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**ART IN
PUBLIC
PLACES
ANNUAL
PLAN**



**CITY OF JACKSONVILLE
CULTURAL COUNCIL
OF GREATER
JACKSONVILLE**



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Annual Plan: The 2019 Plan has been prepared to satisfy the requirement of APP Ordinance Code: Chapter 126, Part 9, Section 126.905d. The duties of the Cultural Council are as follows: Develop an Annual Plan and Budget for public art projects.

City of Jacksonville

Lenny Curry, Mayor

Cultural Council

Art in Public Places

Christie Holechek, Director

Mason Martin, Project Manager

Ashley Sedghi-Khoi, Program
Coordinator and Collections
Management

Kayla Smith and
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Art in Public Places Committee

Jamario Stills, CCGJ Board
Jackie Cornelius, CCGJ Board
Aaron Garvey, Art Professional
Tracie Thornton, Art Professional
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EXECUTIVE SUMMARY

The Annual Plan is a road map intended to be implemented collaboratively over the course of the next year. This requires cooperation between Jacksonville's residents, businesses, city government and community organizations, all of whom need to unify and move forward together. The following sections represent the goals & objectives of the Plan strategically aligned and in tandem with the City priorities. APP Program Staff will proactively undertake each project to incorporate and maintain innovative public art and design in a seamless integration with city development. Jacksonville's iconic public art collection will illuminate the past, present and future narrative that makes Jacksonville's identity uniquely its own. These iconic works will also draw in visitors and tourists to the city while serving as a catalyst for revitalization and a creative solution to the needs of the community.

FUNDING

The list of 2019 projects for public art, maintenance & conservation, administration, education, community outreach, and artist professional development are contingent upon contributions to: the Art Trust Fund .75% percent-for-art allocation from Eligible Capital Improvement Plan (CIP) projects for new construction & renovations of public facilities (not parks), Community Redevelopment Areas (CRA) Plans, City Council Member Discretionary Funds and Private contributions including gifts.



THE PLAN

Art in Public Places is entering an exciting phase of activity, with many new public art initiatives underway across the City. This year, new and innovative strategies for the broadest community outreach and artist professional development programs will accompany new downtown and neighborhood projects. A maintenance initiative for ongoing and long-term care of the 115-piece public art collection will restore existing artworks and contribute to landscape beautification. As significant developments are presented, Art in Public Places compares eligibility and proposed impact against planned projects, to determine if the project is significant enough to elevate the culture and wellness while responding to the needs of the community it will serve.



MAYOR'S PRIORITIES

Art in Public Places is impactful and innovative in alignment with the Mayor's Priorities. The Program's ripple effect is a catalyst for revitalization city-wide. Public art projects require direct community involvement giving everyone a boost in civic pride and ownership at every turn. This bridges the gap between communities and helps to change negative perceptions of neighborhoods and the urban core. Artists, residents, businesses, and city government, collectively will rebuild by fostering a shared identity with community cohesion.

Public Safety

Art in Public Places is entering an exciting phase of activity, with many new public art initiatives underway across the City. This year, new and innovative strategies for the broadest community outreach and artist professional development programs will accompany new downtown and neighborhood projects. A maintenance initiative for ongoing and long-term care of the 115-piece public art collection will restore existing artworks and contribute to landscape beautification. As significant developments are presented, Art in Public Places compares eligibility and proposed impact against planned projects, to determine if the project is significant enough to elevate the culture and wellness while responding to the needs of the community it will serve.

Economic Development

At the intersection of public art and city development are Jacksonville's small businesses providing tools for those making public art happen in our communities. Each local tradesmen, fabricator, and specialized vendor can benefit from every public art project generating additional income for the county. By solving urban problems with public art strategies, these local industries can develop new tools, skills, and networks to promote further collaboration and learning, in turn improving their business' growth. Emerging artists will benefit from professional development into more experienced art professionals. Jacksonville's top business leaders are poised to contribute on a large-scale to public art development, making them more relevant, visible and accessible than ever before.

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Community & Neighborhoods

Beyond creating a sense of place, the thematic concepts that run through a public art installation can connect to neighborhood and communities' deep history. Public art requires a broad and active participation of residents and businesses to generate authenticity in a shared experience built among the artist and the community it serves. It invites people to participate and lead the way for positive change, motivating others to take a more active role in keeping their neighborhood clean and safe by creating peaceful places to live with public art.

