eric Johnson

Recommendation

As a condition of application completion of the Local Administered Projects (LAP) recertification, the application must be signed for submittal to GDOT to ensure a complete submittal for review and approval by GDOT.

Background

The Georgia Department of Transportation (GDOT) has developed a Local Administered Projects (LAP) re-certification process to ensure the resource capacity and ability of the City of Norcross as a Local Public Agency (LPA) to successfully manage, administer and execute the policies and procedures for Federal and State compliance in order to receive federal funding participation. It is an opportunity for GDOT and the Local Public Agency to evaluate their partnership. The LAP Re-certification application will be used to determine if the City of Norcross as a Local Public Agency will remain qualified to administer federal-aid projects. The GDOT serves as the prime recipient of federal transportation funds. In accordance with 23 Code of Federal Regulation Part 635.105, GDOT is the supervising agency; as such, it is responsible for authorizing performance of the work by the Local Agency on all Federal-aid projects. The City of Norcross as a Local Public Agency is required to recertify after a period of three years. The City of Norcross is also required to take the following training and submit a certificate of completion:

- 1) Local Administered Projects Training,
- 2) Right-of-Way Acquisition Training for LAPs,
- 3) Title VI Training,
- 4) Project Development Process Training, and
- 5) Engineering and Design Procurement Training.

The above training has been completed by 2 city employees, The Community Development and Planning Director Tracy Rye and the City Engineer Matthew Zaki.

Financial Impact

N/A

Consistent with Comprehensive Plan?

The completion of Staff training through the re-certification process reinforces Goal 2 of the Community Vision outlined in the 2040 Norcross Comprehensive Plan: Continue to strength Norcross as a livable, inclusive, and safe Environment as well as Goal 3 to promote safe and efficient transportation for pedestrians, cyclists, transit riders and drivers

Next Steps

Obtain approval from M&CC to sign the form to include with the LAP Re-certification application to submit to GDOT for review, and subsequent approval.

Attachments

- 1) Signature page of Application form

Update

N/A

This signature ensures that the agency agrees to comply with the previous requirements when developing all Federal Highway Administration projects under GDOT's Qualification Certification Agreement. **FAILURE TO COMPLY** may require repayment for all or a portion of Federal funds. This applies to all successors from here.

LOCAL GOVERNMENT, Georgia

Approved By: _____

Title: _____

Signed, sealed and delivered

This ____ day of _____,

20____, in the presence of:

Witness

Notary Public

GEORGIA DEPARTMENT OF TRANSPORTATION

Approved By: _____

Program Control Administrator

Date



MAYOR **CRAIG NEWTON** • MAYOR PRO TEM **JOSH BARE** • COUNCILMEMBER **ANDREW HIXSON** • COUNCILMEMBER **MATT MYERS**
COUNCILMEMBER **ARLENE BECKLES** • COUNCILMEMBER **BRUCE GAYNOR** • CITY MANAGER **ERIC JOHNSON** • CITY CLERK • **MONIQUE LANG**

City of Norcross

Legislation Details (With Details)

File #:	21-6335	Version:	
Type #:	Agenda Item	Status:	Agenda Ready
On Agenda:	11/15/2021 6:30 PM	In Control:	Policy Work Session
Title:	Bridge at Valley and Cochran		

Sponsors:

Code Sections:

Attachments:

1. [Agenda Report- Cochran-Valley](#)
2. [Cochran Drive – Valley Road GIS Map](#)
3. [Cochran Drive – Valley Road Concept Plan](#)
4. [Cochran Drive – Valley Road field run survey](#)

Title
Bridge at Valley and Cochran

Drafter
Matthew Zaki



MAYOR **CRAIG NEWTON** • MAYOR PRO TEM **JOSH BARE** • COUNCILMEMBER **ANDREW HIXSON** • COUNCILMEMBER **MATT MYERS**
COUNCILMEMBER **BRUCE GAYNOR** • COUNCILMEMBER **ARLENE BECKLES** • CITY MANAGER **ERIC JOHNSON** • CITY CLERK **MONIQUE LANG**

Agenda Report

To: Mayor and Council

From: Matthew Zaki

Meeting Date: November 15, 2021 – Policy Work Session

Item No.: 21- 6335

Title: Item: Cochran Drive – Valley Road Pedestrian Connection

CC: Eric Johnson

Recommendation

Discuss the Cochran Drive -Valley Road pedestrian Connection and determine if the City of Norcross moves forward with coordinating with both homeowners located at 375 Cochran Drive and 341 Valley Drive to purchase a 20-foot-wide portion on each parcel to allow for the construction/future maintenance of a pedestrian bridge to connect both roads and allow for the continual pedestrian connection at that location.

Background

A recent phone conversation with the resident at 418 Cochran requesting a meeting with City Staff and the homeowners at 375 Cochran Drive to discuss the Bridge connection between Cochran Drive and Valley Road and if the city was willing to construct a bridge connection between both parcels. A meeting was arranged and conducted on October 22nd, at the meeting the history of the bridge was brought up, and the concern the property owners had since the bridge is on their property and the legal ramifications in the event anything happens to the bridge users. The same issue was also discussed with city staff in 2018. The previous discussions with the affected property owners was promising and it seemed that at the time, both homeowners were agreeable to granting the City an easement to build, operate and maintain the sidewalk and boardwalk for public access. This was presented During the several Policy work sessions in 2018 and 2019. It was also brought up that the homeowner at 341 Valley Drive has the property for sale.

Financial Impact

In 2018, \$20,800 for the Construction of the bridge, footers and concrete sidewalk and a fence was estimated, a fee proposal is being requested from on-call professionals to determine the Cost of engineering and Construction.

Engineering will determine the amount of real estate that would be required to be purchased for the purpose of this connection.

Consistent with Comprehensive Plan?

The construction of the bridge and sidewalk will provide an ideal connection between the city Right Of Ways of each road and should reinforces Goal 2 of the Community Vision outlined in the 2040 Norcross Comprehensive Plan: Continue to strength Norcross as a livable, inclusive, and safe Environment as well as Goal 3 to promote safe and efficient transportation for pedestrians, cyclists.

Next Steps

Obtain approval from M&C to proceed with the Engineering and obtain the opinion of proposal costs to construct the bridge, as well as coordinating the purchase of the land for the City to operate and maintain the bridge connection in the future.

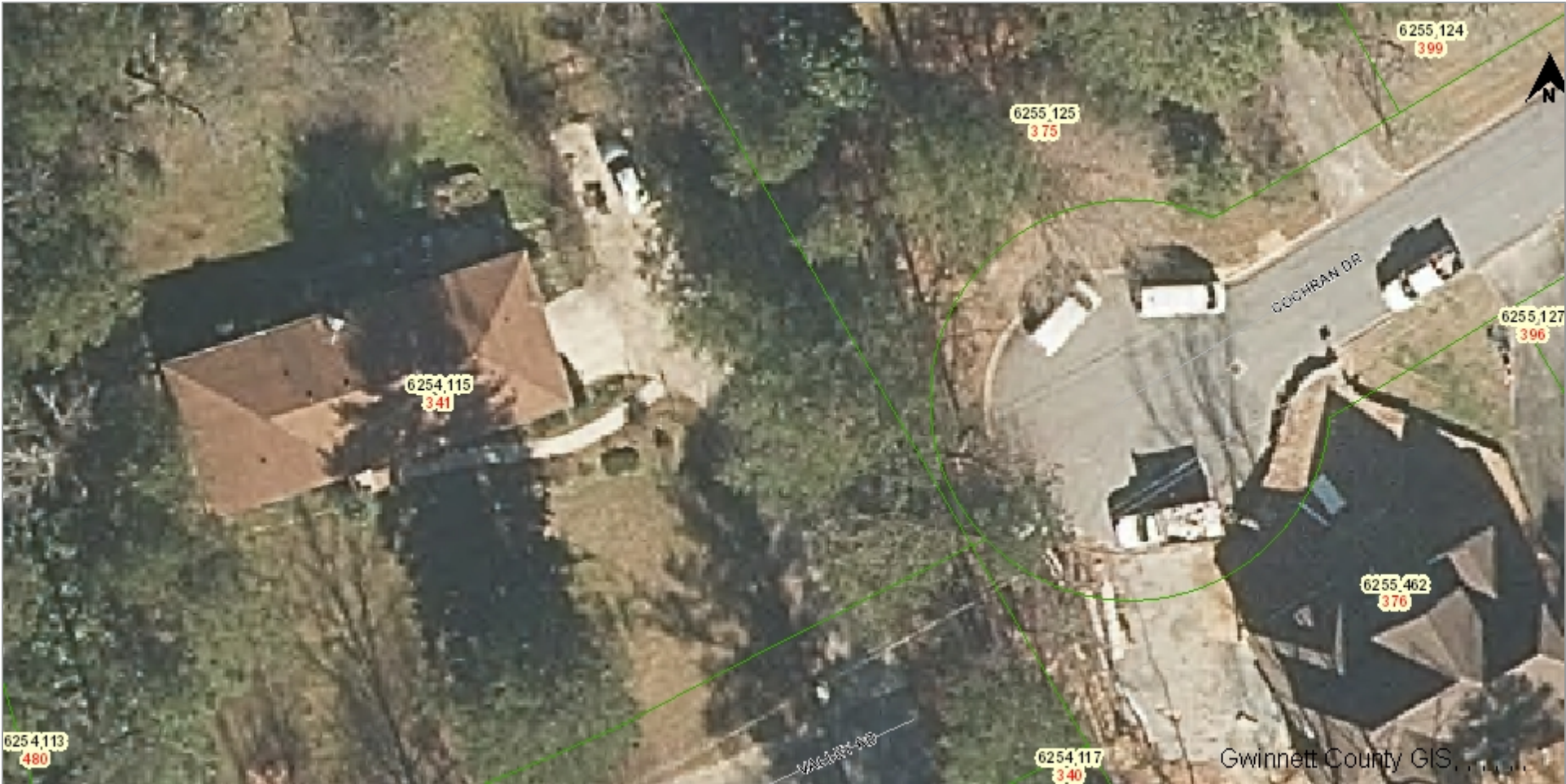
Attachments

- 1) Cochran Drive – Valley Road GIS Map
- 2) Cochran Drive – Valley Road Concept Plan
- 3) Cochran Drive – Valley Road field run survey

Update

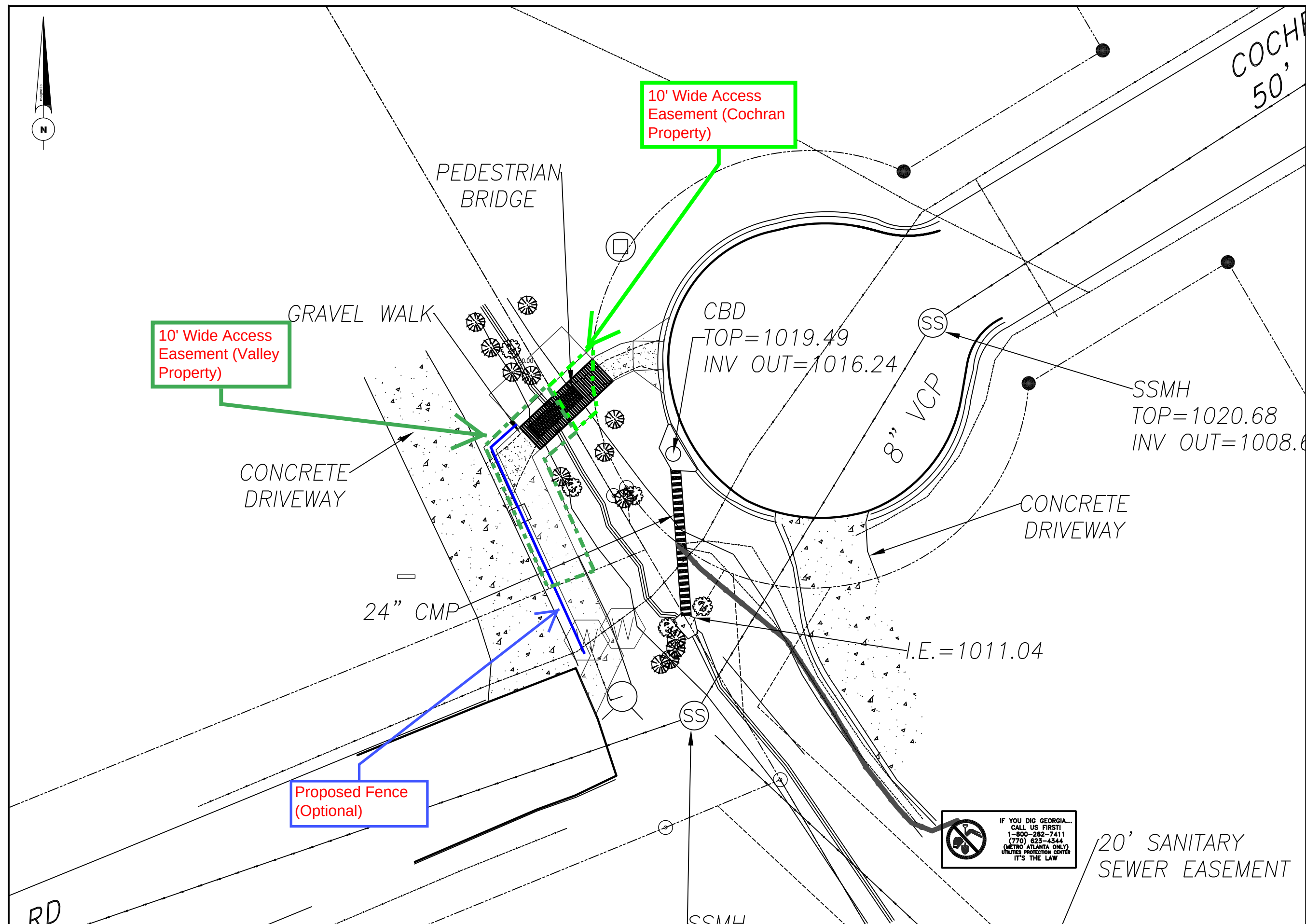
N/A

COCHRAN/VALLEY PEDESTRIAN CONNECTION



Powered by Rolta OnPoint™

Attachment: Cochran Drive – Valley Road GIS Map (21-6335 : Bridge at Valley and Cochran)



SITE PLAN



MAYOR **CRAIG NEWTON** • MAYOR PRO TEM **JOSH BARE** • COUNCILMEMBER **ANDREW HIXSON** • COUNCILMEMBER **MATT MYERS**
COUNCILMEMBER **ARLENE BECKLES** • COUNCILMEMBER **BRUCE GAYNOR** • CITY MANAGER **ERIC JOHNSON** • CITY CLERK • **MONIQUE LANG**

City of Norcross

Legislation Details (With Details)

File #:	21-6334	Version:	
Type #:	Agenda Item	Status:	Agenda Ready
On Agenda:	11/15/2021 6:30 PM	In Control:	Policy Work Session
Title:	City of Norcross Master Arts and Cultural Plan Request for Proposals		

Sponsors:

Code Sections:

Attachments:

1. [Agenda Report- RFP Master Arts Plan](#)
2. [Example 1- Duluth Defined 4715](#)
3. [Example 2- Public Art Master Plan Suwanee](#)
4. [Example 3: Public Art Plan Final- Peachtree Corners](#)

Title

City of Norcross Master Arts and Cultural Plan Request for Proposals

Drafter

Councilmember Arlene Beckles



MAYOR **CRAIG NEWTON** • MAYOR PRO TEM **JOSH BARE** • COUNCILMEMBER **ANDREW HIXSON** • COUNCILMEMBER **MATT MYERS**
COUNCILMEMBER **BRUCE GAYNOR** • COUNCILMEMBER **ARLENE BECKLES** • CITY MANAGER **ERIC JOHNSON** • CITY CLERK **MONIQUE LANG**

Agenda Report

To: Mayor and Council

From: Councilmember Dr. Arlene Beckles

Meeting Date: November 15, 2021 – Policy Work Session

Item No.: 21- 6334

Title: City of Norcross Master Arts and Cultural Plan RFP

CC: Eric Johnson

Recommendation

I recommend that M&C authorize Staff to solicit RFPs from reputable vendors to perform the tasks necessary to create a Strategic Master Arts and Cultural Plan to be adopted by both NPAC and this governing body on completion.

Background

A community with a solid strategic vision for public art and cultural programming lends itself to stimulating its investment by attracting visitors and businesses. Norcross is one of the most diverse cities in Gwinnett County, and we need to embrace and celebrate our differences – arts and culture is a critical driving factor that we cannot overlook.

Financial Impact

As this is a request for proposals, no financial impact at this time.

Consistent with Comprehensive Plan?

The current Comprehensive Plan 2040 Executive Summary III Community Vision, three of the six goals, are cornerstones of art and cultural programming and contribute to the welcoming community spirit we seek to foster.

Next Steps

1. Work with Staff to begin the RFP process

Attachments

Attached are Master Art Plans from surrounding cities – Suwanee, Peachtree Corners, and Duluth

Update

DULUTH DEFINED: ART IS DULUTH. DULUTH IS ART.

A STRATEGIC PUBLIC ART MASTER PLAN
FOR ENHANCING ECONOMIC GROWTH
AND COMMUNITY CHARACTER.
DULUTH, GEORGIA, USA

DULUTH DEFINED: ART IS DULUTH. DULUTH IS ART.

**A STRATEGIC PUBLIC ART MASTER PLAN
FOR ENHANCING ECONOMIC GROWTH
AND COMMUNITY CHARACTER.**

DULUTH, GEORGIA, USA
APRIL 2015

ACKNOWLEDGEMENTS

THE MAYOR OF THE CITY OF DULUTH, GEORGIA

NANCY HARRIS

DULUTH CITY COUNCIL

MARSHA ANDERSON BOMAR

JIM DUGAN

BILLY JONES

KELLY KELKENBERG

GREG WHITLOCK

DULUTH CITY STAFF

JAMES RIKER

NICK COLONNA

ALISA WILLIAMS

KIM JACKSON

JANICE YARBROUGH

EVA KENNEDY

CHRIS MCGAHEE

AMANDA LEIBA

MAGGIE WADDELL

THE PEOPLE OF DULUTH, GEORGIA

DULUTH PUBLIC ARTS COMMISSION

G.G. GETZ, CHAIR

RANDY WILBUR, VICE-CHAIR

MARSHA ANDERSON BOMAR

CYNTHIA BROWN

ASHLEY LYNCH

MICHAEL ROBBINS

KATRINA STONE

DULUTH FINE ARTS LEAGUE

THE PLANNING AND DESIGN TEAM

AMANDA GOLDEN

PRINCIPAL, DESIGNING LOCAL

JOSH LAPP

PRINCIPAL, DESIGNING LOCAL

KYLE EZELL, AICP

PRINCIPAL, DESIGNING LOCAL

WWW.DESIGNINGLOCAL.COM



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SMALL AND SOPHISTICATED

NORMAN ROCKWELL
MEETS MODERN FAMILY

OUR COLORS

SOUTHERN GROWN

OUR LEGACY

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WHY A PUBLIC ART MASTER PLAN?

Attachment: Example 1- Duluth_Defined_4715 (21-6334 :

INTRODUCTION

MAYOR NANCY HARRIS

“Duluth is a city with big dreams, the Public Art Plan will help us realize some of those dreams”

PARTICIPANT IN THE PUBLIC ART MASTER PLANNING PROCESS



ABOVE
Duluth celebrates America,
July 3, 2014 Photo credit:
 Wheeltracks Photography

Public art is accessible to everyone. It encourages dialogue. Not only do the arts provide a much needed social escape for many communities—they also help drive local economies. Having an abundance of unique arts and events means more revenue for local business and it makes our community more attractive to young, talented professionals—whose decisions on where to start a career, business, or a family are increasingly driven by quality of life and the availability of cultural amenities.

Since it is impossible to have everyone agree on every piece or performance of art, this master plan is necessary to provide a framework for future art projects that will be appropriate for our community. The

Duluth Public Art Master Plan will be implemented by the Duluth Public Art Commission, under the auspices of the City Council and City staff, to ensure that a high quality of art, as well as a variety of artistic experiences, are available to Duluth citizens and visitors.

I would like to dedicate this first Duluth Public Art Master Plan to the 2015 Duluth City Council Members: Marsha Bomar, Jim Dugan, Billy Jones, Kelly Kelkenberg, and Greg Whitlock. This council embraces the vision: placing the arts as a high priority in creating a sustainable place to live, work, learn, and play.



NANCY HARRIS
MAYOR, CITY OF
DULUTH, GEORGIA

RIGHT
Fall Festival Parade,
Photo credit:
City of Duluth, Georgia



Attachment: Example 1- Duluth_Defined_4715 (21-6334 :

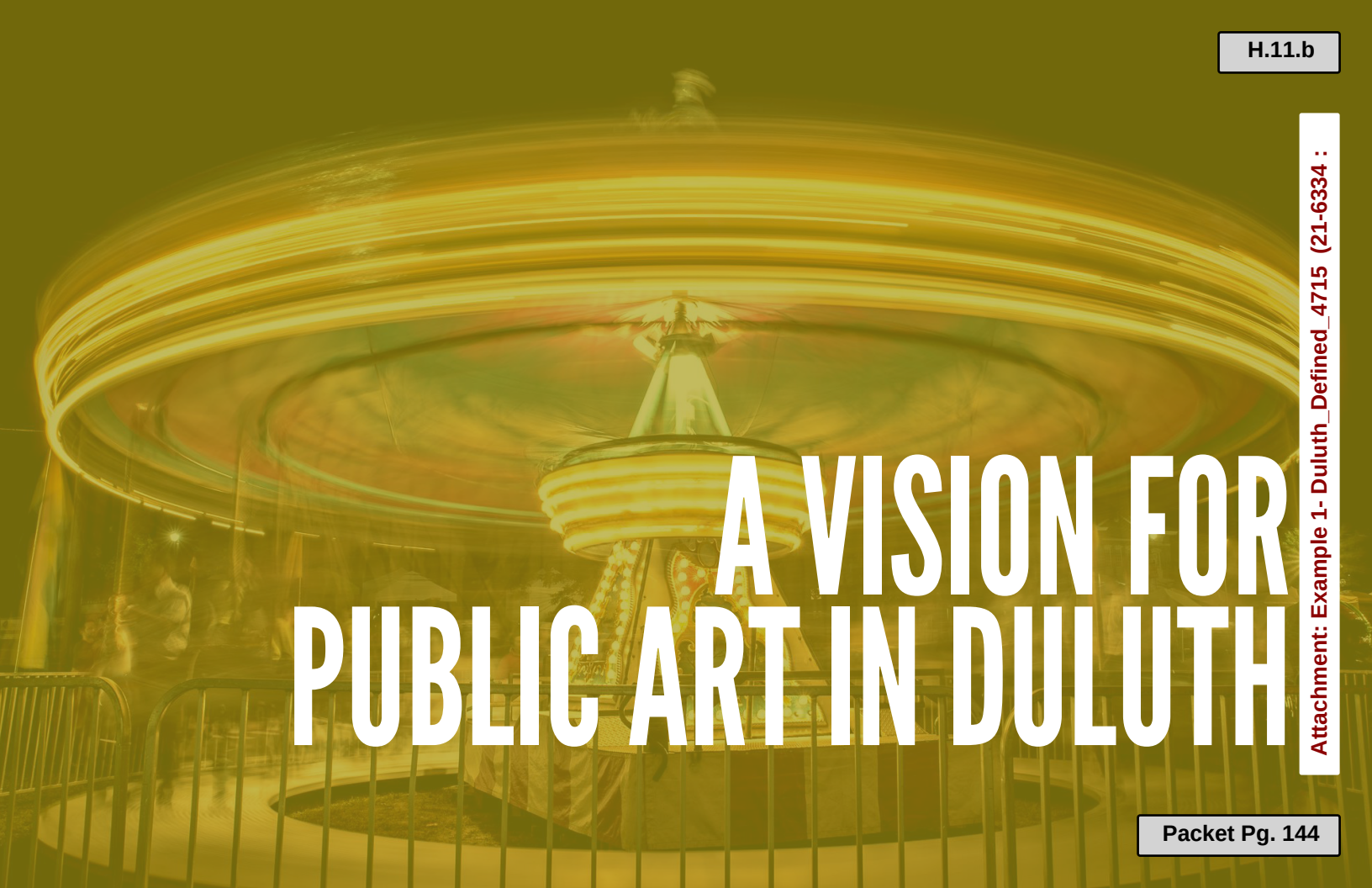
WHY PUBLIC ART?

