

**SPECIAL AD HOC COMMITTEE ON  
Neighborhood Improvement and Community Enhancement  
AGENDA**

Monday, August 31, 2015  
4:00 p.m.  
Council Chambers, 1st Floor, City Hall

Tape No. \_\_\_\_\_  
Dana Farris, Chief of Legislative Services

Garrett Dennis, Chair  
Bill Gulliford, Vice Chair  
John Crescimbeni  
Al Ferraro  
Tommy Hazouri  
Joyce Morgan

Legislative Assistant: Crystal Shemwell  
Research: Yvonne Mitchell  
Attorney: Paige Johnston  
Auditor: Robert Campbell  
Administration: Ali Korman  
Administration: Denise Lee

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**Meeting Convened:**

**Meeting Adjourned:**

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**1. Introduction of Committee Members**

**2. Subcommittee Reports:**

- 2014-553      Snipe Signs
- 2015-361      Vehicle Requirements
- 2015-377      Backing in Cars
- 2015-519      Residential Donations

**3. Update from Administration**

**4. Public Comments**

Other items may be added or deferred at the discretion of the Chair.

\*\*\*Note: The next regular meeting will be held on September 14, 2015 @ 4pm, in Council Chambers\*\*\*

**Municipal Code Compliance Division  
Snipe Sign Statistics (by fiscal year)**

**Snipe Sign Citations issued since 10/1/11**

Fiscal Year	Citations Issued	Total Amount of Written Citations	Total Amount Collected
FY11/12	713	\$67,500.00	\$29,588.00
FY12/13	1,999	\$130,105.00	\$99,780.00
FY13/14	1,130	\$83,535.00	\$63,423.00
FY14/15 *	949	\$72,695.00	\$65,816.00
Total	4,791	\$353,835.00	\$258,607.00

\*Year to date 8/25/15

**Municipal Code Compliance Division  
Snipe Sign Statistics (by fiscal year)**

**Entities with less than 5 citations in FY 11/12**

<b>Of citations written:</b>		<b>Of citations paid:</b>		<b>Of payments received:</b>		<b>Citations written vs paid:</b>	
303 Businesses received <5 citations	220 payments were from businesses	96% were from businesses	73% of businesses paid				
1 Political campaign received <5 citations	0 payments were from political campaigns	0% were from political campaigns	0% of political campaigns paid				
16 Individuals received <5 citations	9 payments were from individuals	4% were from individuals	56% of individuals paid				
320 Entities received <5 citations	229 of 320 entities paid their citations						
95% were written to businesses							
<1% were written to political campaigns							
5% were written to individuals							

<b>FY11/12</b>
<b>Total snipe sign citations issued - 713</b>
<b>Total dollar amount written - \$67,500</b>
<b>Total dollar amount collected - \$29,588</b>

**Municipal Code Compliance Division  
Snipe Sign Statistics (by fiscal year)**

**Entities issued less than 5 citations in FY 12/13**

<b>Of citations written:</b>		<b>Of citations paid:</b>		<b>Of payments received:</b>		<b>Citations written vs paid:</b>	
380 Businesses received <5 citations		308 payments were from businesses		95% were from businesses		81% of businesses paid	
0 Political campaigns received <5 citations		0 payments were from political campaigns		0% were from political campaigns		0% of political campaigns paid	
18 Individuals received <5 citations		16 payments were from individuals		5% were from individuals		89% of individuals paid	
398 Entities received <5 citations		272 of 357 entities paid their citations					
95% were written to businesses							
0% were written to political campaigns							
5% were written to individuals							

<b>FY12/13 Totals</b>
Total snipe sign citations issued - 1,999
Total dollar amount written - \$130,105
Total dollar amount collected - \$99,780

**Municipal Code Compliance Division  
Snipe Sign Statistics (by fiscal year)**

**Entities issued less than 5 citations in FY 13/14**

<b>Of citations written:</b>		<b>Of citations paid:</b>		<b>Of payments received:</b>		<b>Citations written vs paid:</b>	
348 Businesses received <5 citations		266 payments were from businesses		98% were from businesses		76% of businesses paid	
3 Political campaigns received <5 citations		0 payments were from political campaigns		0% were from political campaigns		0% of political campaigns paid	
6 Individuals received <5 citations		6 payments were from individuals		2% were from individuals		100% of individuals paid	
357 Entities received <5 citations		272 of 357 entities paid their citations					
98% were written to businesses							
<1% were written to political campaigns							
<1% were written to individuals							