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Youth Enrichment

Participation in the Art in Public Places Internship provides opportunities for young people to enhance their professional skills and employability for futures in the creative sector by engaging the interactive processes inherent in the production of public art. College students may intern, for an on-the-job training experience in public arts administration. Many return for a second and third internship. High school students participate in the summer months. Duval County School Board and the independent authorities of the City are urged to adopt Art In Public Places programs. Duval County Public Schools teachers and students are encouraged to actively participate during public meetings and public art tours; especially, when public art is planned in their neighborhoods.

Health & Wellness

Great public art is vital to Jacksonville's competitiveness. It is highly important and a major driver in shaping our authentic identity as integral to the county's livability and quality of life. Public art encourages the community to participate in meaningful and creative experiences such as self-guided public art walking and biking tours. The positive impact on individual and community health serves as a powerful means for strengthening the social and physical environments of public space. Early exposure to the arts in public places improves awareness and observation, builds confidence and creativity, teaches empathy, creative problem solving, and self-expression.

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Leadership & Accountability

The strategic priorities for the City's development and revitalization should include creating vibrant neighborhoods and public places by prioritizing public arts and culture in city development. The City of Jacksonville is encouraged to develop a Public Art Master Plan to inform the future development of public art and city infrastructure, while unifying multiple public art initiatives that are existing and currently in development. Jacksonville can be recognized nationally as a city on the move for its culture and innovation. Public art is also a key amenity for people who choose to live and work in the city.

"Fight Blight"

Crime Prevention Through Environmental Design (CPTED) is using public art as an emerging crime prevention technique in every community. It is a transformative principle to fighting blight. One such way is to use public art murals and painted utility boxes to discourage graffiti. Local artists and residents are brought together to design public art which reflects the culture, traditions and history of the residents. The youth and adults of the community work together with the artists to ensure that the mural reflects the entire community and not just one segment. Colorful designs now illuminate once dark street corners with light, which not only deters graffiti, but also brightens up the neighborhood.

PROJECTS & BUDGETS

2019 PUBLIC ART BUDGET: \$662,863

Art in Public Places is strengthening partnerships with city departments to ensure that ordinance compliance from the outset is part of the COJ Capital Improvement Plan. In 2019, public art will continue to roll out in the urban core while expanding into neighborhoods (presently considered public art deserts) with symbolic and experiential elements. Each project city-wide will consider the site, its context and audience, and may possess functional as well as aesthetic and interactive qualities such as light, video projection, and sound. Wayfinding trails and painted pathways will utilize original design to encourage participation and learning about the unique identity of each respective community in Duval county, while connecting neighborhoods with agencies and institutions who can create public art projects to serve as creative solutions and a remedy for the community's needs.



DIA Urban Arts Program P2: \$139,625
Water Street Parking Garage: \$355,288
Cuba Hunter Park: \$50,814
Bob Hayes Legends Community Center: \$42,136
Winton Drive: \$75,000
Law & Liberty (privately-funded)
Duval County Courthouse: (\$866,667)
Downtown Sculpture Initiative: GIFT TO COJ

PROJECTS & BUDGETS

2019 MAINTENANCE & CONSERVATION BUDGET: \$304,000

Art in Public Places oversees the care and maintenance of the public art collection with best practices and criteria for the selection and review of new public art projects including gifts to the City. Prior to 2010, the collection received no annual maintenance. In 2015, two conservation evaluation plans funded by City Council revealed over \$700,000 in conservation and maintenance services for the 115-piece collection. Immediate preventive measures were adopted to ensure all future acquisitions were low maintenance and sustainable including pre-construction design and installation site reviews at the onset of every project by licensed professional conservators. In 2019, a Maintenance Initiative encouraging community participation, will launch in partnership with a nationally-recognized conservation team for Priority 1 and 2 artworks. A new Deaccession Policy, General Contractor for routine maintenance, and training for City department personnel, local artists, and neighborhood ambassador will ensure more stewardship and community oversight of the public art collection.

