

**AGENDA
PUBLIC ART COMMITTEE**

October 20, 2020 @ 4:00 PM
Next Meeting: November 17, 2020 @ 4:00 PM



PUBLIC ART COMMITTEE						
Carolyn Gora	Bettye Middlebrooks	David J. Meo	Betty S. Adams	Robert Sanford	Sharon McAllister	Robert Ferry
Patricia Collins				Ava Roeder		

COVID-19 NOTICE: In accordance with social distancing orders our meeting this month will be conducted via Zoom.

Join Zoom Meeting:

<https://cityftmyers.zoom.us/j/95188896132?pwd=TVhObGR5cWdIcDBtdmx0SlJVUHR4dz09>

To make a public comment during the meeting via Zoom call 877-853-5257 (Toll Free)
Meeting ID: 951 8889 6132
Passcode: 083969

For full agenda Packet, please contact the City Clerk’s Office 239-321-7035

Please complete a “Request to Speak” form if you plan to address the Public Art Committee and submit to the recording secretary prior to the start of the meeting.

CALL TO ORDER

Pledge of Allegiance to the Flag of the United States of America

Roll Call

Public Comment

Regular Items

1. Approval of September 15, 2020 Minutes
2. Update Buck’s Backyard- McCollum Hall Mural Project
3. Draft of Annual Plan for FY20-21
4. Outline of 5 Year Master Plan
4. Upcoming Public Art Committee meeting on Tuesday, November 17, 2020

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Adjourn

If a person decides to appeal any decision made by Public Art Committee with respect to any matter considered at such meeting or hearing, he or she will need a record of the proceedings, and that, for such purpose, he or she may need to ensure that a verbatim record of the proceedings is made, which record includes the testimony and evidence upon which the appeal is to be based.

Special Requirements: If you require special aid or services as addressed in the Americans with Disabilities Act, please contact the City Clerk's Office at (239) 321-7035 or for the hearing impaired, TDD telephone number (239) 332-2541.

ITEM NO. 1

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The Public Art Committee of the City of Fort Myers, Florida, met in regular session at Oscar M. Corbin Jr. City Hall, 2200 Second Street, its regular meeting place in the City of Fort Myers, Florida, on Tuesday, September 15, 2020 at 4:00p.m. Present were: Carolyn Gora, Chair, presiding, Committee Members, Betty Adams, Bettye Middlebrooks, Ava Roeder, David Meo and Patricia Collins. Also present were Tom Hall, Art Consultant, Grant W. Alley, City Attorney, J.B. Schuetz, Parks & Beautification Manager, and Michele Jones, Administrative Assistant. Absent: Sharon McAllister, Robert Ferry, and Robert Sanford.

CALL TO ORDER

Chair Gora called the meeting to order at 4:08 p.m.

PLEDGE OF ALLEGIANCE TO FLAG

Chair Gora led the Pledge of Allegiance to the Flag.

ROLL CALL

Roll call was taken by Ms. Jones. Committee Member Collins arrived to the meeting at 4:12 p.m.

PUBLIC COMMENT

Chair Gora introduced Councilman Kevin Anderson. Councilman Anderson thanked Committee Members for everything they do in keeping the arts alive and well in the city. Chair Gora asked if anyone from the public would like to speak, seeing none, Chair Gora moved to Regular Items on the Agenda

REGULAR ITEMS

1. Minutes of the August 18, 2020 Public Art Committee meeting

MOTION: *Committee Member Adams moved to approve the minutes as amended of the August 18, 2020 Public Art Committee meeting; seconded by Committee Member Roeder; motion carried 5-0.*

2. Buck's Backyard- McCollum Hall Mural Project Presentations

Mr. Hall gave an overview on the Buck's Backyard mural project that will be painted on seventeen concrete panels on the eight-foot-tall wall that separate McCollum Hall from the residential neighborhood just to the north. Mr. Hall discussed how the two finalists were chosen, the time that will be allotted for their presentations. Mr. Hall stated after each artist presents their final design the Committee Members will have the opportunity to ask questions. He stated that Shari Shifrin, Executive Director of the Fort Myers Mural Society has asked for five minutes to make some comments and then after we will ask for any public comment before the Committee Members final discussion before voting for the winning design.

Erik Schlake was the first artist to do his mural presentation. He did a slideshow presentation of his mural designs while discussing how he chose his art to tell a story of the community and the history of McCollum Hall with the music being the background. His presentation included art deco for the McCollum Hall building mixed in with his panels such as a painting

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by artist Aaron Douglas who was a leading artist in the Harlem Renaissance from the 1920's, a picture of Paul Lawrence Dunbar with his poem that speaks to McCollum Hall, a picture of Evelyn Canady the founder of the Dunbar Easter Parade with photos from the Easter Parade with a backdrop of famous people, a picture of Louis Armstrong with his trumpet appearing to come out of the wall, a picture of members from the community playing music, an old photo of generic dancers in the background, and a picture of USO Service Members. Mr. Schlake said the two panels on the end are unset to have room for people to come forward and tell stories or their visions of McCollum Hall. He wrapped up his presentation by showing what the wall would look like with all the panels and spoke of the panel that included the famous musicians that played at McCollum Hall to also include local musicians that played there as well. Ms. Middlebrooks asked how he proposed to maintain the colors in his artwork overtime. Mr. Schlake discussed the mural paint that would be used and how it should be maintained with a uv paint. Chair Gora asked if he would be doing the project by himself or if he has a team that he will be working with. Mr. Schlake explained the different teams he has and that it is depending upon the time frame and building the right team for this job. Ms. Collins asked if he was doing painted versions of the photographs and if he had any samples. Mr. Schlake stated that it would be a painted version that would come close to the picture and he said that he doesn't have an example. He said that he didn't have a good representation and showed one sample of a Honduran artist they were mimicking from. He described the materials and process of how he uses a parachute cloth for the painting of photographs. Mr. Hall asked him to tell everyone about the mural project he just completed across from the library. Mr. Schlake said that he just worked with Ms. Shifrin on a mural project that was taken from some old photographs of Seminole Indians getting into a boat with goods that was 18 feet high by 77 feet long that he completed in June. He said the project took four weeks to complete due to rain delays and only being able to work till noon each day due to the sun on the wall and the reflection. Ms. Roeder asked if there are any copy right issues with using the photos. He said that typically there is not an issue but is something that he likes to get anyways and if for some reason there was, we would just switch to another photo. Ms. Roeder discussed the location of the sidewalk and if the murals would be on the concrete wall facing McCollum Hall. Mr. Schlake said there is a limited view and showed the picture of the mural on the walls while discussing items that could be changed if it doesn't read well from a distance. Mr. Schlake discussed his background information as an artist of 20 years with the last 10 years he has been focusing on murals. Ms. Shifrin showed the Committee Members a couple of murals that Mr. Schlake had completed from her phone.

J.P. Almonacid was the second artist to do his mural presentation. Mr. Almonacid did a slideshow presentation while explaining to the Committee Members his style of artwork that has been heavily influenced by graffiti and graphic arts. He showed Committee Members samples of his artwork

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that includes canvases, sculptures, and some local murals that he has completed. Mr. Almonacid discussed how he likes to integrate the realism into the cubism and geometrical shapes with a lot of colors. He presented his panels to the Committee Members that included some artwork that were inspired from old photographs. The artwork included two backyard musicians at McCollum Hall, the 310th Squadron, dancers, liquor store, Easter Parade, Hall of Fame Wall with Dr. Ella Piper and Dr. Martin Luther King. Mr. Almonacid showed Committee Members a sketch book that he done for the project and spoke of the research that was done. Ms. Collins stated that she likes his style with lots of color and it gave us a good idea. Ms. Adams asked if he has done any local murals in the Fort Myers area. Mr. Almonacid said that he has done four indoor local murals, two of them being at Riri's Laundromat off Dr. Martin Luther King Jr. Boulevard. Chair Gora asked him if he's done outdoor murals with these bright colors and if they stayed stable. Mr. Almonacid described the outdoor murals he has done with the type of paint he used. Chair Gora asked if each one of murals was one panel and if he would start with the bright colors and then have the portraits that were not that bright. He said yes, each one is one panel and he would have the styles and colors transcending. Chair Gora asked if he could do it all himself and he replied yes. He explained that if he needed extra help, he could get his sponsor Kenneth Plotkin, CEO of Centerline Services who was introduced to the Committee Members. Ms. Roeder asked if he was from Miami and he replied that Centerline Services is from Miami and he is a local from Fort Myers.

Shari Shifrin, Director of the Fort Myers Mural Society introduced herself and said that they are a 501c3 that exists solely to paint murals and support art projects here in Lee County. She described meeting some of the community while she was taking pictures and how they were excited about the project. Ms. Shifrin said that she is very proud of Eric and J.P. for accurately depicting the flavor of the neighborhood and all the research they have done. She believes they have a very good idea of what the community hopes to see on the wall for McCollum Hall that is going to be going back to a Culture Event Center and an Art Hub for our community as an extension of the downtown area. Ms. Shifrin described the Golden Mural Paint that they use for murals and how they have a uv coating that's SPF50 and is 10 year rated that they purchase from Naples. She said as far as spray paint they use Montana Spray Paint that has been formulated for a 10 year without a uv coating that are from Saint Petersburg. Ms. Shifrin discussed the location of the wall with it having some big trees for shade and REVA Developments project plan for possibly adding some buildings to the front side to use the wall as part of a park like transition from building to building. She spoke of the possibility adding some Carmona Sculptures that would complement the mural. Ms. Shifrin discussed with the Committee Members that the Mural Society Board of Directors feel that we can create 17 panels using both artists and have them collaborate with one another to diversify the style and have a greater reach of fan base. She stated that she would like the Committee Members to consider the possibility of them

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collaborating on some of the panels and that both artists have spoken about that possibility. Ms. Shifrin said that this is the first phase of 17 panels and that there are 34 panels total that they need to work out with REVA Development on which ones will be the starting point. She stated she will be working as the project manager with supplies, fundraising, and that they have some grants and donations to get this project started. Ms. Shifrin stated that they are hoping to have the priming and the property management completed the first of the year for the project can be started. Ms. Middlebrooks asked if the 34 panels included the front and back of the wall and Ms. Shifrin said it was the front side that has 34 sections. Mr. Hall asked her if anything needed to be done to the wall to prepare it and what the stability of the wall is. Ms. Shifrin said that they walked the wall for structural stability before they approached the project. She said that it could use some pressure washing, priming, and just general cleanup of area. Mr. Hall asked if REVA Development indicated any plans for the mall area that is in between the back of McCollum Hall and the wall. Ms. Shifrin said that all she knows is their initial concept was building a 50-foot lobby of some sorts on the eastside of the building according to the specification that are on file and in public data. Mr. Meo asked if the proposals are for 17 of the 34 and if there is a plan for the second phase. Ms. Shifrin said that we are furthering the opportunity and REVA and the City are looking into it due to possible construction of the building further east and what the visibility to the road would be. Mr. Meo asked if they opened the door for the 17 panels for both artists to mix both the two proposals into collaboration. Ms. Shifrin said yes because they believe since the project will not begin until close to the end of the year, they will have time to show their collaboration panels that would be in between or part of. She explained that it was their vision all along to have more artists to participate to have a bigger reach as long as they were cohesive, and the artist could work together. Mr. Meo asked if the decision today was for either one of them or both. Ms. Shifrin said that the Mural Societies recommendation is for the collaboration of both artists, but they are looking for the guidance from the Public Art Committee, so you have three choices. Ms. Roeder asked if the two artists have agreed to collaborate with their different styles and both artists agreed. Ms. Shifrin stated that both artists feel confident with the time they have they could achieve it. She discussed that the Selection Committee was based on one mostly because some artists were coming from other countries and the nine that were selected were coming with complete teams that would only be here for two weeks so in this case there would be no way to convey for a collaboration on the onset of the proposals. She said at this point we had two local artists willing to collaborate in some portions of this mural and we didn't anticipate the outcome when we initially took the nine selections from the selection committee and so this was a development that happened after July 10th. Ms. Shifrin stated that there was a couple artist that said that they could not collaborate when the question was asked by the Selection Committee and it was just a luck of the draw that we had two that were willing.