<b>FY13/14 Totals</b>
Total snipe sign citations issued - 1,130
Total dollar amount written - \$83,535
Total dollar amount collected - \$63,423

**Municipal Code Compliance Division  
Snipe Sign Statistics (by fiscal year)**

**Entities issued less than 5 citations in FY 14/15\***

Of citations written:		Of citations paid:		Of payments received:		Citations written vs paid:
236	Businesses received <5 citations	156	payments were from businesses	89%	were from businesses	66% of businesses paid
27	Political campaigns received <5 citations	17	payments were from political campaigns	10%	were from political campaigns	63% of political campaigns paid
3	Individuals received <5 citations	2	payments were from individuals	<1%	were from individuals	67% of individuals paid
266	Entities received <5 citations	175	of 266 entities paid their citations			
89%	were written to businesses					
10%	were written to political campaigns					
<1%	were written to individuals					

FY14/15* Totals	
Total snipe sign citations issued -	949
Total dollar amount written -	\$72,695
Total dollar amount collected -	\$65,816

# CRESCIMBENI FIRST AMENDMENT

Council Member Crescimbeni offers the following first amendment to File No. 2014-553:

- (1) On **page 2, line 5½, strike** the following chart:

Offense	Fine
1st	<del>\$ 50</del> <u>\$150</u>
2nd	<del>\$ 75</del> <u>\$300</u>
3rd	<del>\$125</del> <u>\$500</u>
4th	<del>\$250</del> <u>\$500</u>
5th and each thereafter	<del>\$350</del> <u>\$500</u>

and **insert** the following chart:

Offense	Fine
1st	<del>\$50</del> <u>\$150*</u>
2nd	<del>\$ 75</del> <u>\$300</u>
3 <sup>rd</sup> and each thereafter	<del>\$125</del> <u>\$500</u>
4th	<del>\$250</del>
5th and each thereafter	<del>\$350</del>
* Notwithstanding the \$150 fine noted above, any signs up to five signs posted on a single date in a twelve month period, shall incur a \$50 fine per sign. Any signs in excess of 5 signs on that date, or additional signs, shall incur the standard per sign fine of \$150.	

- (2) On **page 1, line 1**, amend the introductory sentence to add that the bill was amended as reflected herein.

## CRESCIMBENI SECOND AMENDMENT

Council Member Crescimbeni offers the following second amendment to File No. 2014-553:

- (1) On **page 1, line 7**, after "LITTER;" insert "AMENDING SECTION 741.102 (DEFINITIONS), PART 1 (GENERAL PROVISIONS), CHAPTER 741, (ZERO TOLERANCE ON LITTER), *ORDINANCE CODE*, TO ADD AN ADDITIONAL CHAPTER 656 REFERENCE AND ADD A DEFINITION FOR FIRST OFFENSE AND SUBSEQUENT OFFENSES;"
- (2) On **page 1, line 10**, after "VIOLATIONS;" insert "PROVIDING FOR AN EDUCATIONAL COMPONENT;"
- (3) On **page 1, line 18½**, insert a new Section 1 to read as follows:

"Section 1.       **Amending Section 741.102 (Definitions), Ordinance Code.** Section 741.102 (Definitions), Part 1 (General Provisions), Chapter 741 (Zero Tolerance on Litter), *Ordinance Code*, is hereby amended to read as follows:

### **Chapter 741. Zero Tolerance on Litter**

\* \* \*

#### **Part 1. General Provisions.**

\* \* \*

#### **Sec. 741.102. Definitions.**

The following definitions apply to terms or phrases in this Chapter.

- (a) *Litter*. The term "litter" shall mean "litter" as defined in the Florida Litter Law at F.S. § 403.413(2)(f), that is located on public property, and shall include any artificial or manmade object



violation issued by a Code Enforcement Officer to any individual or corporation that occurs prior to the violator being found guilty of this code section by a court of competent jurisdiction or that occurs prior to the violator paying any fine without contesting the citation(s). Any offense that occurs after an adjudication by law or payment of the fine for an offense shall be deemed a subsequent offense and punishable as described in the chart located in §741.107 (c), Ordinance Code."