Cities all over the world gain value by weaving arts and culture into their physical, social and economic fabric. One way to express our unique arts and culture is through public art. We can share distinctive parts of our history and our ever-changing culture. We can also reflect and reveal our society, add meaning to Duluth, and create attachment to our community for citizens and visitors alike.

Public art is valuable to Duluth because it enhances our culture and our economy. It also celebrates our rich history, points to our aspirations, and reflects who we are and how we want the world to see us. This public art master plan will cause our unique built environment to become even more distinctive. It also invites new ideas and conversations into our public realm. Public art in Duluth should also be easily accessible to all of our citizens.

WHO CREATES PUBLIC ART?

Professional artists who respond to commissioned public art projects create inspirational works, but we are all artists. Each of us has a creative vision for expressing ourselves through art. For instance, Duluth's elected officials are artists because they determine which capital improvement projects are designed and implemented. Duluth's city employees (such as planners, economic development officials, and engineers) are also artists; they serve the community and enhance our built environment. Business owners are artists, too, because the design of their buildings, signs, color choices, murals, and choices for expressing their identities express the overall identity of Duluth. Citizens—young and forever young—are artists. We all have a responsibility to create art that enhances the way we see Duluth and how we want others to see us.



A VISION FOR PUBLIC ART IN DULUTH

Attachment: Example 1- Duluth_Defined_4715 (21-6334 :

“My culture can be expressed through art in a way that it never has been before. I can help create that.”

DULUTH HIGH SCHOOL STUDENT

Duluth’s vision for public art stems from a long tradition of valuing the connection between the citizens of Duluth and the city itself. Public Art is one of many tools the City of Duluth has used to promote community excellence, it will be a tool that is used to define Duluth for years to come.

This Public Art Master Plan resulted from a vision for creating a deeper sense of civic identity and stronger connections between people and places that are important to community and civic life. To kick off the process, a diverse group of stakeholders were asked a series of questions about public art as it relates to city engineering, economic growth, business development, downtown development, and community groups. Those answers became the foundation of the Duluth public art master planning process.

A major point that was brought up time and time again was the “Duluth Standard.” Although many of the stakeholders said they were aware of the “Duluth Standard,” it didn’t exist. Duluthians could articulate the “standard,” but it wasn’t known or understood by people who don’t know or under-



ABOVE TOP
Ascension,
January 20, 2015
Photo credit:
Amanda Golden

ABOVE BOTTOM
Girls with bubbles,
July 3, 2014
Photo credit:
Wheeltracks Photography



stand Duluth, including newcomers to the city. There was no definitive cultural definition of Duluth.

In an effort to define Duluth for its citizens and the rest of the region and the world, Duluthians were asked to define who they were, who they are, and who they hope to be. They were also asked, “Who is Duluth?” Our community began to answer these questions with words, phrases, essays, pictures, short stories, songs, sketches, and with artwork. In other words, Duluthians began to define Duluth, together.

In addition to defining Duluth, our citizens were asked to consider six different types of public art: functional art, art programming and temporary art, performance art, mural art, sculpture art, and interactive art. In considering these public art types, Duluthians were asked to select which type they favored, as well as specific locations where each type of public art should be installed around Duluth.

Through a Wine and Chat Evening, two family friendly meetings, and an online workshop, over 540 words and phrases were submitted to contribute to defining Duluth. Over 200 ideas of public art project types and locations were generated (see Appendix, p. 72).

During this process, it became clear that Duluth is too beloved—too special—to settle for a public art plan that virtually every community could implement. As a result, this plan contains inspirations that are purely “Duluth,” it will be

very difficult for other cities to copy. These are our ideas that were born in the context of the place we love. These are our stories; they wouldn't fit if told in any other place.

Over time and over years of implementation, our brand of public art will create a one-of-a-kind built environment in Duluth. This plan will ensure that we will be forever set apart from the rest of the cities in Georgia, the Atlanta region, and the world. With the embrace of the content in this document, we expect to forge an even more extraordinary, special city because we believe that special cities are successful cities.

Our vision for public art in Duluth is defined through three goal statements:

GOAL 1: To inspire: a) the City of Duluth when it designs and builds our public spaces and infrastructure; b) members of the real estate development community who provide places for us to live and thrive; c) members

of the business community who provide employment and services; d) artists who are creating public art for us; and e) individual members of the greater Duluth citizenry who want to contribute to the spirit of Duluth.

GOAL 2: To establish a new culture of high expectation for Duluth inspired public art and design.

By clearly defining what the spirit of Duluth looks and feels like, this plan defines local assets that have been hiding in plain sight. We hope that the creative implementation of these assets is found in the design of the things that artists create and build for us.

GOAL 3: To encourage widespread and increased celebration of Duluth.

This plan sets a new expectation for imagination and possibilities (instead of stifling creativity with overly-prescriptive design guidelines) for the City, artists, developers, businesses, and individuals. It also doubles as a

dream book for non-local individuals and entrepreneurs so they can see what living life and doing business in Duluth could feel like.

Duluth Defined seeks to make sure that as many things as possible—even the often overlooked, mundane things—say 'DULUTH!' As the sum of its parts, the story of remarkable Duluth, Georgia becomes a local economic driver because it grabs peoples' attention when people talk about us and are drawn to us. This plan features locally-inspired design inspirations that can be used to build everyday things such as sidewalks, light poles, and benches. We also expect this plan to influence new and exciting things beyond public art (such as homes, businesses, and everything else we put on the ground). Over time, this plan's implementation will leave a lasting impression on visitors and encourage deep ownership by locals because Duluth's special design palettes, and special touches fit the community's one-of-a-kind story.



PALETTES FOR INSPIRATION

A big goal of this public art master plan is for artists of every stripe to become inspired by how Duluth sees itself. Understanding our community is important in helping us create meaningful, locally-based art that is most likely to resonate with our citizens. As a result of the previously described public engagement process, clear elements for what makes Duluth stand out as unique emerged. Whether a capital project implemented by the City of Duluth, a new art installation commissioned by the city or a private company, a private developer who wants to develop in Duluth, or a resident who wants to do something creative with their yard, the following templates provide an opportunity to create infinite designs and forms that express the definition of Duluth while maintaining unity.

If you are considering making art for our community, you can use this document to become inspired by elements of “Duluth” and add “us” into your ideas. Any art ideas—from the most historic and traditional to the avant-garde—can implement defining characteristics of Duluth. We want public art in the city we love to resonate; we expect our public art to mean something to us and stand out as #SoDuluth.

The six ‘palettes for inspiration’ are cornerstones for what makes us Duluth. Get creative! Mix and match the elements of each template into your designs or choose to play up the one that is most important to you. Whatever you choose to do, these palettes will serve as a reflection of Duluth, and an inspiration for your creativity.

SOUL OF DULUTH	11
NORMAN ROCKWELL MEETS MODERN FAMILY	13
SOUTHERN GROWN	15
SMALL AND SOPHISTICATED	17
OUR COLORS	19
OUR LEGACY	21



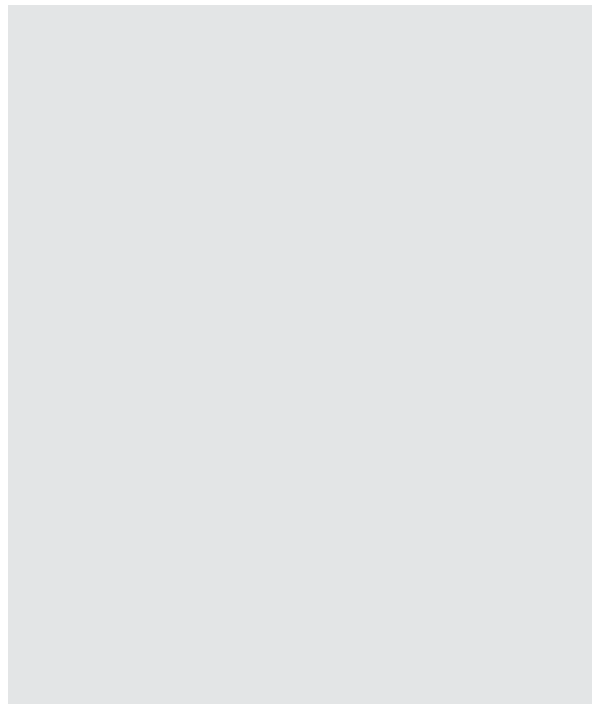
**WE ARE
THE SOUL OF DULUTH**

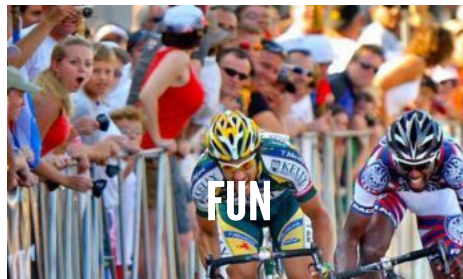
DULUTH DEFINED: OUR ART IS DEEPLY MEANINGFUL TO US.

As people of Duluth, we are a combination of souls that form the collective soul of the city we love. The soul of Duluth is as complex as the opinions of its people while always being honest, caring, patriotic, and deeply devoted to the good of the community. The soul of Duluth is truthful and genuine; it draws people because it is engaging, welcoming, and alive. The soul of Duluth must show in our art.

WHAT ARE YOUR IDEAS?

OUR SOUL IS ONE OF A KIND. YOUR ART SHOULD MAKE US SAY, "THAT'S SO DULUTH!"





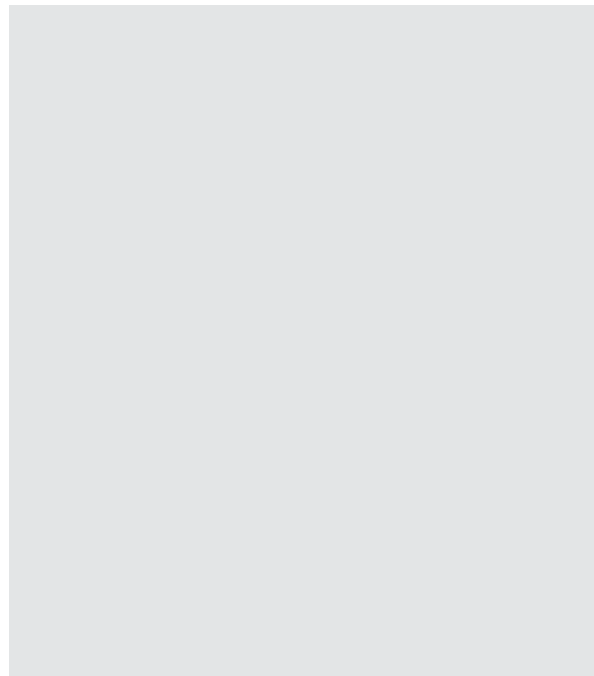
WE ARE NORMAN ROCKWELL MEETS MODERN FAMILY

DULUTH DEFINED: OUR ART REPRESENTS OUR VALUES AND TRADITIONS.

Duluth is quintessential America. We love and enjoy our families and friends. We look after and are there for each other. We value hard work and its benefits. As technology continues to advance, time is becoming more difficult to harness and life is therefore becoming more demanding; yet our core values remain. Our public art reflects a deliberate mix of Duluth's traditional history and our willingness to accept and embrace our bright future.

WHAT ARE YOUR IDEAS?

IS IT POSSIBLE FOR ART TO BE A THROW-BACK BUT ALSO FORWARD LOOKING? BRING US YOUR CREATIVITY.





CREPE MYRTLE



CHATTAHOOCHEE RIVER



RED CLAY



GREEN



HARVEST



HAVEN

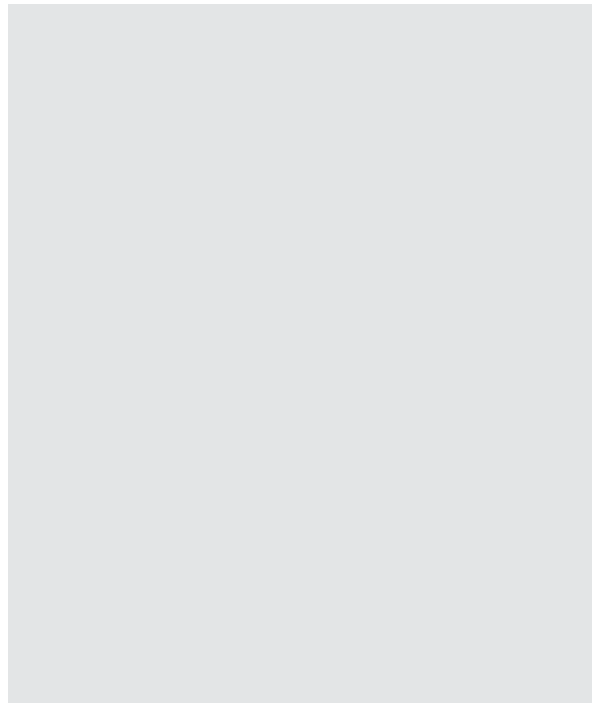
**WE ARE
SOUTHERN GROWN**

DULUTH DEFINED: OUR ART MAKES IT CLEAR WHERE WE ARE IN THE WORLD.

“Southern” means our region’s particular life-style and mindset. It’s a bit more relaxed here, and we believe relaxed is beneficial—we take the time to get to know and be a part of our neighbors’ lives. We gather together and take time for small talk. We enjoy southern food, better weather, and genuine hospitality. While we are attracting new citizens from around the world, our new southerners embrace the idea that we are family. Our art reflects this cherished heritage.

WHAT ARE YOUR IDEAS?

WHAT DOES SOUTHERN ART LOOK AND FEEL LIKE TO YOU? WE LOOK FORWARD TO YOUR INTERPRETATION!





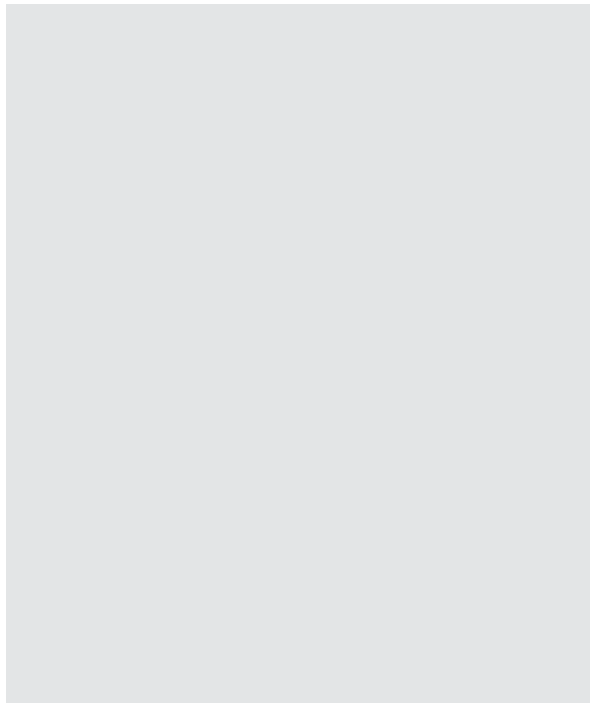
**WE ARE
SMALL AND SOPHISTICATED**

DULUTH DEFINED: OUR ART IS THE PRODUCT OF HIGH EXPECTATIONS.

Duluth combines the best of all worlds: our community blends close access to world-class visual and performing arts, state-of-the-art medical facilities, first-class parks, and a high-quality town green—our “Main Street” experience. Our citizens’ quality of life has been cultivated by deliberate public infrastructure and community assets that we never take for granted. Our art enhances our high expectations in order to enhance our high quality of life.

WHAT ARE YOUR IDEAS?

WE SEEK GRAND IDEAS AND AWARD-WINNING INSTALLATIONS. WE KNOW YOU HAVE ONE IN YOU!





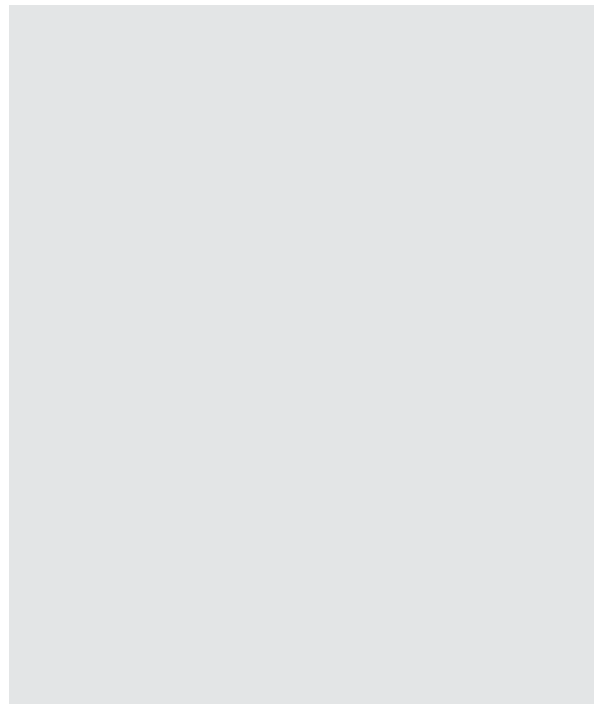
**WE ARE
OUR COLORS**

DULUTH DEFINED: OUR ART PAINTS OUR SPIRIT AND MAKES US SHINE.

Our colors are as gorgeous as our gold and pink sunsets, our red clay-colored river, and the bright pink, white, and red blooms that don our crepe myrtles. Our changing seasons spotlight green tomatoes and yellow buttercups in Spring, red and gold leaves in Autumn, and crisp blue skies in Winter. Before you come with ideas for enhancing our community with art for us, we invite you to get to know our colors. We want you to inspire us with the colors that define our community.

WHAT ARE YOUR IDEAS?

THE IDEA IS NOT TO “BLEND IN” TO OUR COLOR PALETTE BUT TO ENHANCE IT.





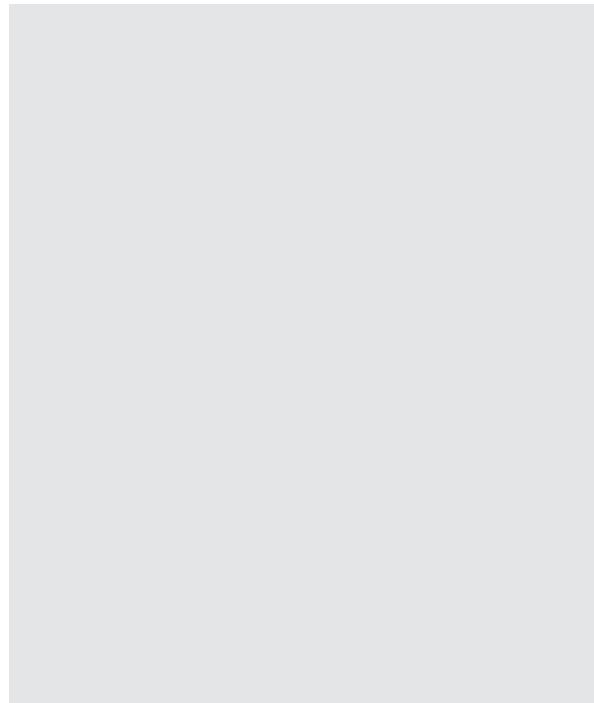
WE ARE OUR LEGACY

DULUTH DEFINED: OUR ART CONTRIBUTES TO OUR PROUD PAST AND PROMISING FUTURE

The story of Duluth is rich with pride and prosperity. We still enjoy telling the true tales of how our railroad helped fuel our commerce and development. We're thankful that our forefathers and mothers chose our Chattahoochee River for us to float on, reflect over, and gather as a community at Roger's Bridge Park. Duluth's legacy has been passed down over generations—through the families that helped build our city—to today's citizens who continue telling the Duluth story for future generations. Our art celebrates our stories.

WHAT ARE YOUR IDEAS?

IT IS EXCITING TO US THAT YOUR ART WILL
BECOME A PART OF OUR HERITAGE FOR FUTURE
GENERATIONS.



PUBLIC ART PROJECT TYPES, OUR ROLES, AND RESOURCES

“While our art should reflect our rich, southern history, it should also shake it up some and be unexpected for our City.”

PARTICIPANT IN THE PUBLIC ART MASTER PLAN PROCESS

“Placemaking” is a term to describe treating everyday things like special things to make sure that our built environment represents “Duluth.” We want everything to be special including: streets, signs, medians, sidewalks, bio swales, retaining walls, street lights, crosswalks, and otherwise mundane elements that most communities take for granted.

Instead of looking the same as every other community, our built environment will become our signature through this public art master plan. We have a chance to highlight the spirit of Duluth through creative placemaking. Public art will highlight who we are and how we see ourselves.

In the pages that follow, consider how your projects will help us execute this plan. Does one of the art types draw you more than another?



ABOVE TOP
Eastern Continental
Divide, October 23, 2014
 Photo credit:
 Amanda Golden

ABOVE BOTTOM
Duluth High School Art
Students, January 23, 2015
 Photo credit:
 Amanda Golden

PUBLIC ART PROJECT TYPES:

FUNCTIONAL ART	26
ART PROGRAMMING AND TEMPORARY ART	27
PERFORMANCE ART	28
MURAL ART	29
SCULPTURE ART	30
INTERACTIVE ART	31

We define public art as anything in our community that expresses our values in a physical form. Today in Duluth, this includes everything from the architecture of City Hall to a performance on the Town Green to Ascension rising majestically above its roundabout. Based on our citizen and stakeholder engagement, we have determined six distinctive and impactful types of public art that will be important to our community.

FUNCTIONAL ART

CROSSWALKS, STREET FURNITURE, LIGHT POLES, TRASH CANS, TRANSIT STOPS, ETC.

**BOTTOM RIGHT ALT art
Columbus** Photo credit:
City of Columbus, Ohio

**BOTTOM MIDDLE
New York City High Line**

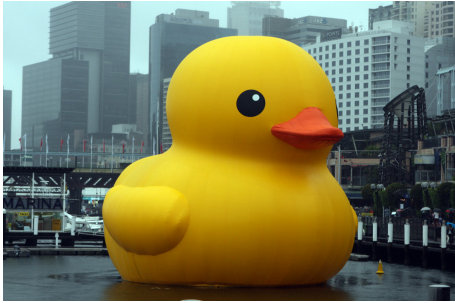
**BOTTOM LEFT
Athens, Ohio , Barnes
Dance, April 2, 2014**
Photo credit: MKSK

Integrating artistic values into the infrastructure of Duluth can be affordable and efficient. Infrastructure art can be as simple as a “Duluth crosswalk,” or as complex as our Duluth City Hall. We should ensure that we design artistic investments and that they communicate our values in our built environment.



Attachment: Example 1- Duluth_Defined_4715 (21-6334 :

PROJECT TYPES: AIR



ART PROGRAMMING AND TEMPORARY ART

ART PROGRAMMING CAN BE A FILM SERIES, A SPEAKER SERIES- OR OTHER TEMPORARY EVENTS THAT ALLOW ARTISTS TO ENGAGE THE PUBLIC. TEMPORARY ART IS OFTEN EXPERIENCED IN UNEXPECTED LOCATIONS.

Some of the most impactful and enjoyable forms of public art exist for a limited period of time. Programming and temporary art allows our spaces to come alive and to change frequently, offering a memorable visual impact for visitors. The Fall Festival is proof that programming can be a centerpiece of civic life and culture in our city.

TOP LEFT Big Rubber Duck, Sydney, Australia
Photo credit: Eva Rinaldi

TOP MIDDLE Mid Atlantic TED,
Photo credit: Eric Couse

TOP RIGHT Fall Festival Scarecrow, Duluth, Georgia
Photo credit: Dustin Grau

PERFORMANCE ART

THEATRE, DANCE, LIVE MUSIC, PUPPETRY, STORYTELLING, ACROBATIC DISPLAYS, FIRE BREATHERS, STAND-UP COMEDY, OPERA, ART INTENDED TO BE PERFORMED IN FRONT OF A LARGE AUDIENCE

BOTTOM LEFT

Performance statue

Photo credit:
George Chernilevsky

BOTTOM MIDDLE

Aerialist on the Town Green

Photo credit:
City of Duluth, Georgia

BOTTOM RIGHT

Concert on the Town Green

Photo credit:
City of Duluth, Georgia

Performance art is the living and breathing form of public art. It captures our imagination using speech, song, and dance. Performance art can be spontaneous or planned well in advance; its only requirements are passionate performers and an engaged audience. With multiple venues, both indoor and outdoor, Duluth presents ample opportunity for the growth of performance art as one of the key features of its public art program.