CONSERVATION 24

Complete treatment and maintenance of Priority 1 and 2 (appraised objects only): \$197,000

COLLECTIONS MANAGEMENT

Appraisal of 92 objects: \$50,000 (pending city-funding)

Identify and replace missing plaques: \$5,000

SPECIAL ANNUAL MAINTENANCE

Bi-annual repairs performed by the local artist to stabilize and maintain the artwork: \$3,500

REINSTALLATION, CONSERVATION AND MAINTENANCE

Following the reinstallation of three artworks on Liberty Street at Coastline Drive, complete treatment and maintenance schedules for Fire Monument and River Runners (male) and (female): \$35,000

MAINTENANCE

Routine General Maintenance: \$10,000

Emergency and Vandalism: \$3,500

PROJECTS & BUDGETS

2019 COMMUNITY OUTREACH AND EDUCATION: \$3,000

Public art symbolizes communities uniting in a shared, participatory experience celebrating their identity. There is a strong current of optimism and hope rising as revitalization initiatives grow. In 2019, neighborhood projects will engage more youth, seniors, the disabled and the impaired with opportunities for partnerships between community services, the private sector, independent authorities and DCPS. Town hall and neighborhood meetings encourage direct participation for a more accurate representation of the area and people. Meet the Artist sessions will introduce the public to artists. Public art tours, both guided and self-led, will integrate more strategies for residents and visitors to encounter authentic and diverse art, steeped in identity. Information gained from appraisals will inform the content at sites for replacement plaques. The APP internship Program will continue into the 9th consecutive year, as high school and college students learn the mechanisms behind arts administration working with city government, the public, and artists.



APP College Internship Program: \$3,000

Public Art Walking Tours - Self or group led, APP app, additional signage

APP Outreach and Educational Materials

PROJECT CHARTERS

DIA URBAN ARTS PROJECT PHASE 2

Project Start Date: April, 2018

Projected Finish Date: February 2020

Project Sponsor: DIA

Project Budget: \$139,625

Project Funding Source: DIA

Project Location: Downtown Jacksonville bordered by Ocean, Independent, Forsyth and Liberty

Project Manager: Mason Martin

PROJECT DESCRIPTION

As a result of a Community Redevelopment Area plan, the Downtown Investment Authority funded an urban arts streetscape project to enhance the aesthetics and help revitalize downtown Jacksonville, to be implemented in three phases. The streetscape artworks for Phase II near the foot of the Main Street Bridge area include vinyl wrapped traffic signal cabinet boxes, large outdoor sculpture, bike racks and 2-D surface art application to be placed along sidewalks. Art in Public Places solicited the assistance of JEA to augment the project by providing lighting related assistance from renewable sources and increase the sense of security in the entertainment district at night. Artists are encouraged to reflect a sense of connection to the diverse history of the downtown area as well as invite visitors to explore it.

ART SELECTION PANEL

ASP CHAIR: Christina Parrish – APPC Member

REPRESENTATIVE OF SITE: Guy Parola – DIA staff

ARCHITECT/DESIGN PROFESSIONAL: Tom Gentry – TTV Architects

ARTIST, ART EDUCATOR/PROFESSIONAL: Ana Kamiar – Photographer, Art Educator

ARTIST, ART EDUCATOR/PROFESSIONAL: Mark Creagan, Artist, Arts Educator

COMMUNITY REPRESENTATIVE: Jason Hunicutt, Elbow business person

COMMUNITY REPRESENTATIVE: Hana Ferguson- Downtown Vision Inc., Stakeholder Liaison

COMMUNITY REPRESENTATIVE: Aleizha Batson -- JTA

CAO APPOINTED COJ DEP: Teresa Eichner—City of Jacksonville

PROJECT CHARTERS

WATER STREET PARKING GARAGE

Project Start Date: July 2016, resumed Dec 2018

Projected Finish Date: December 2020

Project Sponsor: COJ/DIA

Project Budget: \$355,287

Project Funding Source: COJ - Office of Economic Dev. and CIP .75%

Project Location: 541 Water Street, filling the block bounded by West Bay, Broad and North Clay streets.

Project Manager: Ashley Sedghi-Khoi and Christie Holechek

PROJECT DESCRIPTION: In 2014, the Water Street Parking Garage, the Southwest entrance into the Downtown Urban Core, was identified to incorporate public art into the existing structure. A national call was posted for a multi-site installation of two and three dimensional artworks affixed to the building's exterior and surrounding property. A priority of this project is to enhance the facade through a distinctive design that focuses on the facility users and pedestrian experience. The garage is located directly across from the CSX and 500 Building, within walking distance from TIAA Bank building and the Times Union Center for the Performing Arts. accessible parking facility that welcomes commuters and visitors to the area night and day, 365 days a year. The Jacksonville Electric Authority (JEA) is committed to the project as an energy sponsor and will offer support to augment the project by providing lighting related assistance. It is desired that a wide variety of artwork(s) will result from the joint efforts of the project design team. Examples include functional elements, freestanding and relief sculpture, murals, light projection, and sound art, at multiple locations within the site.