- (4) Renumber remaining Sections accordingly;
- (5) On **page 1, line 23, strike "747" and insert "741"**;
- (6) On **page 1, line 26, strike "747.107" and insert "741.107"**;
- (7) On **page 2, line 5 ½, insert** the following:

"For contested citations, there may be imposed a civil fine of up to \$500 per citation, plus such attorneys' fees and costs as may be authorized by law. However, if a person affixes or otherwise places a snipe sign on a public utility pole and the bottom of which sign is at a height more than five feet above the prevailing ground level immediately adjacent to the utility pole then such act shall be punishable with an uncontested \$350\* civil fine per citation, plus such attorneys' fees and costs as may be authorized by law. For purposes of this section, the term "ground level" shall mean the finished grade of a parcel of land exclusive of any filling, berming or mounding.";

- (8) On **page 2, line 6½, insert** a new Section 3 to read as follows:

**"Section 3. Providing for an educational component.**

Thirty (30) days in advance of the increase in fees, the

## **Crescimbeni Proposed Amendment #2**

1. Adds additional Chapter 656.1313 (Temporary directional real estate signs during weekends) reference to the definition of litter;
2. Amends definitions section to define First and Subsequent offenses;
3. Corrects scrivener error regarding the code section;
4. Provides for 1<sup>st</sup> 5 signs on a utility pole to be treated in the manner set forth in the 1<sup>st</sup> offense above.
5. Provides for an educational component.

## Various Ways to Counter Blight:

1. **Using Art to empower a community, fight blight, and act as a crime deterrent.** We do not have to reinvent the wheel. There are many other major cities that have tackled blight with art, corporate involvement (what company doesn't want their name associated with positive progress?), and hands on community initiatives; Portland, Seattle, San Francisco, and Philadelphia come to mind... We can use the examples that these cities have set and then begin working on our own unique and individual blueprint.
  - "There are two significant returns on investments made in public art. First, unlike any other investment, a typical public art project simultaneously generates both tourism and community interest, which can positively impact earned income for area business as well as municipal tax revenues. Second, public art projects engender goodwill and enhance community image."
  - The Art in Public Places Committee is a willing partner
  - City spaces are already designated to receive public art
  - Working with businesses to encourage them to incorporate art into their landscape
2. **Ensure that the same passion and sense of urgency is used to address issues of blight equally in all 4 quadrants of Jacksonville.** This is self-explanatory. All areas of the city should be acknowledged as valuable and therefore when specific issues arise should be tackled with the same amount of gusto.
  - **Example (a very simple one) :** There is a case of illegal dumping across from UNF. Reaction time is 1 week. There is an issue with illegal dumping at the Longshoreman's Hall. Reaction time should still be one week.
3. **Work to prevent blight as opposed to working in a negative reactionary manner to blight.**
  - Planning Department requires guidelines including timelines for projects.
    - **Example:** A property or landowner plans to use their property as an auto dealership but isn't quite ready to begin building. While waiting for the bank to approve funding the owner stores vehicles (ones needing maintenance or refurbishing) on the property along with a trailer and dumpster. This could obviously be a deterrent for others to invest in the community. **Solution:** Have guidelines for property owners in the various ways a property can be used. Not as a dump site. Not as an open storage site for random items. This hopefully will ensure that there won't be a usage of a property that might contribute to the deterioration of a community.
  - Institute preventative measures.
    - Creating aesthetic and landscaping guidelines for businesses and housing complexes that are fine enforced.
    - Turn natural gathering places for the community into park space.
      - **Example:** In an empty lot entrepreneurs gather to sell their products on a daily basis. **Solution:** Work with the community to create an open market space that supports a specific and obvious community need to use abandoned or underused properties.

- Develop a business retention committee for each quadrant. Large empty spaces have the potential to contribute to blight and the deterioration of a community.
  - Determine why major anchor stores are leaving an area.
  - Come up with a plan to delay or change a business' plans for leaving a community; work in unison with Planning Department?

**4. Work towards a simple goal of creating walkable neighborhoods and communities.**

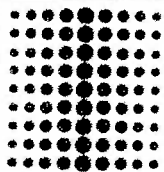
**5. Redevelopment of underused spaces.**

- **Example:** Large retail spaces such as Regency Square Mall + Town and Country Shopping Center have lost a large percentage of their tenants for various reasons. Once again large empty spaces have the potential to contribute to blight and the deterioration of a community. **Solution:** Work alongside property owners to reinvigorate the area. Possibly work in tandem with FSCJ or other educational institutions as well as small business owners to create multi-use facilities; possibly including a small convention center, satellite campuses with retail and food courts.

These are just a few ideas and of course they aren't perfectly detailed and developed but they are a place to start.