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Mr. Kenneth Plotkin, CEO of Centerline Services introduced himself and his mother Ms. Plotkin that helped create Building the Future Foundation that does community-based projects in Miami Dade and Latin America supporting education, art and culture. He said he is here to support Mr. Almonacid that he has known since the 1980's in the graffiti industry as a person that has a love and passion for art.

Ms. Karen Watson discussed having them collaborate would be great in having both the old with black and white while also having the bold colors. She questioned Mr. Schlake on his panels that were blank and if he was chosen and didn't have an inspiration from the community what he would put there. Mr. Schlake said that his one panel of pilots of the USO he would like to add a specific person from the area that he would do one panel on or something to tell the story of the red rope when people danced.

Mr. Hall asked for both artists to step outside of the Council Chambers while the Committee Members had a discussion on the two artists and which way they would like to vote. Mr. Meo liked the idea of selecting the two artists for collaboration since they are willing to work together bringing a wider range and also speaks to the idea of diversity. Ms. Adams said she agrees with Mr. Meo and commended Ms. Shifrin on the project as well as both artists for the work they put into the project with their research of the Dunbar Community and the leaders. She said there are good points in each one especially with the bright colors to be able to be seen from the road. Ms. Middlebrooks said she would like to see the collaboration because she likes the historical aspect along with color and that both are needed for this project to help convey what the Dunbar Community is all about. Chair Gora said that she loves the work of Mr. Almonacid because of the color allowing it to be visible while driving down MLK. She said she was impressed by the research that both artists have done and that his artwork was the most cohesive of the two. Chair Gora said she would go with a collaboration but if she was choosing one it would be Mr. Almonacid. Ms. Roeder said she was impressed on the research. She said that she agrees with Ms. Gora that the colors are dynamic and very alive. She said she likes Mr. Schlake's work which is more subtle, so she was having a little trouble combining the two. Ms. Roeder said she would also be for a collaboration because she feels it's very important but just has concerns about them willing to split the money. Ms. Collins said she liked the idea of the collaboration and was really impressed with Mr. Almonacid and liked his style that was very cohesive. Chair Gora asked if we could say we want color in them for it can be seen better from the street and felt like some were the same. Ms. Shifrin discussed the possibilities on how they will transition the subdued to the more vibrant colors and how the collaboration will work. Committee Members discussed concerns on visualizing how the collaboration will work and wanting the bright colors for the visibility from the road. Ms. Shifrin said she will be working closely with them as the project manager and she will present it to the Public Art Committee. She discussed that she thinks that the adversity of the two is going to be very successful because we all

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appreciate different styles of art and with the intent of the property as an art hub it's important not to isolate one style of art for that location can serve a larger, more diverse group. Ms. Shifrin thanked the Committee Members and said she will keep the Public Art Committee informed every step of the way and to send any pictures or ideas her way. Committee Members congratulated Mr. Schlake and Mr. Almonacid and said they are looking forward to seeing the progress on the murals.

MOTION: Committee Member Meo moved to approve the collaboration of the Buck's Backyard Mural Project with Eric Schlake and J.P. Almonacid; seconded by Committee Member Roeder; motion carried

6-0.

4. Draft of Annual Plan

Mr. Hall suggested to defer taking any action on the Annual Plan until the next meeting to invite the Committee Members to take some time to look through it and if they see anything that needs to be changed, amended, or added on that they can communicate that by sending him an email before the next meeting. He said then we can discuss and approve the Annual Plan at October's meeting and at that point Ms. Lovejoy can prepare the budget where it can be green sheeted for presentation at City Council. Mr. Hall reminded Committee Members while they are going through the Annual Plan that he will be working on the Master Plan that is due every five years to present to City Council.

ADDITIONAL COMMENTS

Mr. Schuetz informed Committee Members that the Public Art Committee received a thank you note from the Laboratory Theater of Florida regarding the grant that was provided to support their sound system.

Mr. Hall informed Committee Members that Ms. Jones will now be our Public Art Liaison and she has succeeded Lily Baker who has moved on to a position with the City Clerk's Office.

ADJOURNMENT

There being no further business, it was moved by Committee Member Middlebrooks; seconded by Committee Member Meo; to adjourn the meeting at 5:59 p.m.

ITEM NO. 3

CITY OF FORT MYERS PUBLIC ART ANNUAL PLAN 2020-2021



MISSION STATEMENT

The public art program will enrich the cultural climate of the City of Fort Myers, fostering a sense of place among residents and visitors.

PURPOSE

The City of Fort Myers seeks to acquire and maintain a quality and diverse public art collection that will aesthetically enhance and engage the community, promote a greater awareness of and appreciation for art, and respond to and reflect the unique character and history of the city.

The City of Fort Myers Public Art Program will enhance our city's cultural identity, encourage collaborative public/private partnerships, promote tourism, fuel economic growth, provide a supportive environment for its artists and improve the quality of life for all its citizens and visitors.

COMMITTEE

Carolyn Gora, Chair
Patricia Collins
Robert Ferry
Sharon McAllister
David Meo

Robert Ferry, Vice Chair
Betty Middlebrooks
Ava Roeder
Robert Sanford
Betty Adams

STAFF

Donna Lovejoy – PAC Liaison
JB Scheutz – Parks Manager
Grant Alley – City Attorney
Lilliana Baker – Staff Support
Michele Jones – Staff Support

FY 2020-2021 ANNUAL PLAN SUMMARY

This plan identifies key priorities, goals and objectives to be achieved by the Public Art Committee (PAC) for the fiscal year ending September 30, 2021:

- Establish art hubs within each of the City's six wards utilizing the 23 sculptures in the Carmona collection.
- Facilitate and promote Buck's Backyard mural project at historic McCollum Hall, and include mural on Otocast mobile phone app.
- Collaborate with Fort Myers Mural Society on additional mural projects.
- Expand free Otocast mobile phone app to include City's entire public art collection.
- Assess need to conserve Edgardo Carmona's *Utopia (Boy Fishing from Bucket)*, Jim Sanborn's *Caloosahatchee Manuscripts*, David Black's *Fire Dance* and Peter Mitten's *Stacked Brands*.
- Establish Adopt-a-Sculpture funding program for maintenance of each of the artworks within the collection.
- Formulate hurricane preparedness and disaster response plan and associated protocols for protecting the artworks in the collection in event of a tropical cyclone and addressing any damage they might suffer as a result of wind and storm surge.
- Put out a call to artists for new public artwork or installation in the new park that will be installed during FYE 9/30/2021 in the Forum in Ward 6.
- Put out a call to artists for new "gateway" artwork or installation to coincide with landscaping project at the corner of Martin Luther King, Jr. Blvd. and Veronica Shoemaker.
- Explore creating an Art on City Streets and Public Infrastructure Art Program.

- Establish a Temporary Public Art Program.
- Curate and promote Individual Artist Grant Recipient Show.
- Develop and implement plan for publicizing and marketing public art collection and program to visitors and people who reside and work within the City of Fort Myers.
- Advance public art awareness, promotion and outreach.



NO. 1

Creation of Art Hubs within Each of City's Six Wards

As the preamble to section 118.7.7 of the Fort Myers Code of Ordinances recognizes, public art provides artistic and cultural landmarks that enhance the quality of life for individuals living and working in the city by, inter alia, promoting and strengthening civic pride; enhancing and defining the identity of the city; reflecting the unique character and history of the city; creating an important first impression for visitors; encouraging and increasing tourism; spurring economic development within the community; increasing property values; and reinforcing the community as a regional and national leader in visual and performing arts. Historically, all but three of the City's public artworks have been installed in Ward 4. In order to enable more of the City's residents, workers and visitors to see, interact with and enjoy the City's public art collection, the Committee will create "art hubs" within each of the City's six wards utilizing the 23 freestanding Cor-Ten steel sculptures that the City purchased from Columbian artist Edgardo Carmona on August 6, 2018.

Art Hub Defined

The term "art hub" refers to an aggregation of public artworks in a location that is already or which is intended to become either a cultural, business or residential destination.

Purpose

Art hubs will enable a greater number of people and larger percentage of the City's citizenry to see, interact with and enjoy the City's public art collection while simultaneously engendering greater economic opportunity and better quality of life in the residential neighborhoods and business districts in which they are placed.

This strategy is being embraced by numerous municipalities and government agencies across the country. In Florida, for example, the City of Gainesville has

partnered with the University of Florida to improve and enhance the social, physical and economic aspects of that city’s neighborhoods through the use of art hubs. “When people love where they live, the level of pride is deeper and there is greater investment in growth, shared prosperity and economic vitality” states the University of Florida and City of Gainesville in describing their joint initiative.

The City of Tampa calls their program Art on the Block. It is an initiative by Mayor Jane Castor that is envisioned to bring art and artists into neighborhoods. The program is designed to not only make art accessible to all, but transform ho-hum places into visually-engaging spaces, thereby incentivizing residents and business owners to improve the curb appeal of their properties. Tampa’s Art on the Block program works in partnership with the private sector and across multiple city departments. Tampa also commissioned a wordsmith as part of Art on the Block to lead citizens and visitors in the joys, challenges and rewards of creative expression through the written word. It is informed by the notion that a creative and diverse discourse is fundamental to a city’s strength.

Efforts like these not only inspire residents, they engender closer ties to the communities in which they live and work. This was the conclusion reached by the Knight Foundation and Gallup in 2011 based on a survey they conducted of 43,000 people in 26 cities about what they wanted most from their communities . To the surveyors’ surprise, respondents stated that “the aesthetics of a place – its art, parks and green spaces” ranked higher than education, safety and the local economy as “drivers of attachment.” Anecdotally, one reason that Hertz relocated to Estero from New Jersey in 2013 was because of the favorable impression made on company officials by Dale Rogers’ American Dog Exhibit in Bonita Springs’ Riverside Park at the time they made their due diligence visit to Southwest Florida.

Operative Principles Underlying Art Hub Strategy

Three interrelated principles explain why art hubs are proving to be a successful strategy for creative place-making:

- *Clustering*. Public art achieves the foregoing goals and objectives more effectively when artworks are placed in close proximity to each other and a

variety of cultural and business assets than when they are widely dispersed. Mark J. Stern and Susan C. Seifert, “Cultural Clusters: The Implications of Cultural Assets Agglomeration for Neighborhood Revitalization,” *Journal of Planning Education and Research* (1-12-2010). Art and cultural clusters encourage creative activity that is both self-sustaining and self-rewarding. By drawing in new people and heightened levels of interaction, they provide the impetus for a rich, layered neighborhood-based creative economy and the development of new business endeavors.

- *Layering*. Public art is even more effective in achieving its stated goals and objectives where art clusters can be situated in City-designated neighborhood and business redevelopment districts. Making the arts visible in these locations fosters long-term cultural embeddedness, giving rise over time to increased creative and economic activity.
- *Branding*. By making the arts visible within residential neighborhoods and business districts, individual artworks and clusters come to be identified with particular public spaces. In essence, public art (particularly when it is site-specific), historic sites, open public spaces and cultural events combine to create a “mindscape.” Franco Bianchini & Lia Ghilardi, “Thinking Culturally About Place,” *Place Branding and Public Diplomacy* (2007).

By combining clustering, layering and branding, art hubs provide residents, workers and visitors with environments that inspire, challenge, entertain, educate and improve overall quality of life.

Social Connections and Community Cohesion

The six wards into which the City of Fort Myers has been subdivided are surprisingly insular. Many people who live in Greater Fort Myers and throughout the balance of Lee County never or seldom visit the downtown Fort Myers River District, not even for plays, concerts, art exhibitions or events such as Art Walk, Music Walk, ArtFest Fort Myers or the Fort Myers Film Festival. Thus they have never seen or interacted with the 68 artworks included in the City’s public art collection. The creation of art hubs in Wards 1, 2, 3, 5 and 6 will help overcome access and transportation barriers in three important ways:

- Residents living outside the River District will have direct access to the artworks that are relocated into their ward.
- The concomitant free Otocast mobile app will not only inform and educate them about the artworks they discover in their ward, but identify proximately located artworks in the City's other wards, including the River District.
- Otocast contains a feature that enables and encourages users to structure self-guided tours of all or any subset of the collection.