ART SELECTION PANEL

ASP CHAIR: Vacant to fill (formerly Lea Mahan - APPC Member)

REPRESENTATIVE OF SITE: Bob Carle - COJ Parking Division

ARCHITECT/DESIGN PROFESSIONAL: Steve Lazar - VRL Architects

ARTIST, ART EDUCATOR/PROFESSIONAL: Shawana Brooks - JPL, Jax Makerspace

ARTIST, ART EDUCATOR/PROFESSIONAL: Larry Wilson - Artist

COMMUNITY REPRESENTATIVE: CM Greg Anderson - City Council; At-Large Group 4

COMMUNITY REPRESENTATIVE: CM John Crescimbeni - City Council; At-Large Group 2

COMMUNITY REPRESENTATIVE: Tom Price - Former CSX

CAO APPOINTED COJ DEP: Teresa Eichner—City of Jacksonville

PROJECT CHARTERS

CUBA HUNTER PARK

Project Start Date: December 2018

Projected Finish Date: January 2020

Project Sponsor: COJ

Project Budget: \$50,814

Project Funding Source: COJ - CIP .75%

Project Location: Southside of Jacksonville at 4380 Emerson S. Jacksonville, FL 32207

Project Manager: Ashley Sedghi-Khoi and Christie Holechek

PROJECT DESCRIPTION:

The property at Bedford Road and Emerson Street originally belonged to John Hunter, a retired Jacksonville Sheriff's Officer. When the city failed to develop the park within the 20-year period stipulated in his deed, the land reverted to his heirs. While head of the Greater Englewood Neighborhood Association (GENA), Suzanne Jenkins (who later served on the City Council) and other members began lobbying for the project in 1995. In 1997, the city purchased the entire site to develop a park. Nestled among tall pines, wild vines and ferns, what was the city's first skateboard park opened in 2002. The park has various potential sites for a large outdoor public artwork. The focus of this site will incorporate health and wellness with an educational component. A top priority of the installed work(s) is intended to interface with park users, area residents, GENA members, students (Englewood High School, Englewood Elementary, Douglas Anderson High School, Southside Middle School, and many others), and notable health and wellness institutions such as Brooks Rehabilitation, Memorial Hospital, and UF facility through art. It is desired that the artwork(s) highlight the community's diversity in the area as well as the various activities that take place at the park and its facilities.

ART SELECTION PANEL

ASP CHAIR: Mary Harvey - APPC Member

REPRESENTATIVE OF SITE: Jill Enz - COJ Parks Department

ARCHITECT/DESIGN PROFESSIONAL: Noah Marks - Content Architecture - Architect

ARTIST, ART EDUCATOR/PROFESSIONAL: Nofa Dixon - UNF Associate Professor

ARTIST, ART EDUCATOR/PROFESSIONAL: Tony Aiuppy, UNF Faculty, Art Educator

COMMUNITY REPRESENTATIVE: Jason Peoples, Jacksonville Art & Music School (JAMS)

COMMUNITY REPRESENTATIVE: Suzannah McEntire, Art Teacher @ Englewood Elementary

COMMUNITY REPRESENTATIVE: Jim Lanahan, Business Owner, Advanced Direct Marketing

CAO APPOINTED COJ DEP: Teresa Eichner—City of Jacksonville

*Non-Voting. Community Rep.- Suzanne Jenkins, Former District 3 Councilperson

PROJECT CHARTERS

BOB HAYES LEGENDS COMMUNITY CENTER

Project Start Date: December 2018

Projected Finish Date: January 2020

Project Sponsor: COJ

Project Budget: \$42,136

Project Funding Source: COJ - CIP .75%

Project Location: 5054 Soutel Drive, Jacksonville, FL 32219

Project Manager: Mason Martin

PROJECT DESCRIPTION

CIP-initiated funding of the Legends Community Center allotted resources for public art to be placed in front of the community center on Soutel Drive, in cooperation with the Parks Department. The public art will feature a prominent environmental outdoor sculpture for the entrance to the community center to promote the spirit of the neighborhood. The artwork will incorporate elements of light and/or wind using renewable sources of energy when possible. lighting will augment security at night. The public art may be approachable with the safety of teens and children in mind who use the facility. Inside the community center are gathering rooms and a gymnasium for community events such as town hall meetings, stage shows, weddings, funerals, classes, dances and basketball games. The community center is adjacent to the Bob Hayes Sports Complex and Park and served as a key shelter for nearby residents during recent hurricanes. Community participation is vital to the creation of this representation of the neighborhood.