MURAL ART

ANY ARTWORK PLACED DIRECTLY ON A LARGE PERMANENT SURFACE, MURALS CAN BE MADE WITH A WIDE VARIETY OF MANY DIFFERENT MATERIALS

Murals have the ability to take an empty space and transform it into artwork that tells the story of our community. These spaces can be found throughout the landscape of Duluth. They are waiting for our imaginations. Potential masterpieces could be created at prominent gateways and intersections of Duluth such as Buford Highway and Pleasant Hill Road.

**TOP LEFT American Gothic,
Columbus, Ohio**

Photo credit:
Amanda Golden

**TOP MIDDLE Never Give Up
Underpass, Atlanta, Georgia**

Photo credit:
Amanda Golden

**TOP RIGHT You are Alive
Wall, Dublin, Ireland**

Photo credit:
Joshua Lapp

SCULPTURE ART

ANY ART IN THREE DIMENSIONS.

BOTTOM LEFT Ascension Duluth, Georgia

Photo credit:
Amanda Golden

BOTTOM MIDDLE Red Memory Smile, Perth, Australia

Photo credit:
Chen Win Ling

BOTTOM RIGHT Vancouver Public Art,

Photo credit: Andrew Raun

From traditional to cutting edge, sculptures are often the highlight and focal point of civic art. The installation of sculptures celebrate historic places, events or other important symbolic features such as the Eastern Continental Divide Obelisk on the Duluth Town Green. In other instances, sculptures can stand as beacons of civic pride—especially at important locations such as community gateways (for example, Duluth Gateway sign). Sculptures are showpieces for Duluth that help share our story with the world.





INTERACTIVE ART

FOUNTAINS, CLIMBABLE PIECES, DIGITAL ART, ANY ART THAT INVOLVES A SPECTATOR TO ACHIEVE ITS PURPOSE.

Interactive art is conceived, designed, and implemented around spectators. While interesting to look at, this art asks us to think, have fun, and gather in celebration. Interactive art can make children laugh while also bringing back the inner child in adults. It can sometimes ask spectators to help determine an outcome or participate in a story. And because it requires action from people, this type of art is memorable and beloved.

TOP LEFT Crown Fountain at Night, Chicago, Illinois

Photo credit:
Joshua Lapp

TOP MIDDLE

Scioto Mile Fountain,

Photo credit:
Amanda Golden

TOP RIGHT

**Yonkers Playground,
Yonkers, New York**



TOP Duluth Celebrates America

Photo credit:
Wheeltracks Photography

OUR ROLES

TO ENSURE THE SUCCESS OF THE DULUTH PUBLIC ART PROGRAM, WE MUST DEFINE THE ROLES AND LEVEL OF PARTICIPATION REQUIRED OF EVERYONE TO ACHIEVE SHORT AND LONG TERM SUCCESS. A STRONG PUBLIC ART PROGRAM REQUIRES MORE THAN JUST THE PLACEMENT OF STATUES; IT REQUIRES THE INTEGRATION OF ART INTO EVERY ASPECT OF LIFE IN DULUTH. STRONG PARTICIPATION WILL BRING A PROUD FUTURE FOR ART IN DULUTH. AS A RESULT, THE FUTURE OF THE ECONOMIC HEALTH, CULTURE, AND PUBLIC LIFE OF OUR FELLOW CITIZENS WILL DIRECTLY BENEFIT.

CITIZENS

Citizen participation is essential for a successful public art program. Duluthians are willing to integrate art into their daily life in order to make art a cornerstone of the culture in Duluth. Injecting art into our lives may be as simple as seeing a piece of local art on their living room wall each day, attending a musical performance on the weekend, or catching a glimpse of the newest Duluth sculpture on the way to work .

DULUTH PUBLIC ART COMMISSION (DPAC) CITY COUNCIL

As the drivers of the Duluth Defined public art planning process, the DPAC has committed to be the curator of public art in Duluth. DPAC must continue to be the liaison between the Duluth city government and the citizens who care about public art in Duluth. As the voice for public art, DPAC must advocate for pro-public art policy changes within city government, apply for and facilitate grants for public art in Duluth and lobby for the inclusion of art or artistic infrastructure in public works projects and real estate developments. Most importantly, the DPAC must encourage Duluth-centric art and design throughout our community.

MAYOR

As the current office holder, Mayor Nancy Harris has been a champion of public art in Duluth. As the leader of the city who sets policy goals, it will be imperative that future mayors not only vocally support public arts but tell the story of public art in Duluth.

In order to continue on the current trajectory of supporting local public art in Duluth, the Duluth City Council must continue to identify funding for the public art program. City Council's foresight and leadership will encourage the development of public art in Duluth.

PARKS AND RECREATION

In Duluth, parks are some of most important recreation sources and meeting points for citizens and visitors. The leadership and staff of Parks and Recreation must continue to incorporate art into parks. They must also include interactive art pieces in playgrounds so that art becomes an expected element of the built environment for future generations.

PUBLIC WORKS

As Duluth continues to develop and expand, public works projects must include infrastructure designed to reflect the culture of Duluth. This will be a cost-effective way to include art in the public realm.

DULUTH FINE ARTS LEAGUE (DFAL)

Being a non-profit, citizen-driven arts organization, DFAL holds a special place in the public realm. DFAL has the opportunity to do what other government affiliated groups may be unable to accomplish. Grant opportunities may be available that necessitate DFAL as the driver. Programming and partnership options may also be a key driver of future DFAL activities.

OTHER CITY DEPARTMENTS

Beyond the direct participants in the public arts program, other city departments and staff must work to include artistic or Duluthcentric elements into their typical work, this may be as varied economic development programs or marketing materials.

DULUTH SCHOOLS

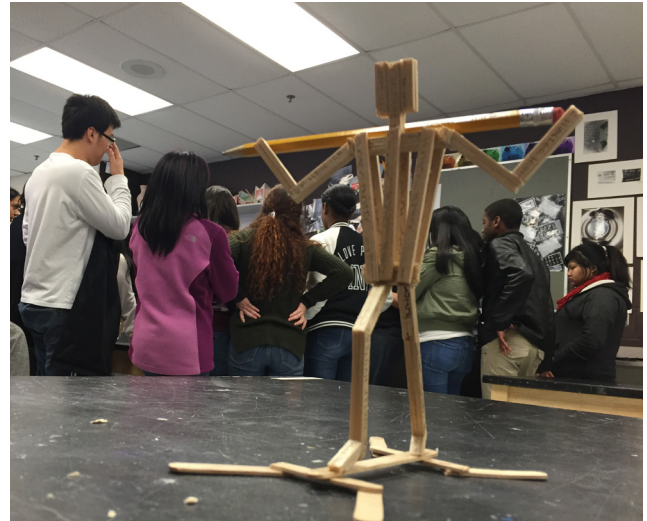
The various public schools in Duluth have an opportunity to inject young energy into Duluth's public art program. The prospect of this higher level of engagement includes performances or practice performances. It also includes music and band lessons, practices on the town green, and other public spaces in Duluth. Art curriculum must also be encouraged as part of education in Duluth Public Schools. Art that is created by Duluth's young people must be displayed throughout the community.

CORPORATE COMMUNITY

Corporations have helped advance Duluth in the world economy and through employment. Partnerships with these local businesses must be as simple as them donating to help fund the next public art piece or as advanced as them constructing and integrating public art into their own campus and throughout the community.

SMALL BUSINESS COMMUNITY

As the backbone of the economy in Duluth, small businesses integrate into our daily lives and power our economy. By partnering with Duluth's small businesses, we can fund important programming or public art pieces and engage our citizens who frequently interact with our small businesses.



**TOP Duluth High School
students peer review**

Photo credit:
Amanda Golden

POTENTIAL RESOURCES AND FUNDING MECHANISMS

DURING PERIODS OF SCARCE FUNDING FOR LOCAL GOVERNMENTS, WE MUST BE CREATIVE IN OUR ATTEMPTS TO PRODUCE AND MAINTAIN PUBLIC ART. DULUTH'S SEVERAL LARGE CORPORATIONS, NUMEROUS SMALL BUSINESSES, DEVOTED CIVIC ARTS ORGANIZATIONS, AND ENGAGED CITIZENS HAVE EXPRESSED THEIR WILLINGNESS TO ASSIST IN IMPLEMENTING THIS PLAN. BY FORMING PARTNERSHIPS, WE CAN ADVANCE THE ARTS FAR MORE THAN BY ACTING ALONE.

THROUGH THE PUBLIC ENGAGEMENT PROCESS, CITIZENS AND STAKEHOLDERS PROVIDED MANY GOOD IDEAS TO HELP FUND FUTURE PUBLIC ARTS INITIATIVES IN DULUTH. THESE ARE PRESENTED BROADLY BELOW AND MORE THOROUGHLY IN THE ACTION PLAN.

GRANT FUNDING

Local, State, and Federal resources are available via grant funding that has the potential to be utilized by both public and private partners in Duluth.

CORPORATE PARTNERSHIPS

Companies that wish to be good corporate citizens and want to attract a talented workforce know that investing in their communities is a smart and effective way to do this.

MUNICIPAL ORDINANCES AND POLICIES

The City of Duluth has the opportunity to adopt ordinances and set policies that can produce long-term funding streams for public art in the city.

INTEGRATION INTO PUBLIC WORKS AND NEW DEVELOPMENT

Adding artistic or Duluthcentric elements to public works projects and new developments is one of the most inexpensive ways of introducing public art into Duluth's built environment.

FUNDRAISING

Various fundraising campaigns and events will be conducted by one or more of the partners in order to install public art pieces or launch programming. This includes traditional fundraising techniques as well as more modern techniques, such as crowdfunding.

PRIORITY AREAS AND PROJECTS

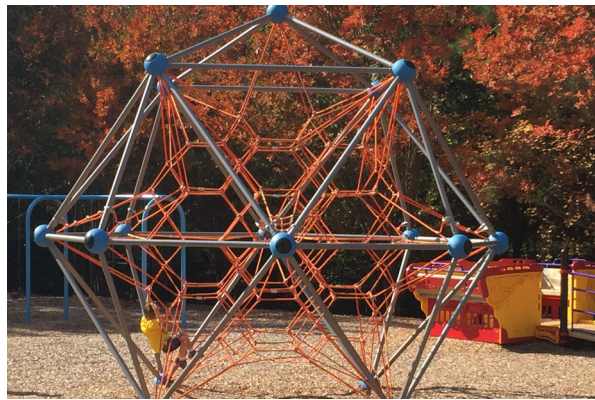
Attachment: Example 1- Duluth_Defined 4715 (21-6334 :

**“This isn’t just about downtown
Duluth, it’s about all of us.
We want our entire city to be
known for outstanding public art. ”**

PARTICIPANT IN THE PUBLIC ART MASTER PLANNING PROCESS

In the workshops, participants were asked to consider locations for all six different types of art. Duluthians made it clear that public art does not only belong downtown or on the town green, but should be implemented throughout the entire city. Public art should live on underpasses, crosswalks, in parking lots, on playgrounds and on walking trails. Locations for art installations vary with each public art type. Some location themes have emerged and even overlap between the art categories. As projects are implemented, consider these ideas and locations that were carefully selected by the Duluth community.

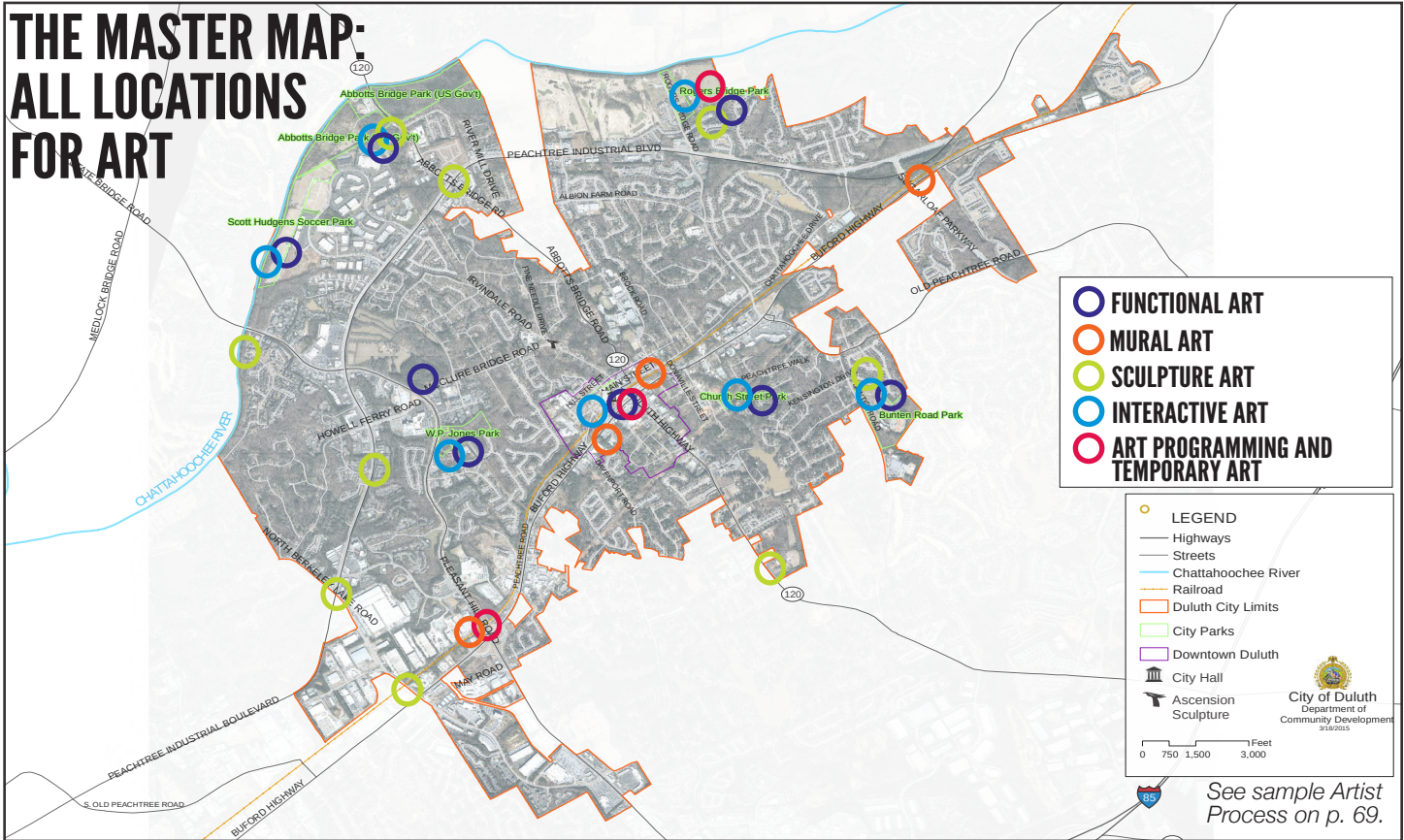
To view the full community generated project list, see p. 72.



ABOVE TOP
Giovanni's Italian Ice,
Photo credit:
City of Duluth, Georgia

ABOVE BOTTOM
Duluth playground
Photo credit:
Amanda Golden

THE MASTER MAP: ALL LOCATIONS FOR ART



Attachment: Example 1- Duluth_Defined_4715 (21-6334 :

IN OUR PARKS

We love our parks. They provide us with ways to connect to the outdoors and to nature. We cherish our sports fields and walking trails at Bunten Road Park. We are proud of our Chattahoochee Dog Park at Roger's Bridge and the Lodge at W.P. Jones Park. Parks offer something for everyone of any age. Our parks were naturally identified as prime locations for public art.

Our parks feature native plants and wildlife, community history, sustainability, and natural geological features. These park features become exciting opportunities for public art. As is clearly shown in The Master Map above, our citizens want to see functional art in all of the parks. Park art could be seating, meditation areas, or infrastructure (such as signs, paths, and sidewalks). Park art could also feature things to climb on, among many other ideas.

This placement of art in our parks invites a sense of discovery and excitement and enhances the experience for every park user.

ON OUR COMMUNITY FRONT PORCHES

Our community's "front porches" include shopping centers, office spaces, coffee shops, town green, restaurants and other places where we gather. Here, we meet old friends, make new friends and let visitors see and understand us as we are. These places are ideal for public art because they are among the most used and most visible spaces in Duluth.

Any variety of art types can become front porch art as long as they draw from our history and culture in a meaningful way. The Master Map pinpoints several community-selected locations where art could make big impacts.

BELOW TOP Entrance to Nature Trail at Bunten Road Park

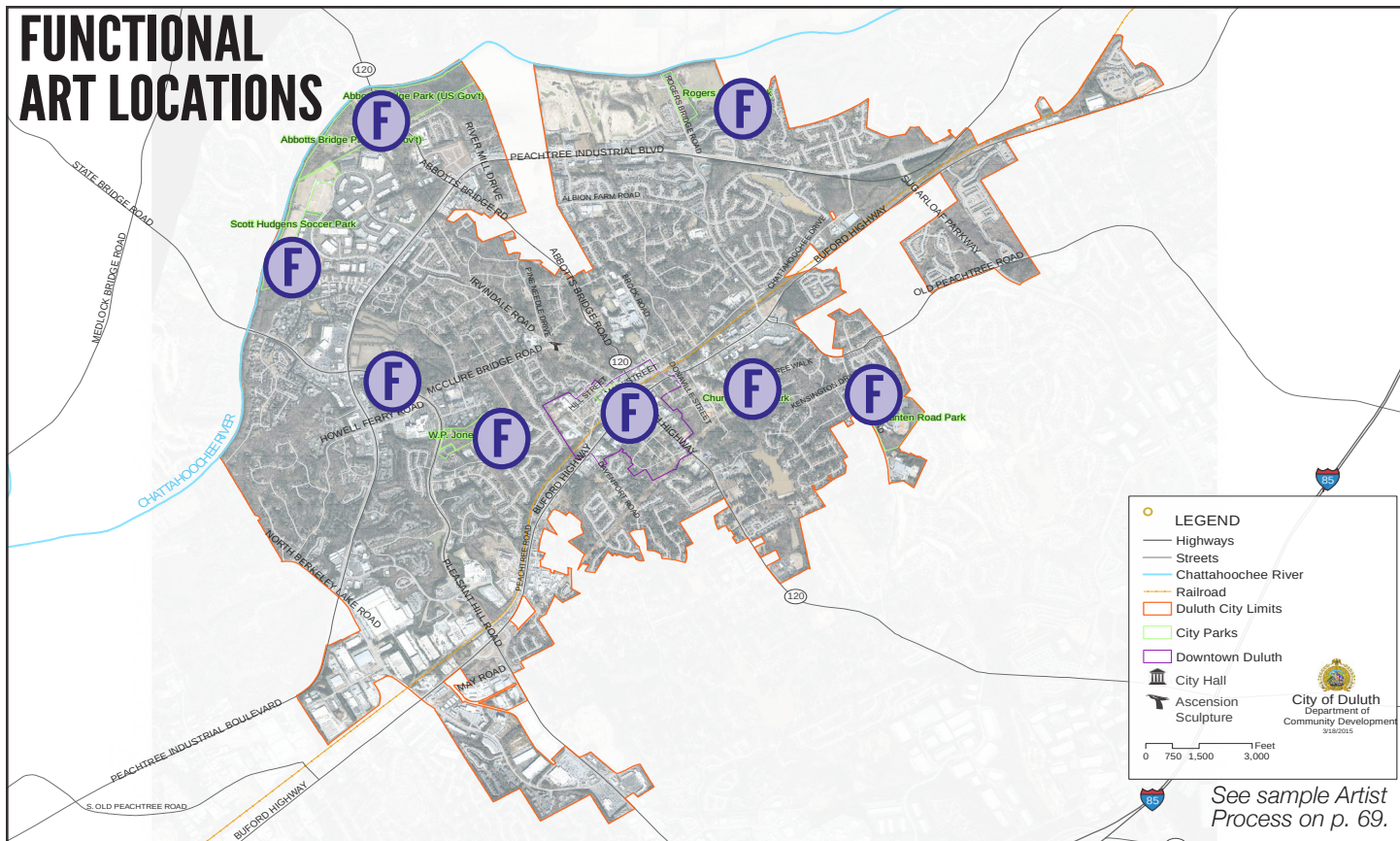
Photo credit:
Amanda Golden

BELOW BOTTOM Festival in Duluth

Photo credit:
City of Duluth, Georgia



FUNCTIONAL ART LOCATIONS



Attachment: Example 1- Duluth_Defined_4715 (21-6334 :

See sample Artist
Process on p. 69.

FUNCTIONAL ART

CROSSWALKS, STREET FURNITURE, LIGHT POLES, TRASH CANS, TRANSIT STOPS, ETC.