Through Otocast, the Committee hopes that the creation of art hubs in the City's other five wards will encourage greater access to the City's public art collection and increased mobility between all six wards.

Possible Art Hub Sites

Three Carmona sculptures will be moved into each of the City's other five wards (i.e. 1, 2, 3, 5 and 6). Where possible, they will be placed in art hubs that maximize clustering, layering and branding opportunities. Some potential sites include:

- The Williams Academy Black History Museum in Clemente Park and the entry to Billy Bowlegs Park in Ward 1;
- The McCollum Hall property and McCutcheon Park in Ward 2;
- The S.T.A.R.S. Complex and IMAG History & Science Center in Ward 3;
- Laboratory Theater of Fort Myers on Woodford & Second, Florida Repertory Theatre between First and Bay, the Collaboratory on Jackson Street and Edison & Ford Winter Estates in Ward 4;
- The Fort Myers Country Club along McGregor Boulevard just east of Hill Street; and
- Forum Park in Ward 6.

Each of these potential sites is either already a cultural asset that attracts thousands of patrons and other visitors each year (e.g. museums like Williams Academy, IMAG and Edison Ford Winter Estates or theaters such as Lab Theater and Florida Rep), busy business and community centers (e.g. McCollum Hall, the S.T.A.R.S.

Complex and the Collaboratory) or a highly-trafficked boulevard or thoroughfare (e.g. McGregor Boulevard or Martin Luther King, Jr. Boulevard).

Funding

Based upon preliminary estimates, the cost of moving the affected sculptures, forming and pouring concrete footers and pads, securing the sculptures to the pads via hurricane or other strapping, and adding each of the 23 sculptures to Otocast will range between \$20,000 and \$25,000. It will either be necessary for the City to fund these costs or for the Committee to find one or more funding sources in order to implement this relocation/art hub plan.



NO. 2

Buck's Backyard Mural Project at McCollum Hall

During FYE 2019-2020, the Public Art Committee partnered with the Fort Myers Community Redevelopment Agency (CRA), Fort Myers Mural Society and REVA Development Corporation for the creation and installation of a mural project at historic McCollum Hall that will include relocation of two Edgardo Carmona sculptures to that site.

In the 1930s and '40s, McCollum Hall became Southwest Florida's most famous entertainment venue and the jewel of the Safety Hill/Dunbar community. Part of the "Chitlin' Circuit," the second-floor dance hall hosted such internationally-renowned musicians as Count Basie, Louis Armstrong, B.B. King, Lionel Hampton, Otis Redding, Lucky Milliner and Duke Ellington and his orchestra. During performances, many area residents would gather in the parking lot outside, where they would play along with the musicians inside on slap boxes, harmonicas and other instruments, eat barbeque, drink beer and smoke cigars. Affectionately named Buck's Backyard after the building's owner Clifford "Buck" McCollum Sr., the grounds and parking lot became the epicenter of impromptu jam sessions, socializing and just plain hangin' out.

The City of Fort Myers designated McCollum Hall as an historic landmark in 1998. The Fort Myers Community Redevelopment Agency purchased the property in 2008, immediately undertaking to restore the property to its original grandeur. It passed the baton to McCollum Redevelopment Associates, LLC/REVA Development Corporation in 2018. The developer expects to complete the interior restoration of the dance hall and retail spaces by the end of 2020. When it is placed back in service, McCollum Hall is projected to create 75 jobs (43 of which will be permanent) and introduce one restaurant, up to five retail spaces, and a multi-use event space to the community.

By paying homage to the property's backstory, the mural project will compliment REVA's restoration effort and add to the site's storied legacy.

The anticipated mural will cover 17 panels on the concrete wall that separates McCollum Hall from the residential neighborhood just to the north. In addition to approving the mural's final design on September 15, 2020, the Committee will relocate two of its Cor-Ten steel Edgardo Carmona sculptures to the site in furtherance of its plan to create an art hub in the McCollum Hall/IMAG History & Science neighborhood where Wards 2 and 3 meeting at the intersection of Martin Luther King, Jr. Boulevard and Cranford Avenue.

Work on the mural is expected to begin in January and be completed by April 30, 2021. The Committee will participate with the CRA, Fort Myers Mural Society and REVA Development Corporation to publicize the project and will expand its use of the Otocast free mobile app to include not only the mural, but the Carmona sculptures that are relocated to the McCollum Hall and IMAG History and Science Center sites.



NO. 3

Collaborate with Fort Myers Mural Society On Additional Mural Projects

Across the nation, a growing number of towns and cities are embracing community-based murals as an important adjunct to or component of their public art programs – part open-air art museum, part local history lesson and part Instagram photo op playground.

The present community murals movement has its roots in the New Deal era and the Socialist Realism of the Mexican Murals Movement. A century ago, Diego Rivera and other artists created public art to unify Mexico in the wake of its 1910 revolution, celebrating the country’s indigenous history and its “heroic working class.” In the 1930s and 1940s, the U.S. Works Progress Administration hired thousands of out-of-work artists to lift the spirits of a nation in the grips of the Great Depression by portraying the “American scene.” They created more than 15,000 artworks for universities and government, including murals that depicted people working in factories, farms and tenements, as well as icons of American ideals such as Abraham Lincoln and Walt Whitman.

Today, community murals continue going up in depressed residential neighborhoods and distressed business districts, barrios, favelas and shanty-towns worldwide. While some criticize the tendency of comprehensive mural projects like Wynwood Walls in Miami to gentrify and thereby displace local residents and business owners, murals are a winning solution for most cities, landlords and residents alike because of their ability to engage the local community, dress up an otherwise boring wall and help advertise the properties on which they are painted. As buildings become known for the murals they depict, they create a sense of place, drawing foot traffic and ultimately a changing demographic of customers and tenants. Well-conceived murals not only elevate a property to an area landmark, they provide a community with a focal point that speaks to what makes it unique while promising a more colorful, prosperous future.

In Florida, percent-for-art programs and independent organizations like the Fort Myers Mural Society are adding murals a breakneck pace. Among the cities and

towns with active mural programs are Arcadia, Brooksville, Cocoa Beach, Crescent City, Deland, Dunedin, Eustis, Fort Pierce, Gainesville, Hernando Beach, High Springs, Hollywood, Jacksonville, Jacksonville Beach, Lake Placid, Lake Wales, Melbourne, Mount Dora, Ocala, Palatka, Plant City, Punta Gorda, Quincy, St. Cloud, Sebring, St. Petersburg, Tarpon Springs, Vero Beach, Wauchula and West Palm Beach. Many of these towns are part of the “Florida Mural Trail” (now under the direction of Visit Florida), which includes 27 cities that stretch from Miami to Tampa and on to Jacksonville.

Lake Placid gets the nod for most prolific at 42 murals, with Sebring coming in a close second with more than 30. Hollywood’s Arts Park at Young Circle has garnered statewide accolades for the 21 fun and funky contemporary murals that are packed into just six square blocks.

While mural-making dates back millenia, this art form is by no means static. Many murals now contain an auditory component like mooing cows and peals of thunder. But Virtual Reality (VR) and Augmented Reality (AR) now give artists the tools to create seamless and rewarding immersive digital environments that carry viewers far beyond the storytelling afforded by traditional 2D art. In addition to the incredible experience it delivers, VR/AR has the ability to break down language and accessibility barriers, build buzz and generate excitement in a community looking for growth or renewal.

But even in its two-dimensional format, murals represent more than art on the exterior walls of buildings. They’re livable. They’re breathable and they increasingly attract out-of-town muralists, cultural tourists and both residential and commercial developers. As murals proliferate, the resulting art scene often becomes an economic engine that drives the area’s transformation, a synthesis or economic development and artistic ambition.

With these trends and factors in mind, and given the limited funds available to it for commissioning new public artworks, the Committee resolved in previous terms to support and foster the efforts of the Fort Myers Mural Society to make our town “one of the key mural destinations for tourism in SWFL.” Toward that end, the Committee had the pleasure of approving both the Pleasure Pier mural across from the Fort Myers Regional Library and the murals installed on the walls and fencing

at the Butterfly Estates during FYE 9/30/2019. The Buck's Backyard Mural Project is the latest collaboration in this evolving public-private partnership.

Although these murals are not part of the City's public art collection, they undoubtedly add to the public art presence within the City.



NO. 4

Expand Otocast Phone App to Include Entire Collection

Urban planners, researchers and public art professionals have identified more than three dozen interrelated advantages provided by public artworks. However, these benefits are only optimized to the extent that residents, workers, vacationers and cultural tourists are aware of the artworks comprising the collection and familiar with the historical and other stories they tell. While art hubs within each ward will extend the reach of the City's public art collection, it is Otocast that will inform and educate the public about the individual pieces within the collection and the stories they encapsulate.

Otocast works through geo-location mapping. Users don't need to know anything about an artwork they happen upon. There's no need to look for a plaque or QR Code. They don't need to know the name of the artist or the title of the piece. They simply tap on the app and the guide automatically comes up, providing access to an array of information about the art piece they are looking at, including a written description, historical photographs and an audio recording in which the artist or someone with special knowledge shares behind-the-scenes stories about the artwork. The app even identifies other public artworks located nearby so that users can structure self-guided walking tours of all or any part of the collection.

The app's initial roll-out included 19 outdoor artworks, including two (*American Bald Eagle* chainsaw sculpture and *Sun Gate*) which, while not part of the City's collection, are located downtown and seen by people working in and visiting the River District. As the 23 Edgardo Carmona sculptures are moved to their permanent locations (see No. 1, above), the Committee will add each to Otocast so that the public will ultimately have text, images and audio recordings for each of the outdoor artworks included in the City's public art collection.

In addition to expanding the coverage of its Otocast mobile app, the Committee will continue efforts to acquaint the public with the app's existence and availability. In addition to articles in local news outlets such as the *Fort Myers News-Press*, *River Weekly* and *Florida Weekly*, the Committee will seek to have its

art hub partners spread the word by including notices in the playbills and programs they print in connection with theatrical performances, concerts, art exhibitions, outdoor art fairs, film festivals and similar events. This type of cross-promotion can be expected to elevate the overall interest in both the performing and visual arts throughout Lee and surrounding counties.

The creation of art hubs and expansion of the Otocast mobile app is particularly relevant to cultural tourists. According to the Travel Industry Association of America, roughly eighty percent of the 150 million adults who travel more than fifty miles from their homes can be considered “cultural tourists.” Thirty percent of adults state that specific arts or a cultural or heritage event influenced their choice of destination on their last trip. Cultural tourism and the interest in culture among travelers--particularly affluent, active, and frequent travelers-- is on the rise. According to the United Nations World Travel Organization (UNWTO), global cultural tourism (trips with the main or concomitant goal of visiting sites and events with cultural and historic value) is forecast to increase by fifteen percent in the coming years.

Driving this growth are not only Baby Boomers, but Millennials and Gen-Xers who prize authentic and immersive travel experiences. For the latter demographics, it’s more about truly being somewhere as opposed to just going somewhere – immersive, experiential, educational and intellectually invigorating.

Given the increasing concentration of Millennials and Gen-Xers in the cultural tourism segment, the leisure market as a whole is getting younger and growing less dependent on retirees. It is therefore important to know how they go about making travel plans and choices. Cultural and heritage travelers are typically well-educated and technologically savvy. Most research potential travel destinations prior to making detailed plans, and use technology - primarily the internet and mobile devices - to finalize and implement their plans. A free mobile app such as Otocast dovetails nicely with this information-based tech-oriented propensity as it not only identifies local cultural assets, but creates interest in visiting them first-hand.

Cultural tourists are a coveted component of the travel and leisure industry. As a whole, they typically stay longer, spend more, and are more likely travel by air and use lodging and car rental services when they arrive at their destination. (On

average, cultural tourists spend 60% more than the traditional domestic leisure traveler (at \$1,319 per trip compared to \$820), stay longer and take more trips.)