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# Partners for Livable Communities

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## Announcements

**Partners Honors Nine Individuals, Organizations, and Communities at Annual Awards**

December 11, 2014

**Sam Williams: The CEO as Urban Statesman**

December 09, 2014

**Glenda Hood Named Trustee of the Urban Land Institute**

September 16, 2014

[View all Announcements](#)

## Public Art: More than Just a "Picture on the Wall" — a Vehicle for Crime Prevention

on December 16, 2010

"So, what is the point of public art?" This question, posted online by Voice of San Diego's Kelly Bennett, came in response to the city of San Diego's recent pull from public art funding; after its release on Twitter the post quickly turned viral. Responses to the post ranged from views of public art as superfluous and its place in the public sphere as luxury, to public art as necessary for community well-being, safety, and cohesiveness.

Many of us believe in the arts as integral to the livable community— but when measuring out our federal dollars, the arts are usually the first to go. But what if we could prove that in addition to instilling neighborhood pride and value in our public space, public art could actually serve as a deterrent for crime and violence?

Almost tantamount to repairing the broken window, a symbol for neighborhood deterioration as explained below in Wilson and Kelling's *The Broken Windows Theory* (1), a piece of public art can act as a symbol for neighborhood revitalization; rendering community order and a sense of Jane Jacobs' "eyes on the street" (2). Additionally, reader Lucas O'Conner says, "If done right, public art creates a sense of commonality for a community. It creates pride and ownership of the neighborhood, cohesion of purpose, and a starting point to join together to address larger issues, [creating] shared public space and experience."

And, what is "public art"? Public art is a professionally designed mural three stories high, a bicycle rack bent in the shape of an elephant, and a neighborhood's history slated on the train station walls. Public art can be almost anything; but, it must foremost serve the public, be reflective of its sense of place, and representative of the community for which it is created.

Through the lens of Partners for Livable Communities' Culture Builds Communities agenda, which "aims to systematically place cultural assets within the portfolio of community development efforts," the following will portray public art as a vehicle to: deter crime and fear, and promote a sense of community, creativity, and overall pride and engagement in public space. Just as reader Jason Everitt, analyst at the Center on Policy Initiatives said, "Art, though subjective, is believed to contribute to quality of life."

A study conducted at the University of Bochum, Germany, *Perceived Danger in Urban Public Space: The Impacts of Physical Features and Personal Factors* (3), seeks an answer to the research question, "What are the most relevant factors influencing perceived danger in urban public space?" To determine the research study variables, over 120 students on the university campus were surveyed in 2001-2002. Results of the study conclude some main factors of the built environment which invoke corresponding feelings of fear or danger in public space: available light, disrepair of buildings and public works, amount of people, and entrapments or blockades such as high building walls or trees, blocked escapes, and curved paths or the inability to see ahead. The findings prove through quantitative results that a majority of students experience real feelings of fear or danger when a surrounding built environment contains one or all of these fear-provoking factors, even without any prior knowledge or confirmation of high crime rates.

Not many would be quick to claim that the source of fear when walking in a believed "dangerous" neighborhood could be rooted in high walls, dim lighting, or a crumbling sidewalk, rather than the more practical acts of felony. However, Wilson and Kelling explain in the *Broken Windows Theory* that one "broken window," or mark of blight, leads only to more deterioration of both city infrastructure and social activity; or, that once there is one "window" broken, there can be 'no harm' to break another. The deterioration of the built environment, then, leads also to deterioration in social activity, or real crime and violence; thus, when one feels fear walking in an area with vacant buildings or broken windows, those elements become symbols for danger.

Wilson and Kelling state of those conducting the delinquencies, that "Window-breaking does not necessarily occur on a large scale because some areas are inhabited by determined window-breakers, whereas others are populated by window-lovers; rather, one unrepaired broken window is a signal that no one cares, and so breaking more windows costs nothing."

Such symbols of blight: torn sidewalks, empty lots, and vacant buildings, lead to ascribed negative labels of whole neighborhoods or even specific streets. These negative reputations may often begin as heresay, based upon the obviously deteriorating infrastructure, but then actually serve to create the impetus for rising rates of crime and violence, occurring often due to the belief that *no one is looking*, and that no one cares. These known dangerous neighborhoods become quickly stigmatized, provoking fear in all those who dare to live nearby and walk through them at night, thereby perpetuating the cycle of crime and neglect.