ART SELECTION PANEL

ASP CHAIR: Tracie Thornton – APP Committee Member, Art Professional

REPRESENTATIVE OF SITE: Laurie Santana– COJ Transportation Planning

ARCHITECT/DESIGN PROFESSIONAL: Chris Flagg, Haskell Landscape

ARTIST, ART EDUCATOR/PROFESSIONAL: – Ebony Payne English, artist

ARTIST, ART EDUCATOR/PROFESSIONAL: Amanda Holloway, Artist, Arts Educator

COMMUNITY REPRESENTATIVE: Paul Tutweiler

COMMUNITY REPRESENTATIVE: Pastor Scott Cotton, St Paul's Missionary Baptist

COMMUNITY REPRESENTATIVE: Jill Enz, Parks and Rec

CAO APPOINTED COJ DEP: Teresa Eichner–City of Jacksonville

PROJECT CHARTERS

WINTON DRIVE

Project Start Date: December 2018

Projected Finish Date: January 2020

Project Sponsor: CM Terrance Freeman

Project Budget: \$75,000

Project Funding Source: CM Discretionary Funds and APP Trust Funds

Project Location: 5054 Soutel Drive, Jacksonville, FL 32219

Project Manager: Mason Martin

PROJECT DESCRIPTION

The iconic Winton Drive Traffic Triangle public art project category in front of Jean Ribault High School was conceived and funded by Jacksonville city council members to inspire and promote the adjoining city council districts 8 and 10. The public art for Winton Drive is to serve as a symbol for the neighborhood, with community input from students, faculty at nearby schools, members of nearby churches, residents and businesses. Selected artist or artist team will create a large sculpture, situated in a traffic triangle and viewable from a distance as well as by pedestrian and vehicular traffic from all sides day and night. This project is to contain an educational component and may fuse technology and public art to create a sculpture that may be digitally interactive using smart phones or other technology to create unique experiences and incorporate renewable sources of energy if possible. The sculpture must comply with traffic engineering standards for traffic triangles. The sculpture is not intended to be approached by pedestrians, but plans for appropriate landscaping should be addressed. Artists may conduct educational outreach for nearby schools

ART SELECTION PANEL

ASP CHAIR: Tracie Thornton – APP Committee Member, Art Professional

REPRESENTATIVE OF SITE: Laurie Santana– COJ Transportation Planning

ARCHITECT/DESIGN PROFESSIONAL: Chris Flagg, Haskell Landscape

ARTIST, ART EDUCATOR/PROFESSIONAL: – Ebony Payne English, artist

ARTIST, ART EDUCATOR/PROFESSIONAL: Amanda Holloway, Artist, Arts Educator

COMMUNITY REPRESENTATIVE: Paul Tutweiler

COMMUNITY REPRESENTATIVE: Pastor Scott Cotton, St Paul's Missionary Baptist

COMMUNITY REPRESENTATIVE: Jill Enz, Parks and Rec

CAO APPOINTED COJ DEP: Teresa Eichner–City of Jacksonville

PROJECT CHARTERS

LAW & LIBERTY

Project Start Date: January 2019

Projected Finish Date: March 2020

Project Sponsor: COJ

Project Budget: Private

Project Funding Source: Private

Project Location: 501 W Adams St, Jacksonville, FL 32202

Project Manager: Christie Holechek

PROJECT DESCRIPTION

This reinstallation project will feature a two-piece cast bronze relief sculpture by Sheldon Bryan titled, "Law and Liberty," originally installed in 1957 on the main foyer entryway wall of the old Duval County Courthouse on Bay Street. The sculpture is proposed to be reinstalled permanently in the interior of the new Duval County Courthouse on Adams Street. A free-standing structure will be designed for the sculpture and then retrofitted into the 3rd floor level visible from multiple perspectives. This design will compliment and maintain the artist's original intent for a visual representation of the union and balance between "Law and Liberty" set upon the constellation of Libra. This project will serve as a welcoming feature presented in the most prominent and visible location for users of the facility. The Mayor's office and judiciary are in full support. The design and construction are expected to be privately-funded, and work initiated in 2019.