Aware of these and related statistics, the Lee County Visitor & Convention Bureau began promoting Otocast prior to the advent of the Novel Coronavirus pandemic. Although COVID-19 has brought U.S. and global tourism to a standstill, the current moratorium on leisure travel and associated confinement has only served to fuel an increased desire for cultural and travel experiences. Otocast enables people to satisfy this desire digitally. It also affords local residents and visitors the means to structure individual and small, socially-distanced walking tours, as well as auto excursions of our public art collection.

Otocast will also prove helpful in assisting the Lee County VCB, Greater Fort Myers Chamber of Commerce and similar organizations in re-energizing tourism once the pandemic subsides. A “resource for recovery,” Otocast can help area hotels, BandBs and other lodging venues, individually and collectively through the Lee County Hotel Association, in popularizing the art and cultural assets that abound in Lee County and all of Southwest Florida. Otocast can also be an invaluable tool which can be utilized by the Luminary Hotel, Hotel Indigo and other downtown hostelrys to entice companies and other organizations to plan meetings, conferences and conventions at the newly-renovated and refurbished Caloosa Sound Convention Center. Similarly, the City’s outdoor public artworks as explained and augmented by Otocast can be used by related economic sectors ranging from art galleries and center, concert venues, theaters and performing art centers to restaurants, night clubs and retail shopping outlets for branding and promotional purposes in order to recover long-time patrons and customers and attract new audiences.

Pre-Covid-19, our local tourism industry supported more than 57,000 or 1 in 5 full-time jobs and generated in excess of \$3 Billion in annual revenue. For all of the reasons propounded above, the Committee deems it appropriate and advisable to expand Otocast and publicize its availability not only to residents, tourists and other visitors, but to local businesses both within and outside the leisure and hospitality industry. It may even be wise to include on Otocast narrative, historical photos and audio recordings about the historical buildings within Ward 4 that

differentiate downtown Fort Myers from every other tourist and convention destination.



NO. 5

Conservation of Additional Artworks

Public artworks envision and encourage interaction with the general public. However, that interaction sometimes exacts a toll on individual pieces or components that require ongoing maintenance and prompt repair. Weather, ultraviolet light, pollution and other environmental factors are also part of a public art collection's reality. As a result, the care of contemporary public art requires preventative measures, vigilant assessment and prompt conservation when conditions so warrant. The Committee has identified four outdoor artworks that require immediate conservation in order to preserve and protect their structural integrity and aesthetic value.

The first of these is *Utopia* or *Boy Fishing from a Bucket* by Edgardo Carmona. The fishing pole is missing. During the 2020-2021 term, the Committee will contact the artist to ascertain his willingness to replace the pole and the cost of fabricating a new one.





The second artwork in need of conservation is the dual drum bronze light sculpture located on the sidewalk outside of the Sidney & Berne Davis Art Center on First Street. Florida Power & Light Co. commissioned the work in 2001. Known alternately as Lux and Caloosahatchee Manuscripts, it was created by internationally-acclaimed Maryland artist Jim Sanborn.

The City's outside conservators, Rosa Lowinger & Associates, advises that it is imperative that bronze sculptures be periodically waxed in order to protect the metal from the effects of the intense heat, humidity and UV radiation prevalent in Southwest Florida, a measure which has never been done during the 19-year life of the artwork. The need for treatment has been exacerbated in the past twelve to eighteen months by light green stains and powdery spots appearing at the base of the drum as a result of corrosion caused by the ammonia in dog urine and salts in the air. Untreated, this corrosion can damage the alloy and even lead to structural failure. RLA has estimated a cost of between \$9,775 and \$12,500 to remove the corrosion and apply the requisite wax (which consists of a custom-blended microcrystalline wax to the torch-heated surface followed by a top coat of cold paste wax). Another quote is being sought from a second qualified conservator.



At the same time this work is performed, the conservators will also remove certain anomalies that have blighted the appearance of the drums since their installation in 2001.



The third work in need of conservation is the Dupont red modernish sculpture known as *Fire Dance*. It was created and installed by Ohio proto-architectural sculptor David Black in 2011. Scrapes and gouges created by skateboarders have been painted over at least one time, but the sculpture has not otherwise been cleaned or conserved since its original installation. In addition to the aforementioned scrapes and gouges, the sculpture has been tagged with graffiti in two places, shows signs of microbiological growth in several places and the upper surfaces of the aluminum that are exposed to direct sunlight have lost their glossy finish. The cost estimate given by Rosa Lowinger and Associates to abrade the scrapes and gouges, degrease the surface, and repaint the sculpture with a 3-part paint system that employs a galvanizing bottom coat, an epoxy middle primer and a top coat is \$44,000 to \$58,000. Since this represents a range of 44 to 58 percent of the original cost of the commission, additional quotations are being sought not only by another qualified conservator but by a commercial painter with experience in repainting aluminum structures.





The fourth artwork in need of conservation is *Stacked Brands*. It was commissioned by the Committee in 2014 from California sculptor Peter Mitten and loaned to Lee County for display in a specially-constructed water feature located in Cornog Plaza at the Fort Myers Regional Library. Under the terms of the City of Fort Myers Loan Agreement dated August 5, 2014, the County was obligated to provide “necessary maintenance as reasonably determined by the Artist and the City.” The artist duly instructed the County, or its representatives, to apply a protective wax coating following its installation, but it does not appear that the County ever did this or undertook any form of annual or other maintenance of the sculpture. As a result, corrosion has formed in multiple areas throughout the sculpture, particularly in places where water collects. In addition, there are drip marks and color striations over a majority of the sculpture’s surface. The overall color of the piece has faded, as well. Rosa Lowinger & Associates estimates that it will cost between \$18,500 and \$29,000 to conserve this piece, which entails mechanically removing the corrosion using 3M Scotchbrite pads and sandpaper, re-patina the entire surface and apply (as discussed in conjunction with conservation of the Caloosahatchee Manuscripts light sculpture, above) one coat of custom-blended microcrystalline wax to the torch heated surface followed by a coat of cold paste wax. Additional quotes are also being sought for this work.





It would seem that Lee County would be responsible for the costs of conserving Stacked Brands. If the City Attorney agrees, the Committee will make demand on Lee County that they undertake and pay for conservation of this piece.

Once a cost estimate is received from Edgardo Carmona for replacement of the fishing pole for the boy in Utopia and competitive bids have been obtained for conservation of Lux/Caloosahatchee Manuscripts and Fire Dance, it will be necessary for the Committee in combination with the City Manager and City Council to determine (a) whether conservation should be undertaken and, if so (b) how to underwrite the cost of such conservation given the fact that the public art fund lacks the money to absorb these costs.

NO. 6

Develop Public/Private Partnerships for Annual Maintenance of Artworks

The Committee has limited resources available for maintenance and conservation of the City's public art collection. In this regard, the public art program established by and operated pursuant to the City's public art ordinance (118.7.6) only mandates contributions to the public art fund when the City (a) constructs vertical capital improvements with a construction value of \$250,000 or more or (b) remodels an existing City-owned building with a construction value equal to or more than 50 percent of the replacement cost and with a replacement cost of \$250,000 or more of the building. (While private developers and applicants for planned unit developments are *encouraged* to make contributions for public art, such payments are *not required*.) No qualifying projects have been initiated since the ordinance's adoption on May 17, 2017, with the result that the balance in the public art fund is inadequate to cover the conservation contemplated in Section 5 of this Annual Plan, above, or for annual maintenance of The Florida Panthers, Spirit of Fort Myers, Uncommon Friends, the USCT 2nd Regiment Monument and the Wes Nott Memorial that needs to be performed by Rosa Lowinger & Associates or some other qualified outside conservator. So that these artworks do not become compromised and in need of extreme conservation measures, the Committee plans in its 2020-2021 term to pursue and establish public-private partnerships of the annual maintenance of these and the City's other outdoor public pieces.

To meet its responsibility to steward and maintain these and some of the other more intricate artworks in the City's collection, the Committee will seek to establish and promote a formal Adopt-a-Sculpture Program in its 2020-2021 term. Preliminary research indicates that such a program would be the first in the nation as there do not appear to be any other state, county or municipal public art adopt-a-sculpture programs (although a handful of museums across the United States have implemented adopt-an-artwork programs to help defray the cost of conserving and exhibiting interior works within their permanent collections).

Qualifying Artworks

Now that their conservation has been completed, the following artworks are eligible for adoption:

<u>Artwork/Installation</u>	<u>Estimated Annual Cost</u>
Buckingham & Page Army Air:	\$3,000
The Florida Panthers:	\$3,000
The Great Turtle Chase:	\$500
Uncommon Friends:	\$8,000
USCT 2 nd Regiment Monument:	\$1,150
Wes Nott Memorial:	\$2,100
Lorelei:	TBD
The Spirit of Fort Myers:	TBD

The foregoing budget estimates have been provided by Rosa Lowinger & Associates. They are based on stationing one conservator and two technicians in Fort Myers for five consecutive days and that the resulting cost of lodging, per diem and travel costs (auto, mileage and travel time) would be \$1,815, \$990 and \$1,350 respectively. However, if RLA is required to treat individual works separately, the lodging, per diem and travel costs would increase accordingly.



NO. 7

Formulate Hurricane Preparedness and Disaster Response Plan

Southwest Florida is subject to tropical storms, cyclones and associated storm surge. It was a landfalling Category 2 hurricane that destroyed Fort Dulany on Punta Rassa in 1841 and led to the construction of Fort Myers on the banks of the Caloosahatchee River nine years later. Hurricanes have periodically struck this part of the state and country ever since. Additionally, scientists warn that the intensity and duration of tropical storms and hurricanes are likely to increase in the future (as evidenced by storms such as Sandy, Harvie, Irma, Maria and Michael). While it will never be possible to completely protect the collection, it is imperative to formulate a hurricane preparedness and disaster response plan to safeguard and protect each of the individual artworks contained within the collection.

The Committee already has in place a number of measures recommended by art conservators and public art professionals. For example, the Committee maintains a running inventory of the works in the collection which includes their current location. Hard-copy maintenance manuals have been created for each artwork that contains both historic and present-day photographs, as well as a condition report and historical record of all maintenance and conservation performed by City Staff and outside conservators. The hard copies are backed up digitally. However, there exist a number of additional steps should be considered, including:

- Obtaining appraisals for each work;
- Insuring the collection either through a blanket or scheduled policy;
- Ensuring that trees and other foliage are trimmed back either at the start of hurricane season or in advance of a tropical storm or cyclone;
- Devising an evacuation plan for those artworks, such as the Carmona sculptures, that can be removed to and stored in a storage facility that is not only secure from wind damage but safe from storm surge;
- Constructing or purchasing devices designed to protect those artworks and installation incapable of being moved from wind damage, flying debris, storm surge and flooding; and
- Empaneling a team of City Staff and volunteers who can assess and document the condition of and secure and preserve damaged artworks on a ward-by-ward basis following the passage of a storm.

In the latter regard, input is needed and will be sought from applicable City Departments as well as applicable county and federal agencies including, but not limited to:

Lee County Public Safety/Emergency Management,
Florida Department of Health,
Florida Division of Emergency Management,
FEMA,
City of Fort Myers Police Department, and
City of Fort Myers Fire & Rescue.



NO. 8

Call to Artists for Forum Public Artwork

The City of Fort Myers public art fund contains the sum of \$50,000 that has been earmarked for public art at the Forum in Ward 6. While artwork could be placed on any City-owned parcel within the Forum, the Committee in consultation with the Parks and Recreation Department has determined that the best site for a new public artwork or installation would be the park that the City is planning to construct at the Forum. [See Concept Plan on following page.]

Children's playgrounds in cities around the world have not only become more colorful, creative and elaborate in the past decade, but the site of artistically designed playscapes, mini artparks and interactive sculptures that children, teens and adults can climb on and interact with. By way of example, the two mega public art works in Chicago's Millennium Park, *Cloud Gate* and *Crown Fountain*, have become as much playgrounds as public art. Locally, sculptor Robert Sindorf intended for people to be able to sit on and crawl through *Sun Gate*, the county-owned granite sculpture located on Main Street, and David Black intended for people to walk under and look up at his proto-architectural Centennial Park East sculpture, *Fire Dance*.