BOTTOM LEFT Roger's Bridge Park Entrance

Photo credit:
Amanda Golden

BOTTOM RIGHT Summer on Main Street

Photo credit:
City of Duluth, Georgia



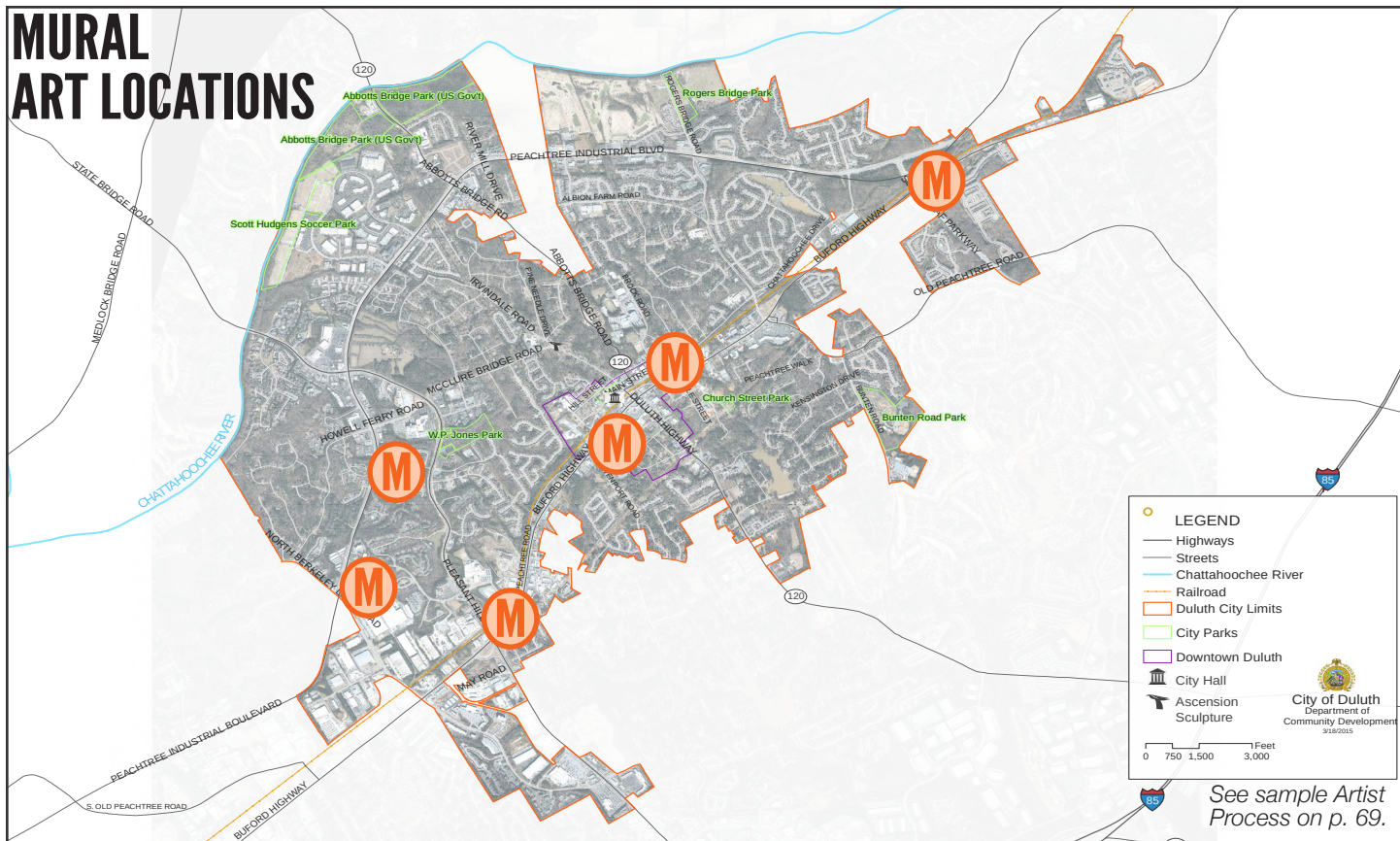
COMMUNITY SELECTED LOCATIONS

1. Crosswalks and street furniture downtown
2. All city parks
3. Gwinnett Medical Center campus

COMMUNITY CREATED IDEAS

- Roger's Bridge bike racks throughout Duluth
- Downtown crosswalks that highlight the Red Clay Music Foundry
- Crosswalks that mimic train tracks
- Food truck parking areas that move to vacant parking lots throughout Duluth
- Highly-landscaped medians
- Locally-designed benches
- Light poles highlighting an eco-friendly Duluth
- Outdoor cooking facilities (brick ovens, fire pits)

MURAL ART LOCATIONS



MURAL ART

ANY ARTWORK PLACED DIRECTLY ON A LARGE PERMANENT SURFACE, MURALS CAN BE MADE WITH A WIDE VARIETY OF MANY DIFFERENT MATERIALS

COMMUNITY SELECTED LOCATIONS

1. Parson's Alley
2. Buford Highway retaining wall
3. Pleasant Hill / Buford Highway underpass
4. Sugarloaf / Buford Highway underpass
5. Retaining Wall at Peachtree Industrial Boulevard at North Berkley Lake
6. Retaining Wall on Peachtree Industrial Boulevard between North Berkley Lake and Pleasant Hill

COMMUNITY CREATED IDEAS

- Murals highlighting key points of Duluth's History
- Temporary mural installations throughout the city on vinyl
- Large murals painted on major underpasses
- Mosaic murals on sidewalk ramps



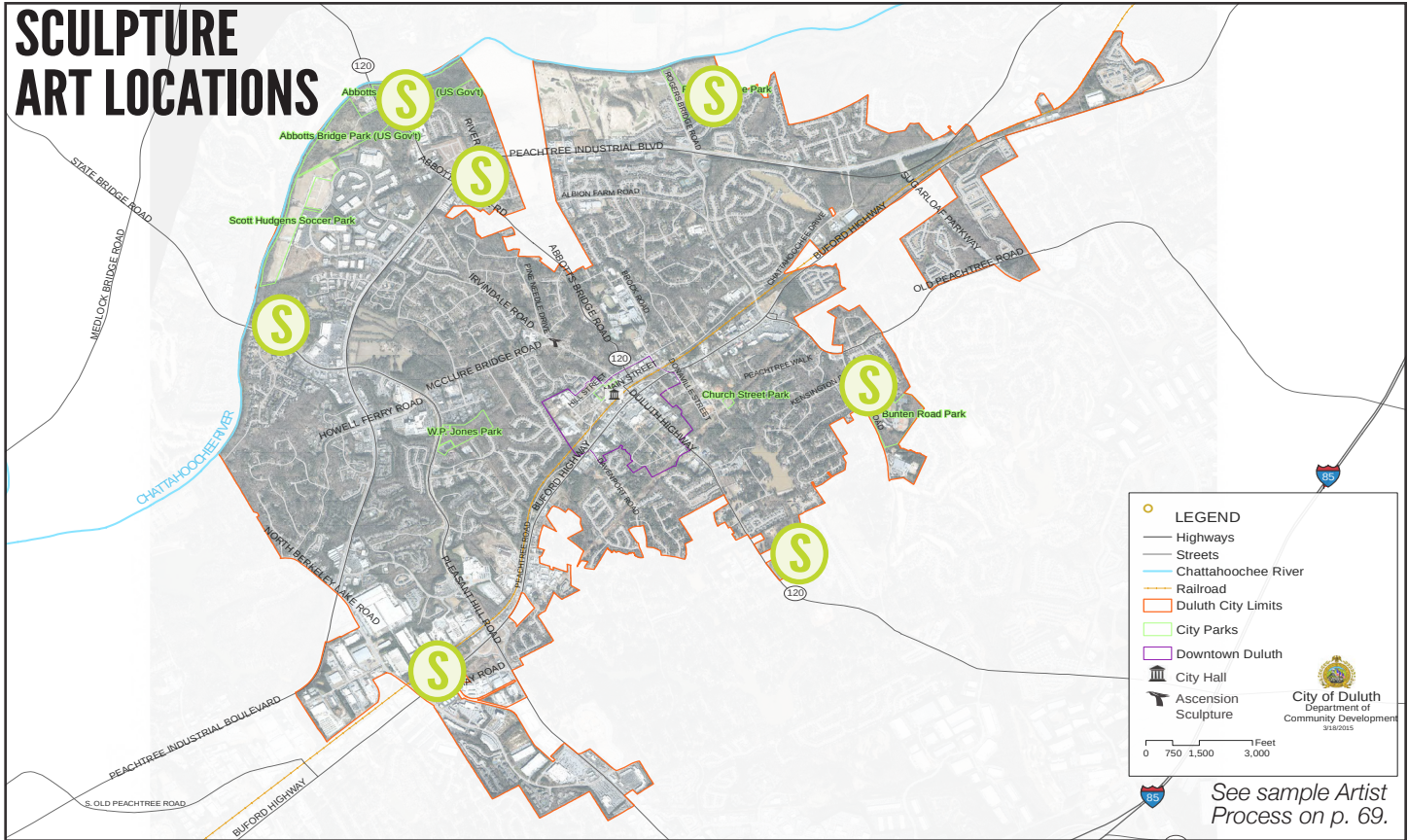
BOTTOM LEFT mural opportunity on Town Green

Photo credit:
Amanda Golden

BOTTOM RIGHT mural opportunity on fans bleachers at Bunten Road soccer fields

Photo credit:
Amanda Golden

SCULPTURE ART LOCATIONS



SCULPTURE ART

ANY ART IN THREE DIMENSIONS

COMMUNITY SELECTED LOCATIONS

1. Roger's Bridge Park
2. Bunten Road Park Walking Trail
3. Peachtree Industrial / Abbott's Bridge Intersection
4. All major gateways

BOTTOM LEFT Bunten Road Park Entrance, Sculpture opportunity

Photo credit:
Amanda Golden



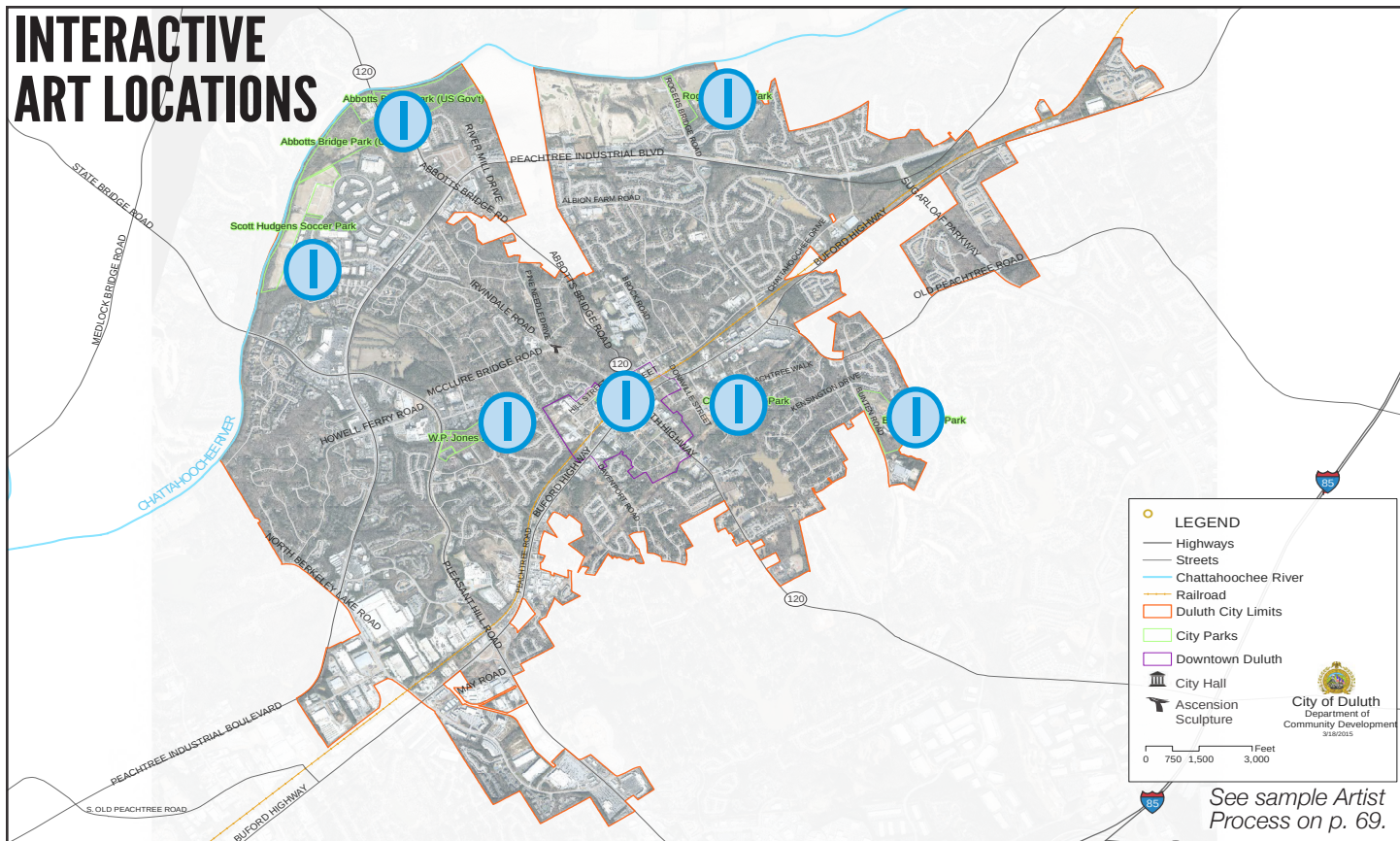
COMMUNITY CREATED IDEAS

- Sculpture walking trail at Bunten Road Park, only accessible by walking
- Dog-themed sculptures at Chattahoochee Dog Park (hydrants, larger than life dogs that owners can walk through with dogs)
- Bronze children statues throughout neighborhoods and parks doing various activities (sports, leapfrog, hula-hoops, ring around the rosie, jump roping, flower picking)
- Bright colored train pieces placed throughout the city to highlight Duluth's history
- Modern sculptures depicting Duluth's history

Attachment: Example 1- Duluth Defined 4715 (21-6334 :

PRIORITY AREAS

INTERACTIVE ART LOCATIONS



Attachment: Example 1- Duluth_Defined_4715 (21-6334 :

See sample Artist
Process on p. 69.

INTERACTIVE ART

FOUNTAINS, CLIMBABLE PIECES, DIGITAL ART, ANY ART THAT INVOLVES A SPECTATOR TO ACHIEVE ITS PURPOSE

COMMUNITY SELECTED LOCATIONS

1. Throughout Downtown Duluth
2. All city parks

BOTTOM Pedestrian tunnel at Bunten Road Park, Interactive installation opportunity

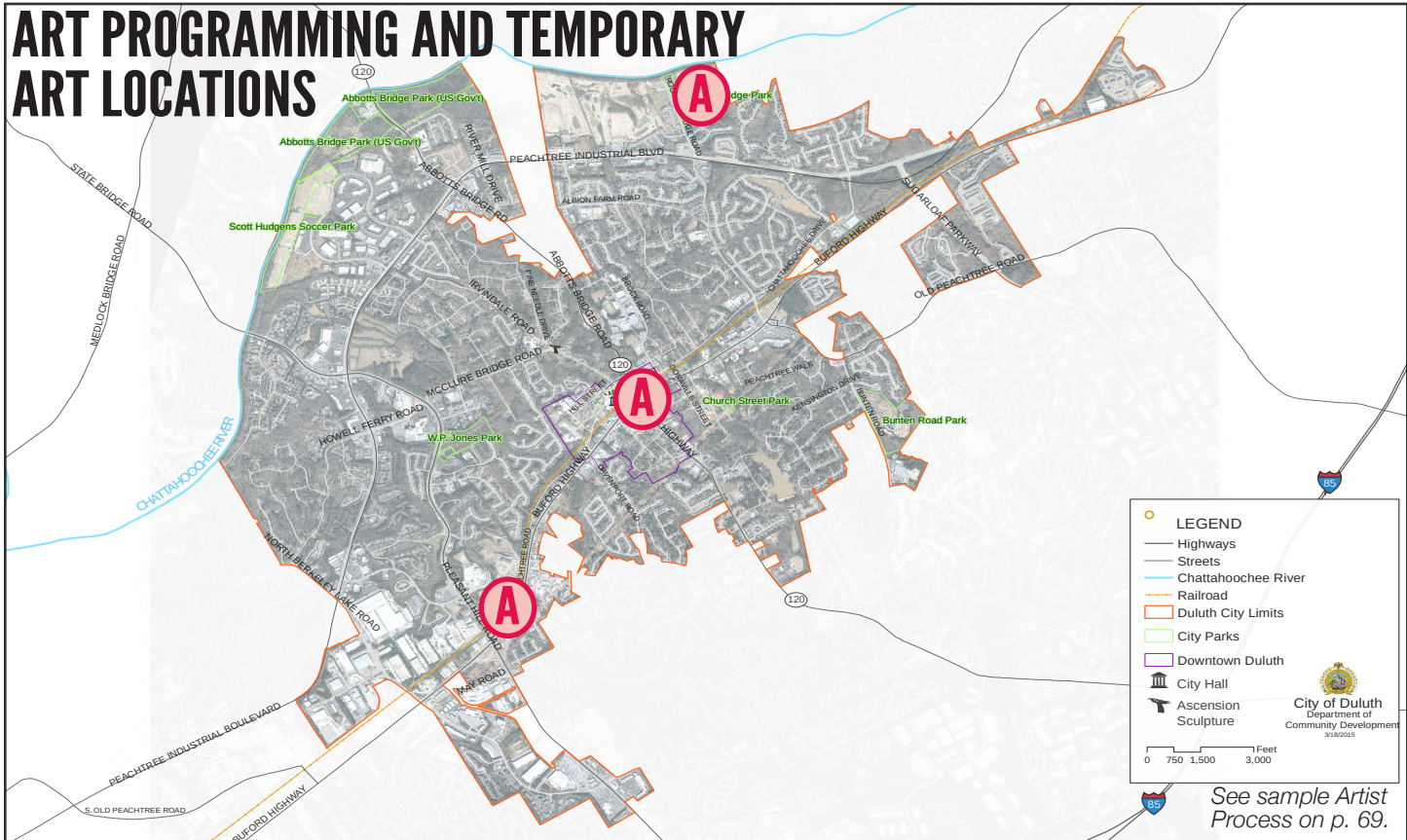
Photo credit:
Amanda Golden



COMMUNITY CREATED IDEAS

- Heavily landscaped gardens used as walking mazes
- Playgrounds based on popular children's books (Where the Wild Things Are, Mother Goose, Shel Silverstein books)
- Light art at the schools only activated when students walk into school
- Swings that play a song when fully occupied
- Boulderling wall on the side of unactivated buildings throughout the city
- Interactive 3D artwork on sidewalks, sides of buildings, overlooked parking lots
- Adult playgrounds

ART PROGRAMMING AND TEMPORARY ART LOCATIONS



ART PROGRAMMING AND TEMPORARY ART

ART PROGRAMMING CAN BE A FILM SERIES, A SPEAKER SERIES, AND OTHER TEMPORARY EVENTS THAT ALLOW ARTISTS TO ENGAGE THE PUBLIC. TEMPORARY ART IS OFTEN EXPERIENCED IN UNEXPECTED LOCATIONS

BOTTOM LEFT Barefoot in the Park

Photo credit:
City of Duluth, Georgia

BOTTOM RIGHT Flicks on the bricks

Photo credit:
City of Duluth, Georgia



COMMUNITY SELECTED LOCATIONS

1. Roger's Bridge Park
2. The Town Green
3. Pleasant Hill / Peachtree Road Intersection

COMMUNITY CREATED IDEAS

- Walls around construction sites where the community has the opportunity to give input ("Before I Die" wall, "I Have a Dream" wall)
- Finger paint boards
- Pop-up art galleries and retail shops
- Fallen soldier factoids with actors portraying soldiers during cross and flag display

PERFORMANCE ART

THEATRE, DANCE, LIVE MUSIC, PUPPETRY, STORYTELLING, ACROBATIC DISPLAYS, FIRE BREATHERS, STAND-UP COMEDY, OPERA, ART INTENDED TO BE PERFORMED FOR AN AUDIENCE

As we consider public art in Duluth, we must include performance art. Our city is rich with performers, performance patrons, and people who are hungry for more performances. We make a great audience.

We have fabulous venues that many would say are a major piece of our identity within Gwinnett County and the Atlanta region. We have the Red Clay Music Foundry and the Festival Center Stage. Both are downtown and present a range of opportunities. In the public art planning workshops, Duluthians revealed a few key factoids about our vision for performance art in Duluth.

100% of participants attend plays, concerts and other performing arts events. Those participants cited events at the Fox Theater, Operas,

Symphony Concerts, Broadway shows, Ballets, Cirque du Soleil, shows at the Aurora and comedy shows.

Of the participants at the workshops, 65% of them attend performance art events in Duluth including community theater, Duluth High School Orchestra concerts, Red Clay concerts, and shows at New Dawn.

WHAT CAN WE DO BETTER?

We love our performance art events that take place here in Duluth, but sometimes we wish there were more. We know the types and subject matter of shows could vary, attracting diverse groups to spend time in Duluth.

We asked how much people are

willing to spend per show or performance in Duluth, and participants averaged less than \$20, but many said they would be willing to pay more depending on what type of show.

Workshop participants were generally willing to spend \$20 or less for a show or performance in Duluth. Participants were willing to pay more depending on show type. They also acknowledged that performance arts directly contribute to local economies, citing pre-show dinners and nightcaps after attending Atlanta's Fox Theater. Making Duluth a similar performance arts destination is essential.

Duluth is fortunate to have existing infrastructure and resources to establish a comprehensive

performance art experience, particularly, our downtown restaurants. Many locally-owned restaurants offer a range of fare and price points. Keeping restaurants open longer would provide an attractive, lively hub for performance arts in Duluth. While existing consumer patterns require many restaurants to close before the start or during performances, restaurateurs could be notified weeks in advance of shows at the Red Clay or at the Festival Center Stage. Keeping restaurants open during the evenings of shows would encourage other business owners to stay open too, offering patrons a full performance destination and richer experience. Showgoers / patrons will then be able to plan their concert and theater experience around eating and shopping. Duluth's business owners will enjoy higher sales and a steady flow of patrons that are a direct result of a performance art destination.

The Red Clay Music Foundry is a tremendous asset for Duluth that is underutilized by the public. Extending Red Clay's reach to varying types of performance groups would increase its use. It would also attract new groups to the space who aren't inclined to go to a concert at the Red Clay.

RIGHT Highbeams in Duluth

Photo credit:
Dustin Grau Photography

BOTTOM Irish Dancing at the Festival Center

Photo credit:
City of Duluth, Georgia



The Red Clay Music Foundry is key to making a performance art hub work in Duluth. It is on it's way to becoming a regional destination. However, in order to attract a larger audience to Duluth, as locals, we must be willing to frequent more shows; we must also recognize that local success is required to attract widespread interest. A big part of creating widespread interest is sharing the advantages and benefits of a strong Red Clay to everyone we know.

Duluth has a distinct advantage that other communities do not, and that is cultural diversity. Our citizenry includes nationalities from all over the world within our city's ten square miles. Even though our cultural resources are outstanding, many of our cultures have not been properly represented in our performance art activities.

Encouraging more groups to showcase their culture through performance art is a great way to showcase their cultural traditions into the

everyday life experience for all Duluthians. Consider how Japanese Kabuki, traditional Japanese dance-drama, or Jinju geommu, a Korean native dance could be integrated into a season of performance arts, amplifying our "Norman Rockwell meets Modern Family" community.

The Festival Center Stage is also a great asset to the community. Many would agree that it is also underutilized by the public and should be used more often. Opening the stage up for public practices free of charge would create an experience for Duluthians that is unmatched in the Atlanta area.

Local dance companies, community choirs and community theater groups could host practices or free events at the Festival Center Stage. People could bring a picnic lunch or dinner and enjoy the performance during the rehearsal. This use of the space would encourage Duluthians and visitors alike to be downtown on a week night and would bring

greater exposure for the group that is rehearsing.

There is an exciting opportunity to strategically grow our performance arts presence. Doing so will continue to set us apart from the other communities in Gwinnett County and the Atlanta Region.

BOTTOM Howl on the Green

Photo credit:
HOOPIX





PUBLIC ART PRIORITY ACTION PLAN

“Public art humanizes the built environment and invigorates public spaces. It provides an intersection between the past, present and future, between disciplines, between ideas ”

AMERICANS FOR THE ARTS

As a direct result of this Duluth Defined planning process, many successes have been realized. We must build upon those in order to turn our vision into implementation.

As the Duluth Public Art Program grows out of the planning phase, we must take the necessary steps in order to ensure the program fulfills the needs of our community. The program will grow based on the short-term, medium-term, and long-term visions identified in this chapter.



ABOVE TOP Parrot at the Town Green

Photo credit:
City of Duluth, Georgia

ABOVE BOTTOM Concert on the Town Green

Photo credit:
Dustin Grau Photography

Attachment: Example 1- Duluth_Defined_4715 (21-6334 :

SHORT TERM (1-2 YEARS)

IN THE SHORT TERM, ATTENTION SHOULD BE FOCUSED ON POLICY INITIATION, GRANTS, FORMING PARTNERSHIPS, AND SETTING PRIORITIES FOR PROGRAMING AND PUBLIC ART INSTALLATION.

SHORT TERM TASKS	POTENTIAL PARTNERS	POTENTIAL LEAD
Explore 1% for the Arts Ordinance	DPAC, City Council, City Staff, Mayor, Citizens	DPAC
Grant Examination & Application	DPAC, DFAL, City Council, City Staff, Duluth Schools	DPAC, DFAL
Business Partnership Request for Interest	DPAC, DFAL, Corporate and Small Businesses	DPAC, DFAL
Set Priorities for Public Art Locations	DPAC, City Council, Parks and Rec, Public Works, Duluth Schools	DPAC
Host Creative Fundraisers	DFAL, Mayor, Corporate & Small Businesses, Fall Festival	DFAL
Explore & Apply for Artplace / NEA Grants	DPAC, DFAL, City Council, City Staff	DPAC, DFAL
Art Sales	DPAC, DFAL, Barefoot, Fall Festival	DFAL

1% FOR THE ARTS ORDINANCE

Through a municipal ordinance, Duluth could require that all municipal infrastructure projects paid for with city money set aside 1% of the budget for public art. Many cities in the United States have adopted such an ordinance. Several variations on this ordinance may be applicable and should be explored.

GRANT EXAMINATION & APPLICATION

Various local, state, and national grants are available for implementing public art in Duluth. These include grants from philanthropic foundations, arts organizations, and governmental entities.

BUSINESS PARTNERSHIP REQUEST FOR INTEREST

Corporate and small businesses should be approached for potential partnerships. This may include sponsorships of programming, donations for public art, and the inclusion of public art in their buildings or campuses. The level of interest should be collected using surveys and various outreach efforts.

SET PRIORITIES FOR LOCATIONS

Duluth Defined has identified locations for public art as desired by citizens and stakeholders. Priority locations should be selected from the areas identified in this plan in order to begin the construction of various public artworks.

HOST CREATIVE FUNDRAISING

Creative art-centric fundraisers should be held in order to raise money for art installation and programming. These fund raisers should be a way to inject art public events.