ART SELECTION PANEL NOT REQUIRED

PROJECT CHARTERS

DUVAL COUNTY COURTHOUSE - PLANNING

Project Planning Start Date: January 2019

Project Planning Finish Date: September 2019

Project Sponsor: COJ

Project Budget: \$866,667

Project Funding Source: COJ - CIP .75%

Project Location: 501 W Adams St, Jacksonville, FL 32202

Project Manager: Christie Holechek

PROJECT DESCRIPTION:

Planning for the city's largest and most iconic multi-year public art project will recommence in 2019. The designated project scope and site locations with the greatest public access include the Courthouse exterior grounds encompassing primarily the front and surrounding open green space on either sides of the facility. The placement and type of projects undertaken are intended for 24-hour access and visibility. The improvements could be interactive public art installations such as inspiring story paths, seating for respite, and playful environments with lighting, sound, and video projection. The project could provide an opportunity for all to engage once-thriving neighborhoods flourishing of culture. Design and construction of this physical and experiential narrative could qualify for national grant opportunities.

ART SELECTION PANEL

ASP CHAIR: Aaron Garvey– APP Committee Member, Art Professional

REPRESENTATIVE OF SITE: Circuit Judge Hugh Carithers

ARCHITECT/DESIGN PROFESSIONAL: Tom Rensing, KBJ Architects

ARTIST, ART EDUCATOR/PROFESSIONAL: – Jim Draper, UNF, Art Educator

ARTIST, ART EDUCATOR/PROFESSIONAL: Dustin Harewood - Artist, Arts Educator

COMMUNITY REPRESENTATIVE: Anthony Butler – E3business group

COMMUNITY REPRESENTATIVE: C/M Reggie Gaffney - D7

COMMUNITY REPRESENTATIVE: Lydia Stewart – Ritz, former curator

CAO APPOINTED COJ DEP: Teresa Eichner–City of Jacksonville

PROJECT CHARTERS

DOWNTOWN SCULPTURE INITIATIVE

This initiative will install approximately 10 - 20' privately funded sculptures in the public realm to enhance downtown Jacksonville. The Cultural Council serves as initiative advisor for a nominal fee, and stewards the inventory management and long-term maintenance oversight for any sculpture installed on public property as a gift to the Mayor. Artists and artist teams are selected to work with the property owners, who will be responsible for sitework and installation including maintenance if sculptures are installed on private property. The cost objective is \$40,000 and above.

**CULTURAL COUNCIL REVIEW AND APPROVAL
ART SELECTION PANEL NOT REQUIRED FOR GIFT TO THE CITY**

APP ORDINANCE

PART 9. ART IN PUBLIC PLACES

Sec. 126.901. Definitions.

Sec. 126.902. Public art standards.

Sec. 126.903. Art in Public Places Committee.

Sec. 126.904. Funding.

Sec. 126.905. Duties.

Sec. 126.906. Art selection panels.

Sec. 126.907. Art selection; methods.

Sec. 126.908. Ownership; maintenance.

Sec. 126.909. Cultural Council responsibility.

Sec. 126.910. School Board; independent authorities authorized to use program.

Sec. 126.911. Schedule.

Sec. 126.901. - Definitions.

For the purposes of this part, the following terms shall have the following meanings:

Capital improvement program means and includes the capital improvement programs adopted or approved by the Council.

(b) Construction costs means the estimated cost of vertical construction or alterations of a project or project component listed within the capital improvement program including engineering, architectural and other design costs. Land acquisition costs, site preparation including remediation and abatement, furniture, fixtures and equipment costs as well as demolition and any allowance for tree mitigation shall be excluded from the definition of vertical construction costs. Furthermore, the purchase of a building, cost overruns and change-order costs shall not be considered construction costs for the purposes of the funding calculations set forth in this part.

(c) Construction or alterations means new construction, where construction costs are \$100,000 or more, and rehabilitation, renovation, remodeling, or improvements (herein collectively "alterations") to existing buildings. Alterations to buildings that are under \$100,000 in cost, or are primarily "redecorating" and involve no actual structural alterations, shall be excluded. Alterations of a strictly structural or mechanical nature necessary to keep the facility functional, but without altering the aesthetic character of the facility shall be excluded. Examples of this type of alteration would be replacing an air conditioning system or major repairs to a leaking roof or windows. These types of structural items shall be included when part of a larger renovation project involving aesthetic changes to facilities.

APP ORDINANCE

(d) Public facility means any City-owned building or facility intended for habitation where public employees work on a regular basis or which the general public uses on a regular basis. Public facility includes, but is not limited to, office buildings, recreation and community centers, libraries,, firehouses, police substations, vertical construction within parks and recreation spaces. Public facility specifically excludes water and sewer pump stations, electrical and communications substations and switching houses, and similar unoccupied structures except in designated Urban Art and Streetscaping Areas.