What can be done, then, to affect this cause and effect relationship between the built environment and rates of crime and violence? And, how can city planning departments, neighborhood watch organizations, or even local artists reverse the seemingly inevitable blight of city streets at the outset of the first broken window—without simply re-constructing those ruined facades, that may only be immediately broken again? It is first necessary, in order to put a wrench in the "broken windows" cycle, to promote the idea that someone *is* watching, or that there are "eyes on the street."

Jane Jacobs famously wrote, "There must be eyes upon the street, eyes belonging to those we might call the natural proprietors of the street. The buildings on a street equipped to handle strangers and to ensure the safety of both residents and strangers must be oriented to the street. They cannot turn their back or blank sides on it and leave it blind." Jacobs speaks more practically of the need for mixed-use development, or that of a combination residential and commercial, to ensure constant activity and human presence. However, rather than restructure neighborhood zoning, thereby changing a neighborhood's unique form and function to create that constant human presence, it is possible to use public art to placate the danger, crime, and negative associations of place that are often linked to a lack of the public eye.

A public art work can provide a knowing sense that care has been spent into considering and revitalizing that space. Serving to ultimately reverse those feelings of danger, and a real reduction of crime and violence, public art can provide that needed sense of exposure to a watchful eye. Such a lasting mark, however big or small, shows the mark of beginning attention to a blighted neighborhood—detering the window-breaker, perhaps, from smashing that window, for fear that the mural-maker may just walk on by.

Though not a substitute for a neighborhood's needed infrastructure improvements, public art can be an important part of the revitalizing process; involving not just the office of public works' practical methods for physical neighborhood improvement, a public art project can be easily made participatory, involved the *entire community's* stake in social and physical revitalization. Creating a participatory public art project, such as a group mural-making, or collaborative brain storm session, charges the neighborhood to become collaborators in the art-making. This method is emphasized in The University of Colorado, Denver's public art research archive in a statement on "Plop Art." In the aftermath of the 1999 Columbine High school tragedy, Denver showed the healing power and community-building prospects of public art: "Public art in the U.S. is now being shifted from 'Plop Art' [art works being placed without any consideration of its entered environment and residents] to 'Community-Making Art,' or creation of public art works involving the entire community."

Community building through the arts is a longstanding theme within Partners' Shifting Sands Initiative, which showcases the arts and culture as vehicles for neighborhood change, and demonstrates to arts organizations that community-based arts serve to provide lasting community development. From The ARTS at Marks Garage, a collaborative gallery, performance, and office space in Honolulu, HI which aims to transform the downtown through the power of the arts, to Project Row Houses in Houston, TX, which creates art installations within shotgun-style row houses to demonstrate a community response to a lack of affordable housing, public art is changing the face of communities everywhere.

So where do we go from here, Kelly Bennett of San Diego? How can we demonstrate that your city's pull from public art funding is a backward step in the urban planning process, and that public art should be a funding priority? Perhaps it is best to showcase the endless proven case studies of cities world-wide, large and small, which have benefitted from public art works. Or, perhaps it is best to take a stack of home-made art and the accompanying flour+water mixture, wheat paste, to cover those blighted and often-ignored city walls with positive, colorful works of guerilla art [*though Partners for Livable Communities cannot endorse this without city permission*]. In either direction that you choose, the endless proofs endorsed in this article prove that public art is an effective change-maker for community-building and place-making, and that it can even serve to fight crime.

#### Citations

- (1) James Q. Wilson and George L. Kelling. "BROKEN WINDOWS: The police and neighborhood safety" (PDF). [http://www.manhattan-institute.org/pdf/\\_atlantic\\_monthly-broken\\_windows.pdf](http://www.manhattan-institute.org/pdf/_atlantic_monthly-broken_windows.pdf)

- (2) Jane Jacobs *The Death and Life of Great American Cities* (1961) New York: Random House. ISBN 0-679-60047-7.
- (3) Blobaum, A. and Hunecke, M. *Perceived Danger in Urban Public Space: The Impacts of Physical Features and Personal Factors* ENVIRONMENT AND BEHAVIOR, Vol. 37 No. 4, July 2005 465-486. DOI: 10.1177/0013916504269643. © 2005 Sage Publications
- (4) Bennett, Kelly. [http://www.voiceofsandiego.org/arts/article\\_bc31a170-c509-11df-931c-001cc4c002e0.html](http://www.voiceofsandiego.org/arts/article_bc31a170-c509-11df-931c-001cc4c002e0.html)

TOP

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