EXPLORE & APPLY FOR ARTPLACE / NEA GRANTS

Both ArtPlace and the National Endowment for the Arts have grant programs specifically engineered to help communities build and grow their public art programs. These programs should be explored and applied for if deemed appropriate.

ART SALES

In order to both encourage the purchase of local art and to raise money, art sales should be held.

MEDIUM TERM (2-5 YEARS)

PRIORITIES FOR THE MEDIUM TERM INCLUDE ENACTING POLICY RECOMMENDATIONS, ENGAGING BUSINESS PARTNERS FOR SPONSORSHIP, STAFFING THE PUBLIC ART PROGRAM, SOLIDIFYING PARTNERSHIPS AS WELL AS INSTALLATION OF PUBLIC ART AND LAUNCHING PROGRAMING.

MEDIUM TERM TASKS	POTENTIAL PARTNERS	POTENTIAL LEAD
Propose and Enact Ordinance Recommendations	DPAC, City Council, City Staff, Mayor, Citizens	City Council
Staff Public Art Program	DPAC, City Council, City Staff, Mayor, Citizens	City Council
Solidify Initial Business Partnerships	DPAC, DFAL, Corporate & Small Businesses	DPAC, DFAL
Implement Public Art	DPAC, DFAL, City Council, Parks and Rec, Public Works, Duluth Schools	DPAC
Partner with Developers	DPAC, City Council, City Staff, Mayor, Citizens	City Staff
Implement Innovative Programming	DFAL, DPAC, City Council, Theater Groups, Corporate & Small Businesses	DFAL, Theater Groups

PROPOSE AND ENACT ORDINANCE RECOMMENDATIONS

Upon completion of an initial exploration, a municipal ordinance should be enacted that requires that all municipal infrastructure projects paid for with city money set aside a percentage of the budget for public art.

STAFF PUBLIC ART PROGRAM

In order to establish the type of public arts program that is desired by the citizens and stakeholders in Duluth, a public art coordinator should be hired or the responsibility given to an appropriate existing staff member. This position's focus would be on administering the public art program, building business and non-profit partnerships, and finding and applying for grants or other financial resources.

SOLIDIFY INITIAL BUSINESS PARTNERSHIPS

Established partnerships with businesses both large and small should be solidified into long term partnerships by ensuring that the priorities and desires of both the public art programs and businesses are fulfilled.

IMPLEMENT PUBLIC ART

Projects which have been identified, prioritized, and funded should be implemented.

PARTNER WITH DEVELOPERS

Developers who are interested in building projects in Duluth should be encouraged to include public art and (or) Duluth-centric elements into their design.

IMPLEMENT INNOVATIVE PROGRAMMING

Innovative and experiential programming should be implemented in Duluth. This may include bringing practices and performances which are currently inside to open air spaces in the community.

HIGH SCHOOL ENGAGEMENT / DONATION

Duluth High School and Peachtree Ridge High School should be engaged in the public art program. This could include the donation of an art piece envisioned and created by the talented students and other programming.

LONG TERM (5+ YEARS)

THE LONG TERM PRIORITIES FOR PUBLIC ART IN DULUTH INCLUDE SUSTAINING PARTNERSHIPS AND STAFF, SOLIDIFYING LONG TERM FUNDING SOURCES, INSTALLING IMPACTFUL PUBLIC ART PIECES AND STAGING PERFORMING ART SHOWS.

LONG TERM TASKS	POTENTIAL PARTNERS	POTENTIAL LEAD
Construct Public Art	DPAC, DFAL, City Council, Parks and Rec, Public Works, Duluth Schools	DPAC
Sustain Long Term Funding & Partnerships	DPAC, DFAL, City Council, Corporate & Small Businesses	DPAC, DFAL
Review Impact of Enacted Ordinances, Update	DPAC, City Council, City Staff, Mayor, Citizens	DPAC, City Council
Continue Programming	DFAL, DPAC, City Council, Theater Groups, Corporate & Small Businesses	DFAL, Theater Groups
Update Plan Every 5 Years	DPAC, City Council, City Staff	DPAC, City Council

CONSTRUCT PUBLIC ART

Projects which have been identified, prioritized, and funded should be constructed.

SUSTAIN LONG TERM FUNDING & PARTNERSHIPS

Established partnerships with businesses both large and small should be sustained over the long term by ensuring that the priorities and desires of both the public art programs and businesses are fulfilled.

REVIEW IMPACT OF ENACTED ORDINANCES, UPDATE

Enacted public art policies and funding mechanisms should be reviewed annually to ensure applicability and productivity.

CONTINUE PROGRAMMING

Innovative and experiential programming should be a long term focus in Duluth.

UPDATE PLAN EVERY FIVE YEARS

The Public Art Master Plan should be updated every five years to ensure relevant, up-to-date public art policy and programming.



**ART IS NOT A THING;
IT IS A WAY.**
-ELBERT HUBBARD

APPENDIX

PROCESSES FOR CREATING CITY INITIATIVES	66
SAMPLE ARTIST SELECTION PROCESS AND DESIGN COMPETITIONS	68
COMMUNITY GENERATED PROJECTS	72

PROCESSES FOR CREATING CITY INITIATIVES

PUBLIC ART CAN BE CREATED THROUGH MANY DIFFERENT CITY-LED PROCESSES. THESE PROCESSES GIVE THE PUBLIC ART PROGRAM A WIDE RANGE OF INITIATIVE OPTIONS AND RESULT IN A MORE DIVERSE SET OF PUBLIC ART PROJECTS. EACH PROCESS VARIES IN TERMS OF THE ARTIST INTEGRATION ON A CREATIVE TEAM, AND THE DEGREE TO WHICH THE ART PROJECT IS INTEGRATED WITH THE OVERALL DESIGN. HERE ARE THE KEY POINTS OF THESE INITIATIVES.

ARTIST DESIGNED ELEMENT OF A LARGER PROJECT

An artist is selected as the lead for a specific element creation—such as lighting, gateways, crosswalk design, benches, light poles—anything considered public infrastructure. Teams of professionals, such as architects, civil engineers, landscape architects, are assembled by the artist or the City to work with the artist. Such a project should be part of a larger capital project.

CREATIVE TEAM PROJECT

An artist is selected at the beginning of a project to work with the Creative team (architect, engineer, landscape architect, and staff) to create the design of a larger capital project. The creative process of the artist shapes overall ideas about the project design, and results in a specific piece of the larger project that the artist has a specific responsibility for designing. This artist created element will be integrated into the architectural or landscape design project itself. Artists for City-initiated creative team projects must be selected by City staff with guidance from the DPAC. Artists for private projects will be on a preferred client list available to developers as requested.

ARTIST-IN-RESIDENCE

An artist-in-residence is hired to work as special advisor to the City on a specific project. The residency is a fixed amount of time, and has a specific purpose.

INTEGRATED PROJECT

A public art project is planned and executed with the overall design of a larger project, but the artist works independently of the creative team. These types of projects are integrated into architecture, landscape design, streetscape, or infrastructure projects. The artist is selected at the beginning of the project and works with the creative team, the city, the local community, and general contractors of the project to identify opportunities for the project design. The final installation is usually designed and fabricated independently of the main project, and installed at the appropriate time during the construction schedule.

TEMPORARY PROJECT

These are projects that are not permanent and have a predetermined period of display, lasting from one day to many years. In this case the City may commission the work, but the artist generally retains ownership. It is likely that temporary projects will offer an opportunity to work with the community on the fabrication and design. The use of Temporary Projects encourages the testing of art types and locations.

SITE SPECIFIC PROJECT / DESIGN COMPETITIONS

In site specific projects or design competitions, an artist is selected through a commission process to design, create, and install a piece or multiple pieces of public art. A budget is set as well as a specific location, and the commissioned artist must stay within the boundaries of the project. Many times, the budget and location is defined before the artist selection process, and other times, the artist is selected before the location and budget is finalized. See Artist Selection Process on p. 67.

ARTIST SELECTION PROCESS AND DESIGN COMPETITIONS

WHEN COMMISSIONING AN ARTIST TO CREATE AND INSTALL A PUBLIC ART PIECE, CERTAIN PROTOCOLS SHOULD BE IN PLACE. THIS ENSURES THE CITY IS CONDUCTING AN OPEN AND DEMOCRATIC PROCESS AND IS REACHING A DECISION IN A FAIR AND JUST WAY.

OVERVIEW OF PROCESS

1. Form Review Committee
2. Release Artist Call
3. Review Proposals through established rating system
4. Determine Semi-finalists and request any additional needed information
5. Determine Finalists
6. Conduct Interviews
7. Select Artist

MUST HAVES ON A CALL FOR ARTIST

- Description of Project
- Who is Duluth?
- Site Specifications
- Stipulations and Parameters
- Budget
- Application Process
- Proposed Timeline

ARTIST NAME (Columns B-I are YES / NO Questions based on Submission. Columns J-N: Please rate on a scale from 1-5 with 5 being the highest)	Primary medium	Letter of Interest	Current Resume w/ References	Images of Completed work w/ Descriptions & Labels	Photo Identification Sheet	Up to 3 pieces of supportive materials	Previous Completed Work (includes consideration of number of public pieces & pricing)	Materials (quality, maintenance requirements, locally sourced/ sustainable)	Artist's Approach (adherence to factors listed in Call, plans to be familiar with location, our City, preferences, etc)	Creativity - Diversity of Styles	Total Score (Max score is 100)	BONUS General Appeal to Community/ Artist's Relation- ship to Duluth	Notes
Artist 1													

SAMPLE OF REVIEW SHEET ROUND 1

*note: This spreadsheet was used in
the Gateway Art Project that led to the
Ascension Commission.*

ASSOCIATED WEIGHTS

PREVIOUS WORK	0.1
MATERIALS	0.4
APPROACH	0.4
CREATIVITY	0.1

	REQUIREMENTS																	SUBJECT	DESIGN	MATERIALS	IMPORTANT CONSIDERATIONS						BONUS	NOTES
ARTIST NAME (Columns C-F are YES / NO Questions based on Submission. Columns H-S: Please rate on a scale from 1-5 with 5 being the highest)	Primary medium																	Responds to your interpretation of the call to artists Will be well received locally Responds to your interpretation of the call to artists Will be well received locally Responds to your interpretation of the call to artists (quality, maintenance requirements, locally sourced / sustainable) Will be well received locally Positive Visual Impact (Wow factor, 10 years from now?) 20% Uniqueness (20%) Appropriateness for site (scale, fit, proportions, relevance, 360 view) 10% Art communicates Message (10%) Artist's Narrative/Philosophy (5%) Package Presentation (5%)	TOTAL SCORE (MAX SCORE IS 100)	Describe reasons in Notes section	NOTES							
	Perspective or Elevation Graphic																											
	Plan View with required information(dimension, etc.)																											
	Narrative																											
	Additional Materials																											
Artist 1																												

SAMPLE OF REVIEW SHEET SEMI FINALISTS

note: This spreadsheet was used in Gateway Art Project that led to the the Ascension Commission.

ASSOCIATED WEIGHTS

DESIGN OF ART	0.1	APPROPRIATENESS	0.1
MATERIALS	0.1	ART COMMUNICATES	0.1
VISUAL IMPACT	0.2	NARRATIVE	0.05
UNIQUENESS	0.2	PACKAGE	0.05

PROJECT TYPES

Duluthians were asked to think creatively about what kinds of Public Art they wanted to see throughout Duluth. The ideas presented on the following pages represent their visions for their city.

MURAL ART

MURAL IMAGES RELATED DIRECTLY TO THE HISTORY OF DULUTH. THESE MURALS SHOULD INCLUDE: ROGER'S BRIDGE, TRAINS, TRADE AND COMMERCE

DO SERIES OF MURALS THROUGHOUT DULUTH ON VINYL SO THAT THE MURALS CAN ROTATE AND BE TEMPORARY. THIS WILL ALLOW MANY ARTISTS TO BE FEATURED IN A CONTROLLED AMOUNT OF TIME. THE VINYL MATERIAL REMOVES PERMANENCE AND MAKES IT EASIER ON PROPERTY OWNERS TO PARTICIPATE IN THE PUBLIC ART PROGRAM.

3D MURALS ON SIDEWALKS AND SIDES OF BUILDINGS. THE 3D MURALS COULD BE PART OF A LARGER FESTIVAL TO CELEBRATE PUBLIC ART.

INTEGRATE DIFFERENT MATERIALS INTO THE MURALS, NOT JUST PAINT. MAKE THEM MOSAIC MURALS.

PAINT MURALS THROUGHOUT THE CITY ON UNDERPASSES OR RETAINING WALLS. THIS WILL MAKE FOR A MORE ENJOYABLE DRIVE!

MAKE SOME OF THE MURALS PARTICIPATORY. ASK THE COMMUNITY THOUGHT PROVOKING QUESTIONS. EXAMPLES INCLUDE: BEFORE I DIE WALL, I HAVE A DREAM WALL, COLOR INSIDE THE LINES

INTEGRATE MODERN ART INTO MURALS THROUGHOUT THE CITY

MURALS SHOULD BE PAINTED BY DIFFERENT CULTURAL GROUPS EXPLORING THEIR HISTORY.

PERFORMANCE ART

UTILIZE POP UP TREND: DANCE MOBS, PERFORMANCES BY COMMUNITY GROUPS

FREE PERFORMANCES AT THE FESTIVAL CENTER, ON THE TOWN GREEN, AND IN THE PARKS

SING-ALONGS IN ALL OF THE PARKS- CREATE A SUMMER SING-ALONG SERIES FOR FAMILIES

STREET MUSICIANS AND PERFORMANCES THROUGHOUT DULUTH

INTERACTIVE PLAYS FOR CHILDREN ON THE TOWN GREEN WITH BOXES OF PROPS SO CHILDREN CAN INTERACT WITH THE PERFORMERS

MUST HAVE A COMMUNITY THEATER IN DULUTH THAT PRODUCES QUALITY SHOWS THAT PEOPLE WOULD WANT TO FREQUENT.

UTILIZE THE RED CLAY MUSIC FOUNDRY FOR PERFORMANCES OTHER THAN CONCERTS. THIS IS A VENUE THAT SHOULD BE ON DISPLAY AND USED FREQUENTLY.

CONCENTRATE ON BRINGING HIGH PROFILE SHOWS TO DULUTH. THIS WILL GET PEOPLE FROM ATLANTA OUT TO DULUTH.

SCULPTURE ART

H.11.b

UTILIZE THE DULUTH HIGH SCHOOL TALENT IN COMMUNITY PERFORMANCES AND FOR FREE ENTERTAINMENT ON THE TOWN GREEN

CREATE A SCULPTURE GARDEN THAT IS WALKABLE OR DRIVABLE

MAKE SURE SOME OF THE SCULPTURES ARE MODERN AND UNEXPECTED, NOT JUST BASED ON HISTORY

ENSURE SCULPTURES ART IS CREATED USING A MIX OF MATERIALS: BRONZE, BRIGHT COLORS, RECYCLED MATERIALS

A SERIES OF FOREST ANIMALS ALONG THE WALKING PATHS AT CITY PARKS: MANY OF THESE ANIMALS CAN BE RANDOM, WILD ANIMALS OR ANIMALS FOUND IN CENTRAL GEORGIA

LARGER THAN LIFE FAMILY THAT PEOPLE CAN WALK THROUGH AND PLAY ON

PLACE SCULPTURES AT CHATTAPOOCHEE DOG PARK THAT DOGS AND OWNERS CAN INTERACT WITH: LARGE FIRE HYDRANT, OBSTACLE COURSES FOR DOGS

RELIGIOUS SCULPTURES ON CHURCH ROW ENCOMPASSING ALL RELIGIONS FOUND IN DULUTH

Packet Pg. 214

INTERACTIVE ART

FERRY PLAY STATION ALLOWING CHILDREN TO INTERACT WITH HISTORY OF DULUTH

LIVE STATUES ON SPECIAL EVENT DAYS

SIDEWALK GAMES PAINTED ON THE SIDEWALK NEAR ALL THE SCHOOLS SO KIDS CAN PLAY ON THEM WHILE WALKING TO SCHOOL

CREATE THEMED PLAYGROUND EQUIPMENT THAT IS COMMISSIONED BY FAMOUS ARTISTS: THIS WILL DRAW PEOPLE FROM ALL OVER TO SEE THE PLAYGROUND EQUIPMENT AS WELL AS CREATE A FUN AND EXCITING ENVIRONMENT FOR FAMILIES

CREATE INTERACTIVE LIGHT ART ON EACH SIDE OF THE TOWN GREEN. EACH SIDE CONTROLS THE OTHER. CAN CONTROL USING BRICKS IN THE GROUND, OR SECRET BUTTONS HIDDEN THROUGHOUT THE TOWN GREEN.

CREATE MORE INTERACTIVE WATER FEATURES THROUGHOUT THE CITY, NOT JUST IN THE TOWN GREEN. UTILIZE WATER PLAY IN NEW DEVELOPMENTS AND NEAR THE CHATTAHOOCHEE RIVER.

ADULT PLAYGROUNDS INCLUDING BOULDERING PARKS

Attachment: Example 1- Duluth_Defined_4715 (21-6334 :

ART PROGRAMING AND TEMPORARY ART

H.11.b

WALKING MAZE MADE WITH HEAVILY LANDSCAPED GARDENS

MUSIC STATIONS THROUGHOUT THE CITY SO DULUTHIANS
AND VISITORS CAN STOP, LINGER AND CREATE MUSIC

GIANT FINGER PAINTING BOARDS ON EXTERIOR OF CON-
STRUCTION SITE FENCES

CREATE PLAYGROUNDS THAT DEAL WITH SCIENCE, TECH-
NOLOGY, ENGINEERING AND MATH TOPICS

CLIMBABLE PIECES ON MULTIUSE PATHS THAT ENCOURAGE
CHILDREN AND FAMILIES TO GET OUT OF THEIR VEHICLES
AND ENJOY WALKING TOGETHER

PROGRAMMING ABOUT FALLEN SOLDIERS THAT ARE REMEM-
BERED ON VETERANS DAY

POP UP ART STUDIOS IN UNUSED SPACES THROUGHOUT
DULUTH

STUDENT ART GALLERIES FOR STUDENTS TO SELL THEIR
WORK AND GAIN EXPOSURE

Packet Pg. 216

Attachment: Example 1- Duluth_Defined_4715 (21-6334 :

ART INSTALLATIONS COMPOSED OF DULUTHIANS SIX
WORD MEMOIRS

ART INSTALLATIONS COMPOSED OF DULUTHIANS HOPES
AND DREAMS FOR THEMSELVES AND THE CITY

INVITE ASPIRING CHEFS FROM AROUND THE ATLANTA AREA
TO HAVE A TEMPORARY RESTAURANT IN DULUTH: ALLOW
THESE CHEFS TO GET THEIR START IN DULUTH.

OPEN MIC NIGHTS ON THE TOWN GREEN

RANDOM LARGER THAN LIFE OBJECTS THAT APPEAR ONCE
A YEAR FOR A MONTH AND THE LOCATIONS ARE CHANGED
WEEKLY, UNANNOUNCED. EXAMPLES INCLUDE: BIG PURPLE
BALL, WILDCAT PAW

BECOME PART OF A CITY LENDING GROUP WHERE ART
TRAVELS FROM CITY TO CITY. THIS WOULD ALLOW DULUTH
TO GET LARGER PIECES FROM FAMOUS ARTISTS

QUARTERLY FILM SERIES THAT HAS A RANGE OF THEMES

YARN BOMBING DURING THE FALL

FLOCKS OF BIRDS INSTALLED IN TREES THROUGHOUT THE
CITY WHERE RESIDENTS HAVE TO FIND THEM

FUNCTIONAL ART

MOSAIC BENCHES MADE BY LOCAL ARTISTS OR COMMUNITY MEMBERS

BIKE RACK MADE IN THE SHAPE OF ROGER'S BRIDGE. PLACE THESE THROUGHOUT TOWN

START AN UTILITY BOX MURAL PROGRAM THAT TRANSFORMS COMMON UTILITY BOXES INTO WORKS OF ART

MOSAIC ADA RAMPS ON THE SIDEWALK MADE BY LOCAL ARTISTS OR COMMUNITY MEMBERS

MUSICAL CROSSWALKS THROUGHOUT DOWNTOWN TO HIGHLIGHT PERFORMERS AT EDDIE OWENS PRESENTS



city of
Suwanee
 PUBLIC ART MASTER PLAN



PUBLIC ART MASTER PLAN

PREPARED BY:

Todd W. Bressi / Urban Design • Place Planning • Public Art
Meridith C. McKinley / Via Partnership



ADOPTED SEPTEMBER 22, 2015

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

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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 SculptTour, 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, identifying 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 SculptTour 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 SculptTour.

- There is discussion about whether SculptTour 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 voluntarily 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 SculptTour 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, mile 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 SculptTour 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 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.

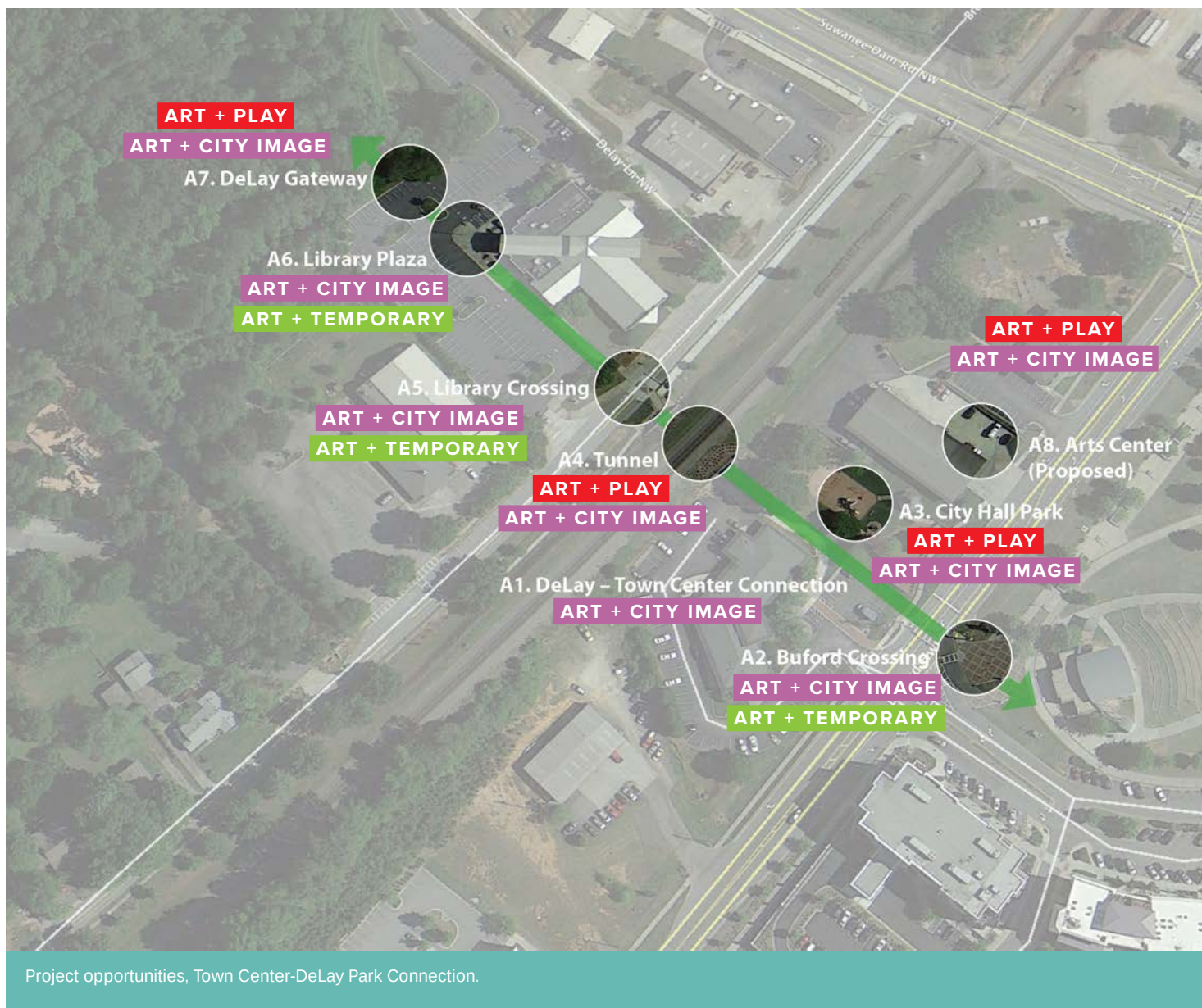
III. POTENTIAL LOCATIONS FOR PUBLIC ART

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, SculptTour, 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).