(e) Urban Art and Streetscaping Areas are defined as art within the boundaries of the Downtown Community Redevelopment Area, Riverside Avondale Historic District Overlay, San Marco Neighborhood Overlay Zone and Springfield Historic District Overlay, which have been identified and approved by the Art in Public Places Selection Panel.

Sec.126.902. - Public art standards.

(a) Public art is a work of art to which the general public has open and easy access and which will enrich and give dimension to the public environment, and which reflects generally accepted community standards of aesthetic appeal and artistic expression in the decorative arts.

(b) The goal of the Art in Public Places Committee of the Cultural Council of Greater Jacksonville will be to choose art which is compatible with and which will enhance the architecture and general environment of the City. In some cases, the work will be site specific (i.e. art which is commissioned especially for the specific space and becomes integral to the site). Such art may relate to the function and the users of the facility, to the history or population of its neighborhood and/or may become a part of its architecture. Planning of site specific works will begin early in the project and may be a collaboration between artist and architect.

(c) Acceptable forms of public art shall include all visual arts mediums, including, but not limited to, painting, drawing, original prints, mixed media, sculpture, bas relief, mobiles, murals, kinetic art, electronic art, photography, clay, glass, fiber and textiles, as well as art which may be functional (e.g. doors, gates, furniture flooring and walls).

(d) Public art shall not include items that are mass-produced or of standard design.

APP ORDINANCE

(e) Works shall be created by artists of appropriate status who shall be selected by the means outlined in detail in this part. Such artists shall generally be recognized by recognized art professionals, as artists of serious intent and recognized ability, and shall not be a member of the project architectural, engineering, or design team or of the Art in Public Places Committee, Art Selection Panel or the Cultural Council Board or their respective Staffs.

(f) Appropriate sites for placement of public art include any outdoor, easily accessible public facility or the interior of public buildings. Appropriate sites for placement of art within public buildings include, but are not limited to, lobbies, foyers, corridors, waiting rooms, conference rooms, plazas, courtyards, transportation facilities, facades, and any other sites without restricted visual or physical public access. Private meeting rooms and offices are examples of inappropriate sites with restricted access.

Sec. 126.903. - Art in Public Places Committee.

There is hereby created an Art In Public Places Committee. The Committee will be an 11-member board appointed by the Mayor as follows: Two from the Cultural Council of Greater Jacksonville Board of Directors; three from the professions of architecture, interior design, landscape architecture, planning, art professional, or art historian; and six from the community at large as community representatives, each residing within a different planning district whose interests, professions and community activities reflect the diversity of the Jacksonville arts community and of the community at large. All members shall be confirmed by the council. Initially one member of each group shall be appointed for three years, one of each shall serve two years and one of each shall serve one year. Thereafter, all terms shall be for three years. No member appointed to the Committee for two consecutive full terms shall be eligible for appointment to the next succeeding term. The Committee shall be responsible for receiving, reviewing and acting on the recommendations of the Art Selection Panels.

Sec. 126.904. - Funding.

(a) A percentage of the total allocation ("allocation percentage")(including multi-year phasing) for construction costs of a public facility, as determined by that percentage existing by ordinance at its initial inclusion within the capital improvement program, and as outlined in section 126.911, Ordinance Code, shall be appropriated to the Art In Public Places Trust Fund.

(b) Funds appropriated to the Art In Public Places Trust Fund shall be used to implement a city-wide plan for the creation and placement of public art as developed and administered by the Cultural Council.

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(c) Eighty percent of the allocation percentage shall be dedicated to the public art, ten percent of the allocation percentage shall be dedicated to the public art maintenance, and up to ten percent of the allocation percentage shall be dedicated to public art administration and community education; provided however, the maintenance and administration allocation percentages shall not apply to appropriations originating from any funds which prohibit expenditures for maintenance and administration. These amounts shall be used at the discretion of the Cultural Council in collaboration with the Department of Finance and any other City department as appropriate for public art maintenance and administration and community education.

(d) The maintenance costs for any installation shall be included in the initial project budget.

Sec. 126.905. - Duties.

The duties of the Cultural Council are as follows:

(a) Create updates to the five-year plan known as the Art in Public Places Program Five Year Plan for Program Development and Implementation. This plan may also be revised from time to time by the Cultural Council. Updates shall be provided to the Mayor and Council at least six months prior to the expiration of the five-year plan and shall be placed on file with the Legislative Services Division. The updates and revisions to the plan shall be reviewed by Council and shall not take effect until Council approval.