As soon as the Parks and Recreation Department completes the park's footprint, the Public Art Committee plans to make a call for RFQs for artists who are capable of partnering with the team of landscape architects, contractors and other professionals who will construct the park. In reviewing qualifications and selecting finalists, the Committee will place an emphasis on combining artistic aesthetic (such as line, color, shape and composition) with the simplicity of childhood creativity and play. This approach seems especially appropriate for the Forum as Miami Heat president and former coach Pat Riley developed the mixed use project. (The Forum takes its name from the arena that is home to the Los Angeles Lakers. Riley won an NBA title as a player with the Lakers in 1972, and coached the team to championships in 1982, 1985, 1987 and 1988.)

Since area residents, workers and property owners should have a voice in the type of art (sculpture, mosaic, mural or playscape, mini-artpark or interactive play station) and artist the Committee commissions, it will invite stakeholders to review the submissions it receives in response to its RFQ.



NO. 9

Call to Artists for Public Artwork At Martin Luther King, Jr. and Veronica Shoemaker Boulevards

The City is planning to embark upon a landscaping and beautification project in the mall to the immediate south of the intersection of Martin Luther King, Jr. and Veronica Shoemaker Boulevards. The Fort Myers Community Redevelopment Agency has informed the Committee that it intends to provide funds for a gateway public artwork at that location. Once the amount of that funding has been determined and approved, the Committee will work with the CRA, the Parks & Recreation Department and other stakeholders to evolve a theme for the desired artwork and thereupon issue a call for RFQs from artists for the project. Once the RFQs have been received, the Committee will choose three finalists, invite them to make formal presentations of their designs to the Committee in public session, choose the winning artist and design and oversee the fabrication and installation of the commissioned artwork.

Informed by lessons learned through prior experience with a number of works already contained in the collection, the Public Art Committee will insist upon receiving with respect to this newly-commissioned artwork a prefabrication review that provides information on the materials the artist intends to use, expected longevity, fabrication techniques, installation methods and long-term preventative maintenance strategies. This review will not be used to judge the physical acceptability of the proposed artwork, but rather to inform the Committee and City Staff of best practices to maintain and maximize the artwork's permanence, ensure that the artist gives appropriate attention to materials that are less likely to fade or corrode in the extreme heat, humidity and rainfall that characterize Southwest Florida's unique climatology, and identify possible flaws in structural design and fabrication.

NO. 10

Explore Art on City Streets and Public Infrastructure

Towns and cities around the globe are initiating arts-driven transportation projects. These initiatives seek to create a positive visual impact on residents and visitors, engage the communities in which they are installed, catalyze long-term improvements in the public realm and support local artists. They can be grouped into three interrelated categories:

- mural projects on roadways, consisting of intersections and crosswalks;
- pedestrian spaces, consisting of curbs, sidewalks and plazas; and
- vertical infrastructure, consisting primarily of utility boxes, bus stops, park benches, traffic barriers and otherwise-unsightly highway underpasses.

Grouped generically under the rubric of “asphalt art,” projects such as these have numerous benefits. They are typically short-term, scalable and relatively low cost, and they make an immediate impact in the neighborhoods where they are sited and on the people who encounter them. The initiating impulses for these projects often include traffic calming as well as community building and celebrating cultural identity within a neighborhood.

Bloomberg Associates has published an Asphalt Art Guide: How to Reclaim City Roadways and Public Infrastructure with Art to provide best practices and case studies of successful arts-driven transportation projects. Among the subjects addressed by the Guide are tips and recommendations on design development, budget management, assembling teams, engaging the host community, implementing the project and maintenance and stewardship. During the 2020-2021 term, the Committee will explore the possibility of implementing the strategies delineated in the Guide as an adjunct to the City’s public art program. This endeavor will include an analysis of potential sites, partners and mechanisms for attracting needed funding.

Of course, not every street, crosswalk, pedestrian space or vertical infrastructure is an acceptable candidate for an arts-driven transportation project due to limitations imposed by the United States Department of Transportation, FDOT and other regulatory agencies having responsibility for traffic control and public safety. In the course of formulating an asphalt art program or project, the Committee will consult with and form strategic partnerships with these agencies.



NO. 11

Establish a Temporary Public Art Program

The popularity and City’s ultimate acquisition of the “Allure Your Senses” temporary art installation by Columbian artist Edgardo Carmona underscores the benefits associated with establishing, promoting and maintaining a temporary public art component within the City’s public art program. The Committee will continue to explore the feasibility of such a plan and the mechanics of creating sites for the exhibition and display of temporary public artworks, defraying the costs of installing, insuring and removing such works, and the procedures for issuing calls to artists interested in providing art for temporary exhibition.



NO. 12

Curate and Promote Individual Artist Grant Recipient Show

In FYE 2017-2018, the Committee resolved to stage Individual Artist Grant Recipient Shows every two years beginning in 2020. Limited to just those artists who received grants during the previous two grant cycles, these biennials will accord participating artists an opportunity to exhibit a greater number of the works than was previously possible. The first City of Fort Myers Biennial Individual Artist Grant Recipient Show was scheduled to open in the Sidney & Berne Davis Art Center on May 1, 2020, but the COVID-19 pandemic forced the cancellation of the exhibition and that venue is booked through 2021 and no longer available. The Committee has resolved to find an alternative venue and date.



NO. 13

Publicize Availability of Other Informational Tools

In addition to the free Otocast phone app, the Committee has developed in tandem with City Staff a number of other tools designed to familiarize residents, workers, property owners, vacationers and cultural tourists with the presence and messages delivered by the City's public artworks. These include a public art map, a public art brochure, and listings on two online public art registries, culturenow.org and the Public Art Archive. The Committee recognizes, however, that most people are not aware of the existence of these tools. So the Committee, through its Public Art Consultant, will continue the initiative it began during the 2018-2019 term to bring these tools to public awareness through a series of articles and speaking engagements assisted by a Power Point presentation.

The Committee will also urge and assist City Staff to include information about the public art program and its individual artworks on the City's website, with links to culturenow.org, the Public Art Archive and FortMyersPublicArt.com.

LOCATE PUBLIC ART

Locate any artwork included in the Public Art Archive™

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- device responsive
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THE CITY OF FORT MYERS
PUBLIC ART
COLLECTION



“

The point with public art, I think, is that it helps people form a sense that the place they live in is unique, that there's something special about it.

– Andy Stewart

”

NO. 14

Advance Public Art Awareness, Promotion and Outreach

“You can tell a lot about a city by its public art,” observes Riviera-St. Tropez/Campo Felice real estate developer Bob MacFarlane. “It’s a sign that we care about creativity and culture, but most importantly, it signals that we care about enriching the lives of all the people who walk our streets, shop in our stores, dine in our restaurants and live in our buildings. Public art is a way for us to connect, engage, and enjoy the arts as a community. It’s for everyone.” Or as one public art advisory board puts it, “a town with public art is a town that believes in itself, thinks creatively and feels deeply.”

A majority of Americans agree with these sentiments. According to a survey of 3,020 adults conducted by Ipsos Public Affairs in 2016 for the Americans for the Arts:

- 87 percent of Americans believe arts & culture are important to quality of life;
- 82 percent believe that arts & culture are important to local business and the local economy;
- 73 percent say the arts are a “positive experience in a troubled world;
- 64 percent feel “pure pleasure to experience and participate in [the arts]; and
- 63 percent believe the arts “lift me up beyond everyday experiences.”

To help educate community members, local decision makers and other stakeholders on the value that public art can bring to cities and towns, the Americans for the Arts teamed up with Public Art Network Advisory Council in 2018 to publish a report entitled “Why Public Art Matters.” This green paper grouped the benefits provided by public art into five categories:

- *Economic Growth and Sustainability.* By engaging in public art as a tool for growth and sustainability, communities can thrive economically. According to an Americans for the Arts report that was supported by the Alliance for the Arts, the nonprofit arts and cultural sector contribute substantial activity to the local economy. Fort Myers’ nonprofit arts and

cultural organizations supported 1,280 full-time equivalent jobs and produced \$49.7 million in economic activity in 2015, while county wide, the economic impact of the nonprofit arts sector exceeded \$140 million and supported 3,875 full-time equivalent jobs. While data on the financial impact of public art is admittedly scant, public artworks are known to attract cultural tourists. “It makes a city more dynamic, and it’s definitely an economic development strategy,” touts Mindy Taylor Ross, Director of Public Affairs for the Arts Council of Indianapolis. “It makes an impact on conventioners, who come back because of the dynamic cultural energy here.” And public art events like Olafur Eliasson’s 100-foot towers of cascading water on the Manhattan Bridge typically bring in \$5-\$7 in revenue for every dollar spent. Raquel Laneri, “Why We Love – And Need – Public Art,” *Forbes Magazine* (May 5, 2009).

- *Cultural Identity and Attachment.* In addition to cultural and heritage tourists, public art draws Millennial, Gen X and Gen Z creative class workers, a demographic that places a premium on lifestyle amenities over other career goals, including compensation. Public art influences how people perceive and connect with a place, appealing to the imagination, dreams and desires of young creative workers. Cities have long used art to adorn and commemorate. However as quality of place becomes a more critical piece of the total package that enables a region to attract talent, then the inclusion of permanent and semi-permanent public art in streetscapes takes on added importance.
- *Artists as Contributors.* Providing a public art ecosystem supports artists and other creatives by validating them as important contributors to the community. Artists are highly entrepreneurial. They are 3.5 times more likely than the total U.S. work force to be self-employed.
- *Social Cohesion and Cultural Understanding.* Public art provides a visual mechanism for understanding other cultures and perspectives, reinforcing social connectivity with others. This dovetails with Mayor Randall Henderson’s 18-member Diversity and Inclusion Advisory Committee, which is pursuing data-driven research and analysis to measure things like efforts to recruit and retain minority companies for city services, engage employees from all backgrounds to work in the city, and include other diversity-related organizations that could assist in these efforts.

- *Public Health and Belonging.* Public art addresses public health and personal illness by reducing stress, providing a sense of belonging, addressing stigmas towards those with mental health issues, and engendering a stronger sense of community. Public art is noted as slowing pedestrians down to enjoy their space and providing a positive impact on mood. Public artworks and installations break up the monotonous and often oppressive nature of city working life and provide a new way to experience the city. Public art improves our quality of life, makes us stop and open our eyes and transforms the banal into the sublime, igniting thought, conversation and imagination in the process.

Acknowledging the strength and utility of the Americans for the Arts/PAN Advisory Council green paper, the Committee will redouble its efforts to market and publicize Fort Myers' public art program and collection. In addition to print and social media, the Committee will explore methods for creating a greater internet presence, heightened visibility at Fort Myers International Airport, and inclusion in the inflight magazines and other publications of the airlines serving RSW.



MANAGEMENT

The public art program is within the Public Works Division, through its Parks Department, with a staff administrator overseeing the program's procedural and financial responsibilities.

The City contracted with its original public art consultant Hill Fine Art Consulting, Inc, from 2006-2010. Following a two-year gap, the Committee entered into a new renewable ten-month contract with Hill Fine Art Consulting for the period October 1, 2012 to July 31, 2013. That contract was renewed with Committee approval for FYE 2013-2014 beginning October 1, 2013. After a gap of more than three years, Hill Fine Art Consulting, Inc. was succeeded by public art advocate and journalist Thomas P. Hall beginning June 1, 2017 pursuant to a Service Provider Agreement of even date that contained two (2) one-year options to renew. The Committee has exercised its option to extend Mr. Hall's services for a third one-year term which will expire May 30, 2020. Thus, it will be incumbent on the City to advertise the public art consulting position in 2020, with an eye toward entering into a new Service Provider Agreement on or before June 1, 2020.

The public art consultant attends meetings, oversees conservation and annual maintenance of the public art collection, and advises and assists the Committee and City Staff in research, development and implementation of the public art program's plans, budgets, goals and objectives.

Working with the Committee and the public art consultant, City Staff coordinates conservation and annual maintenance of works within the collection, as well as artist contract negotiations, fees and oversight as well as design development, fabrication, installation, lighting and insurance, as well as signage, publicity, promotion, and dedication ceremonies. For larger installations, various city departments such as Public Works and Parks may be involved.