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 connection¹. 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 facility⁴.

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?



WE MAKE RESTON
Opening
September 26, 2015

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
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.

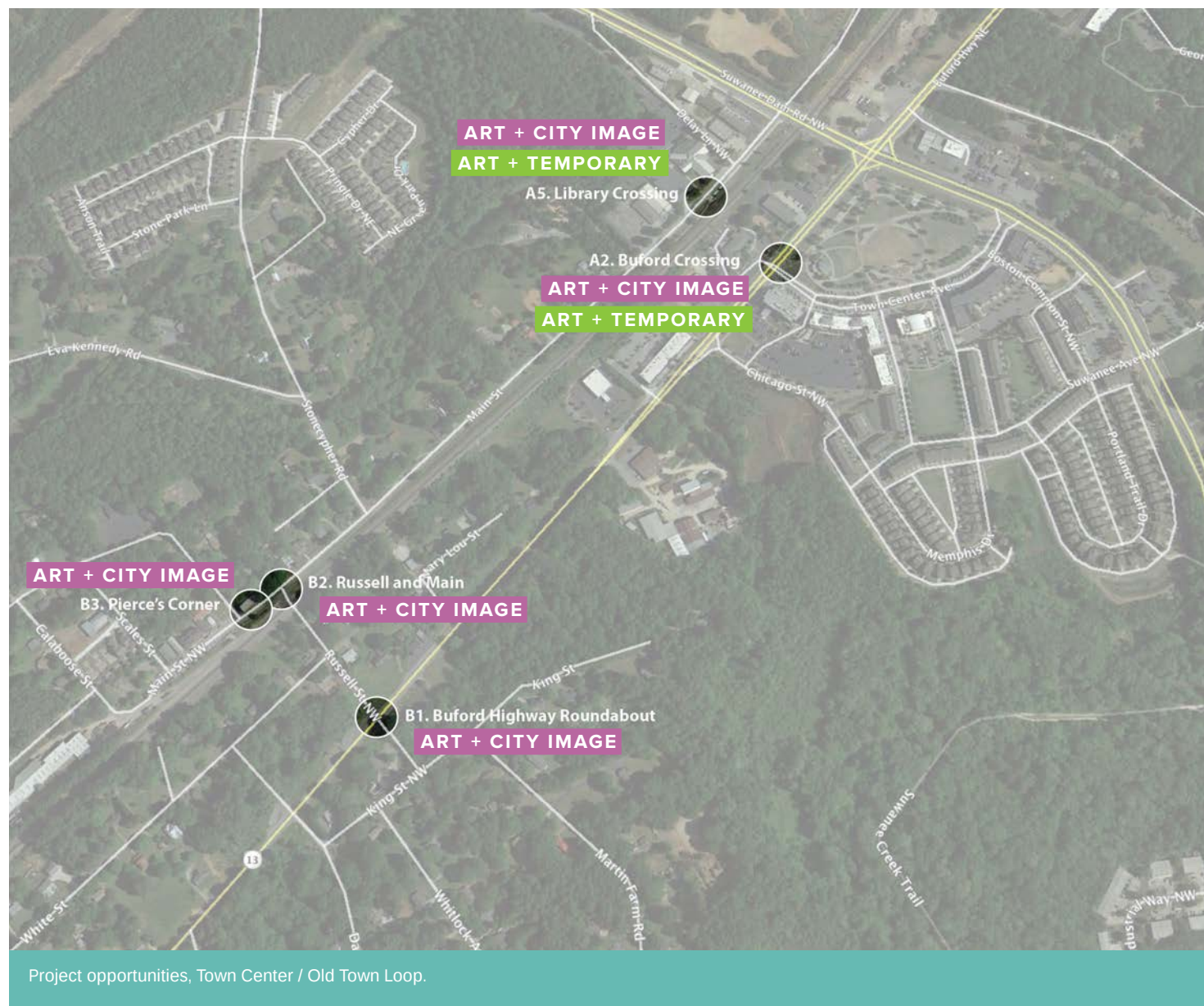
Jim Sanborn, *Alluvium*

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*



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 SculptTour. 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

ART + CITY IMAGE
ART + TEMPORARY



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*

ART + PLAY



This playful, mirrored labyrinth would be an engaging, playful temporary project for Town Center Park.
Jeppe Hein, *Semicircular Mirror Labyrinth II*

ART + PLAY



Suwanee should consider artful gateways to playful areas.
Roberty Bell, *Gate for Community Garden*

ART + PLAY
ART + TEMPORARY



Temporary public art projects can help activate spaces at night.
Joop Reuvecoop, *Amsterdam Light Festival*

ART + TEMPORARY



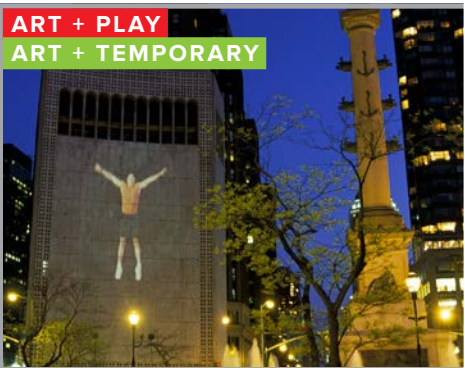
The Suwanee Creek Greenway could be a location for temporary artworks with environmental themes, such as these birdhouses that address the habitat loss for native birds in booming Silicon Valley.
Cameron Hockenson, *Control Tower*

ART + CITY IMAGE



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*
© Philadelphia Mural Arts Advocates

ART + PLAY
ART + TEMPORARY



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 SculptTour. 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 SculptTour 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 SculptTour. 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 SculptTour 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 + 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*

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*

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				

Attachment: Example 2- Public Art Master Plan Suwanee (21-6334 : City of Norcross Master Arts and Cultural Plan Request for Proposal)



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 SculptTour 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 SculptTour, but it should refine future rounds of SculptTour 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

SculptTour has had a good track record of generating interest in an 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, SculptTour 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 SculptTour. "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 SculptTour 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 SculptTour exhibitions could begin to engage locations in the City beyond Town Center, as was envisioned when SculptTour was launched. Several potential locations are identified in the recommendations for a "Downtown Loop" and "Town Center / DeLay Connection" and could be locations for SculptTour 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

SculptTour 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 SculptTour exhibitions, such as light, fabric, plant material, new media, etc.

Process

In order to continue to reach high-quality artists for SculptTour 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 SculptTour 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 SculptTour 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, SculptTour 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 elsewhere 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 partnership 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 pursuing 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 SculptTour. 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-scene 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 sta. 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 sta 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 SculptTour 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 clarified 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.



Suwannee 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 o these criteria would be su□cient 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 o□cially 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 Sculpture 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 may 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 Suwannee City Council should provide overall oversight for Suwannee'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 Suwannee'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 SculptTour.
- Act as liaison with developers.
- Incorporate public art recommendations into future planning and design projects.
- Manage public marketing, communications, and documentation

PUBLIC ARTS COMMISSION

Suwannee'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 sta□.
 - 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 the 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.

ACKNOWLEDGEMENTS

City Council

- Jimmy Burnette, *Mayor*
- Beth Hilscher, *Mayor Pro Tem*
- Dan Foster, *Councilmember*
- Dick Goodman, *Councilmember*
- Doug Ireland, *Councilmember*
- Linnea Miller, *Councilmember*

Public Arts Commission

- Dick Goodman
- Cherie Heringer
- Suzanne Holtkamp
- Vickie Johnson
- Berney Kirkland
- Tim O'Brien
- Lisa Winton

PAMP Advisory Committee

- Amy Bray
- Caron Burnette
- Dick Goodman
- Roger Grant
- Cherie Heringer
- Jonathan Holmes
- Suzanne Holtkamp
- Matt Hyatt
- Vickie Johnson
- Dion Jones
- Berney Kirkland
- Tia Lynn
- Linnea Miller
- Earl Mitchell
- Melanie Mollard
- Tim O'Brien
- Phil Proctor
- Lisa Winton
- Marty Allen, *City Manager*
- Denise Brinson, *Assistant City Manager, Economic Development*
- Dan Robinson, *Senior Planner, Planning*
- Toni Shrewsbury, *Special Projects Coordinator, Economic Development*

Stakeholder Interviews

- Lisa Anders
- Jimmy Burnette
- Bryan Cohen
- Matt Dickison
- Dan Foster
- Sonny Franks
- Woody Giles
- Dick Goodman
- Beverly Hart
- Jeannine Haynes
- Beth Hilscher
- Doug Ireland
- Vickie Johnson
- Marta Rodriguez
- William Manigault
- Nick Masino
- Kevin McOmber
- James Miller
- Linnea Miller
- North Gwinnett High School Art Students
- Mickey O'Brien
- Raye Varney
- Angela Veugeler
- Dr. Alan Wang
- Debi West

All photos courtesy City of Suwanee unless otherwise credited.



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



City of Peachtree Corners Public Art Initiative

October, 2018



Introduction

A Public Art Initiative creates a stimulating cultural environment that attracts people in and around a community, increasing the number of visitors and enhancing resident participation. By locating firms, artists and cultural facilities together, a multiplier effect can occur, generating economic capital and good will.

– City Council Resolution

Peachtree Corners has built its success as a “live, work and play” community, with technology-based office parks and residential neighborhoods situated in a green landscape along the Chattahoochee River. As it matures, the City is laying the groundwork for a stronger arts and culture component – particularly public art – to be part of this mix. This Vision Map brings into focus opportunities for locating public art in the city and themes that artists might consider.

Peachtree Corners reached an important turning point in 2011, when citizens voted to incorporate and become Gwinnett County’s largest city. A key outcome of this was to give the City closer control over its future, particularly land-use decisions as it approached a built-out status and began to see the need to meet future needs through redevelopment.

Since then, the City has put important building blocks in place — a comprehensive plan, an Innovation Hub master plan, an economic development plan, Holcomb Bridge Road Corridor Redevelopment Plan, and other studies of how to maintain the competitiveness of its technology hub and reinvest in commercial corridors, and an arts and culture master plan. It has catalyzed the creating of a new Town Center, an incubator for homegrown innovative businesses, and a multi-use trail network.

The City created an Arts Council in 2016, and a year after that completed its arts and culture master plan, which set out the key priorities of building an arts center and encouraging more public art. In June, 2018, City Council passed a resolution

establishing a Public Art Initiative. The resolution requires developers to meet with the Peachtree Corners Arts Council to discuss possibilities for public art on their property. Developers would also be asked to voluntarily set aside one percent of their project costs for public art, either by including public art on their site or contributing money to a public art fund administered by the City.

This Public Art Initiative and Vision Map is intended to help City officials, developers and the community at large visualize and implement the City’s public art future. It outlines a vision for public art, offers an inventory of opportunities for public art throughout the city, and provides background on the types of projects that should be encouraged and prioritized. It is illustrated with examples of public artworks from around the country that reflect the types of projects public art that might be appropriate here.

Peachtree Corners’ vision for public art is rooted in the City’s essential qualities – its economic edge in innovation and technology, its location in a lush landscape along a river, its commitment to family and community. It is inspired by the city’s desire to evolve into an increasingly interconnected, collaborative place to live and work, and to encourage development patterns that are more mixed-use and walkable. Looking forward, public art can be one of the most visible and distinctive features that make the city innovative and remarkable.

What is Public Art?

Public art is one of several approaches to placemaking. It is a dynamic field, with new approaches and ideas emerging every day. Peachtree Corners' unique approach to public art will be driven by its vision, values, community assets and opportunities in public and private investment.



Public Art

For the purpose of achieving Peachtree Corners' goals for its Public Art Initiative, there are several key aspects of "what makes public art":

- Public art is located in a place that is generally accessible to or visible to the public, without having to pay.
- Public art is site-specific, created through a process that considers the visual and social context of the place where it is located, or it is acquired with a specific location in mind.
- Public art is created by a professional artist, which means someone who has a track record of exhibitions or commissioned visual or public art, or a degree in fine arts. Under this definition, other creative professionals are not considered artists, unless they otherwise meet these criteria.



Creative Placemaking

Creative placemaking is a process that establishes authentic partnerships among artists, planners, community development practitioners and people in a community to integrate arts into revitalization strategies. Projects can range from short-term initiatives that take less than a year to long-term, multi-year initiatives. They can involve public art, urban design, tactical urbanism approaches and more.



Design Enhancements

Design enhancements include features such as architectural features, landscape elements, wayfinding, entry monuments, water features and lighting that are created by design professionals. These can be very strong components of a placemaking program and should be strongly encouraged, but are typically not considered public art unless they are created by artists who are commissioned through a public art process.

WHAT IS NOT PUBLIC ART?

The following should not be considered public art:

- Design features that are decorative, ornamental or functional elements of the architecture or landscape design, unless created by an artist.
- Design features that are mass-produced, unless created by an artist as a limited edition.
- Design features that involve commercial expression related to the business or development where the artwork is located, or that otherwise would be considered a sign under the city code.
- Creative placemaking projects that are not lead by an artist.

PEACHTREE CORNERS' PUBLIC ART PROCESS

1. As part of the formal planning and approval process of any private and public development within the city of Peachtree Corners, the Public Art Initiative engages developers/owners to collaborate with the Arts Council at meetings to discuss plans for incorporating art into projects.
2. It is the goal of the PAI that the proposed art plan be submitted to the city's Community Development Department in conjunction with the project application. Eligible construction and development projects include construction or renovation of commercial, industrial, residential, office professional, and mixed-use sites.
3. All developers are strongly encouraged to voluntarily include in their private construction projects original public art with an approximate value of 1 percent of the total project cost, including construction and land. This 1 percent of project cost figure includes, the actual art acquisition cost, art consultant fees, professional artist fees, costs for design and, or fabrication of art, delivery and installation charges, and signage such as acknowledgement plaques. The artwork should be a fixed asset on the property and be maintained by the property owner.
4. As an alternative, a contribution of equal value may be given to the public art fund that is administered by the city. These funds will be used for the acquisition or commission of art on city-owned sites or for other art-related purposes, including but not limited to, art educational programs, shows and special events.
5. Most public art will fit into one of the following categories: architectural metals, architectural ceramics, mosaics and wall reliefs, architectural glass, murals and trompe l'oeil, functional art and sculpture.
6. All art projects must be approved by the Arts Council, or subcommittee thereof consisting of a majority. Artists are generally recognized by critics and peers as a professional artist of serious intent and ability who realize income through commissioned artwork or the placement of artwork at public institutions and who have had training in the arts or equivalent experience.

Vision, Mission, Goals



Peachtree Corners' comprehensive plan sets out a broad vision for the community's future and five goals that focus on key elements of that vision. These provide the context for Peachtree Corners' vision for public art.

VISION

Our community vision is to advance Peachtree Corners as a premier city by:

1. Offering a high quality of life for residents,
2. Providing a competitive environment for businesses,
3. Creating a strong sense of community for all, and
4. Accommodating the best opportunities to live, work, learn, play, and stay.

GOALS

Pursing these goals will help decision-makers, stakeholders and residents achieve success:

1. Build and strengthen a unified and family-friendly multicultural community.
2. Maintain a high-quality natural and cultural environment.
3. Integrate transportation and accessibility into development decisions.
4. Enable redevelopment and capture high-quality new development, increasing job growth and associated tax revenues.
5. Emerge as the most desirable and advantageous community in the Atlanta region.
6. Support educational and healthy living opportunities for residents and employees.

PUBLIC ART VISION

Peachtree Corners' public art resolution sets out the following vision for public art:

Artwork viewable by the public enhances aesthetics and complements scenic, natural, and landscape features in built environments, providing psychological and physiological advantages to citizens and visitors.

PUBLIC ART MISSION

Peachtree Corners' public art resolution sets out the following mission for public art:

It is the purpose of this Public Art Initiative (PAI) to encourage and facilitate the creation and placement of art in public spaces owned by the city of Peachtree Corners and within private developments — residential, commercial and industrial.

Public Art and City Development

Public art can be aligned with the City's goals for public places, development and community life. The concepts below, which are general goals outlined in the comprehensive plan, can also be a guide to priorities for public art in Peachtree Corners, whether it is created by the City or by private developers.

UNIFY AND CONNECT

Introduce elements that unify and connect the Peachtree Corners community, including built projects like green infrastructure, bike loops, greenways and arts and culture facilities; and programs like recreational activities and outdoor entertainment.

GREEN THE CITY

Take advantage of the unique environmental feature and recreational asset of the Chattahoochee River. Explore opportunities to utilize existing park space to take full advantage of the river. Coordinate with property owners and the county on access to realize planned greenway projects.

IMPROVE ACCESS

Provide a transportation network that is accessible to users of all modes of transportation, including drivers, pedestrians, and cyclists. Create attractive streetscapes that improve the experience for all.

REDEVELOP RETAIL

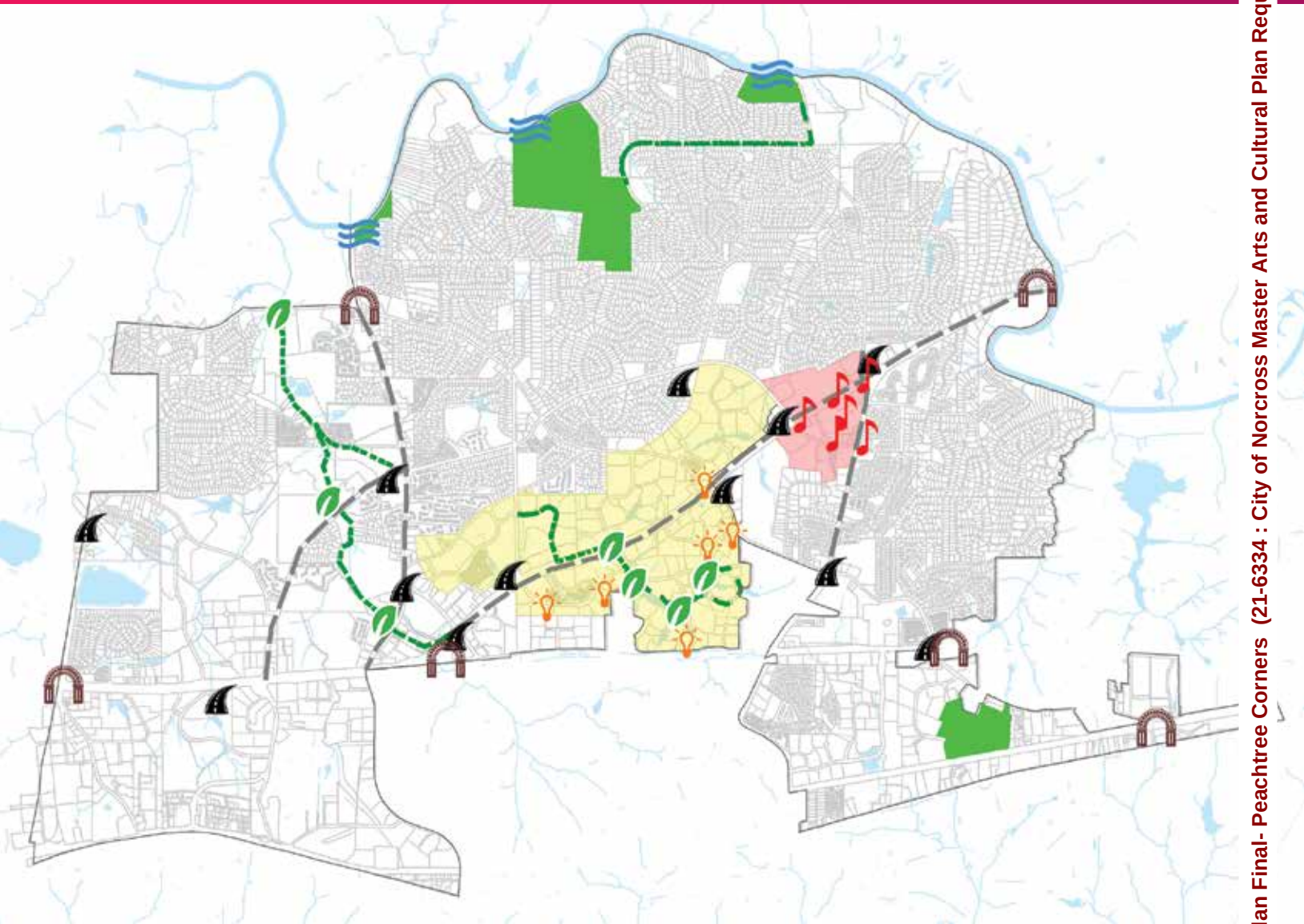
Identify and prioritize retail redevelopment opportunities at key intersections to create walkable, livable centers at varying scales.

REIMAGINE TECH PARK

Implement cutting edge technological infrastructure in Tech Park and throughout the City, including fiber and Wi-Fi. Strategically market key office development opportunities such as Governors Lake Parkway. Explore new modern office types, and use developer incentives to catalyze redevelopment. Identify and prioritize retail redevelopment opportunities at key intersections to create walkable, livable centers at varying scales.



Public Art Opportunity Zones



-  Entertainment District / Town Center
-  Innovation Hub
-  Greenways / Multi-Use Trails
-  The Chattahoochee

-  City Gateways
-  Corridors
-  Innovation Hub
-  Entertainment District

-  Parks
-  Art Corridors
-  Greenways

Places for Public Art

The Peachtree Corners Public Art Initiative and Vision Map outlines opportunities for public art in the context of the City's vision for the future, its most important features, and its patterns of public investment and private development.

The Vision Map provides a map of where the City should focus on cultivating public art opportunities, themes that can inspire how artists approach projects in the city, and an illustrated guide for how public art can fit into the City's built environment and landscape.

PUBLIC ART OPPORTUNITY ZONES

The Vision Map discusses six key priority areas for public art. These include both specific locations and types of locations that should be kept in mind as public art location:

Town Center / Entertainment Zone: The city's newly-developed mixed-use entertainment and retail-oriented area — including a town green and botanical garden — being developed through a public-private partnership. The Town Center, the Forum and adjacent properties have been incorporated into an Entertainment District.

Innovation Hub: Technology Park and adjacent areas that are the focus of the research and technology industry.

Greenways and Multi-Use Trails: Trail networks being built by the City, County and private developers.

The Chattahoochee: Places where people can access the river that forms the northern boundary of the city and is a signature natural feature of northern Georgia.

City Gateways: Six places indicated in the City's comprehensive plan as locations for features that mark gateways into the city.

Corridors: Locations along major roadways the city, including key intersections and nodes of activity, that are likely areas for development or redevelopment of office and retail uses.

PUBLIC ART THEMES

The Vision Map also identifies public art themes that should be associated with each Opportunity Zone and provides sample illustrations. These themes should not necessarily be considered literal guides for art project. Rather, they can help understand the city's essential qualities and serve as a starting point for the artist's own research and engagement processes. Followed consistently, these themes will help give legibility and continuity to different areas of the city.

PUBLIC ART TYPES

Finally, the Vision Map describes several basic types of public art that should be considered in Peachtree Corners and provides sample illustrations. As public art is a diverse and evolving field, this section is meant to stimulate creative thinking, particularly on the part of developers, about how public art can be incorporated into projects.



Town Center / Entertainment Zone

In our Livable Centers Initiative study, we asked our citizens what they would like to see on this centrally-located piece of property. An overwhelmingly majority said what the city needed was a place where they could come together as a community. — Mayor Mike Mason

Peachtree Corners' enhanced central business district will be the economic heart of the city. The area will include civic, cultural and social gathering places, easily accessed by nearby residents and networked with the Innovation Hub and beyond through the broader greenway system. Much of the area was recently designated an Entertainment District.

The central business district will be anchored by a new Town Center, focused on retail and entertainment activities, emerging along Peachtree Parkway between Peachtree Corners Circle and Medlock Bridge Road. Its mix of retail uses, offices, mixed-use, institutional properties and open spaces will give Peachtree Corners residents a vibrant, dynamic, livable and walkable civic, business and entertainment core.