(b) Review annual City Capital Improvement Projects with appropriate boards, agencies, authorities and departments and establish a list of eligible projects to include in the program.

(c) Develop budgets for public art administration, maintenance, conservation and community education.

(d) Develop an annual plan and budget for public art projects.

(e) Develop and oversee policy implementation and administration of the public art program, which may include such things as acceptance of gifts. All gifts, grants and award of monies shall be deposited in the Art in Public Places Trust Fund.

(f) Be responsible, in its discretion, for applying for and receiving state, federal and private funds related to public art on behalf of the City through appropriate grant applications, and for the administration thereof.

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Sec. 126.906. - Art Selection Panels.

The Art in Public Places Committee shall, when deemed appropriate by, and as outlined in, the Art in Public Places Program Five-Year Plan for Program Development and Implementation, form Art Selection Panels to make recommendations to the Committee on the selection of public art. Each Selection Panel will be composed of up to nine members: a Chair, who will be a member of and represent the Art In Public Places Committee; a representative of the site selected for the art (Staff or Board member); architect or other design professional for the project, if available; two artists, art educators or art professionals; and one to three community representatives, at least one of whom shall reside in the planning district within which the art shall be sited. The artists or arts professional representatives will be selected from a list, maintained by the Committee, of interested and qualified individuals. The Chief Administrative Officer shall select a department representative to provide subject matter expertise and city process guidance, including but not limited to risk management, ADA compliance, and ordinance code compliance.

Sec. 126.907. - Art selection; methods.

- (a) The Art Selection Panel shall select artists and art work in one of the following ways:
- (i) Open competition: Requesting artists' submissions with specifications regarding local, state, regional or national scope.
 - (ii) Limited competition: Inviting a small number of artists to respond with examples of past work or to prepare formal proposals, and selecting a specific artist based on these submissions.
 - (iii) Direct purchase: Purchase of existing work and all rights thereto.
 - (iv) Invitational commission: Selecting a specific artist for direct commission.
- (b) The Cultural Council and the Art in Public Places Committee shall seek to ensure that at least 15 percent of the artists selected for purchase or commission will be resident(s) in the Greater Jacksonville area, (the counties of Duval, St Johns, Nassau, Clay and Baker). The Cultural Council and the Art in Public Places Committee will also encourage the selection of regional artists e.g. Florida and the Southeastern United States.

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(c) All purchases made pursuant to this Section shall be made pursuant to an evaluated bid process created by the Purchasing Division and modified as necessary to accomplish the objectives of this Chapter. A proposal fee and/or travel reimbursement may be offered for the invited artists to cover the cost of the formal proposals at the discretion of the Art in Public Places Committee. The proposal fee and/or travel reimbursement shall be part of the amount funded pursuant to Section 126.904(a) and (b).

Any provisions of this Chapter conflicting with the expressed intent and procurement methodology of the Art In Public Places program are hereby waived.

Sec. 126.908. - Ownership; maintenance.

(a) The City will own all the rights to the art produced by the Art In Public Places program, subject to the provisions of the Visual Artists Act of 1990. All contracts with artists and all art purchases will require the Artist to waive the following restrictions:

- (1) Photographic reproduction rights (to be shared by artist and owner);
- (2) Right to remove/relocate art;
- (3) Right to repair art in case of emergency;

(b) Artist will retain the copyright and the right to be notified if the work is to be destroyed, or deaccessioned or radically repaired on a non emergency basis.

(c) City will retain ownership of proposal models or drawings of commissioned art.

(d) Maintenance will be the responsibility of the City and will be funded by that portion of the trust fund which is allocated for maintenance and conservation, and will be administered in cooperation with the Cultural Council based on a conservation evaluation plan.

(Ord. 2004-602-E, § 4; Ord. 2006-289-E, § 2)

Sec. 126.909. - Cultural Council responsibility.

The Cultural Council shall administer the Art In Public Places program on behalf of the City. The Cultural Council will provide professional and support staff for the operation of the program and administration of the Art in Public Places Program and the art selection process.

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Sec. 126.910. - School Board; independent authorities authorized to use program.

(a) The Council hereby urges and requests the Duval County School Board and the independent authorities of the City to adopt Art In Public Places programs.

(b) The Duval County School Board and the independent authorities of the City are hereby authorized to utilize any portion of this Part 9 in order to implement an Art in Public Places program.

Sec. 126.911. - Schedule.

The allocation percentage appropriation created in Section 126.904(a) shall apply as follows:

(a) 0.75 percent to any project subject to the provisions of this Part and adopted by the Council.