2019-2020 HIGHLIGHTS

A. Population of Otocast Free Phone App



The City's free public art Otocast phone app was launched in FYE 2017-2018 with text, historical photographs and related images, and audio recordings. That undertaking was completed during FYE 2019-2020 and the app now contains written narrative, historical photographs, current images and audio recordings for the following nineteen (19) artworks:

1. Albert Paley's *Naiad*, located at the entrance to the Riviera-St. Tropez Condominiums; audio by artist Albert Paley.
2. *Fort Myers: An Alternative History*, the Barbara Jo Revelle ceramic tile mural located in the federal courthouse/Hotel Indigo courtyard between Main and First Streets; audio by Barbara Jo Revelle.
3. *Marks & Brands*, the totemic sculpture that presides over the water feature in the courtyard of the Fort Myers Regional Library on First Street and Royal Palm Boulevard; audio provided by sculptor Peter Mitten.
4. *What Dreams We Have and How They Fly*, the mosaic tile sculpture located in Roberto Clemente Park on Martin Luther King, Jr. Boulevard; audio provided by sculptor Cheryl Foster.

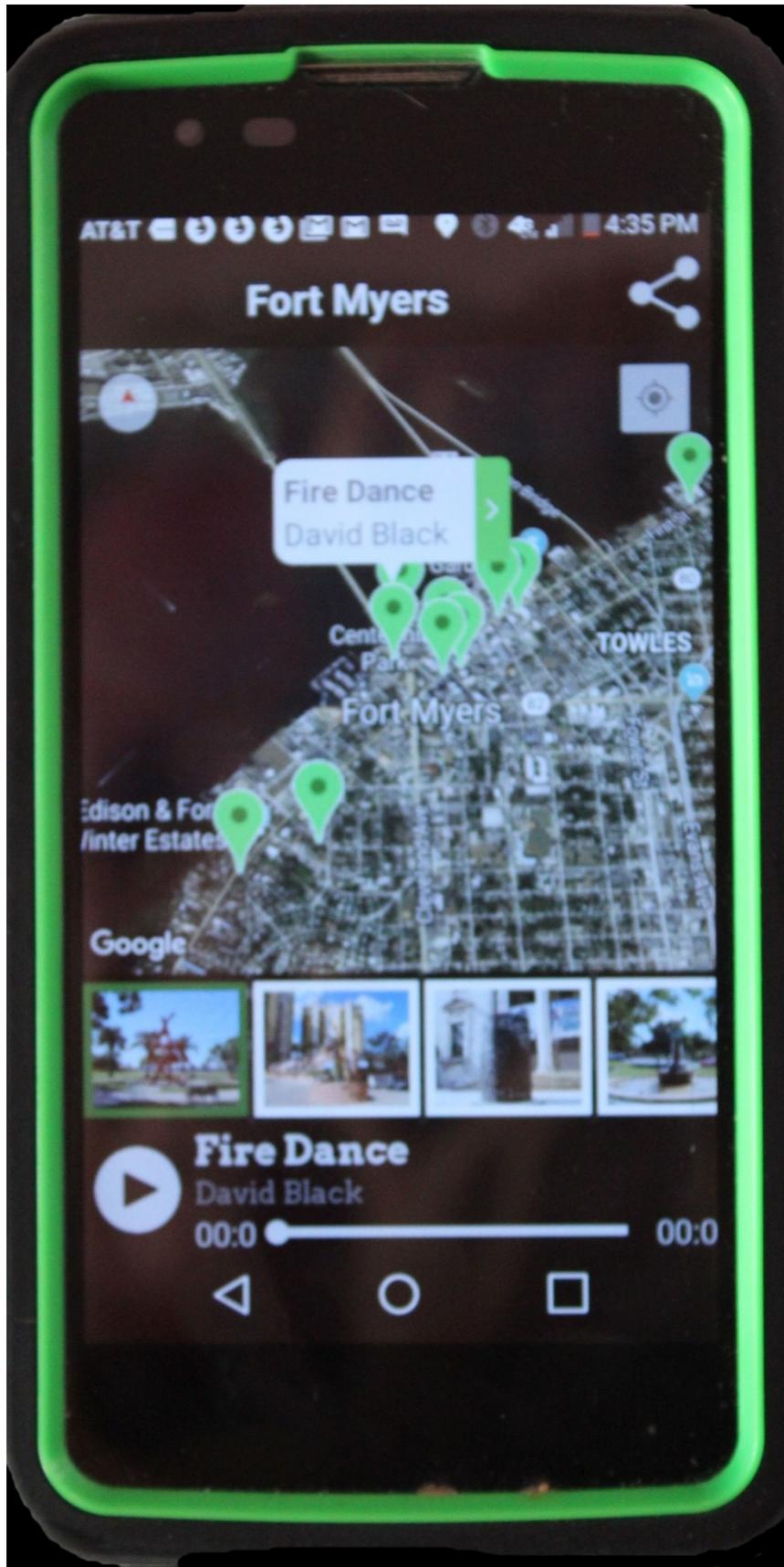
5. The Buckingham & Page Army Air Field Monument, which is located in Centennial Park East; audio by IMAG History & Science Center Director Matt Johnson, who also co-authored a book on the Buckingham & Page Army Air Fields.
6. The Tootie McGregor Fountain, which is located on McGregor Boulevard in the parking lot of the Fort Myers Country Club outside the Edison Restaurant; audio provided by River District Alliance Director Jared Beck, who is also co-authored *River & Road*, a visual and narrative history of the architectural evolution and urban development of Southwest Florida as shown in Fort Myers, Florida (and 2017 Richard E. Rice Gold Medal Award for Visual Arts recipient).
7. *The Spirit of Fort Myers*, the statue of a Grecian maiden pouring water into a well that is located on McGregor Boulevard at the entrance to Edison Park; audio provided by historian and *River Weekly* contributor Gerri Reeves, who is also author of *Legendary Locals of Fort Myers* (Arcadia Press, 2013), *Fort Myers: Then and Now* (Arcadia Press, 2008) and *Mapping the Private Geography: Autobiography, Identity and America* (2000).
8. *Lorelei*, the 1880 sculpture by Boston artist Emma Elisabeth Phinney that sits in the Berne Davis Garden at the Fort Myers-Lee County Garden Council on Virginia; audio provided by past Garden Council president Kay Holloway.
9. The USCT 2nd Regiment Monument (Clayton), the civil war memorial located in Centennial Park cast by North Fort Myers sculptor D.J. Wilkins; audio provided by civil rights activist and musical instructor Reginald Billups.
10. *Uncommon Friends*, the D.J. Wilkins fountain and sculptural homage to “Vagabonds” Thomas Edison, Henry Ford and Harvey Firestone that is located at the entrance to Centennial Park; audio provided by Edison & Ford Winter Estates Executive Vice President Mike Cosden, who also co-authored *Edison and Ford in Florida*, a photo anthology published by Arcadia Publishing in 2015.
11. *The Great Turtle Chase*, the D.J. Wilkins sculpture at the foot of the brick entry to Centennial Park East at the foot of Monroe Street and Edwards Drive; audio provided by Thomas P. Hall, City of Fort Myers Public Art Consultant and author of *Epic Fires of Fort Myers: How a Series of Early Fires Influenced the Town’s Development*, Vols. I & II and co-author with Robin C. Tuthill of *Female Pioneers of Fort Myers: Women Who Made a Difference in the City’s Development*.

12. *The Florida Panthers*, the D.J. Wilkins art installation in the median on Monroe Street between Bay and Edwards outside the east entrance to the Caloosa Sound Convention Center; audio provided by Thomas P. Hall, City of Fort Myers Public Art Consultant and author of *Epic Fires of Fort Myers: How a Series of Early Fires Influenced the Town's Development*, Vols. I & II and co-author with Robin C. Tuthill of *Female Pioneers of Fort Myers: Women Who Made a Difference in the City's Development*.
13. The Wes Nott Monument, the D.J. Wilkins fountain and sculptural homage to legendary Fort Myers High School swimming instructor and coach Wes Nott; audio provided by Southwest Florida Historical Society President Glenn Miller, a former *Fort Myers News-Press* staff writer whose byline has appeared in *Florida Weekly*, *Gulfshore Life*, *Gulfshore Business*, *eBella* and the *Babcock Ranch Telegraph*.
14. *Fire Dance*, the Dupont red proto-architectural David Black sculpture located in Centennial Park East; audio provided by Thomas P. Hall, City of Fort Myers Public Art Consultant and author of *Epic Fires of Fort Myers: How a Series of Early Fires Influenced the Town's Development*, Vols. I & II and co-author with Robin C. Tuthill of *Female Pioneers of Fort Myers: Women Who Made a Difference in the City's Development*.
15. *Caloosahatchee Manuscripts*, the dual drum Jim Sanborn light sculpture located on the sidewalk at the foot of the limestone steps of the Sidney & Berne Davis Art Center; audio provided by Thomas P. Hall, City of Fort Myers Public Art Consultant and author of *Epic Fires of Fort Myers: How a Series of Early Fires Influenced the Town's Development*, Vols. I & II and co-author with Robin C. Tuthill of *Female Pioneers of Fort Myers: Women Who Made a Difference in the City's Development*.
16. *Sun Gate*, the 12-foot-diameter chiseled granite circle installed on Main Street between the Lee County Justice Center and the Lee County Community Development building; audio provided by Thomas P. Hall, City of Fort Myers Public Art Consultant and author of *Epic Fires of Fort Myers: How a Series of Early Fires Influenced the Town's Development*, Vols. I & II and co-author with Robin C. Tuthill of *Female Pioneers of Fort Myers: Women Who Made a Difference in the City's Development*.
17. The 82nd Airborne Monument located in the Park of Palms at the intersection of Edwards Drive and Lee Street; audio provided by Thomas P. Hall, City of Fort Myers Public Art Consultant and author of *Epic Fires of Fort Myers: How a Series of Early Fires Influenced the Town's Development*, Vols. I & II and co-author with Robin C. Tuthill of *Female*

- Pioneers of Fort Myers: Women Who Made a Difference in the City's Development.*
18. *American Bald Eagle*, the Marlin Miller chain saw sculpture located on Main Street outside the County Commission Building (former Lee County Courthouse); audio provided by Thomas P. Hall, City of Fort Myers Public Art Consultant and author of *Epic Fires of Fort Myers: How a Series of Early Fires Influenced the Town's Development*, Vols. I & II and co-author with Robin C. Tuthill of *Female Pioneers of Fort Myers: Women Who Made a Difference in the City's Development*.
 19. *Territorias* or *Man and Dog Marking Their Territory*, the Edgardo Carmona sculpture located on the southwest corner of Main and Hendry Streets; audio provided by Thomas P. Hall, City of Fort Myers Public Art Consultant and author of *Epic Fires of Fort Myers: How a Series of Early Fires Influenced the Town's Development*, Vols. I & II and co-author with Robin C. Tuthill of *Female Pioneers of Fort Myers: Women Who Made a Difference in the City's Development*.

While the Committee initially planned on including the Marylyn Dintenfass art panels on the Lee County Justice Center Parking Garage in the initial roll-out, this artwork has been omitted until it is either restored or replaced. [The *Parallel Park* panels have faded to the point of being almost unrecognizable.]

The Robert E. Lee Bust has also been omitted since its ownership and disposition remains in dispute. If City Council determines that Fort Myers owns the bust and that it should be returned to its pedestal in the median of Monroe Street between Bay and First, then text, photographs and an audio will be uploaded to Otocast for this monument.



B. Development of Annual Maintenance Plan and Manuals for Collection

Recognizing that outdoor public artworks require ongoing maintenance and prompt repair, the Committee last term formulated both an annual and long-term maintenance plan for each of the pieces comprising the City's public art collection. To minimize cost, scheduled inspections, cleaning, and routine repairs and maintenance will be performed whenever possible by City Staff.