Several public art and placemaking projects are already planned for the Town Center. These include a town green with a stage, an interactive fountain and a children's play area; torchers that serves as gateways; a monument to the veterans of Peachtree Corners, including seven sculptures donated by sculptor Chad Fisher; a holiday-tree plaza that will include a children's art feature; a botanically-inspired screen that will be mounted to one side of the new parking deck; and a sculptural landscape feature along a greenway behind a cinema.

OPPORTUNITIES FOR PUBLIC ART

Pedestrian Bridge

This will not only provide a connection between Town Center and the Forum, but also be a "remarkable space" in and of itself and create a gateway along the City's main corridor.

Roundabout

- A roundabout will manage traffic at Peachtree Corners Circle and Medlock Bridge Road

Botanical Garden

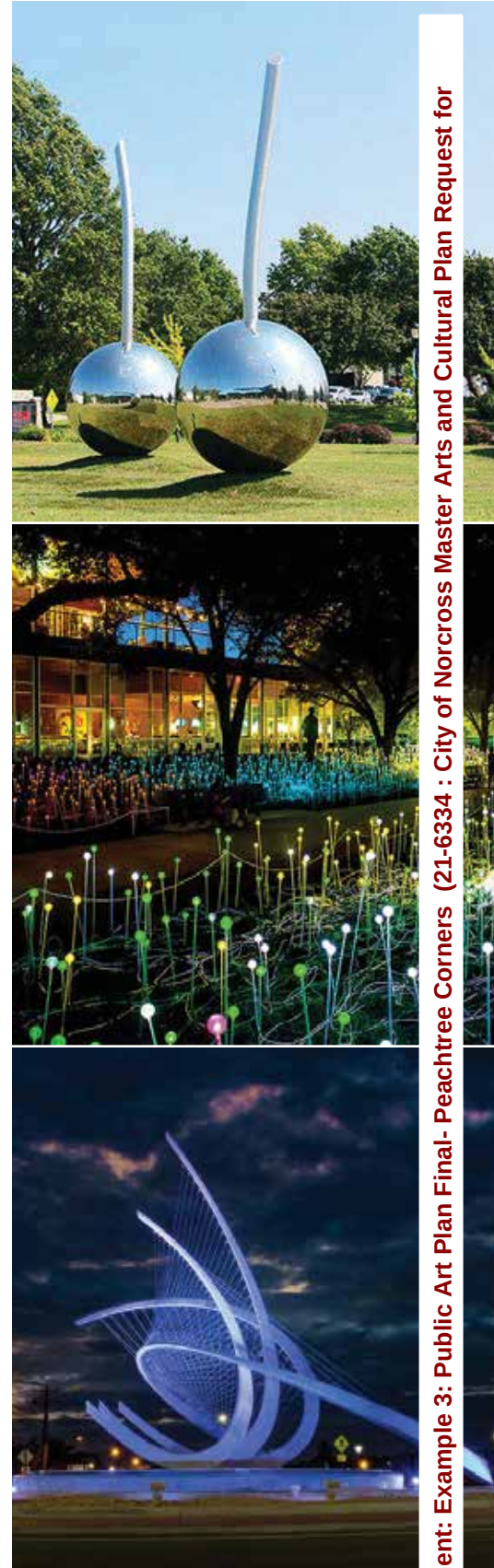
- A Botanical Garden that connect the town green to the pedestrian bridge

Peachtree Corners Circle

- There are several properties along this street, behind the Town Center, that are likely to see new development.

THEMES FOR PUBLIC ART

Public art in this area should focus on the theme of Entertainment.





Innovation Hub

The PTC Innovation Hub will become a place of Natural Innovation.

Located in the scenic environment of Peachtree Corners, the Innovation Hub will become a new energetic, mixed-use urban destination bringing together technology, inspiration, business, talent and capital in the pursuit of creativity, connectivity and collaboration. — Innovation Hub Master Plan

Peachtree Corners' modern era traces its roots to the development of Technology Park Atlanta, a campus for high technology industries. Constructed in the late 1960s, this office-park style campus, nestled in the woodlands, was the first phase of the broader master-planned community that evolved into Peachtree Corners.

Today, the City is focusing on how to maintain the robustness of its tech industry. The City's vision is to become an Innovation Hub that recognizes the importance of creating a fertile ecosystem of inspiration and collaboration. Diversity and interconnectedness are key principles: It is looking to promote a variety of business spaces, from co-working to headquarters to manufacturing; and to develop a walkable, mixed-use environment where people can live near where they work and easily collaborate.

So far, the City's major investment has been an incubator

space, Prototype Prime. It is also planning and building a series of multiuse trails that will connect workplaces and residential areas within Technology Park to each other, to Town Center and to a broader network of greenways and open spaces. And it is encouraging the evolution of single-use office campuses and retail centers into mixed-use developments.

The City's Innovation Hub master plan calls for "wild cards," public amenities that attract new talent and investment to the area. Public art can be a highly visible part of the mix – artwork that builds on the theme of innovation, collaboration and connectivity can set the tone for the Innovation Hub in a highly visible way.

OPPORTUNITIES FOR PUBLIC ART

Technology Park

New development and redevelopment in Technology Park should be encouraged to incorporate public art that is reflective of the spirit of the Innovation Hub. Public art should be visible and engaging to the public.

City Hall

The recently completed City Hall sits square in the middle of the Innovation Hub. Inside, it is outfit with cutting-edge meeting and presentation technology. City Hall should be the location for an iconic artwork that captures the spirit of Natural Innovation, particularly networking and interaction. This could be a permanent artwork or a bi-annual commission, awarded as a prize.

Technology Park Lake

The City is completing a casual walking path around this lake, which connects business to residential areas. The path could be a location for temporary artworks, potentially a temporary sculpture exhibition, or environmental, light- or sound-based projects that could be experienced by people walking along the path.

Technology Park Drive

Technology Park Drive is the area's spine. The open spaces and medians along the roadway could be locations for temporary installations that could be enjoyed by people driving through the area. City Hall and intersections with multi-use trails could be key locations for public art.

Peachtree Corners Parkway and Spalding Drive

This intersection is an entry point into the Technology Hub area.

THEMES FOR PUBLIC ART

Public art in this area should focus on the theme of Innovation.





Greenways / Multi-Use Trails

Greenways and multi-use trails are an important component of Peachtree Corners' future. They will link the City's open space and parks, such as the Chattahoochee River and county parks; give people access to green corridors throughout the city; and provide options for connecting housing to jobs and the Town Center.

The greenway network is being expanded through City, County and private initiatives:

- Gwinnett County's long-range greenway plan will connect to the Chattahoochee River and along Crooked Creek.
- The City is working on a Greenways and multi-use trails network that will connect the Innovation Hub and Town Center, including a pedestrian bridge over Peachtree Parkway connecting Town Center to the Forum.
- Developers will be required to connect to the greenway trail system where they can.



OPPORTUNITIES FOR PUBLIC ART

Town Center / Forum Multi-Use Trail Bridge

- This will connect Town Center to the Forum and will provide an opportunity to showcase artwork.

Hubs / Trailheads

- The City's concept plan for multi-use trails in the central area show nine potential locations for hubs and trailheads. Public art can help signal the presence of the trail or provide an amenity for trail users.

Trail Paths

- Trail paths can be treated with surface murals or other graphics that can be experienced by trail users.

Multi-Use Trail Crossings

The multi-use trail will occasionally cross key arterial roads.

These are locations where special design and infrastructure will be necessary, and are opportunities for artworks that mark where greenways cross roads. Depending on the way the crossing is designed, artworks could focus on greenway users or vehicles passing by.

Potential locations include:

- Technology Parkway and Technology Parkway South
- Crooked Creek and Peachtree Corners Circle Drive
- Crooked Creek and Peachtree Parkway. This could involve a bridge over or a tunnel under the roadway.

THEMES FOR PUBLIC ART

Public art in this area should focus on the theme of Green City. It can also support the educational and health benefits of public art, as described in the City's cultural plan.



The Chattahoochee

The Chattahoochee River is one of the community's most important assets, but it remains underused. Public access is limited and difficult to find. Yet where connections exist, such as at Jones Bridge Park and Holcomb Bridge Park, the river beckons people to come in for fishing, swimming and boating, or for hopping along a series of rocks to find a sunny place for sunbathing.

Over time, public access to and space along the river will improve. Simpsonwood Park, newly added to the County's park system, will provide add two new river overlooks. In the long run, the County hopes to build a greenway along the river, and the City hopes to encourage developers to provide public access when they build along the river.

OPPORTUNITIES FOR PUBLIC ART

Public art can be oriented towards family activity and celebrate the power of the natural environment, but it also must tread lightly. As park facilities are added or upgraded, sensitive integrated artworks could be considered. Temporary artworks could be staged at river viewing platforms, in pavilions or on meadows.

- Jones Bridge Park
- Holcomb Bridge Park
- Simpsonwood Park

THEMES FOR PUBLIC ART

Public art in this area should focus on the theme of Community and Family Oriented.



City Gateways

Peachtree Corners 2033 recognizes gateway features as a key strategy for providing a sense of arrival to the city, establishing a distinct sense of place and strengthening community identity. The plan indicates six locations that require special beautification efforts, and the City has explored designs for a standard gateway feature. The plan also recommends that other locations with high traffic volumes should also feature public art; these are identified in the “corridors” section of this plan.

OPPORTUNITIES FOR PUBLIC ART

Gateway locations that can be reinforced with public art when the areas around them are developed:

- South Old Peachtree Road and Buford Highway
- Peachtree Industrial Boulevard and South Old Peachtree Road
- Holcomb Bridge Road and Spalding Drive
- Peachtree Industrial Boulevard and Winter’s Chapel Road

Gateway locations that are appropriate for signature artworks:

- Peachtree Parkway at Chattahoochee River
- Peachtree Parkway and Peachtree Industrial Boulevard

THEMES FOR PUBLIC ART

Public art in this area should draw on the theme of Welcoming.





Corridors

Peachtree Corners is organized along a variety of arterial corridors. Peachtree Parkway and Holcomb Bridge Road provide regional connections, and Spalding Drive, Peachtree Corners Circle and Technology Parkway connect different districts within the city.

Currently, these corridors are familiar but not memorable, pass-throughs on the way to somewhere else. Where they intersect, they create some of the city's most important reference points.

In the near term, these corridors could be places for creative temporary public art projects that interrupt, even for a short time, the familiar traffic-dominated perception of these places.

In the long run, permanent public artworks that are integrated into these new developments along the corridors will be an important part of the mix. Retail developments along these corridors generally have a relatively short lifespan. As outdated strip mall and big box shopping areas redevelop, the city will place a strong emphasis on the form and aesthetics of what replaces them.

PEACHTREE PARKWAY

Peachtree Parkway is the spine of Peachtree Corners' central business district. It has the character of a highway, with many travel lanes, a center median and deep setbacks between the roadway and developed properties.

The Parkway can be viewed as five districts, according to the city's Livable Communities Initiative Plan: A north and south town center, corridor redevelopment areas, a conservation gateway zone and a technology park/innovation hub zone. Each of these has a different character and suggests a different approach to permanent and temporary public art.

Corridor Redevelopment Zone / Key Intersections

The city's LCI plan notes that as "... outdated strip mall areas begin to redevelop, emphasis should be placed on the form and aesthetics of new developments." Redevelopments on the following key intersections should strongly be encouraged to follow the city's Public Art Initiative. Artworks at these locations should create a visible presence for passing motorists, and should improve public environments both aesthetically and functionally, such as through the use of outdoor seating areas. They should also respond to the themes recommended for the areas indicated:

- Medlock Bridge Road: Corridor and Town Center / Entertainment Zone
- Peachtree Corners Circle: Innovation Hub and Town Center / Entertainment Zone
- Technology Parkway: Corridor and Innovation Hub
- Holcomb Bridge Road: Corridor
- Spalding Drive: Corridor



Conservation Gateway Zone

The southern part of Peachtree Parkway passes through a band of natural land that consists of rolling topography, dense tree canopies and a water feature. Called a “conservation gateway” in the city’s LCI plan, it acts like a buffer between the north and south side of the CBD. Because of steep grades and limited development potential, it is not likely to be developed.

This area is already being discussed as the spine of a future network of pedestrian paths and trails, and a trail crossing would be built over or under Peachtree Parkway. Public art here, related to the multi-use trail network, could explore the theme of nature and the city.

HOLCOMB BRIDGE ROAD

Holcomb Bridge Road connects Peachtree Corners with Norcross to the south and Roswell to the north. The City’s comprehensive plan envisions that this will become a mixed-use corridor with stable businesses and a revitalized gateway into the city. The City is supporting various land assemblage and financing tools to provide incentives for redevelopment.

Higher intensity nodes of development are located at key intersections, including the intersections at Spalding Drive, Peachtree Corners Circle and Jimmy Carter Boulevard

(the intersection at Spalding Drive is also highlighted as a gateway). Public art should be a component of redevelopments around these intersections, particularly redevelopments assisted by the Downtown Development Authority.

- Holcomb Bridge Road / Spalding Drive node
- Holcomb Bridge Road / Jimmy Carter Boulevard node
- Holcomb Bridge Road / Peachtree Corners Circle node

OTHER CORRIDOR AREAS

These other corridor sites, which serve a variety of neighborhoods, will be opportunities for public art as development and redevelopment occur:

- Medlock Bridge Road / Spalding Drive
- Winters Chapel Road / Peeler Road
- Jones Bridge Road / Peachtree Corners Circle

THEME FOR PUBLIC ART

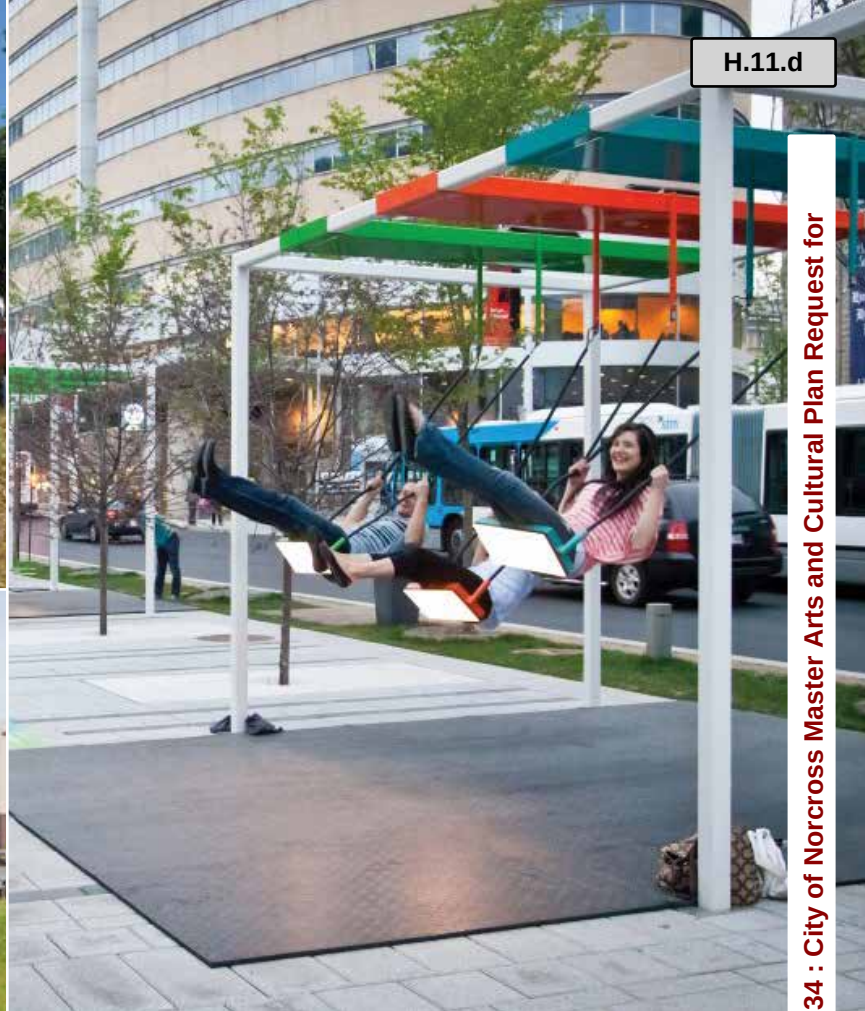
Retail developments along commercial corridors will serve a cross-section of the community. As such, public art in these locations should focus on the city’s cultural diversity.



Themes for Public Art



Artists should be challenged to learn about the community and develop artworks that speak to the community where it is located. Peachtree Corners encourages artists to start with the following themes in their own research about the community, and hopes to create artworks that are memorable visual expressions of these ideas. Each of these themes has particular resonance in specific areas of the city, as described in this section.



Entertainment

Peachtree Corners is expanding its reach as an entertainment destination. Its major business district destinations, the Forum and the Town Center, will include destination arts activities, entertainment venues, dining and open spaces. The creation of an Entertainment District will relax some of the rules about outdoor alcohol consumption. The City is studying the possibility of developing performing arts center.

The theme of entertainment can be reflected in public art that reflects arts and culture, especially interactive artworks that allow people to participate in creative activities. These can range from projects that range from the imagery of entertainment activities, to playful participatory projects such as playful, to light and sound art.



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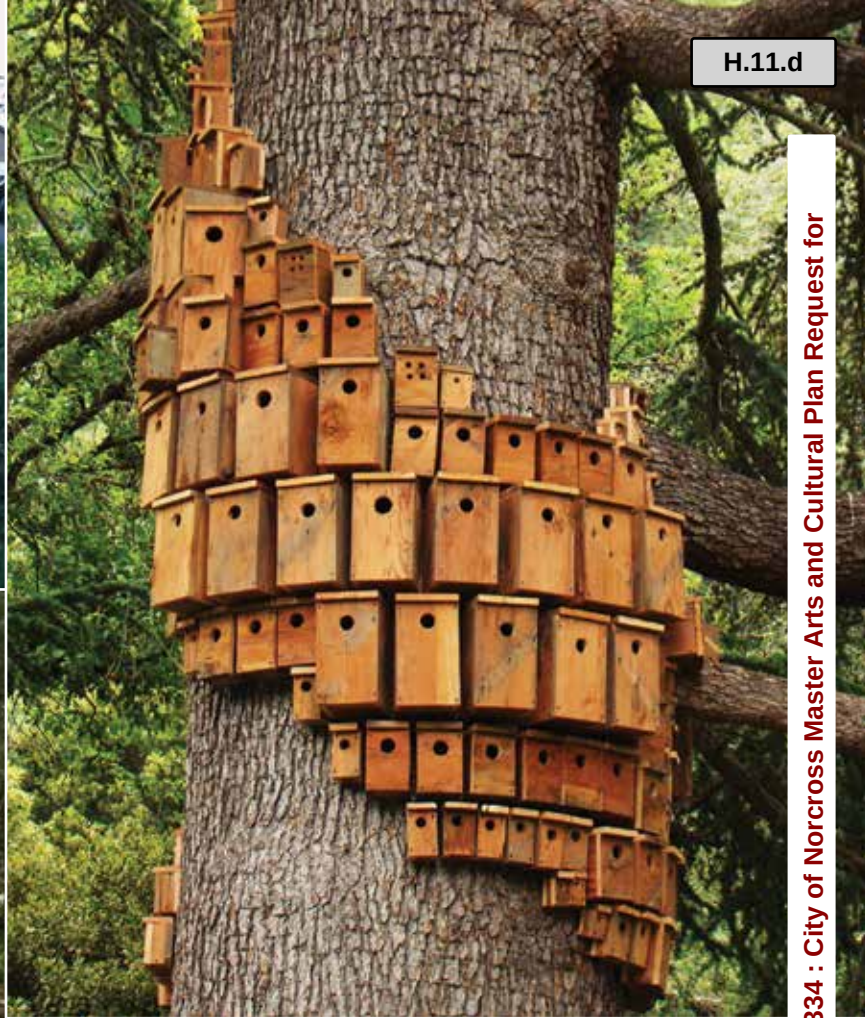
Innovative and Remarkable

Peachtree Corners strives to test new and innovative ideas and to be the best at what it does — to be remarkable.

This theme can be reflected in artworks that draw from the creativity and skills of Peachtree Corners' technology and innovation sector. These projects could involve new media (such as digital technology, light and data), new materials and fabrication methods, and visual references to research and technology.

In a certain sense, all public art in Peachtree Corners should be held up against that standard of "Innovative and Remarkable." However, this theme is most important to explore in areas related to technology and entrepreneurialism.

Attachment: Example 3: Public Art Plan Final- Peachtree Corners (21-6334 : City of Norcross Master Arts and Cultural Plan Request for



Green City

Peachtree Corners values its natural setting. Some of its most magical moments are places where nature and the city meet — parks where people can engage with the river; roadways that meander among the forest landscape, multi-use trails that run along creeks or lakes.

This theme can be reflected in artworks that explore natural processes or make of use natural materials. Artists could consider the interplay of light, wind and water; the annual cycles of plantings in forests, gardens and meadows; or areas related to stormwater management.

Artworks responding to the theme of nature and greenery are a priority along multi-use trails. They could also be appropriate in the parks along the Chattahoochee River, and in natural areas along Peachtree Parkway, Technology Lake and Technology Parkway

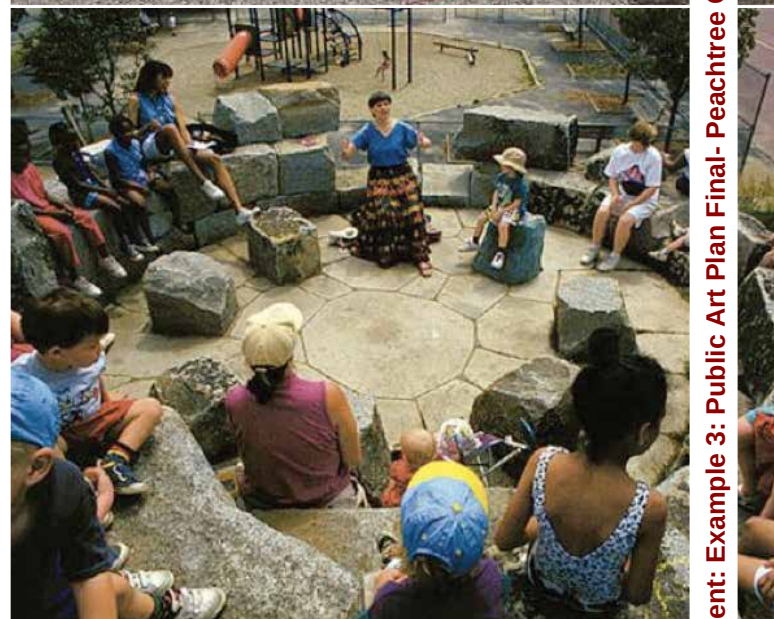


Community and Family-Oriented

Peachtree Corners has always been a place where community and family can take root and thrive.

This theme can be reflected in public art that engages people of all generations and relates to opportunities for gathering and play. As the City's cultural plan states, "By providing additional ways for residents to engage, the community benefits from the varying skill sets of members coming from varying professional backgrounds. This helps to mobilize the public to improve civic life and promote diversity."

Community and family-oriented artworks are most appropriate in places important to daily life and to community life, and places where people can engage with public art directly. The priority area for this theme is the parks along the Chattahoochee. This theme could also be explored in retail developments along major corridors and Town Center.



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Attachment: Example 3: Public Art Plan Final- Peachtree Corners (21-6334 : City of Norcross Master Arts and Cultural Plan Request for



Welcoming

Peachtree Corners would like to create a sense of arrival for people entering from the cities that surround it. This can be accomplished through gateway design elements, landscaping or public art — or some combination of these features.

Welcoming public art should capture an aspect of the city's spirit — innovative, remarkable and friendly. It should convey a sense of timelessness and stature, particularly through its material and scale. It should explore ideas that relate to aspiration, purpose and connection.

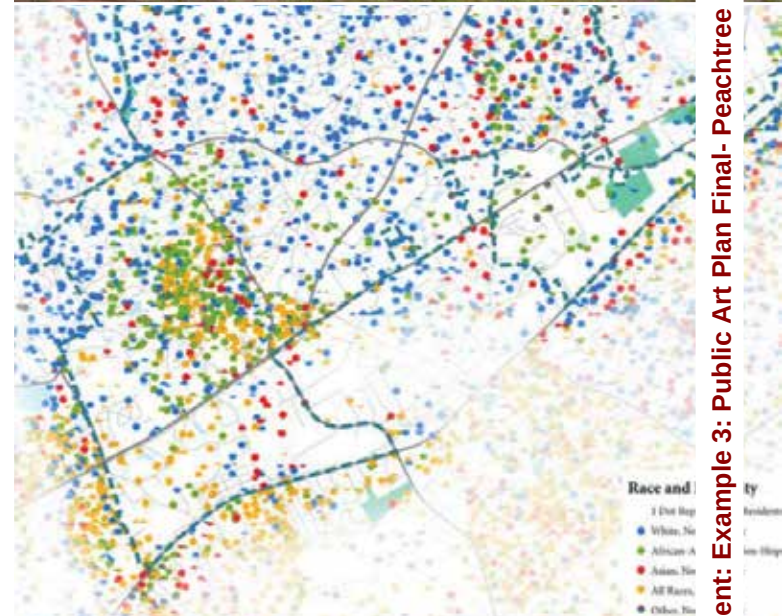


Culturally Diverse

Peachtree Corners is a remarkably diverse community, in terms of its cultural demographics. Public art should embrace the visions, values and traditions of all segments of the community.

This theme can be reflected in public art that draws from the inspiration, aspirations and traditions of Peachtree Corners' residents of all backgrounds.

The theme of culturally diverse is most applicable in places in the city where cultural diversity is reflected most strongly, as well as in the common gathering places that everybody in the city shares, such as retail redevelopments. It could also be considered in Town Center and parks along the Chattahoochee.





Basic Approaches to Public Art

Public art comes in many approaches and styles. Peachtree Corners encourages developers to consider a variety of artworks that contribute to the architecture, landscape and overall placemaking.



Freestanding Sculpture

Freestanding works are created independently of the design and construction of the site where they are located, although they should be responsive to the site. Examples include indoor and outdoor sculptures, reliefs and artworks suspended over an atrium or lobby. The artwork site must be considered very carefully with regard to the overall site planning, and the artwork's style and scale should be responsive to its surroundings.

Commissioning or purchasing a freestanding sculpture is a straightforward option, especially when there are no practical opportunities for one of the integrated approaches described below.



Integrated Artwork

"Integrated artworks" are seamlessly incorporated into the design of building, landscape or urban space. Examples include artist-designed paving, a terrazzo floor, a feature wall treated with mosaics or other materials, reliefs embedded into masonry walls, sculptural features, glass interlayers or specialty glass for interior or exterior walls.

For an integrated artwork, an artist or art consultant is brought into the project early in the design process to maximize opportunities for the artist's work to be integrated into the project.



Functional Art (Building and Site Features)

“Functional art” means projects where artists are commissioned to create an element of a utilitarian element that would ordinarily be built to standard specifications or ordered from a catalogue. Examples include features such as ornamental masonry (planters, architectural features), metalwork (fences, railings, tree guards, light poles, bike racks), concrete work (plazas, sidewalks, stormwater inlets), seating (benches, seatwalls), shade structures and more.



Interactive Art

“Interactive art” means projects that engage viewers in a hands-on way, usually physical or digital. Examples include sculptural playground equipment and projects that respond directly to audience input. Interactive art often involves technology that is better suited for temporary installations.



Murals

“Murals” are two-dimensional artworks applied to or attached to walls, ceilings or other surfaces. Murals are generally painted, but also can be made of other materials, such as mosaics, tiles and panels or printed on materials ranging from vinyl to porcelain. Painted murals can have a lifespan of one to fifteen years, depending on how they are made, and murals in other materials can have a much longer duration.

Most projects have blank walls that are visible to the public and could be enhanced with an artwork. Murals are commonly painted on exterior walls of buildings, facing a street or parking a lot. But they can also be installed on interior feature walls that face public spaces, concierge desks, grand staircases or elevator banks, as well as party walls, walls facing service areas, retaining walls, and exterior and interior walls in parking garages.



Temporary Art



Temporary artworks can play an important role in helping Peachtree Corners achieve its vision for public art. They can contribute to an ever-changing, creative feel that reinforces Peachtree Corners' identity as an innovative and remarkable place.

Temporary exhibitions can involve either artworks created especially for a site or artworks that are borrowed from artists, galleries or cultural organizations with a thought to their appropriateness for a site. Original creations can be risk-taking, embracing ideas that are still being developed, and inexpensive as they do not to meet the rigors of a permanent public artwork. They are a good way to draw on local and regional resources — from Wesleyan School student projects to collaborations that emerge from Prototype Prime to artists from the Atlanta region looking for fresh opportunities.

Temporary artworks would need to be pursued as an organized program. Following are some examples of approaches for Peachtree Corners.

Create Pop-Up Artworks Along Major Corridors

There are a number of locations along Peachtree Corners' major roadways, such as Peachtree Parkway and Technology Drive, that could be accented with temporary art projects. The Arts Council should encourage proposals and the City should assist with permissions for selected projects



Create a Citywide Exhibition of Original Site-Specific Works by One Artist

Peachtree Corners has a variety of characteristics and locations that would intrigue artists. Peachtree Corners could distinguish itself by inviting one artist to create a series of artworks throughout the city, creating a sense of connectivity while exploring each site individually.



Install Temporary Artworks along Multi-Use Trails

Greenways and multi-use trails provide an opportunity for artworks that can be experienced at a pedestrian scale. Consider commissioning temporary works that tie into themes of nature and innovation, using a variety of media such as natural materials, fabric and sound, that reward people's exploration of the greenway system.



Include Public Art in the Peachtree Corners Festival

The annual Peachtree Corners Festival, an established and popular arts festival with artist exhibitions, music, food and family-friendly activities, draws wide audiences to the city. Consider presenting a temporary public art project in conjunction with the festival, and expanding to multiple projects in future years.

Award an Annual Prize for an Innovative Interactive Artwork

The city has invested in Prototype Prime, an incubator and co-working space that is meant to attract and retain talent, and to spawn a new generation of innovative products and businesses. In this spirit, the City should consider issuing an annual public art challenge to creative teams, seeking proposals for art projects that embrace new technologies. The project should be developed for a highly-visible site, such as City Hall or Town Center.





Definitions

ART CORRIDOR

A major thoroughfare in Peachtree Corridors where it is a high priority for new development or redevelopment to include public art.

ARTIST

Someone who is generally recognized by critics and peers as a professional of serious intent and ability who realizes income through commissioned artwork or the placement of artwork at public institutions and who has had training in the arts or equivalent experience.

FREESTANDING ART

An artwork that is created independently of the design and construction of the site where they are located, although they should be responsive to the site.

FUNCTIONAL ART

An artwork that serves as a utilitarian element that would ordinarily be built to standard specifications or ordered from a catalogue.

INTEGRATED ART

An artwork that is conceived as part of a design and seamlessly incorporated into the design of building, landscape or urban space.

INTERACTIVE ART

An artwork that engages viewers in a hands-on way, usually in a physical or digital formats.

MURAL

A two-dimensional artwork that is applied to or attached to walls, ceilings or other surfaces, most often painted.

PUBLIC ART

An artwork in any media that has been planned and executed with the intention of being sited or staged in the public domain, often outside and usually accessible to all. "Public art" often implies work characterized by site specificity, community involvement and collaboration.

TEMPORARY ART

Any type of artwork that is installed for a limited amount of time.

Captions

Cover:

Concept design for Peachtree Corners gateway marker.

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Creative crosswalk, Jeffersonville, IN

Page 4

Left to right:

Baile Oakes, *Legacy*, Escondido, CA

Mark Reigelman, *The Great Picnic*, Columbus, OH

Bikeway Belem, Lisbon, Portugal

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Top to bottom:

Peachtree Corners Arts Festival

Jones Bridge Park

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Top to bottom:

Robert Irwin, *Central Garden*, Getty Center, Los Angeles, CA

Stacy Levy, *Ridge and Valley*, State College, PA

Richard Duca, *Four Tree Guards and Four Bicycle Racks*, Boston, MA

Lisa Scherr, *Naga*, Arlington, VA

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Peachtree Corners Town Green (concept drawing)

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Top to bottom:

Christopher Weed, *Planting the Seeds*, Merriam Marketplace, Merriam, KS

Bruce Munro, *Field of Light*, Discovery Green, Houston, TX

Jeff Larramore, *Wave*, Virginia Beach, VA

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Jonathan Borofsky, *Human Structures*, Center for Maine Contemporary Art

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Top to bottom:

Pond & Company

Peachtree Corners City Hall

Prototype Prime

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Multi-use trail, Peachtree Corners

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Clockwise from top left:

Sculpture along Met Branch Trail, Washington, D.C.

Bill FitzGibbons and George Schroeder, *Current Drift*, Allen, TX

Julie Bargmann, D.I.R.T. Studio, Watermarks, Arlington, VA

Legacy Trail, Lexington, KY

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Jones Bridge Park

Josh Sarantitis and Beth Clevenstine, *Water Under the Bridge*, Philadelphia, PA

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Peachtree Industrial Boulevard, Peachtree Corners Parkway gateway

Nancy Holt, *Dark Star Park*, Rosslyn, VA

Barbara Grygutis, *Dawn's Silver Lining*, Salina, KS

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Chris Gardner, *Cupid's Garden*, Rosslyn, VA

Mags Harries, Lajos Heder, *Sunflowers: An Electric Garden*, Austin, TX

Lawrence Bilingsley, *Red Centre*, Sculpture by the Sea, Perth, Australia

Lawrence Argent, *Virere*, Denver, CO

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Peachtree Corners Parkway

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Peachtree Corners Arts Festival

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Shira Walinsky, *Southeast by Southeast*, Philadelphia, PA

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Top to bottom:

Daily Tous Les Jours, *Giant Sing Along*, Minneapolis, MN

Daily Tous Les Jours, *21 Balancoires*, Montreal

Jeppe Hein, *Modified Social Bench*, Brooklyn, NY

Light Design Engineering, Lights in Alingsas, Alingsas, Sweden

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Top to bottom:

RAW Design, *Prismatica*, Scottsdale, AZ

Ross Lovegrove, *Solar Trees*, Vienna

Jim Sanborn, *Alluvium*, North Bethesda, MD

Aki Ishida and Ivo Bukvic, *Cloud*, Ballston, VA

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Top to bottom:

Stacy Levy, *Cloudstones*, Seattle, WA

Cameron Hockenson, *Control Tower*, Montalvo Art Center, San Jose

Harry McDaniel, *Fiddleheads*, Asheville, NC

Mosaic Seatwall, West Philadelphia

Credits

CITY COUNCIL

Mike Mason, Mayor
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 Eric Christ, Councilmember
 Lorri Christopher, Councilmember
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 Dan West
 Tiffany Witkin

STAFF

Diana Wheeler, Community Development Director
 Jennifer Howard, Economic Development Specialist

PUBLIC ART CONSULTANT

Todd Bressi, Urban Design • Place Planning • Public Art

DESIGN

Bruce Burton



Community Development Department
Peachtree Corners City Hall
310 Technology Parkway
Peachtree Corners, GA 30092



MAYOR **CRAIG NEWTON** • MAYOR PRO TEM **JOSH BARE** • COUNCILMEMBER **ANDREW HIXSON** • COUNCILMEMBER **MATT MYERS**
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City of Norcross

Legislation Details (With Details)

File #:	21-6327	Version:	
Type #:	Agenda Item	Status:	Agenda Ready
On Agenda:	11/15/2021 6:30 PM	In Control:	Policy Work Session
Title:	Alternative Meeting Location for Council Meetings		

Sponsors:

Code Sections:

Attachments:

1. [Sec.-2-36.-Rules of Procedure](#)

Title
Alternative Meeting Location for Council Meetings

Drafter
Councilmember Matt Myers

Sec. 2-36. Rules of procedure.

(a) *The role of the Mayor.*

- (1) The Mayor is in charge of applying the rules in the conduct of the meeting.
- (2) The Mayor makes the final ruling on the rules of procedure. All decisions by the Mayor are final unless overruled by the Council by a majority vote.

(b) *Schedule of meetings.* When a regular scheduled meeting falls on a national holiday or on a day that City Hall is scheduled to be closed for a holiday, the meeting will be moved to the Tuesday immediately following the Monday of the originally scheduled date.

- (1) *Policy work session.* The policy work session meeting is the beginning of the agenda cycle. The meeting is held the third Monday of each month at 6:30 p.m. in the second floor conference room of City Hall. Items on the agenda are discussed by members of the governing authority. The Mayor may, as items are considered by Council, recognize members of the public who desire to make comment on agenda items. It is determined at this meeting what items will be put on the work session agenda and the regular monthly Council meeting for further action.
 - a. Submittal of agenda items. Department heads suggest potential agenda items at the biweekly staff meeting held by the City Manager for inclusion at the policy work session. Department heads must submit agenda items to the City Clerk no later than noon on the Monday prior to the policy work session, seven days prior to the meeting. All backup must be attached at this time. The City Manager and/or Mayor review the items and determine if they will remain on the agenda.
 - b. Councilmembers must have agenda requests submitted to the Mayor or City Manager no later than noon on the Monday prior to the policy work session, seven days prior to the meeting with all backup materials available at that time attached. If the Mayor does not approve an item to be placed on the agenda, two of the Councilmembers may overrule the Mayor's decision. If backup materials are not provided until meeting night, ample copies for all elected officials, City Manager and City Clerk are to be provided. If an item is not approved the submitting member will be notified prior to Friday p.m.
 - c. Except for extraordinary circumstances (as determined by the Mayor) will an item be added to the regular meeting agenda without having first been on a policy work session agenda. No items will be accepted after the deadline. If items are received late, they will be deferred to the following month's agenda in order to comply with O.C.G.A. § 50-14-1(d), (e)(1).

An electronic file of the agenda containing all backup materials collected for the meeting will be delivered via email to each Councilmember on Tuesday afternoon prior to the meeting. Should any changes be necessary, council will submit changes no later than 12:00 noon on Wednesday prior to publication. The agenda will be published to the website by 5:00 p.m. on the Wednesday prior to the policy work session meeting to be held the following week.

(2) *Reserved.*

- (3) *Regular Mayor and Council meeting.* The final meeting of the cycle is the regular Mayor and Council meeting which is held in the courtroom downstairs at City Hall at 6:30 p.m. on the first Monday of each month. This meeting is the only meeting (other than a special called meeting) that official actions are taken. The meeting allows for public input and is recorded and televised on Comcast the Tuesday night of the following week at 10:00 p.m. on channel 25. DVD's are available for purchase from the City Clerk for \$5.00 each. It is the intent of the city to post recordings of the City Council meetings on the City of Norcross website (www.norcrossga.net).

- (4) *Special called meeting.* Occasionally, there will be an issue or item that is time sensitive and therefore cannot be delayed until it has been through a full agenda cycle. In these limited circumstances, if immediate action on an item is deemed necessary and in the best interests of the City of Norcross, the Mayor or three members of the City Council may officially call a special call meeting. At least 24 hours' notice to the public is required for a special call meeting.
 - (5) *Executive sessions.* Executive sessions may be held after any policy work session, special called meeting or regular Council meeting only for the purpose of discussion of personnel, real estate or legal matters, as allowed under Georgia law. No official action is taken in any executive session. An affidavit is signed by each member of the governing body stating that only the subject matter for which the meeting was called was discussed. Except in instances where Georgia law forbids it, all discussions held in executive session that meet the bounds of the law are considered confidential. Any member of the governing body shall be subject to public censure for a breach of said confidentiality.
- (c) *Basic format for a Mayor and Council meeting agenda.* The template used for the Mayor and Council meeting will be in the following format:
- (1) Call to order by Mayor or Mayor Pro Tem;
 - (2) Invocation;
 - (3) Pledge of allegiance to the flag of the United States of America;
 - (4) Roll call;
 - (5) Presentation of previous meeting minutes for acceptance;
 - (6) Acceptance of the agenda as presented for the scheduled meeting;
 - (7) Ceremonial presentations, recognitions and swearing in ceremonies;
 - (8) Floor open to citizens desiring to address the governing Council:
 - a. Comments by Citizens;
 - b. Comments by Council.
 - (9) Public hearings;
General announcements;
 - (10) Consent agenda;
 - (11) Items for discussion;
 - (12) Adjourn to executive session for personnel, real estate and legal.

First, the Mayor should clearly announce the agenda item number and state what the agenda items subject is.

Second, the appropriate person will come forward to introduce or explain the item and its intent. The Mayor will then ask members of the City Council if they have any technical questions or are in need of a clarification.

Third, the Mayor will invite public comments. If numerous members of the public indicate a desire to speak to the subject, the Mayor may limit the time of public speakers. The normal total limit of time for discussion of a matter is 15 minutes. At the end of the allotted time, the Mayor has the authority to end the public comment period on that particular issue.

Fourth, the Mayor will invite discussion of the item by the City Council.

Fifth, the Mayor will invite a motion, announcing the name of the member of the City Council who makes the initial motion.

Sixth, the Mayor will ask for a second to the motion, announce the name of the member of the City Council who seconds the motion.

Seventh, if the motion is made and properly seconded, the Mayor will confirm publicly that everyone understands the motion, and ask if the motion needs to be repeated.

Eighth, the Mayor calls for a vote on the item in question, by asking for those in favor of the motion to raise their hand. Nays then respond in the same manner. Those who do not vote, "abstain". An affirmative vote of a simple majority of the members present determines whether a motion passes or is defeated. In case of a tie, the Mayor then votes to determine the outcome by breaking the tie.

Ninth, the Mayor will announce the result of the vote and may indicate the names of the members of the City Council, who voted either in favor of or in opposition to the motion.

(d) *Three basic motions.*

- (1) *The basic motion.* The basic motion puts forward a decision for the Council's consideration.
- (2) *The motion to amend.* If a member wants to change a basic motion that is before the Council, they can move to amend it. A motion to amend can only change the basic motion in a manner that retains the premise of the basic motion.
- (3) *The substitute motion.* If a member intends to completely negate the basic motion that is before the City Council, and create a new motion, they can make a substitute motion. A substitute motion negates the basic motion and replaces it with a completely different motion.

The Mayor has the sole discretion to determine whether a proposed substitute or amended motion is a "motion to amend" or a "substitute motion".

(e) *Multiple motions before the City Council.* There can be up to three motions on the floor at the same time.

When there are multiple motions made and properly seconded at the same time, the vote shall proceed first on the last motion that is made. If it is a substitute motion which passes, it would be a substitute for the basic motion and would eliminate it. The first motion would be moot, as would the second motion (which sought to amend the first motion), and the action on the agenda item would be completed on the passage by the City Council of the third motion (the substitute motion). No vote can be taken on the first or second motions. If the substitute motion (the third motion) fails, the Mayor shall proceed to consider the second (now, the last) motion on the floor, the motion to amend.

Second, if the substitute motion failed, the Mayor shall deal with the second (now the last) motion on the floor, the motion to amend. The discussion and debate shall focus strictly on the amendment. If the motion to amend passed, the Mayor shall then call for discussion and a vote on the main motion (the first motion) as amended. If the motion to amend failed, the Mayor shall then call for discussion and a vote on the main motion (the first motion) in its original format, not as amended.

Third, the Mayor would now deal with the first motion that was placed on the floor. The original motion would either be in its original format, or, if amended, would be in its amended format.

(f) *To debate or not to debate.* Motions are generally subject to discussion and debate. Accordingly, basic motions, motions to amend, and substitute motions are all eligible, each in their turn, for full discussion before and by the City Council. The debate shall be limited to 15 minutes unless the Mayor or at least 75 percent of the City Council present at the meeting elects to extend the time allotted for debate. There are exceptions to the general rule of free and open debate on motions. The following motions are not debatable:

- (1) *A motion to adjourn.* This motion, if passed requires the Council to immediately adjourn. A motion to adjourn requires a simple majority vote for passage.

- (2) *A motion to recess.* This motion, if passed, requires the Council to immediately recess. The Mayor determines the length of the recess which shall last at least five minutes and shall last no longer than one hour. A motion to recess requires a simple majority vote for passage. A motion to fix the time to adjourn. This motion, if passed, requires the Council to adjourn the meeting at the specific time set in the motion. A motion to fix the time to adjourn requires a simple majority vote for passage.
- (3) *A motion to table.* This motion, if passed, requires discussion of the agenda item to be halted and the agenda item to be placed on "hold". The motion may include, a specific time in which the item can come back to the Council: A motion to table an item indefinitely or for a specified time requires a simple majority vote for passage.
- (4) *A motion to extend debate.* When a motion has been debated for the 15-minute limit and a member of the City Council objects to the Mayor calling the question, a motion to extend the debate is necessary. A motion to extend debate requires that 75 percent of the City Councilmembers present at the meeting elect to extend the time allotted for debate.
- (5) *A motion to limit debate or "calling the question".* The most common form of this motion is to say "I move the previous question" or "I move the question" or "I call the question." When a member of the body makes such a motion, the member is really saying: "I've had enough debate. Let's get on with the vote". When such a motion is made, the Chair should ask for a second, stop debate, and vote on the motion to limit debate. The motion to limit debate requires a two-third's vote of the body.
- (6) *A motion to object to consideration of an item.* This motion is not debatable, and if passed, precludes the body from considering special rules that apply to the motion to reconsider. A motion to reconsider must be made at the meeting at which the item was first voted upon or at the very next meeting of the governing body where action may be taken on items. The Council, however, can always vote to suspend the rules and by a 75-percent majority of City Councilmembers present at the meeting, can allow a motion to reconsider to be made at another time. A motion to reconsider can only be made by certain members of the body. A motion to reconsider can only be made by a member who voted in the majority in the original motion. If such a member has a change of heart, he or she can make the motion to reconsider (any other member of the Council may second the motion). If the motion to reconsider passes, then the original matter is back before the Council, and a new original motion is then in order. The matter shall be discussed and debated as if it were on the floor for the first time.
- (g) *Courtesy and decorum.* The rules of order are meant to create an atmosphere where the Mayor, members of the City Council and the members of the public can attend to business efficiently, fairly and with full participation. At the same time, it is up to the Mayor and the members of the Council to maintain common courtesy and decorum. Only one person at a time shall have the floor, and every speaker must first be recognized by the Chair before proceeding to speak.

The Mayor shall ensure that debate and discussion of an agenda item focuses on the item and the policy in question, not the personalities of the member of the City Council. The Mayor has the right to cut off discussion that is too personal, is too loud, or is too crude. A speaker may be interrupted for the following reasons:

- (1) *Privilege.* The proper interruption shall be; "point of privilege." The Mayor shall ask the interrupter to "state your point." Appropriate points of privilege relate to anything that would interfere with the normal comfort of the meeting. For example, the room may be too hot or too cold, or a blowing fan might interfere with a person's ability to hear.
- (2) *Order.* The proper interruption shall be; "point of order." The Mayor shall ask the interrupter to "state your point." Appropriate points of order relate to anything that would not be considered appropriate conduct of the meeting. For example, if the Mayor moved on to a vote on a motion that permits debate without allowing that discussion or debate.

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- (3) *Appeal.* If the Mayor makes a ruling that a member of the City Council disagrees with, that member may appeal the ruling of the Mayor. If the motion is seconded, and after debate, if it passes by a simple majority vote, then the ruling of the Mayor is deemed reversed.
 - (4) *Call for order of the day.* If a member of the City Council believes that the body has drifted from the agreed-upon agenda, such a call may be made. It does not require a vote, and if the Mayor discovers that the agenda has not been followed, the Mayor shall remind the City Council to return to the agenda item properly before them. If the Mayor fails to do so, the Mayor's determination may be appealed.
 - (5) *Withdraw a motion.* During debate and discussion of a motion, the maker of the motion on the floor, at any time, may interrupt a speaker to withdraw his or her motion from the floor. The motion is immediately deemed withdrawn, although the Mayor may ask the person who seconded the motion if he or she wishes to make the motion, and any other member may make the motion if properly recognized.

(Ord. No. 15-2008, 5-5-2008; Ord. No. 25-2008, 11-3-2008; Ord. No. 10-2010, 6-7-2010; Ord. No. 13-2010, 10-4-2010; Ord. No. 18-2012, 7-2-2012; Ord. No. 09-2014, 11-3-2014; Ord. No. 06-2015, 8-3-2015)