To provide City Staff and outside conservators with relevant guidance when performing periodic assessment, annual and long-term maintenance and needed conservation of the individual works comprising the collection, the Committee prepared individual manuals for each artwork that contain:

- photographs of the artwork at the time of purchase or its most recent conservation that Staff and outside conservators can use for comparison purposes;
- maintenance procedures, including
 - Do's and Don'ts,
 - a description of what Staff should see when evaluating the artwork's condition, and
 - measures Staff can and should take in the event of specified conditions including scrapes, scratches and gouges, pooling and standing water, the presence of bird droppings, dirt, mineral deposits, pine pollen and other accumulations, and defacement by graffiti;
- an annual maintenance plan; and
- long-term maintenance procedures.

In the course of preparing these maintenance plans, procedures and manuals, the Committee consulted with the artists who created each work and the fabricators they used. Where available, the data sheets for the materials, products and finishes they used have been included in each manual. At the same time, the Committee in consultation with the artists, conservators Rosa Lowinger & Associates and Parks & Recreation developed a timetable for assessing, evaluating and performing the

annual maintenance required for each artwork (with the mandated procedures typically being timed to occur after the close of hurricane and rainy season).

Recognizing that the collection contains certain artworks and installations that require professional conservation on an ongoing annual basis, the manuals also include a delineation of what such work is necessitated along with a budget estimate for such outside conservation. Engagement of a conservator in such situations will, of course, be subject to all requirements imposed by law and regulation for the advertising, receipt, review and approval of competitive public bids.

Maintenance and conservation of an artwork becomes part of its provenance. Moreover, the work's repair, maintenance and conservation history is important with respect to subsequent conservation efforts and in cases where it becomes necessary to consider the artwork's deaccessioning. To facilitate appropriate record-keeping, the manuals require City Staff to (a) complete a maintenance record on a pre-printed form each time Staff inspects, evaluates and performs routine or other repairs and maintenance and (b) include that report in the provenance section of the maintenance manual.

As physical records are subject to loss or destruction, a digital copy of each manual has been made and will be contemporaneously updated.

Based on the lessons learned through prior experience with a number of works already contained in the collection, going forward the Public Art Committee will insist upon receiving with respect to newly-commissioned artworks a prefabrication review that provides information on the materials the artist intends to use, expected longevity, fabrication techniques, installation methods and long-term preventative maintenance strategies. This review will not be used to judge the physical acceptability of the proposed artwork, but rather to inform the Committee and City Staff of best practices to maintain and maximize the artwork's permanence, ensure that the artist gives appropriate attention to materials that are less likely to fade or corrode in the extreme heat, humidity and rainfall that characterize Southwest Florida's unique climatology, and identify possible flaws in structural design and fabrication.



CONSERVATION TREATMENT PROPOSAL
 Two (2) OUTDOOR SCULPTURES/*FIRE DANCE AND MARKS & BRANDS*

Prepared for: City of Ft. Myers
 Attn. Tom Hall, Public Art Consultant
 19783 Beaulieu Court
 Fort Myers, FL 33908
 (239)-226-0500
 tom@artswfl.com

Prepared by: Caroline Dickensheets, Assistant Conservator
 cdickens@rosalowinger.com
 Kelly Ciociola, Principal Conservator
 kciociola@rosalowinger.com
 Rosa Lowinger, CEO and Chief Conservator

Date of Proposal: April 21, 2020

RLA Conservation Inc. is pleased to submit the following conservation treatment proposal to Tom Hall for two outdoor sculptures: David Black *Fire Dance* located at Centennial Park East and Peter Mitten's *Stacked Bands* located at the plaza of Lee County Public Library on First Street and Royal Palm Boulevard

This estimate is based off of images therefore costs are subject to change if there are additional conditions that need to be addressed once we are onsite.

***FIRE DANCE* / DAVID BLACK:**

This proposal is based off of images sent by Tom Hall to RLA on January 10, 2020. It was stated that the sculpture was originally acid cleaned, alodine treated, primed with Imron Epoxy, painted with Imron Polyurethane gloss, red paint, and clear coated. The Fort Myers public art website states that the sculpture is Dupont red. From the photos, the paint appears to be well-adhered with upper surfaces that appear to get more direct sun looking more matte than the rest of the sculpture. This proposal assumes that the sculpture is structurally sound and does not require extensive corrosion mitigation and/or welding. The City asked if partial repainting, to include only the most disrupted lower portions, was an option. This is difficult to determine from photos, however, this proposal provides two options: Option A—Complete Repainting or Option B—Partial Repainting.

Artist: David Black
Title: *Fire Dance*
Date: 2011
Materials: Dupont red aluminum
Overall Dimensions: 25' (h) x 20' (w) x 23' (d)

C. Include Public Art Collection on City’s Website

During the 2019-2020 term, City Staff created a page on the City’s website that provides the public with photos of and narrative about each of the inside, outdoor and decorative items that together comprise the City’s public art collection. In this regard, the Committee provided the images and written descriptions for each piece and the artists who created them. In addition, the Committee took appropriate steps to inform the public as well as the Lee County Visitor & Convention Bureau, Greater Fort Myers Chamber of Commerce, Lee County Hotel Association, Fort Myers Community Redevelopment Agency and the Alliance for the Arts of the existence of this information and how it can be utilized. [N.B.: City Staff is still uploading the information supplied by the Committee relative to the City’s public art collection.]

The screenshot shows the Fort Myers Parks & Recreation website. The header includes the logo and navigation links for Parks, Recreation, Special Events, Golf, and FAQs. A search bar is present with the text 'How can we help?'. The main content area is titled 'EXTERIOR ARTWORKS' and 'The Collection'. Below this is a table listing public art pieces.

Name	Artist	Date Installed	Location
Tootle McGregor Fountain	unknown	August 17, 1913	Ward 4, McGregor Boulevard, Fort Myers Country Club
Spirit of Fort Myers	Helmuth von Zengen	April 8, 1926	Ward 4, McGregor Boulevard, Entrance to Edison Park
Lorelei	Emma Elisabeth Phinney	1960	Ward 4, Berne Davis Garden Lee County- Fort Myers Garden Council, Virginia Street
Robert E. Lee Bust ¹	Aldo Pero	January 19, 1966	Ward 4, Median on Monroe Street north of First Street
82nd Airborne Monument ²	Andrew McGowan	1983	Ward 4, Park of Palms, NW corner of Edwards Drive and Lee Street

D. Radio and Public Appearances

On March 21, 2019, the Committee's Public Art Consultant appeared on WGCU's Gulf Coast Live radio broadcast with Otocast founder and CEO Eric Feinstein to discuss the app, the history of the City's public art collection and the importance of public art to the community. You can listen to the broadcast by visiting <http://news.wgcu.org/term/otocast>.

In order to convey the history of the City's public art collection and the use of Otocast to shares stories about the individual artworks in it, the Committee created a Power Point presentation that can be delivered to groups and organizations. During the 2019-2020 term, the Committee's Public Art Consultant gave the Power Point presentation to additional organizations, but several scheduled presentations had to be cancelled following the start of the Novel Coronavirus pandemic in March.

Copies of the public art brochure prepared by Committee member and ArtFest Fort Myers Director Sharon McAllister were handed out at those speaking engagements that were held during the 2019-2020 term.

The Collection

With the first official piece of Fort Myers public art dating back to August 17, 1913, we are fortunate to enjoy a long history of supporting the acquisition of additional installations. The following works are owned by the City and are the responsibility of the Committee pursuant to the City's public art ordinance (118.7.7):

Exterior Artworks

<u>Name</u>	<u>Artist</u>	<u>Date Installed</u>	<u>Location</u>
Tootie McGregor Fountain	unknown	August 17, 1913	Ward 4, McGregor Boulevard, Fort Myers Country Club
<i>Spirit of Fort Myers</i>	Helmuth von Zengen	April 8, 1926	Ward 4, McGregor Boulevard, Entrance to Edison Park
<i>Lorelei</i>	Emma Elisabeth Phinney	1960	Ward 4, Berne Davis Garden Lee County-Fort Myers Garden Council, Virginia Street
Robert E. Lee Bust ¹	Aldo Pero	January 19, 1966	Ward 4, Median on Monroe Street north of First Street
82 nd Airborne Monument ²	Andrew McGowan	1983	Ward 4, Park of Palms, NW corner of Edwards Drive and Lee Street
<i>Florida Panthers</i>	Don D.J. Wilkins	October 22, 1988	Ward 4, Median on Monroe Street north of First Street
<i>Uncommon Friends</i>	Don D.J. Wilkins	1988	Ward 4, Monroe Street Entry to Centennial Park East
<i>Great Turtle Chase</i>	Don D.J. Wilkins	1990	Ward 4, Monroe Street Entry to Centennial Park East
Buckingham & Page Army Air Field Monument	artist unknown	1991	Ward 4, Centennial Park East
USCT 2 nd Regiment Monument (Clayton)	Don D.J. Wilkins	November 11, 1998	Ward 4, Centennial Park East

Wes Nott Memorial	Don D.J. Wilkins	2000	Ward 4, Wes Nott Park, Lee Memorial Hospital campus, southbound Cleveland Avenue
<i>Lux, Caloosahatchee Manuscripts</i>	Jim Sanborn	2001	Ward 4, sidewalk in front of Sidney & Berne Davis Art Ctr 2301 First Street
Standing Thomas Edison	Don D.J. Wilkins	February 11, 2005	Ward 4, Entrance to Edison & Ford Winter Estates under the Banyan Tree
Seated Mina Edison	Don D.J. Wilkins	February 11, 2009	Ward 4, Edison & Ford Winter Estates outside ticket office
Standing Henry Ford	Don D.J. Wilkins	February 11, 2009	Ward 4, Edison & Ford Winter Estates on north side of the Ford residence, The Mangoes
<i>Naiad</i> ³	Albert Paley	2010	Entrance to Riviera-St. Tropez Condominiums off Palm Beach Boulevard
<i>Parallel Park</i> ⁴	Marylyn Dintenfass	December 9, 2010	Ward 4, Lee County Justice Center Parking Garage, corner of Monroe Street and Martin Luther King, Jr. Boulevard
<i>Fire Dance</i>	David Black	March 2, 2012	Ward 4, Centennial Park West At Heitman Street Entrance
<i>Marks & Brands</i> ⁵	Peter Mitten	November 16, 2013	Ward 4, Cornag Plaza, Fort Myers Regional Library, off First Street
<i>What Dreams May Fly and How They Fly</i>	<i>Cheryl Foster</i>	<i>October 23, 2015</i>	<i>Ward 3, along Martin Luther King, Jr. Boulevard in Clemente Park in Dunbar Community</i>
<i>Al Galope (The Horse)</i>	Edgardo Carmona	August 6, 2018	Ward 4, Entrance to City Hall Second and Hendry Streets
<i>Anquila (Eel)</i>	Edgardo Carmona	August 6, 2018	In storage inside Harborside Event Center
<i>Apareo (Symphony)</i>	Edgardo Carmona	August 6, 2018	In storage inside Harborside Event Center
<i>Cadenda (Bongo Drummer)</i>	Edgardo Carmona	August 6, 2018	Ward 4, Entrance to City Hall, Second and Broadway

<i>Caracol</i> (Snail's Shell)	Edgardo Carmona	August 6, 2018	In storage inside Harborside Event Center
<i>Deshove</i> (Fertilization)	Edgardo Carmona	August 6, 2018	In storage inside Harborside Event Center
<i>Don Quijote</i>	Edgardo Carmona	August 6, 2018	Ward 4, Outside entrance to Greater Fort Myers Chamber of Commerce, Bay Street
<i>Duo Sinfonica</i>	Edgardo Carmona	August 6, 2018	location unknown
<i>El Filo</i> (Knife Sharpener)	Edgardo Carmona	August 6, 2018	Ward 4, along River Basin Near City Pier Building
<i>Ena En La Plaza</i> (Ribbon Routine)	Edgardo Carmona	August 6, 2018	Ward 4, rear west entrance to City Hall (to be relocated to Callaboratory)
<i>Faena En La Plaza</i> (Unicycle Juggler)	Edgardo Carmona	August 6, 2018	Ward 4, on sidewalk outside First National Bank Building SE corner of First and Hendry
<i>Juego De Ajedrez</i> (Chess Players)	Edgardo Carmona	August 6, 2018	Ward 4, on sidewalk outside Adirondack Chocolatier on north side of First Street between Hendry and Jackson Sts.
<i>Juego de Domino</i>	Edgardo Carmona	August 6, 2018	Ward 4, on south side of First Street between Broadway and Hendry Streets at north entry to Patio de Leon
<i>Mambeo</i>	Edgardo Carmona	August 6, 2018	Ward 4, in plaza outside of entrance to Lee County Administration Building on Second St.
<i>Melomano</i> (Music Lover)	Edgardo Carmona	August 6, 2018	Ward 4, along River Basin near City Pier Building (to be relocated to Edison & Ford Winter Estates)
<i>Negacion A Baco</i> (Two Drunks on A Park Bench)	Edgardo Carmona	August 6, 2018	In storage inside Harborside Event Center
<i>Nostalgia De Cuerda</i>	Edgardo Carmona	August 6, 2018	location unknown

<i>Sintonia</i> (Nostalgic Tune on Radio)	Edgardo Carmona	August 6, 2018	Ward 4, along River Basin near City Pier Building
<i>Trialogo</i> (Cyclist and Dog)	Edgardo Carmona	August 6, 2018	Ward 4, Entrance to City Hall Second and Hendry
<i>Territoorias</i> (Man and Dog Marking their Territory)	Edgardo Carmona	August 6, 2018	Ward 4, corner of Main and Hendry Streets
<i>Utopia</i> Boy Fishing from Bucket)	Edgardo Carmona	August 6, 2018	Ward 4, along River Basin near City Pier Building
<i>Vendedoras de Frutas</i> (Female Fruit Seller)	Edgardo Carmona	August 6, 2018	Ward 4, SE corner of First and Monroe Streets
<i>Vendedor De Raspas</i> (Snow Cone Vendor)	Edgardo Carmona	August 6, 2018	Ward 4, south side of First St. between Broadway and Hendry outside Franklin Shops on First
Collection of murals	artist unknown	date unknown	Sculpture Park, McGregor and Colonial Boulevards

NOTES

1. City Attorney Grant Alley has tentatively determined that title to the Robert E. Lee Bust was legally conveyed to the City of Fort Myers at its dedication on January 19, 1966. City Council has yet to decide whether the bust will continue to be displayed in the median on Monroe Street or placed in IMAG History & Science Center or some other museum-type venue. The bust is currently in the care and custody of the Maj. William Footman Camp #1950 SVC, which has maintained the bust and pedestal since its installation.
2. Title to this artwork was originally held by the Gulf Coast Chapter of the 82nd Airborne Division Association, which was disbanded and administratively dissolved by the Florida Department of State on September 19, 2003. The Tampa Bay All Airborne Chapter of the 82nd Airborne thereupon succeeded to ownership and responsibility for the monument's conservation and maintenance. It is not known who holds title to the land on which the monument sits.
3. Although *Naiad* was commissioned and installed in accordance with Fort Myers' public art ordinance and section 6(n) of the ordinance (3260) that enabled the planned unit development for Riviera-St. Tropez Condominiums, when the project was completed, title to the artwork was transferred on September 7, 2010 to the condominiums' homeowners association "subject to the rights of the City as set forth in the PUD and Public Art Article of the Land Development Code."
4. While the City of Fort Myers Public Art Committee collaborated on this project, the *Parallel Park* public art panels and the Lee County Justice Center Parking Garage to which they are attached are owned by Lee County and are technically part of Lee County's public art collection.
5. *Marks & Brands* consists of a 3D totemic sculpture consisting of various cattle brand shapes in a calligraphic linear configuration known as *Stacked Brands* and four 1x2 foot life-cast silicon bronze relief panels. Three of these panels have been inserted in the sidewalk along First Street in

downtown Fort Myers, with the fourth being installed on the sidewalk along McGregor Boulevard outside the Edison & Ford Winter Estates.

N.B.: The Committee’s previous Annual Plan, 2016-2017, included within the inventory of the exterior works included in the City’s public art collection three works that have been excluded from this report. The Patio de Leon Fountains are privately owned. *Fort Myers: An Alternative History* by muralist Barbara Jo Revelle was commissioned by the federal government under the Art in Architecture Program, is owned by the United States, and is administered by the Public Buildings Service of the General Services Administration (GSA). *Sun Gate* (Wheel of Life) by Robert Sindorf (like the *American Bald Eagle* by Marlin Miller) was commissioned by Lee County pursuant to its percent-for-art ordinance and is part of the county’s collection.



INTERIOR WORKS

The City of Fort Myers public art collection also contains a number of interior works that have been largely gifted to the City. Interior works are intended to rotate throughout City-owned facilities.

<u>Name</u>	<u>Artist</u>	<u>Date</u>	<u>Media</u>
<i>Waters We (Billy Creek)</i>	Carolyn Krieger Comings	2010	Acrylic on canvas
<i>Freedom</i>	Leoma Lovegrove	2010	Acrylic on canvas
<i>Untitled</i>	Emily Kilgore	2009	Mahogany
<i>Landscape Before Dying</i>	Mamie Holst	2005	Acrylic on canvas
<i>Thomas Edison with Light Bulb</i>	Wellington Ward	2005	limited edition print
<i>A Place to Remember</i>	Laurie Rockwell	2004	acrylic on Masonite
<i>Untitled I</i>	Bruce T. Gora	1997	black-and-white photograph
<i>Untitled II</i>	Bruce T. Gora	1997	black-and-white photograph
<i>Untitled (White Bird Of Paradise)</i>	Darryl Pottorf	1991	Solvent Transfer on Arches Paper
<i>Untitled (White Bird Of Paradise II)</i>	Darryl Pottorf	1991	Solvent Transfer on Arches Paper
<i>Untitled (Edison Theatre)</i>	Darryl Pottorf	1991	Solvent Transfer on Arches Paper
<i>Untitled (Rachel at the Well)</i>	Darryl Pottorf	1991	Solvent Transfer on Arches Paper
<i>Untitled (Tootie McGregor Fountain)</i>	Darryl Pottorf	1991	Solvent Transfer on Arches Paper
<i>Untitled (Edison Seated)</i>	Darryl Pottorf	1991	Solvent Transfer on Arches Paper

<i>Untitled (McGregor Boulevard)</i>	Darryl Pottorf	1991	Solvent Transfer on Arches Paper
<i>Untitled (Uncommon Friends)</i>	Darryl Pottorf	1991	Solvent Transfer on Arches Paper
<i>Untitled (Edison Portrait)</i>	Darryl Pottorf	1991	Solvent Transfer on Arches Paper
<i>A Child's Slumber</i>	Kevin Mills	1990	Oil pastel on paper
<i>Billy Bowlegs</i>	Greg Biolchini & Don D.J. Wilkins	1990	cold cast bust
<i>Paul Laurence Dunbar</i>	Don D.J. Wilkins	1990	cold cast bust
<i>Thomas Alva Edison</i>	Don D.J. Wilkins	1990	cold cast bust
<i>Capt. Francis Asbury Hendry</i>	Don D.J. Wilkins	1990	cold cast bust
<i>Connie Mack Sr.</i>	Don D.J. Wilkins	1990	cold cast bust
<i>James D. Newton</i>	Don D.J. Wilkins	1990	cold cast bust
<i>Tootie McGregor Terry</i>	Don D.J. Wilkins	1990	cold cast bust
<i>Fort Myers Yacht Basin</i>	Chari Moovadian	unk	watercolor on China silk
<i>Williams Academy</i>	Chari Moovadian	unk	watercolor on China silk
<i>Arcade Theatre</i>	Gary Olsen	unk	pencil, watercolor on paper
<i>2229 First Street</i>	Gary Olsen	unk	watercolor on paper
<i>Abraham Charles Myers*</i>	unknown	unk	oil on canvas



*Gift from Southwest Florida Historical Society in 1974.

EXTERIOR DECORATIVE ITEMS

During a period of 20 years, the Beautification Advisory Board commissioned local artist Don D.J. Wilkins to create a number of items for the City, or to repair existing pieces from a prior acquisition. While some are considered a part of the public art collection, others are not art but decorative features that remain the responsibility of the City. These include:

Manuel’s Branch Bridge cement balustrade railing	2000
Flag pole base	1991
Centennial Park sign	1990
Map Plaza	1989
The Sunset Rail, Centennial Park cement balustrade Railing	1989
Lite Bulb Memorial	1987
Gateway structure to Edison Park	1983



ITEM NO. 4

CITY OF FORT MYERS PUBLIC ART MASTER PLAN

The following goals were specified by the Master Plan adopted by the Public Art Committee in 2015:

1. Enhance the physical environment of the City of Fort Myers with artworks of the highest level of quality and suitability of site.
2. Establish a mandated percent-for-art program through contributions from the City's capital improvement project (CIP) budgets and private developer contributions.
3. Identify projects and acquire public art for designated exterior and interior sites that are visible and accessible to the public, such as parks, city lobby spaces, the convention center and other locations.
4. Select public art that relates and responds to our area's unique local history.
5. Serve as the coordinating body for all public art, memorial projects and all other temporary or permanent art installation placed on city property.
6. Build collaborative partnerships with the private sector, nonprofit and community groups that will nurture the City's identity as a cultural community.
7. Encourage participation by Southwest Florida artists.
8. Work to expand and steward the City's collection according to museum standards.
9. Encourage wherever possible the integration of public art in the early phases of design to allow the artwork to be fully integrated with the project.
10. Retain a Public Art Administrator.

During the five years that have ensued since adoption of the current Master Plan, the City adopted a percent-for-art ordinance (118.7.6), but the other nine goals would seem to carry over to 2020-2025 Master Plan.

In addition to retaining items 1 and 3-10, above, the Committee might wish to consider adding the following to the 2020-2025 Master Plan:

- A. Although the Committee now operates under a percent-for-art ordinance, the public art program remains chronically undercapitalized and underfunded. The ordinance was adopted April 17, 2017, but it does not appear that the City has constructed any qualifying vertical capital improvement projects with a construction value of \$250,000 or more [118.7.6C1] or remodeled any existing buildings with a construction value equal to or more than 50 percent of the replacement cost [118.7.6C2]. Accordingly, it would seem that the program's most

pressing goal over the next five years is find mechanisms that will assure funding to properly maintain the 69 outdoor works that comprise the City's public art collection (such as the adopt-a-sculpture plan that the Committee hopes to implement during the current fiscal year).

- B. The percent-for-art ordinance mandates that the City will deposit into the public art fund one percent (1%) of certain capital improvement projects and remodel/renovations. These deposits are to be made "prior to the issuance of a building or site work permit" It would be beneficial to the Committee's deliberations to be advised periodically of the City's plans to construct qualifying capital improvement projects and remodel/renovations. The Committee should explore with City Staff a mechanism for periodically advising the Committee of projects that would qualify for a contribution to the public art fund.
- C. Ordinance 118.7.6 "encourages" private developers to make contributions to the public art fund if their developments have a construction value of \$250,000 or more [118.7.6C3], they are remodeling a building with a construction value equal to or more than 50 percent of the replacement cost [118.7.6C4] or are applying for a planned unit development (PUD) with a construction value of \$250,000 or more [118.7.6C5]. The Committee has not been advised of how private developers are provided such encouragement in these cases or who communicates the bona fides of the public art program in such situations, but it would be advantageous to the City, its residents and visitors and the public art program for the Committee to play a role or a seat at the table during the application, planning, permitting and approval process – or, alternatively, the Committee should be permitted to provide training about the benefits of public art and the City's public art program to those City employees or other representatives who interface with private developers.
- D. The same considerations would apply to government entity projects (e.g. federal, state and county) with a construction value of \$250,000 or more [118.7.6C6] or remodel/renovation with a construction value equal to or more than 50 percent of the replacement cost of the building [118.7.6C7].
- E. The Committee's Annual Plan for 2020-2021 lays out a detailed proposal for the creation of "art hubs" within each of the City's six wards. Ordinance No. 118.7.6C9 states that "funds paid into the public art fund may be pooled by the city to create or maintain an area designated as a public art district." The Committee should determine what this means and the merits, if any, that may be associated with classifying an art hub as a "public art district."

Committee members are asked to advance any other items that should be included in the Master Plan for 2020-2025.